

# GUILLAUME MARAUD

## e.g. *venticinque febbraio 2016*

25 Febbraio - 16 Aprile, 2016

In an essay titled *The Monster*, about « experimental debauchery » and the relationship to objects of desire as entertained by Sade's literary characters, Klossovski describes how happiness does not come with *la jouissance* but with the desire to break loose from what limits the desire. It is not in the presence of the objects that one will *jouir* but in the anticipation. Hence one will *jouir* from these objects by destroying their real presence (murder, debauchery) and if they resist, one will mistreat them in order to make them at once present and destroyed.

This experimental debauchery can to a certain extent be applied to the way Guillaume Maraud approaches the generally third rate objects of consumerist desire that he's intervened on for this exhibition at *Indipendenza*.

The cone shaped forms that are sparsely displayed like mysterious relics in two of the rooms bear the traces of several improvements in the form of delicate layers of paint and collage: additions through subtractions, allowing for new of patterns, images, graphic forms to appear, in a slow process at once negating and (re)coding the mere containers these initially were - e.g. cheap industrial candy 'suprise' cones, that children are tricked to purchase through the teasing *Nemo*, *Frozen*, *Barbapapa* imagery their packaging bears...

While some of them have been disassembled and scrambled, more nonchalantly placed close to the floor, others have earned a more museum like display, in a general process leading to a camp abstraction. Abstraction as in object turned sculpture or form, as in vanishing or elliptic meaning and presence. Abstraction, as well, as a means leading to a state of contemplation or meditation.

The transparent shop window mannequin trapped in the elevator cabin looking box in the following room is also incidentally informed by this dual notion of ascent and of its negative counterpart. Hinting at the narrative of a failed commercial project - a small Parisian silk scarves designer shop about to close, located in front of the gallery where the artists had his previous show - it encapsulates one end - the less successful, almost obsolete one - of the spectrum of the economy of cultural luxury goods. Two narrow openings in this vertical crate/coffin allow to glance at the mannequin inside, still striking a pose, faint mother of pearl spheres at her feet (counterfeit Chanel purses) threatening to roll out. Functioning almost like an allegory, once one has the keys to the story, the piece otherwise also hints at the high risk of obsolescence, the fluctuant value, of art as a merchandised, calibrated object - see the turtleshell-customized capital letter A lingering on the floor like the remnant of a closed-down storefront sign.

Hence the longing, which materializes through the taxidermist alterations the by-products in the exhibition have undergone, of a regained subjectivity or singularity. Guillaume Maraud's twenty-first century version of the now old history of the ready-made is a more tenderly glamourising and fetishist appropriation of the impoverished consumer objects that surround us, and of the counterfeit fantasies they are meant to spread in their wake. A way to patiently deal with and twist our commodified lives, until the day our state of critical impotency ceases.

E. S.