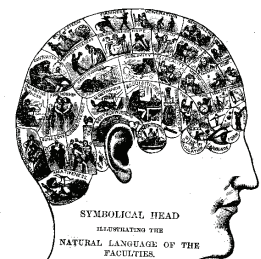


Erre (to wander) - Labyrinthic principals - Between Loss and Monument



The engines of history are shut down. The flag is at half-mast, no help is desired. While great stories sleep, consciousness drifts, drunk on possibility. No longer animated from a movement that belongs to him, he rebounds against the matter of history, body suspended from desire, according to the unexpected wandering:

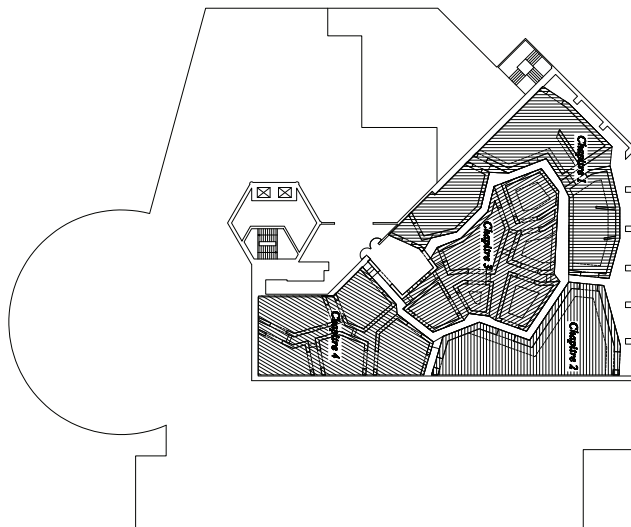
"in girum imus nocte et consumimur igni" ... another palindrome refers to the title of the exhibition and depicts the subjects who abandon themselves to the intricacies of the city: they draw circles in the night. Others are consumed in personal mythology, tracing furrows in space. Thus, a wealth of experiences and wanderings illuminate the vacuum in as many ways as possible, without any more, for once, the absolute order of coherence: elusive spatial thinking has made the world.



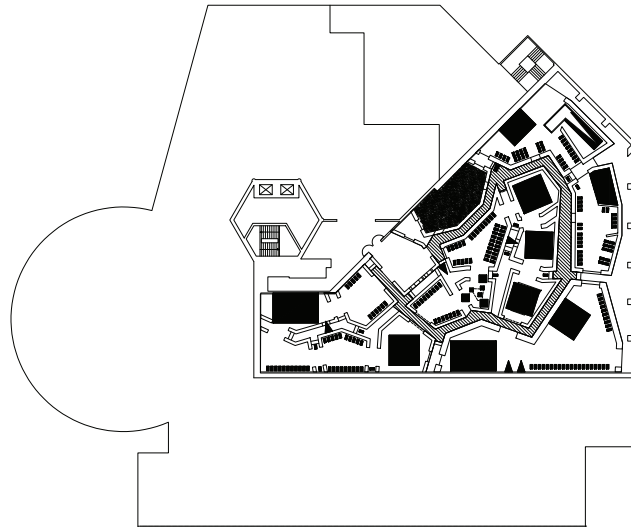
(Above)
Images for the competition of
"Erre"
Phrenology review - 1948
Source - Wikipedia

Photograph of the Centre Pompidou Metz during the preceding exhibit
"Chefs-d'Oeuvre?" (Masterpieces?) - scenography by Jasmin Oezcebi





Zones of the Grande Nef



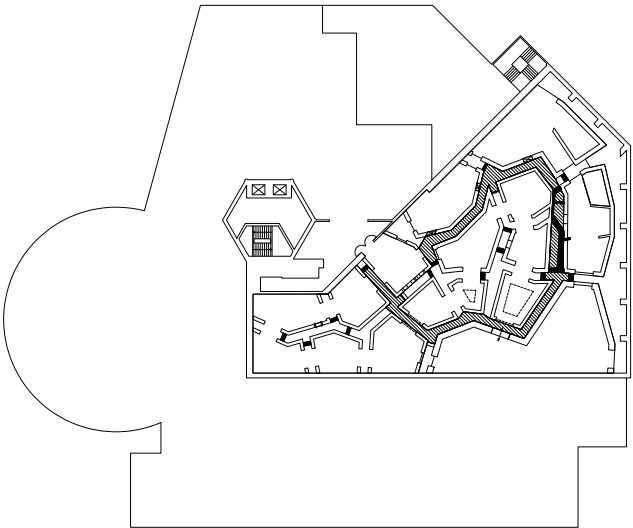
Art pieces of the Grande Nef

But the experiences of loss are architectures, both conceptual and physical. The monosyllabic stress of the maze, the labyrinth of streets is a built phenomenon. The scenography of "ERRE" must pass this round to earn worlds, machines wander in an architecture suspended between alienation and drunkenness.

The Centre Pompidou Metz seems to help us in view of the two spaces it provides: one worked with doubt, earthy and hopeless, the other aerial, pure and perfect, slayer of uncertainty. Sphere against labyrinth, base materialism against Gnosticism: architecture in the presence of a labyrinth is a cutaway, exposing the organs that are the loss and the monument. This dissection permits to imagine a tension from space to exhibition: archistructure of the labyrinth confronting the indefinite spaciality of the conscious. Reifications of mental order, by the construction of views make meaning, then loss of all landmarks in an area without understanding. Fireflies signify structure for a brief instant before we return to the formless. The bias of the exhibition is to stage the two extremities of the labyrinth that is the loss of reference and the building system absolute. Two opposite directions yet indissociable from the maze. It turns out that the building of the

**0138 Competition for the scenography of the exhibit
"ERRE" at the Centre Pompidou Metz
2nd Place**

*Preceding exhibit : "Chefs-d'Oeuvre?"
Scenography by Jasmin Oezcebi
May 11 - September 26 2011*



Modifications of the Grande Nef



1 Architectural labyrinth



2 Space, time



3 City / urban - The modern labyrinth



4 Mental labyrinth /Memory



5 Perceptual disruption - The kinetics



6 Constraint, the prison as protection



7 Initiation edification



8 The labyrinth as artistic metaphor

Aerial view of the Grand Nef

