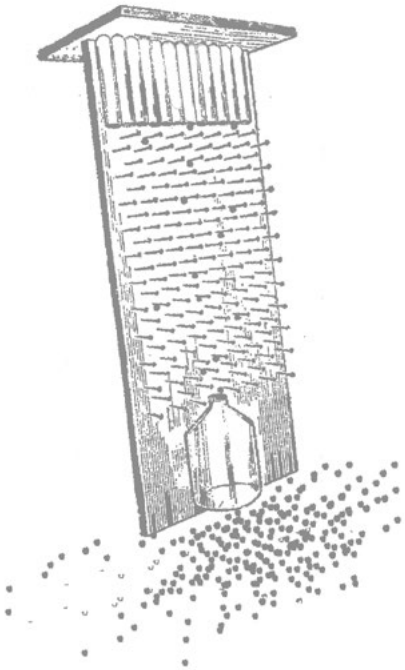
FABRICE PICHAT
SELECTED WORKS



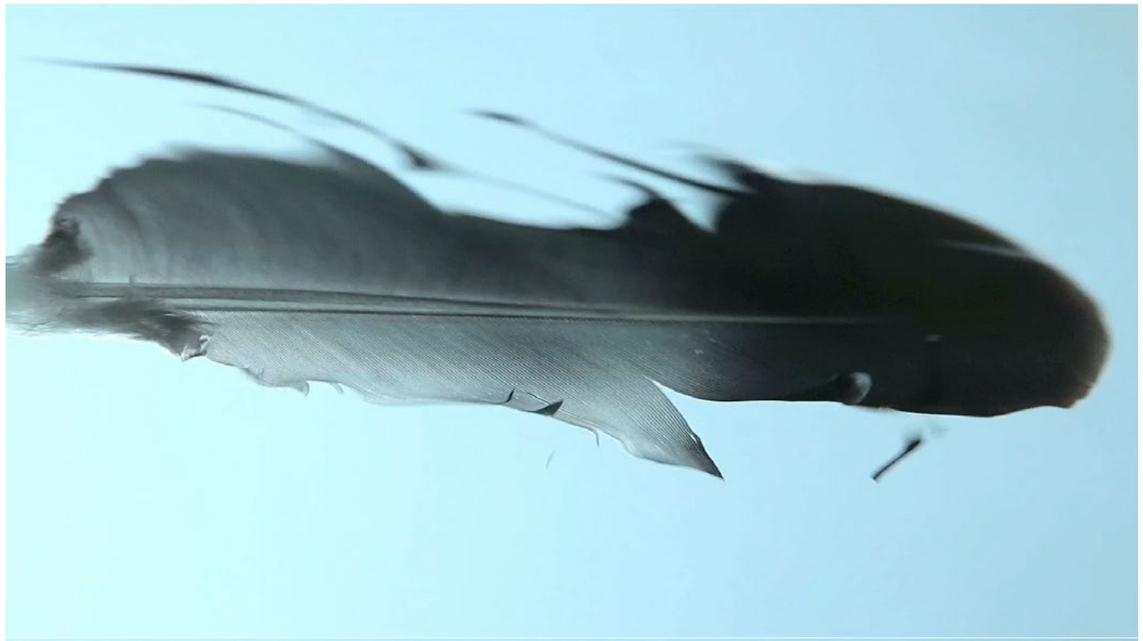
Synchronie

2018-2019

HD video
5’15”

Synchronie shows a tuning. The flow frequency of an object re-pititively passing is adjust to match with the shooting frequency of the camera.

