

Bernahrd Fibicher* noticed “*something chaotic in the work of Michel Francois*” (see the catalog published for the artist’s solo show at the Haus der Kunst of Munich in 2001). At the occasion of his new solo show at Lumen Travo Gallery, Michel Francois reveals his root by assembling a series of editions and objects from 1979 to 2007. Titled “Editions and Multiples” - – like multiple of possibilities, ways of seeing, additions and casualties. The exhibition stresses out Michel Francois’ eagerness to collect objects and scenes as many as manifests of a manifold reality. By the use of a multiple kind of media, like sculpture, photography, installation or video, the artist exposes life as something strangely dynamic and subconscious.

The main installation of the show is a pierced table standing on a map, which is completely covered by a dark layer. The message is straight : all has to be imagined again in a world where landmarks and past references have been erased by contemporary dramas, either political or ecological. This black hole/*howl* is not only a cry of despair, but a malicious game, an invitation for the visitor to penetrate into an artistic environment arranged into a mental labyrinth. Objects and photographs set up in the exhibition stimulate our awareness. They depict scenes that seem to belong to daily life, yet hide a slight difference.

Michel Francois plays with borders between what is banal and extraordinary, normal and abnormal. In this exhibition, the artist stresses out the particular process of “Mutliplies”, by which reality can be manipulated, reversed, tested. Michel Francois proposes a philosophical art practice, an aesthetization of life, like he says “*Art, anyhow, is the life we sculpt*”. He draws a surrealistic portrait of life, where chance and coincidences play a main role, like in the novels of the famous American writer Paul Auster, or the philosophical ramifications depicted by the French philosopher Gilles Deleuze. Actually, Michel Francois describes his work as a rhizome, the plant’s roots which grow up randomly in mainy directions. Like an anagram, his work makes invisible significations and relations to emerge, as a process of self-awareness of the world around.