

« We are Embarked – Nous sommes embarqués – Blaise Pascal »
Benoit Singy, global artist

Exposition of June 2010 at the APC Galery, Fribourg, Switzerland

The ambition of this exposition, structured in two parts, is to encourage the spectator to adopt a different perspective when confronted with recurrent news items.

The first part features three different installations named :

- « We are Embraked »
- « The Tiger »
- « The Cage »

The purpose of these three stages is to incite the visitor to adopt a distant attitude as well as an objective state of mind in order to question consensual ways of thinking.

« We are Embarked » confronts the spectator with debatable facts, with seemingly obvious assumptions : clothes thrown on a bicycle sectionned to fit into a rectangle, a ground covered with pine needles, a silk print on a black frame representing the travesty of someone drowning. The purpose is to create an atmosphere of malaise, although more positive significations seems possible as well. Loop projections of Tokyo, Prague or New York are part of the of the World's perpetual rotation, muted like distant music, while the spectator, filmed as he enters the context, becomes part of the composition. As a counterpoint an « Anchor », ephemeral homage to the Shoah, consumes its candle, the time of some human generations.

« The Tiger » is the luminous metaphor of an animal endlessly in its cage. Security reasons make people build fences around themselves, ignoring that they are falling into a psychological pit from where they are unable to look beyond primary needs.

« The Cage » is placed on the street, including a newspaper whose headline naively shouts : « Global Art : Artist escapes all attempts of categorisation ».

The second part featured three monumental compositions :

- « I am Still Listening and The Hypothesis Conservatory ».
- « The Soldier's Mirror »
- « Right Now » with the loving collaboration of Catherine Monney-Singy

The three creations are dedicated, in the above mentioned order, to the phenomenons of Ecology, War, and Consumerism. They propose an alternative way of coping with the harassment by contemporary media.

« I am Still Listening and The Hypothesis Conservatory » raises the question, in an offbeat way, of the eventual disappearance of nature or its transformation by man. Seven showcases containing vegetal fragments stand for a Natural History Museum we might eventually visit in the future - once nature has disappeared. Next to them stands a gold plated three trunk. It consists of dead driftwood held together by metallic bits and pieces, like the reconstituted skeleton of a dinosaur. But a transplant has somehow survived on the rebuilt hybrid. The composition are surrounded by four voluntary overexposed blowups representing the majestic trees that are lingering in our postdiluvian memory.

« The Soldier's Mirror » forces upon us the very reality soldiers have to face before dying. The incomplete list of wars that have wrecked the occident, from year zero to the present day, is etched on three glass steles reflecting the spectator's image, inviting him to question his own implication.

« Right Now ». The visitor is confronted with an avalanche of cardboard boxes overflowing with consumer items. A wooden floor hovers over this avalanche, and paper figurines step down on two stairs that leading into the avalanche, to find themselves confronted with brilliant light. As they approach the light, they progressively get rid of burden they carry and become weightless. They are free to start dancing the life.