https://vimeo.com/32278691



Retour 1000-18000 hertz

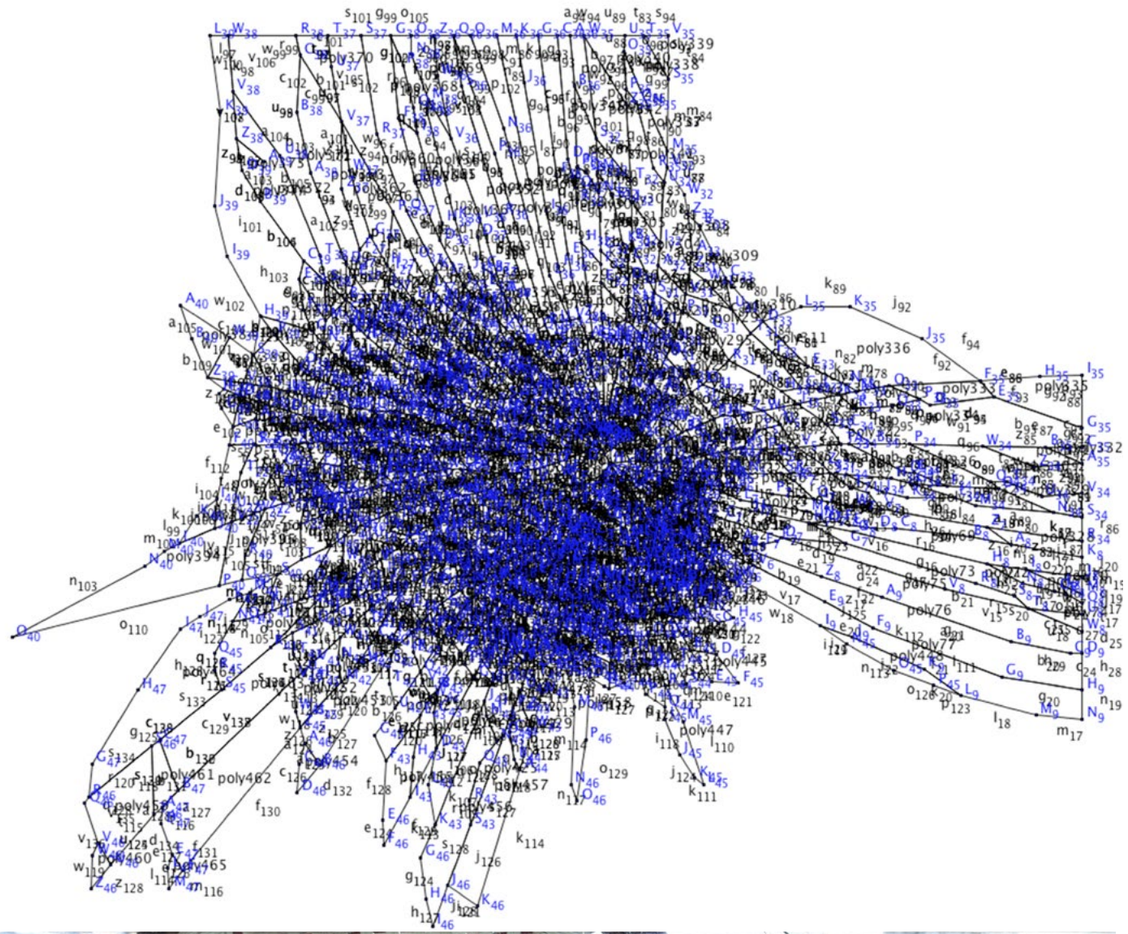
Sound installation
2016

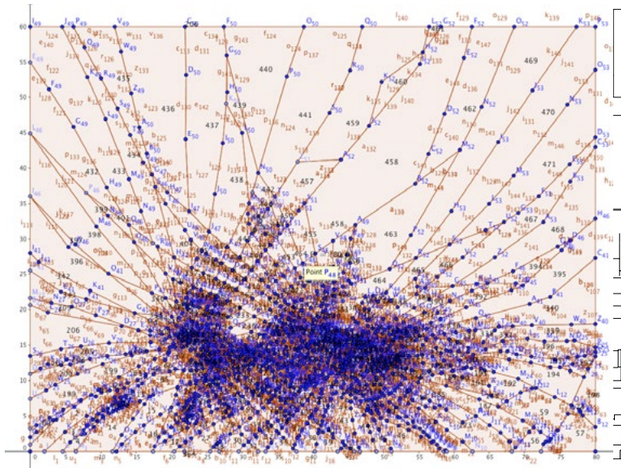
Loudspeakers QSC K10
2x1000 watts
Media player
Audio file, flac, 17’
Yoga mats (40m2)

This sound work results from geometrical values translation, built from a research on urban space’s photographed broken glasses.This translation uses a correspondance between area and frequency, higth and range, lenght and duration. Loudspeakers are broadcasting the sound against the room’s walls; transmission happens first with the architecture while the sound reaches the listener, only afterwards and as a first reflection. The sound perception is even more disturbed by the building’s singularity being composed of strictly arranged signals, as are, on another way, the broken glass’s pieces that never fall apart.

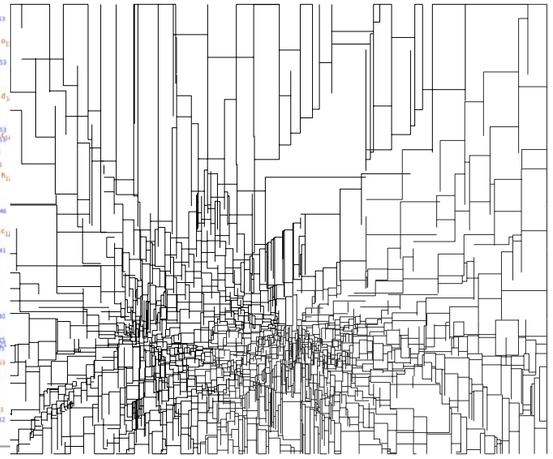
Opposite page: working documents, Chez Fanny, Aix-en-Provence, 2016

Extract, working document, animation:
https://youtu.be/cBYjWxNcF28





Example showing the relation between areas and frequencies.



