DR. X

Arthur Fouray,
Cross in polyester
resin on stretched
canvas,
2012.

Notes:
The striking symbol of this piece can be put to practical use: for example, if you are organising an exhibition and one of the works does not suit you, you can affix-juxtapose this piece to it.

WEIRDO

Arthur Fouray,
Silver resin,
crystal pigment, and
resin + blue Patina
on a silver frame,
2012.

Notes:
This frame can be placed on a shelf or hung on the wall. The colour matters little, but it must under no circumstances be hung on the floor.

FROMAGE

Arthur Fouray,
Four layers of
resin, yellow, orange,
then 2x yellow,
on object,
2012.

Notes:
This panoptical object should be placed intelligently on the floor. It can also play with “FROMAGE (BIS)”.

POLA. DEV.

Arthur Fouray,
Painted Polaroid
film pack on a
resined frame,
2012.

Notes:
Working on the floor, this piece is a kind of U.F.0. that can be paired with “WEIRDO”, but the display is left open. The only thing to know is that this piece is phosphorescent.

XYLO.

Arthur Fouray,
Painted palette
and xylophone,
2012.

Notes:
Best of all, of course, is to be able to play this instrument, heavy with meaning, but it can also be shown as a painting, evoking some of Jean Arp's sculptures. This sculpture can work with "SOL RÉMI".

WHITE CARPET

Arthur Fouray,
White paint on
clear tarpaulin,
dimensions variable,
2012.

Notes:

This is a device that serves to set off a piece. The aim is to create an equivalent of the white wall, but on the floor. A plinth works like a frame, not like a white wall, and the floor in no way fulfils the function of the white wall.

FROMAGE (BIS)

Arthur Fouray,
Spray paint and
resin on object,
2012.

Notes:
This panoptical object should be placed intelligently, on the floor, on the wall or on the ceiling, to raise a question about its function. It can also play with "FROMAGE".

COSMO GLASS

Arthur Fouray,
Resined plastic
glasses,
2012.

Notes:
This sculpture keeps evolving for as long as I live. I make a point of adding another tier with each new resin piece I make.

CHROME

Arthur Fouray,
Canvas on frame,
spray-painted,
2012.

Notes:
This canvas can be displayed vertically, or diagonally, depending on use. The white wall is a quality choice.

PEPITO PIZZA

Arthur Fouray,
Resin and foam
on sagex,
2012.

Notes:
This sculpture must imperatively be shown on the wall, at a height other than 175 cm.

RÊVE AUTOMATIQUE

Arthur Fouray,
2 sheets of paper,
one drawn, the other
printed, and resined,
2012.

Notes:
This piece is made of the two
sheets of paper, hung with
drawing clips. They must sit 12.5
cm apart.

CADR' RÉNAL

Arthur Fouray,
2 resin bricks,
2012.

Notes:
These two bricks must be presented side by side on the floor. The arrangement is left to the curator.

FAUX PLAFOND

Arthur Fouray,
Rosette (white) on
painted wall (blue),
2012.

Notes:
The rosette should appear on an azure/sea-blue background. The wall must be painted with scotch tape on the left and right, starting at the floor. The wall painting stops at the highest point the painter can reach. Paint is applied with a roller.

CARRÉ B. SUR FOND B.

Arthur Fouray,
Resin+krink+gesso
on pre-primed
canvas,
2012.

Notes:
This canvas must be hung at a child's height.

RADIS COMP.

Arthur Fouray,
SM58 microphone
in a plastic tube,
2012.

Notes:
This object must be hung from the ceiling, and can be used to record an exhibition space.

SOL RÉMI

Arthur Fouray,
Print on canvas,
2012.

Notes:
This painting is also an object, since it has no stretcher. It can be completed by "XYLO.", or by the music produced by the text.

GAGA

Arthur Fouray,
Red resin on dried gesso on a fluo plinth,
2012.

Notes:
This sculpture includes the plinth and the piece, and can be shown in front of “Fig.2 : Wall Painting”.
Should the plinth be lost, mix phosphorescent yellow paint (acrylic), Sennelier fluorescent yellow pigment and Lascaux gesso.

Pat

Arthur Fouray,
Imitation paper towel
on painted canvas,
2012.

