

As brilliant and clean as the computer screen that generated them, Baptiste Roux's images at first seem to confront the viewer with the desire for plastic perfection that words like new technology, software or modelisation suggest.

The works reproduced on transparent sheets of extruded plastic with an often camouflaged central motif, while related and nourished by the world of science fiction, video games, or logotypes, it is generally impossible to pin down and identify these perpetually moving forms. Baptiste Roux has no affection for the illusion of perfection digital tools can fabricate. As one crumples a sheaf of paper, the artist mistreats his support. He wrinkles it, stretches it, twists it, perforates it and dilates it. This brutal autonomy conquers the smooth skin of the walls, transforming itself into tattoo or wallpaper sometimes realized directly on the wall themselves. The forms can extend both to floor and ceiling, in the shape of what seems to be arbitrary irruptions of foam.

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