Example showing the relation between *higths-ranges and lenghts-durations.*

Retour 1000-18000 Hz, installation view, 3bisf, Aix-en-Provence, 2016

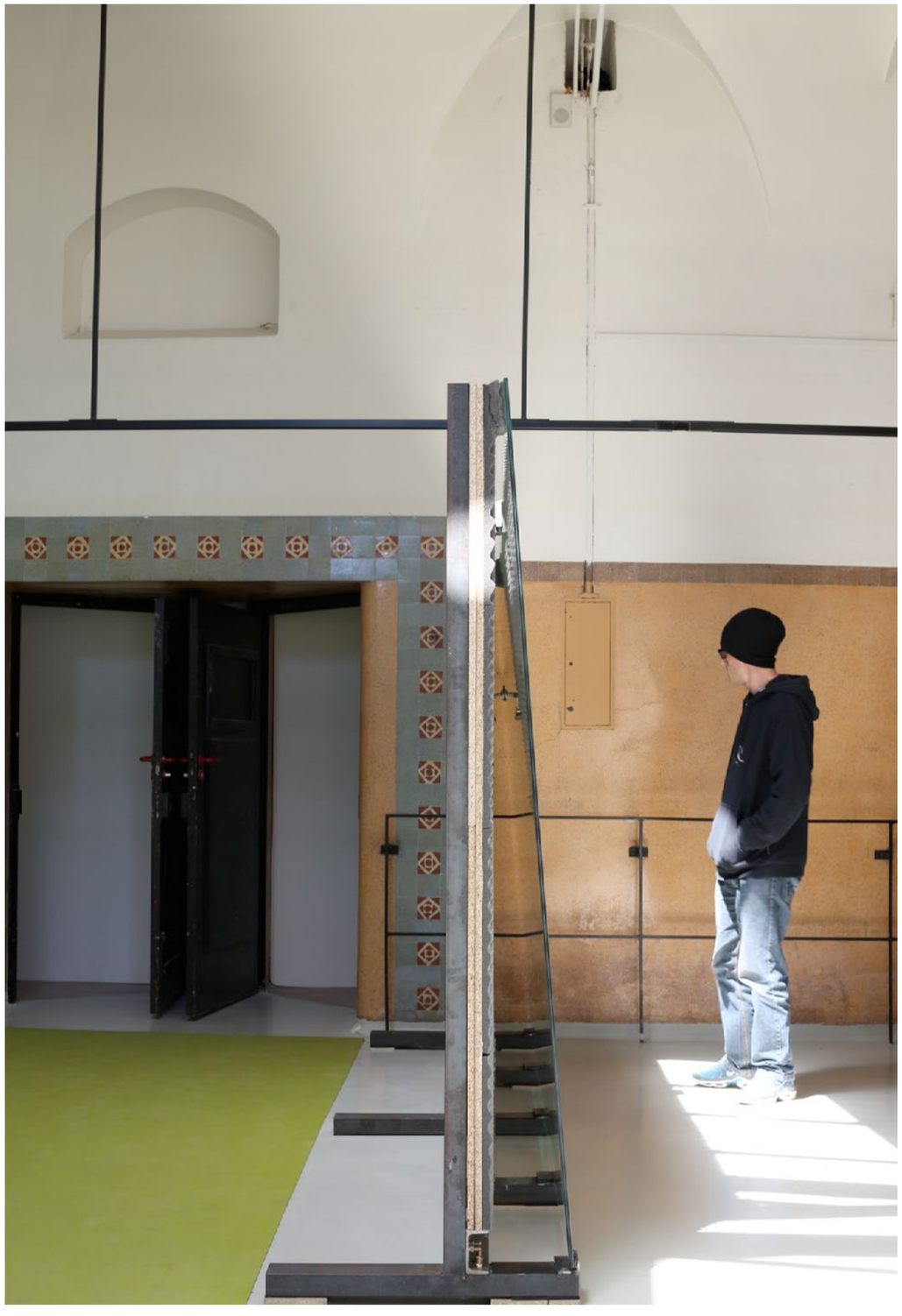
Fenêtre de réflexion

2016

Glass, iron, acoustic foam, mecanism producing low frequencies vibrations (20-40Hz).
410 x 210 x 70 cm

This installation is made from a large glass plate, leaning against a structure whose back is covered by acoustic foam. Vibrations that are transmited through the glass are turning reflections into instable images and are producing a low frequencies sound phenomenon.
Installation's scale and placement indicate a suspended space, whose depth is uncertain, as might be seen a turned off departement store or a stationnary vehicle's windshield.

