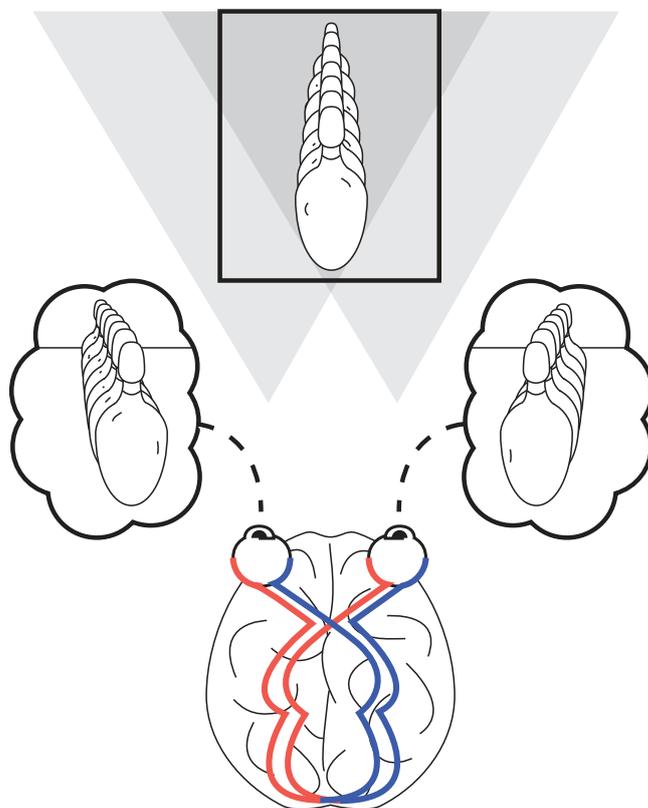# MOHAMED NAMOU

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HIGH RESOLUTION STEP II
(ON) STRIKE
ISOMORPHISM, STEREOSCOPY
ON THE TRACES OF A PARADOXAL FORMATIVITY

28 MARCH—21 MAY 2015
TUESDAY-SATURDAY, 11am—7pm
8, RUE SAINT-CLAUDE, PARIS 3ÈME

"Being as well a workbench and a user's manual, the work is in progress.
Present, or rather latent, the artwork is to come, it does already exist, unfinshed or to be finshed, depending on th epieces, like for instance the stereographs.
The exhibition is a series of transitional patterns staying out of sight and thought. Constantly moving, an endless renewal, like Bach's fugues or Escher's dizzying loops[1] ."

Mohamed Namou

[1] D. Hofstadter, *Gödel, Escher, Bach*, 1985

High Resolution Step II (on)strike provides an analysis of the formativity of the image, through the metaphor of how the human vision works.

The various work presented in the exhibition ponder the notion of stratification and the superposition of signs and meanings, like in a palimpsest.

Mother (2015) is a a serie of workbenches with a metal structure and a marble plate-a metamorphic rock formed by the accumulation of sediments. A constellation of geometric shapes, resulting from machining work, mark the surface like as many signs of a mechanical language.

Taking this inquiry about the nature and characteristics of the marble to a further extent, *Failure* (2015) is a serie of marble plates marked with one or several artificial veins. This singularity makes the marble look like a fake stone : indeed, it is actually a compact limestone covered with very thin cracks full of organic and mineral materials of different colors, that define the marble as a material provided with a memory.

The digital images from the series *Rite de passage* [rite of passage] (2015) are elaborated on the principle of stereography: a pattern is repeated all over a threedimensional object, which volumes slightly deform the pattern. Thus, the pattern's distorsions create a new shape which imperceptibly reveals the object in the background. In this way, stereography, appearing in the 1990's as a result of the development and the democratisation of personal computers, proposes a possible–and anecdotalanswer to the image-object's issue, central to **Mohamed Namou**'s research.

Mohamed Namou est né à Oran en Algérie en 1987. Il vit et travaille à Bruxelles, Belgique.

Il est diplômé de l'École Nationale Supérieure des Beaux-Arts de Paris (2014).

Sa pratique implique une analyse de la formativité de l'image, du concept à la visibilité matérielle.

Mohamed Namou a participé à plusieurs expositions collectives telles que: *The Office*, ACL Partners, Paris, France (2014) ; *Flet*, Spazio A, Pistoia, Italie, cur. Alex Ross (2014) ; *Ab-Stretching the Canvas*, Jeanine Hofland, Amsterdam, Pays-Bas (2014) ; Jeune Création, le 104, Paris, France (2012) ; *La Mala Educacion* aux côtés de Priscilla Monge, mor charpentier, Paris, France (2011) ; et Sphères 5 et 7, Galleria Continua, Boissy-le-Châtel, Le Moulin, France (2012-2014).

Son exposition personnelle *High Resolution Step II (on) strike* fait suite au premier volet qui a eu lieu à l'automne 2014 chez mor charpentier.