

Philippe ALEXANDRE**Achromatopsia**

14.05 - 25.06.2016

caryl* ivrisse - crochemar & [creative renegades society] are pleased to present the exhibition of the artist Philippe Alexandre.

The exhibition entitled "Achromatopsia" is the first individual presentation of the artist's work in Martinique.

Philippe Alexandre's psychic life is not organized by words but by archetypal images, prototypes, perceptible realities of the world. These images can be conceived as sequences of a few seconds which he collects, gathers and defines under the term of mental photogram. These images, these sequences undoubtedly arise from his intimate memory but they are distorted by a likely collective unconscious which pollutes his psyche.

This concept generates the idea of a certain inauthenticity of the real-life existence and refers to the hypothesis of an existence of a synthetic totalizing initial image which is imperative upon the artist in a violent way. Is he thus alienated? To answer this fundamental question, his artistic research develops then under the shape of a collection of this supposed authentic memory, this original memory, stemming from a reality which seems to escape him. He wants to split up this mental photogram and to extract in an obsessional work from each of the iconographic and semiotic components. So in an attempt to explore the meaning of restitution of his emotions, which takes place in the comings and goings between amnesic remains and their plastic counterparts, he produces and reproduces images to purify the mental photogram, this sequential matrix psychic image which is subordinated to a melancholic and continual meditative state, caused by the sensation of the too big presence of the past in the current, resulting in an exile of the present. This photogram is thus an amnesic reservoir from which Philippe Alexandre draws the plots of an original time. These parcels, in constant resurgence in an exercise of souvenirs; is apprehensive as constituting an intense thought expressing himself in an indecipherable pictorial writing of which he can give only a plastic interpretation.

Each of his production permanently freezes a hallucination by an extraction process of his unconscious. He does not create, he sorts out, he tears away, he amputates his awareness from his psychosis. Here creation is vital, of beneficial therapeutic nature and inseparable from his very existence. Retrieved from the multiplicity, these images find their efficiency in autographic plastic productions which would aim to be unique.

His artistic practice is affected by an inseparable trauma from his existence. It addresses the unspeakable and indescribable to transform and thus generate ectoplasmic or ectoplasmic productions. It therefore expresses itself consequently in no esthetic suitability and in a vision of real achromatic cleared of parasites nuances. It aims to be authentic, photographic, immediate, because his plastic productions are so many visions which materialize.

Grime and dust from his studio, agglomerated on recycled supports are enough as materials for an uncluttered reconstruction of these mental imprints created by his desire to realize a deformed and fantasized reality.

He dreams in grey.

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