



Pierre Fisher: // at Anne de Villepoix gallery (10th of november to 3rd of january 2013)

Pierre Fisher is a graduate from the Villa Arson, who showed at the 55th Salon de Montrouge followed by a presence at Young Independent Artist, a fair dedicated to up-and-coming artists during Fiac. Today, Anne de Villepoix is proud to introduce the artist's solo show at the gallery.

Pierre Fisher's early work negotiates his own childhood's mythology, impregnated by local customs and pop culture, both elevated to a totemic status. A foster parent to lost and found ping-pong balls, chewing gum or plastic figurines from chocolate eggs, he turns these into plastic ambassadors of his intimate urban folklore.

He crafts scenarios for those unlikely ready-mades, re-appropriating them via adroit yet precarious exercises of equilibrium – as if to suggest this game of accumulation and amalgam is symptomatic of the frenetic yet vacillating culture we live in.

Today, his work remains both emotional and anthropological and argues for a post-modern Art Povera. His current show at Anne de Villepoix is entitled //, a radical gesture that also hints at the perfect parallel used in Dollar, Euro and Yen notes to symbolize a perfect stability and balance – a serenity that Pierre hijacks by turning on its head the consumption, production and evacuation food chain.

Positioning himself precisely at the end of that line, he chooses wood as a medium of choice – not natural, noble wood, but reconstituted wood, plywood, melamine, imitation that he orders rather than chops himself. If Fishly & Weiss, a key reference to Fisher's work, bonded with nature, Pierre Fisher domesticates the post-industrial age. Borrowing from the traditional technique of marquetry – a radical contrast to the medium used— he arranges the planks into abstract geometry patterns for a seeming equilibrium with a slippage.

The irregularities, imperfections, scars are elements Pierre Fisher cherishes in his work, for they are sign of his victory against the machine. Although he initially used to leave the screws visible on the surface, he has chosen to conceal them for this show, and leaving the roughness to the back, for anyone who dares flip a piece over – opting for a trompe l'oeil, consciously deceptive effect, characteristic both of marquetry and of Fisher's practice.

Ultimately, what Pierre Fisher's longs for is the hallmark of the maker, which in his case appears in the controlled chaos, and a deeprooted unwillingness to do classical things in a classical way.

Alice Pfeiffer