

Yazid Oulab

Solo Show

Gallery Eric Dupont

June, 3rd –July, 21st 2017 / Opening: Saturday, June 3rd, 2017 from 3 pm.

The Eric Dupont gallery is pleased to present the sixth solo show of Yazid Oulab at the gallery from 3rd June to July 21st 2017.

« In all cultural traditions, the Word is the outward expression, or the effect of the cause which is ever concealed; whether it is written or oral, it embodies the thought; it *is* the thought. Thus, it is impossible to dissociate the Word and the light. If the Word is the manifestation of the invisible, of a thought that is revealed and becomes exterior to itself, like a figure that objectifies the thought or an image that represents it, how this image would have been visible by itself? In his work, Yazid Oulab creates a concrete destiny for something that hasn't come to life yet. This is a process of transfiguration.

(...)What the voices of the Oriental world have been telling for centuries is adapted by Oulab to the occidental realities. Everything starts from desert and orality and, in other words, from territory, and music (...) because the rhythm presides everything in his work. Gesture, movement, repetition, and obsessive attention to the instrument: like an orchestra conductor demiurge, he draws tirelessly the contours of what will be transposed and be given an existence by the lines he makes. Drawing is fundamental and, according to artist's words, *it doesn't lie*. Strokes and lines are the writing and backbone of every form.

(...) For Yazid Oulab, a tool is both a means and an end. It always transcends its own physical limits in order to enlarge its semantic field to the universal, being at the same time the servant and the master; what is used becomes what uses. After he arrived in France from Algeria to study at the Ecole des beaux-arts of Marseille, the artist worked for some time as a construction worker, this is why he has a perfect knowledge of the tools of the profession. It is because of its polysemous nature that the tool becomes the subject of a meticulous preoccupation. (...) For him, verticality is a fundamental concept, altogether with the notion of ascension, which is the main term of spiritual aspirations. This verticality proceeds in two senses: the gesture of the worker, the painter or the sculptor, as well as something that comes from above and goes down to earth and humanity in order to offer humanity the possibility to uplift. « *Read* » (tell, learn) was the first word to come down on a man and be revealed to a prophet; its first letter in Arab is Alif « *أ* », written vertically like a nail. The nail, as a letter turned into an emblem, occupies a particular place in Yazid Oulab's art; it covers several levels of consciousness. Similar to tridimensional Alifs, the nails build numerous bridges between oriental and occidental cultures.

During a residency at the Calder Foundation in 2009, the artist rediscovered and appropriated the use of bricklayers' cords to create an impact coming downwards - verticality in movement. Since 2014 he has been working on this technique: he dips a wire in paint and then releases it vertically. For this purpose, he constructs a huge easel for big formats and repeats the gesture over and over, like a liberating mantra. These impacts are vibrations that are experienced in the whole body through the rigorous precision of blacks and whites: it is a return to painting, a scansion that is a « vibratory writing ». Each line is made of twenty to thirty impacts that have released their pigments. Despite its obviously kinetic nature, the work of Yazid Oulab, first of all, takes its origin in Logos. »

¹ Cécile de Hann, « Yazid Oulab, une inspiration mystique », *Revue Dialog #1, Le Verbe*, février 2017, p.118-133.