

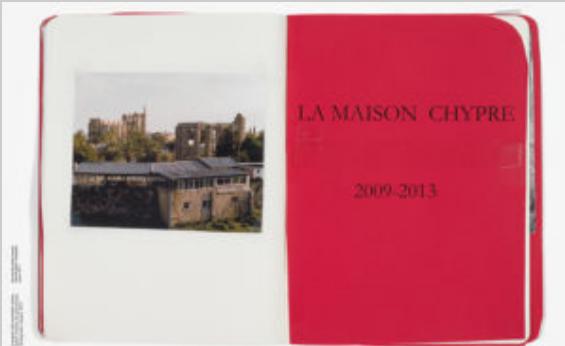


La maison Chypre

2009-2013

Monique Deregbus

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The book The house Cyprus is proposed in a facsimile version, as a work entirely devoted to its own reproducibility. At the heart of the rehearsal comes the question of archaeological discovery. Central to the book, through the pallid presence of these bones that are exhumed from the past, archaeological research has emerged as a paradigmatic point of the history of the island, mirrored with Pompeii and its slow flow of lava, and by extension with all the places of mass graves of the world.

The first photograph of the book falls into disrepute with the law, and its presence testifies to the prohibition and the almost universal confiscation on the island. It was a question of exposing a device of capture through which to perceive always remains a veiled, interstitial and lacunar act. For the framework of photography is narrow and limited, it embraces the image, thereby nullifying a set of dialectical forms and causes. Thus one never ceases to look through, through walls, grilles, loopholes, barbed wire, one looks at the same time as the inertia of the images the photographic impossibility to narrate History. And yet, the book exists in the jumble of entangled branches, in the entropy of nature that forces the doors, rips the walls into a surge of grasses and cacti which multiply unceasingly. Here, the absurdity of war has indeed taken place, but a long time ago. She passed with the slightest breath of life in her furrow, leaving men struggling with a Kafkaesque situation of wall and division.

1974: the image now accounts for a space impossible to awaken, caramelized and insonore, it is space after and which lasts until today. Only perhaps the orange back teenager represents us. His hands are elegant, voracious and nervous on the computer keyboard. The child whose body is tense remains alone before the light of the screen. He plays war by machine interposed. We look at him without his knowledge, back, concentrated, and through him we look at the screen and his image. It is thus that we learn to make war.

Monique Deregibus

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