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Mobilities processes in Simon Starling's work

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Chapô

Simon Starling's use of travel acts both as a mirror of the irrational development models of our societies and as an invitation to invent other practices.

Présentation longue

<p>Starling develops a body of work that must be approached through the various modes of expression he uses; the installations, narratives, sculptures, publications and his own travels constitute a unit [1]. Movement is a recurring theme in his work. Born in 1967, the English artist belongs to the tradition of conceptual (and post-conceptual) artists whose approach demands simultaneous consideration of the intentions, written work and realizations themselves. The journey is never seen as an end but rather as a process or part of the work process—a channel of mutation that affects the internal structure of the objects moved. In Flaga (1972-2000) (2000), the Fiat 126's route from Italy to Poland is the story of the hybridization of a car that ends up hanging on a gallery wall, painted in the colors of the Polish flag, questioning the meaning of borders and their relationship to the economy and political regimes, as well as the porosity of identities across space. In Starling's work, movement is almost always that of materials, objects, or plants – more so than that of people, who in general are absent from the intentions of the artistic device –, as if the mobility of tomorrow targeted much more than just people.</p><p></p><p>In Rockraft (2008), a one-ton stone was transported from the neighborhood of Avonmouth -- a distance of nine hundred kilometers - aboard a floating platform to the port of Bristol, using only the force of the tide (in this case, the second largest tidal range in the world). Upon arrival in Bristol, the stone made

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