Opposite page and the following double page:
Installation views, 3bisf, Aix-en-Provence, 2016



Construire reconstruire

2013

Installation to be handled

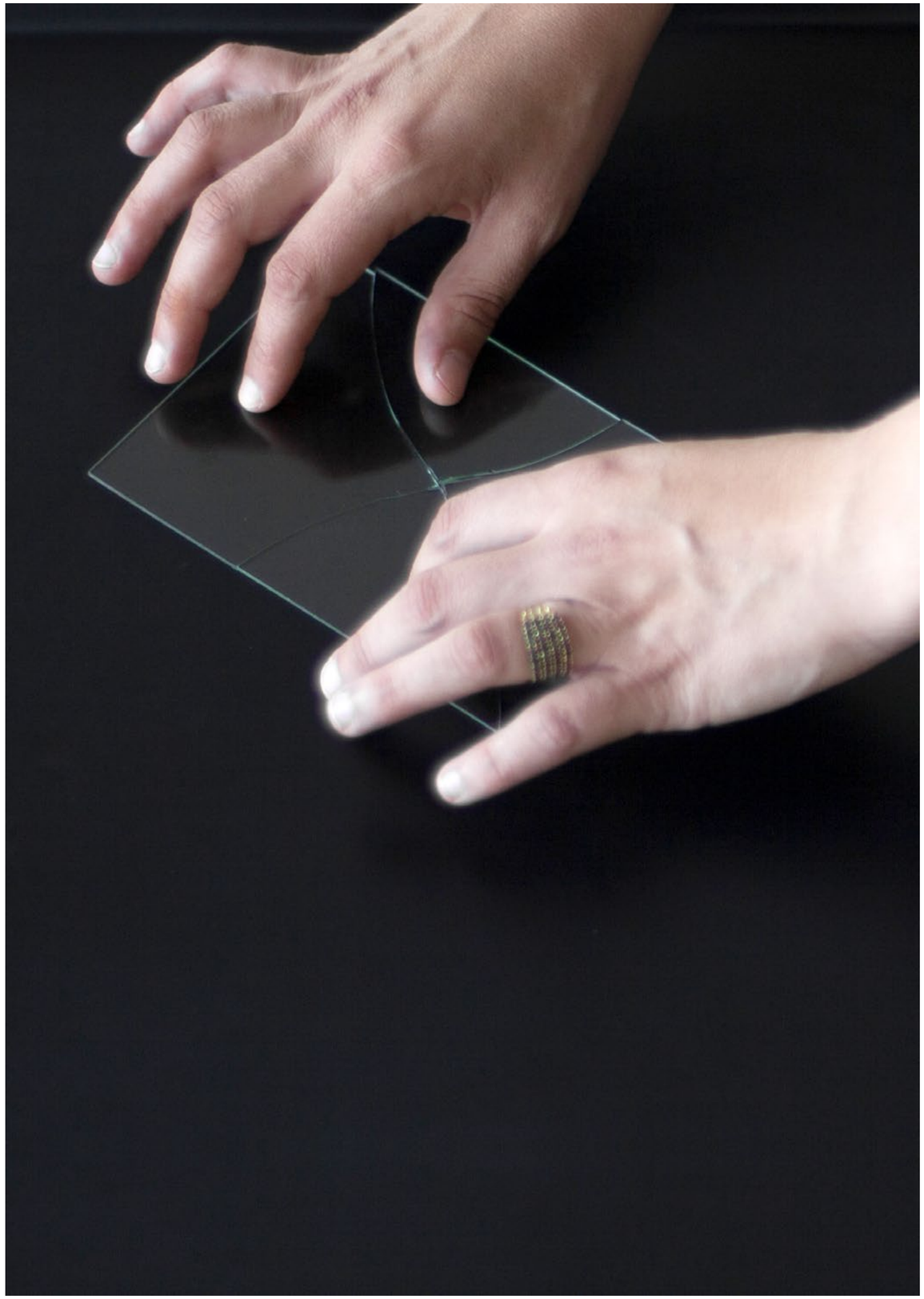
Iron, MDF, acoustic foam, frequency modulators,
mecanisms producing vibrations

Each tray: 60cm x 90cm

Three metallic trays hold various number of glass pieces resulting from a standard sized glass plate's division (10x15cm). Each tray is put on a polyurethane foam plinth and vibrates imperceptibly according to a choosen frequency. The visitor can handle the glass pieces and hence reconstruct their original shape. Each tray then shows in an extremely slow motion a shape spreading appart. When no handling, the whole thing seems motionless.

The installation is as well reshaping the existing room to turn it into a space redirecting the observer's attention to the outside. The trays are at a table level against a window leading to an open space so that the visitor is able to look around.

Opposite page: handling, second tray
Following double page: installation view, Palais des Beaux Arts, Bruxelles, 2013.



Musique moins mélodie

2013

Fences, polyurethane foam, frequency modulators, mechanism producing vibrations.

Varying sizes.

