

Name: Matthew Darbyshire

Brief: Swarovski Hors les Murs FIAC 2014

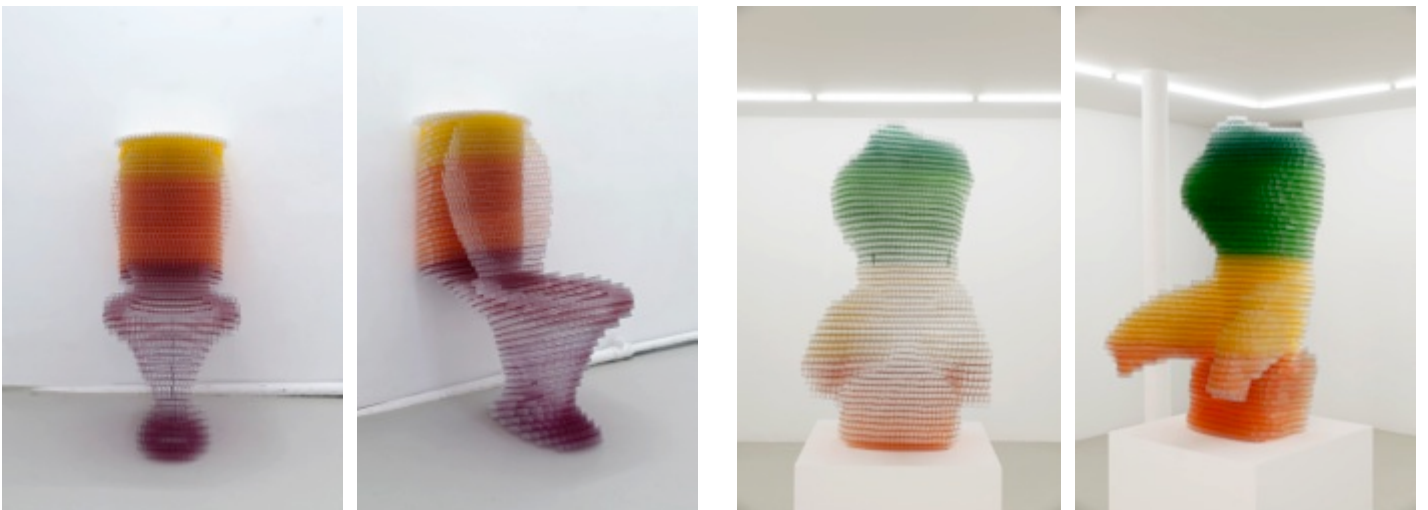
Working Title: *CAPTCHA - Mercedes SL600, Digital media hand-cut in polycarbonate, 2014*



Digital render of the proposed sculpture for Jardin des Plantes, Paris 2014

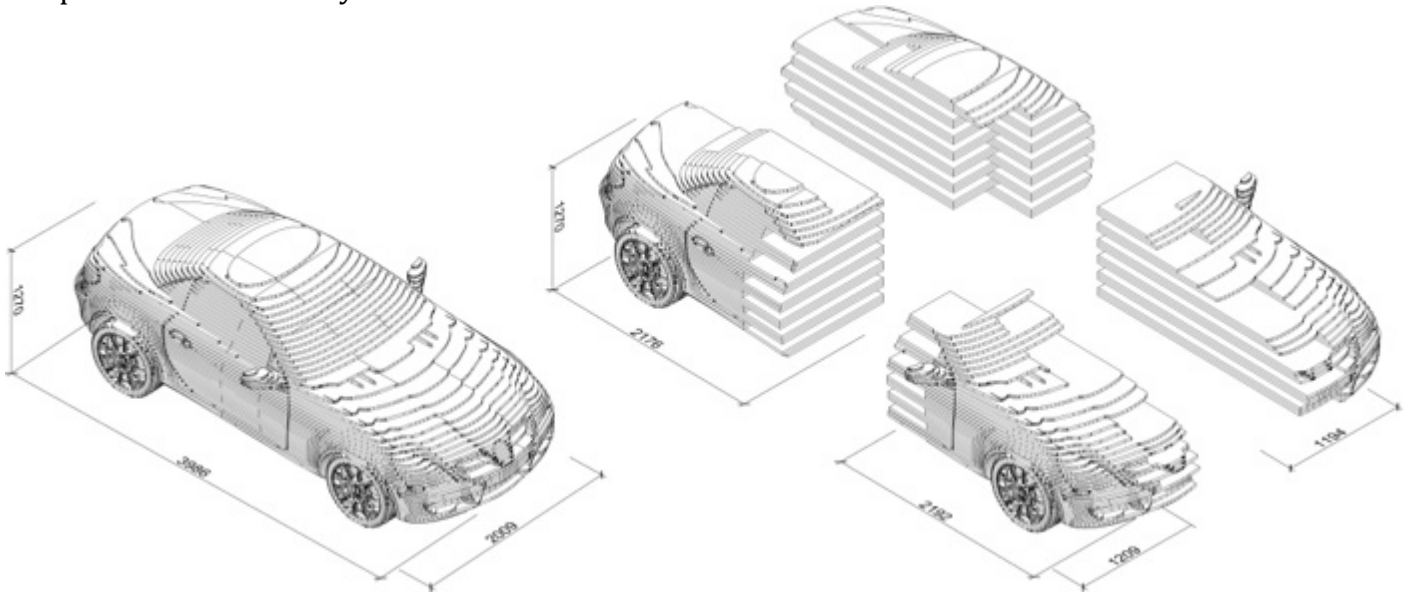
Description: A full-size sculpture of a replica sports car built from many layers of clear multiwall polycarbonate material and juxtaposed in the natural settings of the famous Jardin des Plantes.

