

High Resolution Step 1

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Mohamed Namou

September 6 – October 11, 2014



Mohamed Namou, *ELIZA*, 2014

Mohamed Namou's work combines painting, sculpture and installation to question the processes at stake in the conceptualization and the materialization of the image. The artist draws his conceptual and formal tools from abstract painting, as well as from philosophy and computer science.

The exhibition starts with a **Poche** [pocket]. Being a singular encounter between a stone and a screen—to be understood as the reflecting surface for physical and mental projections—**Mohamed Namou's Poches** introduce a reflection on the surface and its reversibility. Squirring on the chassis, the canvas is at the same time the body and the clothing, and its movement shapes the display of the fragments of marble while playing

with the double-faced surface, and its inner and external parts.

The study of the writing process of the image, already engaged in the **Poches**—hypothetical images/objects in the making—is developed and deepened in the installation **ELIZA**, presented in two different states of progress in the exhibition.

On the ground floor, **Mohamed Namou** reveals the image during its creation process: the fragmentary and incomplete installation evokes the mechanical processes and techniques of production and reproduction, and refers to the mutability of artworks. In the basement, the piece in its integral form presents

a large moving panel placed on rails. And behind it, an almost secret intervention is happening: a granite block—a primitive writing medium—seems to produce a printed image which stereographic patterns refer to the 1990's and the first appearance and spread of the personal computer.

Thus, **ELIZA** introduces a dialogue between organical material and computer-generated images. The title indeed refers to the name of a computer program which is an early example of primitive natural language processing. It is famous for being the first computer program which managed to mislead human beings, by perfectly imitating a human conversation.

Computer science's history is also the starting point of

Cassette, an assemblage of plexiglass slabs clasping the cover of the Fast Load Monitor software, designed in the 1980's to speed up the data processing of one of the first personal computer's models: the Sinclair ZX81.

This software's operating is based on an interesting particularity: in order to save the data, when they are images, it creates a substitute allowing its eventual recreation. This process reveals in various ways what **Mohamed Namou** tries to demonstrate with his work: the image as a place for transition and connection.

Even if it became totally out of date, Fast Load Monitor is nevertheless a fundamental basis of high resolution technologies.