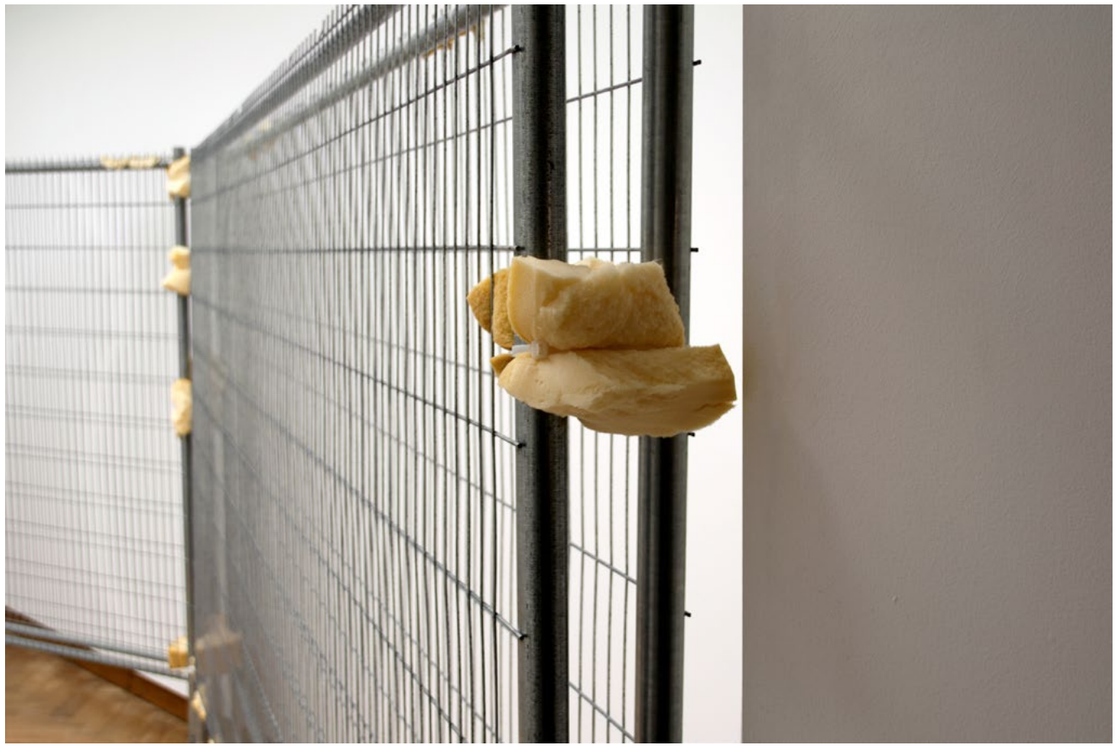
The installation is reshaping an architectural space's indoors. Fences hire are assembled closely according to two constraints: retaining the entrances' width and going as closest as possible the lenght of the wall's room. But the fence's lenght (347 cm) taken as a unit of measurement introduced a range of inexactitude, preventing the structure's shape to be true to the room's.

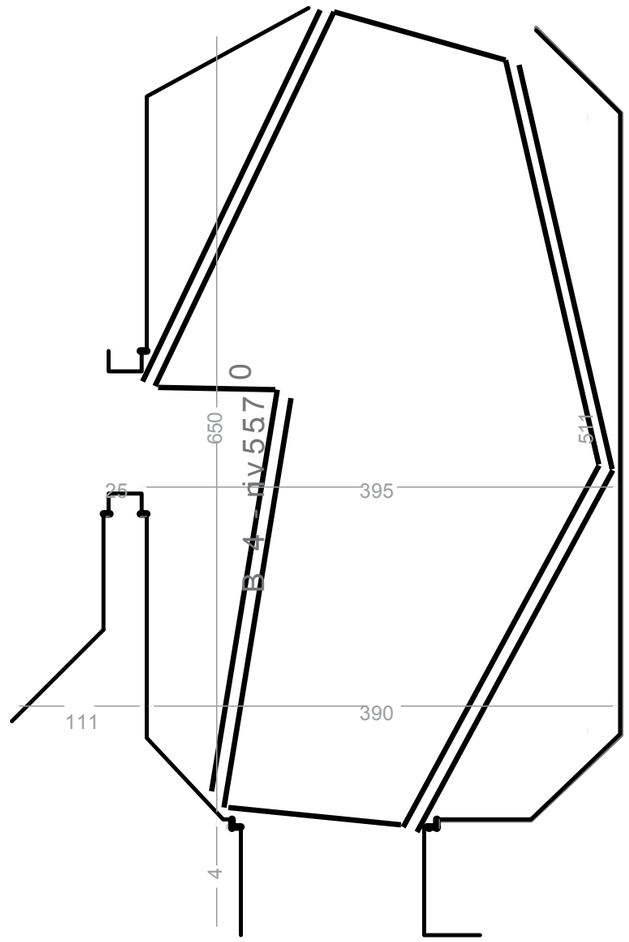
Vibrations are transmitted to the fences; resulting impacts and noises are tuned down and eventually deadened by inserting various foam pieces. These pieces indicate that a sound phenomenon is retained.