Relevance: For the past nine months I've been exploring the optical potentials of different physical materials. Wanting to address the blurring of the virtual and the real in both sculpture and material culture at large, I found myself gravitating towards materials that caught, bounced and refracted light so as to enable me to create intriguing objects that oscillated between the transparent and the opaque, or the solid and the empty, and by doing so achieving further conceptual shifts between image and object, or the symbolic and the subjective. It was then at the exact time that I was finally succeeding in achieving many of these objectives with the use of clear polycarbonate that my attention was drawn to this Swarovski opportunity and upon reading the brief I was immediately struck by the uncanny similarities between Swarovski's aims and my own desires to explore the visual phenomenon of materials that refract light and exude an almost magical brilliance. My recent discoveries not only conjure beauty but also, as I have recently discovered, seem to foster a deep emotional response that transcends the logic and linearity of our usual formal readings.



Examples of recent sculptures made using the polycarbonate material and fabrication technique I have recently developed

Technical Feasibility: Hopefully my recent experiments, currently on show at Jousse Entreprise, Paris, help testify the technical feasibility of this proposal. Having successfully made a number of large-scale sculptures employing the described method and materials, I know for a fact that my design for this sculpture would certainly work.



Exploded diagram with dimensions of the proposed sculpture and the four sections that it comprises.

Timescale: Having recently completed a number of comparable forms I am confident that the allotted 4 months would be sufficient time for me to manufacture this artwork.

Legal Aspects: Like all my artworks to date, this proposal is of course imbued with a tinge of both humour and critique, however this is not intended to be in any way defamatory towards either of the brands that are alluded to. Instead my intentions focus entirely on the striking formal aspects of juxtaposing a colossal, shimmering man-made automobile within the beautiful natural settings of the Jardin des Plantes, and the associative aspects of combining two of the most recognisable status symbols known to man. This work is intended to be shocking, absurd, extravagant, excessive, fun and ultimately very moving and meaningful as the viewer is initially awestruck by the luxury symbols and then quickly enthralled further by the more subjective and phenomenological aspects of the extraordinary mass of light and luminosity that is engulfing them. With regards to copyright, the 3D models used to generate this sculpture are already fully paid for and fully permitted.

Financial Aspects: I estimate this project could be produced with the allocated budget of 10,000 euros and have assurance from Jousse Entreprise that they would help support this a little further if necessary. I would also very much like to brainstorm and collaborate with Swarovskis specialist engineers and technicians if the opportunity arose as it would be really exciting if we could push both the visual and material potentials of this idea even further with regards to its proximity to both Swarovskis methods used to cut crystal and the sensory affects they achieve.



Two visualisations of how this proposed artwork might sit within the Jardin des Plantes

Excerpts from Vincent Honore's text on the themes and materials addressed within this proposed work:

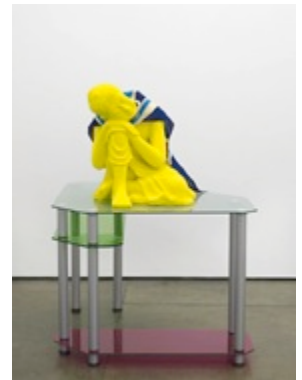
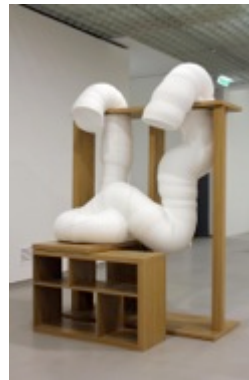
Matthew Darbyshires practice investigates the fundamental question of the object's status and its symbolic and political charge. His attention focuses on the object as an image, and on the image as an object.

Darbyshires new body of sculptures, premiered jointly in Paris at Jousse Entreprise and Palais des Beaux Arts, investigates further these issues and dualities of individualization vs. standardization, subjectivity vs. objectivity, visibility vs. invisibility, and perception vs. conception. Each sculpture uses 3D models of generic objects that Darbyshire selects from digital media suppliers on the internet with no particular attention to their formal quality other than their standard appearance and their intended human symbolic charge.

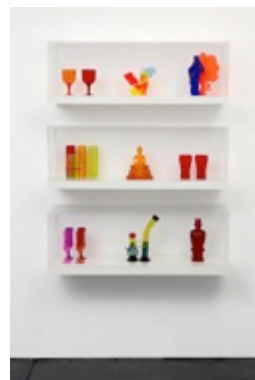
The return to materiality that characterizes Matthew Darbyshire's recent works operates at once through the objectivisation of pure abstract technology (digital or computer generated, specialized production processes and materials) and the subjectification of standardized iconography (perverted by traditional and handcraft techniques). At once depersonalised but at the same time haunted by their maker, the works are haunted through the imperfections and errors involved in their handmade production and in the crafted rendering of the drawing and rough edges of the fabrication. These imperfections question and deconstruct the fixed norms of mass production/diffusion of objects and images.

Displacement, according to Bataille and then Krauss in her book Formless – A Users Guide (1997), proposes an exploration of the limits of the object in its relation to the subject. Darbyshire's sculptures are archetypes of displacement, caught between an object and the representation of that object, between the inevitable symbolization of any human perception and the irremediable desymbolisation of the digital image. By doing so, like T.J. Clarks book The Sight of Death (2008), Darbyshires works raise the similar question - how does a subjectivity still operate with emptied symbols?

Examples of previous Works:



(from left to right) *Hercules* at Herald St, London, *Everything Everywhere* at Frieze Projects, London, *Standardised Form No.3* at GAM Museum, Turin and *Homeware No.6* at Royal Academy of Art, London



(from left to right) *Sophocles* at Beaux Arts, Paris, *IP* at Call of the Mall, Utrecht, *Untitled Shelves No.2* at Government Art Collection, London and *Standardised Form No.6* at Herald St, London