

## Yann Sérandour

Yann Sérandour's work strategy consists of processing information by displacing it from one location to another and playing with the visual, contextual and historical codes which underpin it as such, so that what is finally achieved is that the codes are not only subverted but also expanded and reinterpreted. In this connection the artist wrote in the catalogue of the exhibition held at the Fondation d'Enterprise Ricard in 2006: "My procedure can be, and is above all, a process of reception and reading which initiates new developments from 'finished' works and products. What is involved is not so much creation as recreation, transferring what has been initiated by others to a different place and in a different manner". The way this is done is to start from works by other artists (such as Yves Klein's *Dimanche: Le Journal d'un seul jour*) or from cultural or contextual configurations (for example, the visual identity of the group Metallica combined with the Helvetica typeface) in order to activate new meanings, readings and interpretations based on all of them. The artist infiltrates himself into the conceptual apparatus of the icons or referents, which he reworks so as to reveal, in an almost vicarious way, both their baggage and how they have been updated.

Whether in the form of inserts, supplements, or even, Yann Sérandour's works are interstitial and polymorphous. He uses 'historical' works, texts or visual signs, which he subjects to various kinds of readings, parasitizations and displacements. These approaches are ways of reactivating and sometimes modifying the latent meanings of a work, on the one hand, and of interrogating the transformations of the historical, political and aesthetic challenges associated with them, on the other. Especially noteworthy, in extending and updating ideas created by others by developing them in new and original ways, was the publication of *Thirtysix Fire Stations*, in response to the books which Edward Ruscha brought out in the sixties, and of a supplement which can be inserted into the *catalogue raisonné Specific & General Works*, which presents the works of Lawrence Weiner from 1968 to 1993. In parallel with this, he develops his research by publishing articles, lecturing, holding workshops and organising exhibitions such as *Un art de lecteurs* in the Galerie Art & Essai in Rennes in 2005, which showed the relationship of certain contemporary artists with the culture of books and reading.

*Vivement lundi!* (2006) is a cutting from the one-day newspaper published by Yves Klein on Sunday 27 November 1960 on the occasion of the theatrical performances staged at the festival of avant-garde art in November and December that year. It consists of a cutout and collage made from an original copy of *Dimanche: Le Journal d'un seul jour*. *L'Espace, lui-même* (2007) is a silkscreen enlargement on newspaper of *L'Espace, lui-même*, published on the front page of *Dimanche: Le Journal d'un seul jour*. These two works underline the artist's interest in visiting some of the most striking creations connected to the world of publishing in order to expand and renew their potentialities. Obviously each of the 'quotations' he uses in his work is chosen not only for the interest derived from the original source but also for the capacity of the reference to activate readings at the present time, which occasionally even clash ironically with the 'original'.

We can observe this subtle irony, for example, in the etching *Helvetica as Metallica* (2006) and in the offset poster *Metallica as Helvetica* (2007). These works involve subverting the referents through an intelligent inversion of two radically opposed visual identities, which serve to expand the communicative potential of both kinds of typography and of everything associated with them. Helvetica is a typeface created in 1957 by the Zurich graphic designer Max Miedinger (1910-1980) for the Haas type foundry in Basel. Metallica is an American heavy metal band formed in 1981 in Los Angeles.