The space construction is made in two steps and two modes. Firstly one about a movement's transmission. Then one about fixing and reducing this movement's effects (insulation of the fence and from the floor).

Vibrations going through the installation are making some parts blurry; a spreading phenomenon, regulating itself by taking low resitance paths within the fences grids. This work by stressing the space gives priority to a visual perception and shows an amplified space.

Opposite page and following double page: exhibition views, Palais des Beaux Arts, Bruxelles, 2013.





Map showing the positioning of the maximal number of fences in a 30 square meters room.

A single word

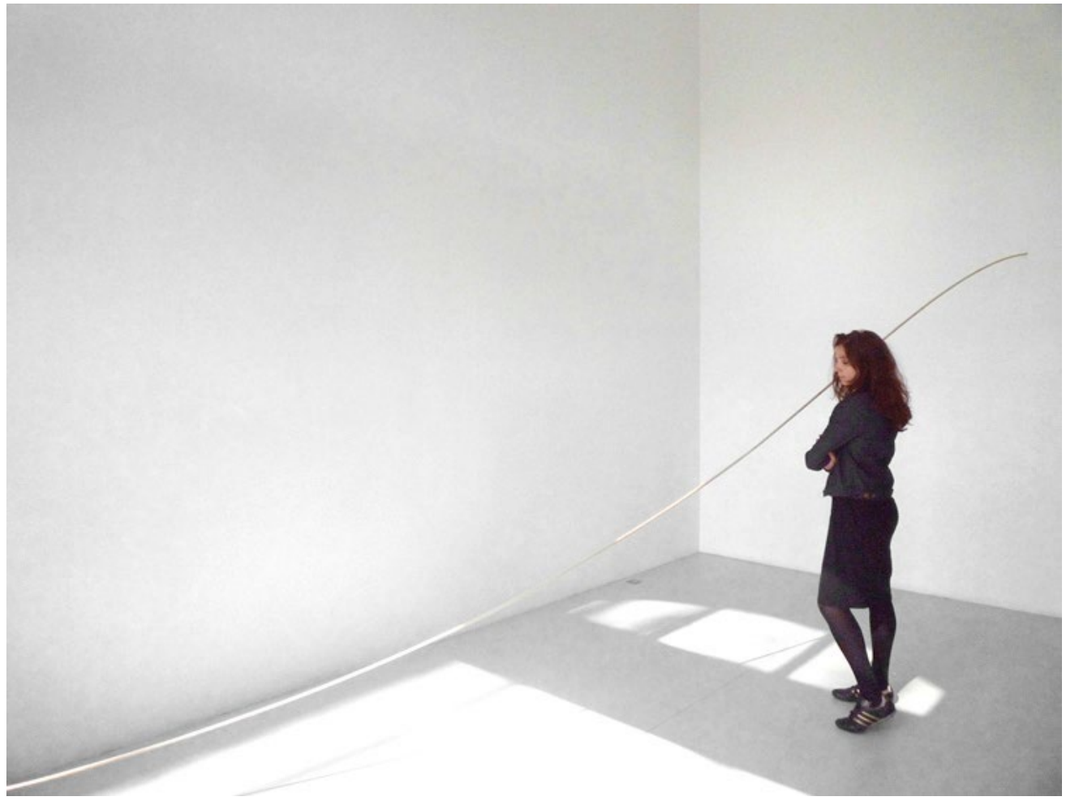
2010

Concrete crankcase, metal link, wood sticks put together, mechanism produicing medium frequency vibrations.

Varying sizes.

Wood sticks are put together in order to draw typical high amplitude curves: domes, lassos, sinusoides. Curves'ends are anchored to the walls, ceilings or floors. They are linked to concrete crankcases holding the vibration producing mechanism. Curves transmitted vibrations produce a sound spatialisation. Within a few meters, the sound is similar to the amplified sound of a neon tube, getting closer it sounds like the note of a celle held out.

Opposite page: installation views, Le Générateur, Paris, 2011 and La BF15, Lyon, 2013.



Apocalypse maintenant

2007-2008

Varying support, metalic filament, motor
Filament lenght: 150cm

The support is fixed at 3 meters above the floor, at its end a metalic filament quickly goes in circles.
While the filament rotation's speed makes it invisible, the air flows induced by its passages get audibles.
The support type is adapted to the building architectural style.

Opposite page: exhibition view, Croxhapox, Gand, 2013.
Following double page: installation view in the studio, Bruxelles, 2010

Indice d’espace

2015
Installation to be handled in public space

Tiled floor
Glass ball, diameter of 15cm.

A glass ball, put on the floor, is functionning like a calibration instrument. The lightest touch makes it moving, crossing over a strinkingly long period of time floor irregularities, drawing passages by necessity, up to the point to indicate the lowest point in the architectural space.

https://vimeo.com/364239776

Installation views, Comte de Flandres metro station, Molenbeek, 2015

Sur le fond

2006-2010

Ground depression, murky water, mechanism leading to the apparition of a stabled whirl .