Notes:
This canvas can only be placed on the floor, since it is stretched over a board.

«FLYING CAT»

Arthur Fouray,
Gouache on
oval canvas,
2012.

Notes:
This figurative painting of a cat (9GAG) is hung more than 2 m above the floor.

De Serena, avec A.

Arthur Fouray,
Sheet held by a
drawing clip,
2012.

Notes:
The kiss is by Serena, the clip by Baxter. This piece can suit anywhere and nowhere.

Un Mot C'est :

Arthur Fouray,
Resin on
a road sign,
2012.

Notes:
This sculpture is best placed
leaning against a wall.

Sein

Arthur Fouray,
Resin (+acrylic) and
gesso on found object,
2012.

Notes:
This piece rests against a wall
(because of its weight).

P.B.W.

Arthur Fouray,
Dispersion paint
on a found pallet,
2012.

Notes:
This piece is best shown on a white wall, with visible nails (of a certain pictorial quality).

AH!

Arthur Fouray,
print on canvas
in a painted frame,
2012,
23.8 x 18.7 x 2.5 cm.

Notes:
This object, classified as a sculpture, rests on the floor. It is the only constraint imposed by this piece.

Cartels à Jouer

Arthur Fouray,
cards,
2012,
6.2 x 8.7 x 0.03 cm
each.

Notes:
Tournaments of cartels must be held regularly. In an exhibition context, display them loose on a table. This collection, a unique piece, is in perpetual evolution, and can be technically reproduced.

Fig.1 : Label

Arthur Fouray,
print on canvas,
2012,
55 x 38 x 2.5 cm.

Notes:
This painting completes Fig.2 : Wall Painting. The placement of this canvas matters little, but it should preferably lean against the same wall.

Fig.2 : Wall Painting

Arthur Fouray,
wall painting,
2012,
200 x 100 x 1 cm.

Notes:
All the information concerning the execution of this wall painting is contained in the text of Fig.1 : Label.

LDMB49.49

Arthur Fouray,
video projection,
2012,
16/9 format,
dimensions variable,
(49.49 min).

Notes:
This video may or may not be part of an installation. On its own, it must be projected in a dark room, or onto a ground painted black; a sofa / bench is recommended.

LORELEÏ ET SON CHIEN

Arthur Fouray,
framed
photomontage,
2012,
78 x 58 x 2 cm.

Notes:
This petit-bourgeois frame suits any wall colour, and hangs more than 1.25 m above the floor. Needless to say, “SKYBLOG 2005” is located in another room.

OH!

Arthur Fouray,
sticker and
painted frame,
2012,
25.5 x 20.5 x 1.5 cm.

Notes:
This object must be placed on the ceiling. It is the only constraint imposed by this piece.

P.A.S.

Arthur Fouray,
book on printed canvas,
2012,
27 x 46.5 x 3 cm.

Notes:
This testimonial-sculpture is to be placed on the floor. Connection with the video “P.A.V.” is not necessary.

P.A.V.

Arthur Fouray,
video,
2012,
16/9 format,
dimensions variable,
(14.22 min).

Notes:
The playback medium matters little for this video. When it is projected, the pale blue outline in P.A.V. must be painted on the wall.

Radis

Arthur Fouray,
metal tube on
frame,
2012,
20.5 x 26.5 x 68.5 cm.

Notes:
The frame mimics a plinth, so this piece is best shown on the floor.

SKYBLOG 2005

Arthur Fouray,
print in a
Migros frame,
2012,
21 x 29.7 x 1 cm.

Notes:
This piece must be stripped of its obviousness, and hidden far from “LORELEÏ ET SON CHIEN”.

1/2 Agnès Martin

Arthur Fouray,
acrylic on canvas,
2012,
76.4 x 76.4 x 2.5 cm.

Notes:
The best conditions for this canvas to be fully appreciated are met when it is hung at eye level, and is more than one size away from the other pieces.

BLOB

Arthur Fouray,
resin on
wooden board,
2012,
27 x 20 x 4.5 cm.

Notes:
The “BLOB” is a wall piece.

KAC PACK

Arthur Fouray,
sugar pyramid
and rabbit,
2012,
28 x 28 x 28 cm.

Notes:
As the pyramid acts as a plinth, it is absolutely necessary to place this piece directly on the floor.