A whirl makes a hole on a puddle's surface.
The puddle size is given by a ground depression. The whirl has a diameter of 3 cm and depth of 6 cm. Located in public space, its size keeps the one of a familiar phenomenon in a domestic context.

Since 2006 Sur le fond has been shown temporarily in several cities, from one day to one month, adopting therefore the apparition modus of a natural phenomenon with unpredictable cycles. It was shown notably during the Six feet under exhibition organised by glassbox at the old «Maison de l'Iran». This brutalist styled architecture was conceived in the 70s by Claude Parent and André Bloch in Paris' university campus. For this exhibition it was necessary to think how to integrate it to a «remarkable building». In this case a terrace was modified, the placement of this work implying a light collapse of the architecture itself.

Opposite page : installation view (detail), Vitry, 2010.

Hors-là, Montperrin

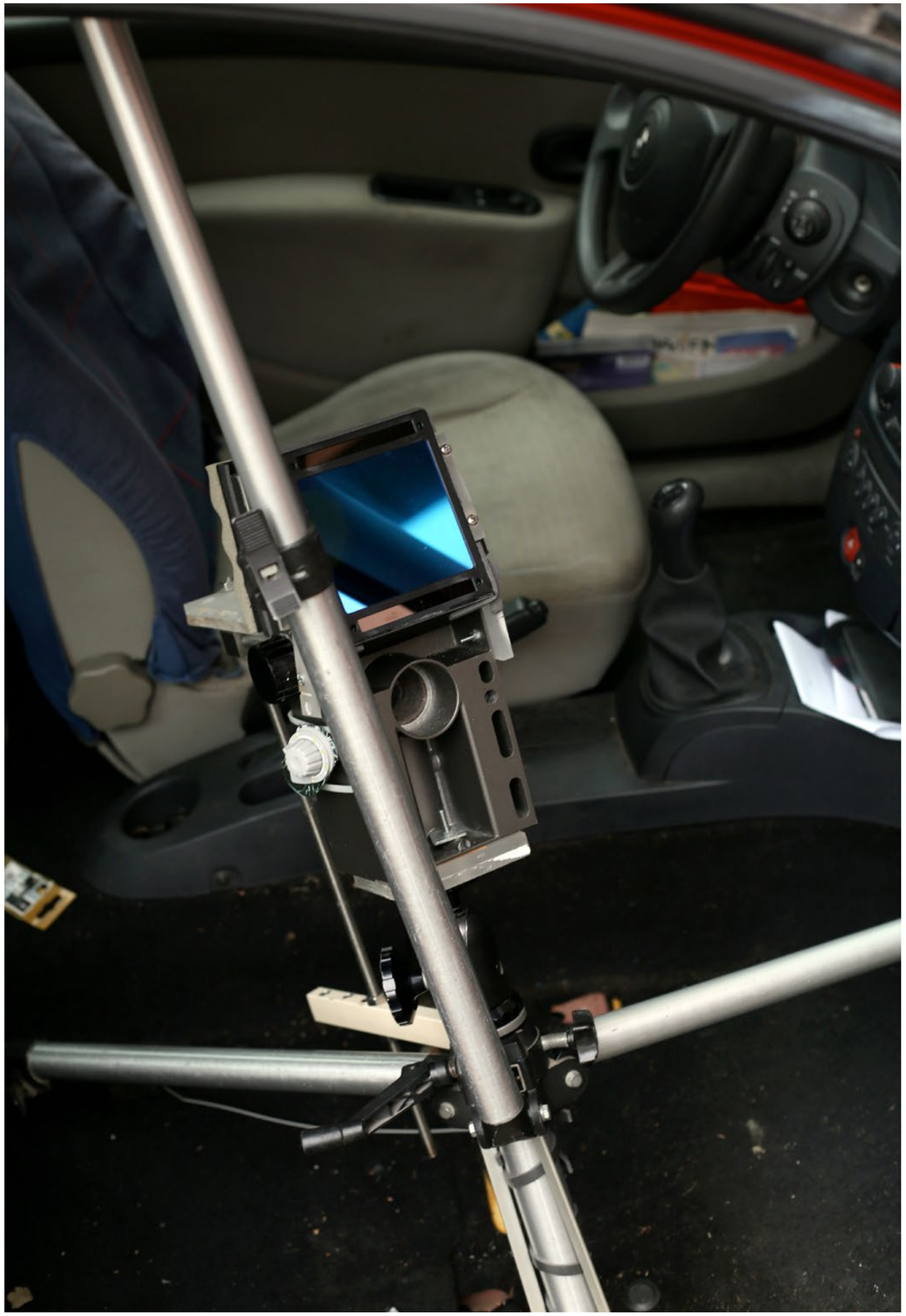
2016

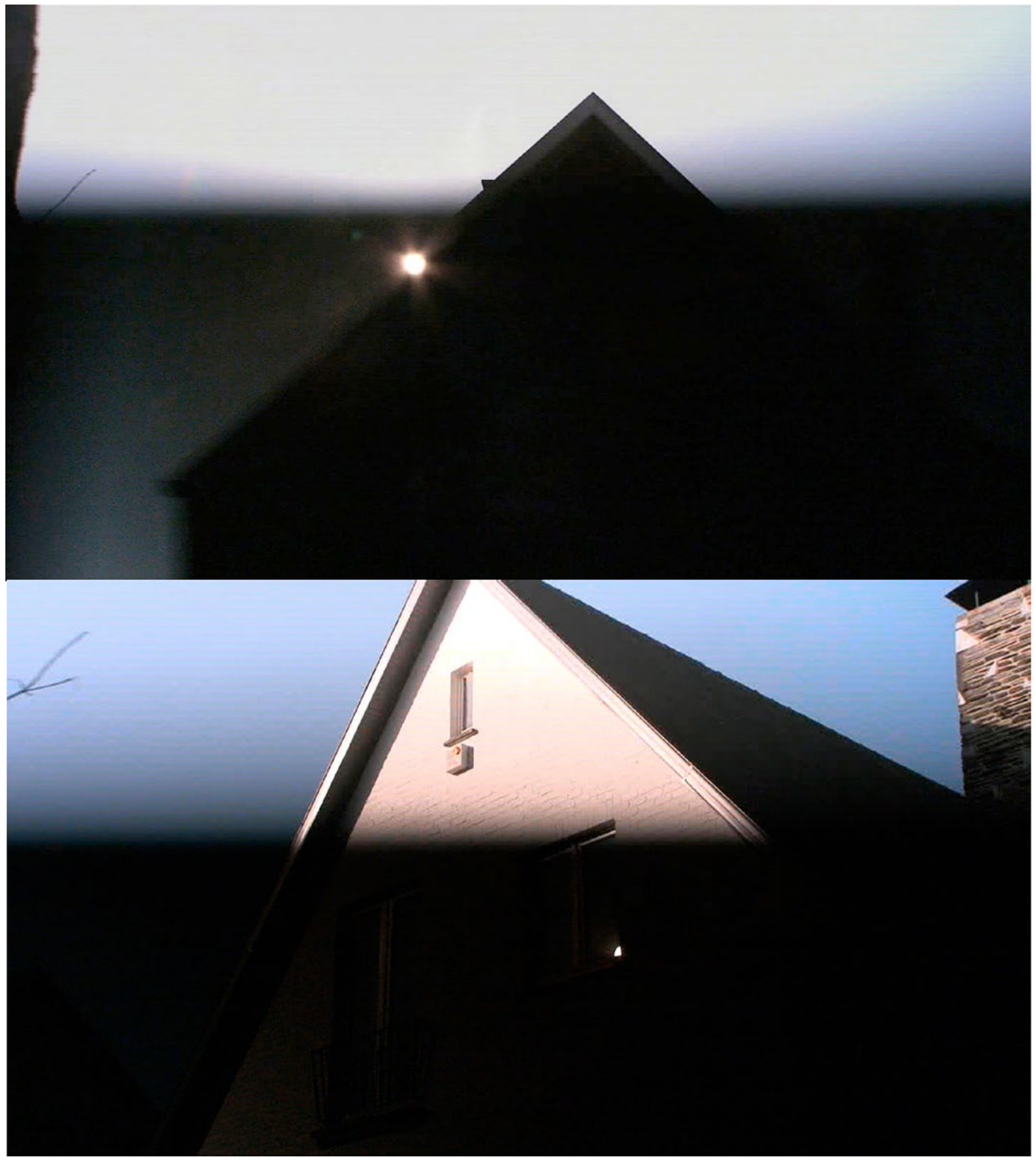
HD video, public bench from the site.
9’49”

The film is made of tracking shots from a car. The camera is placed, pointing to the sky, inside a black box fitted with a LCD screen whose property is to darken when brutal changes in brightness occur. The use of this screen produces delays, adversarial phases, scenes darken when they are expected to brighten. Those reactions are due to the multiplicity of objects enterposing (buildings, vegetation, urban devices) between the sun and the camera. Scenes are the result of car movements, manoeuvres serving no specific purpose other than exploring the alley’s network of a mental hospital.

Opposite page: device used for shooting.
Following double page: video stills.

https://vimeo.com/363520351





Ce non site

2015-2016

Modified projector
Polarized filters
80 polycarbonate transparent plates
80 gravels

A projector fitted with polarized filters, shows mechanical stress resulting from gravels embedding in clear plates made of polycarbonate. Each projection lasts one minute, the exposure time to heat during which a slow expansion of colours from the center to the image edges takes place.

Opposite page: working document, gravels removed from the road, Avenue Clays, Bruxelles. 2015

Following double page : exhibition views, 3Bisf, Aix en Provence.