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## Yazid Oulab

It won't be easy to wedge the world of Yazid Oulab in a speech too spiritual . But while the Soufisme, he studies assiduously, is revealed like his first inspiration, this school represents only a part of the analyse from his own formal vocabulary .Yazid Oulab gets the soufie poetic . But, without weigh on this, he moves it in some works of stunning polysemi .

That's a shame we couldn't recall all the interpretation ways of his entire oeuvre . Now we can linger over the students thematic, main metaphor of his exhibition .

The *Stylites urbains* drawings are dedicated to the ascetics, who were into exile on the top of pillars in order to gaze at the work of God . The verticality of this building remembers the written forms of the first word that the Divine revealed to the Prophet, the letter « Alif », is the first syllab, in arabic, of the word « read, learn » . Three-dimensionals Alifs, the wood nails on display materialize too this force coming from the heaven in order to dictate his word and educate the men .It is interesting to connect the *Annonciations* of Lorenzetti or Fra Angelico, in which the descent of the sound spirit is symbolized by a column separating Marie from the angel Gabriel, and the initiation of the Prophet in Yazid Oulab, which is although represented by a column .

The nail is one of the recurrent form of this exhibition . Far from being only the spiritual equivalent of the stylit tower, this sign is a reference to the labourer works passed on to the north African immigrants – the artist has himself done this job when he arrived in France . In the imaginary of Yazid Oulab, the nail is still the toll that allows to unite a culture to another, the french to the algerian . Tiny nails cutted in the chalk, blackboards slate tile from the classroom, Oulab speaks here about his childhood's french teaching . The chalk plates the knowledge on the boards and the nail makes them get into the mind .

These works of plural contents converge to the novice figure : it is about the Algerian dived in a new biotope, student acquired the knowledge who will permit him to live there, and about the Prophet, disciple of God who teaches him .

Yazid Oulab questions the vibratory saturation of drop and objects .In *Resonances*, the artist puts small characters in meditation in the knots of a tree trunk . These meditors constitute different religious communities, christians, buddhists ... The wood knots are compared to the vibratory radiation connecting the human beings with another .For the artist, the vacuity is saturated from which connect us . Instead of the void from *Resonances*, the column from *Stylites urbains* and the wood nails are some Alif symbolically charged of spiritual energy .

The world of Oulab is tinged with violence : pregnance of aggressive forms, symbol of psychic or sexual penetrations, nails, points ... In *Peau de mouton*, a knife, sacrificial implement, is produced in the sacrificed skin . Moreoother the object reminds his own antonym :the heat of the wool is the opposite of the cold of the steel, the softness of the skin to the sharp of the strip .The sheep, symbol of kindness, takes a threatening form.

« You will make no picture » . According to this forbidding, the Orientals have given up the icon for the profit of poetry and calligraphy . In *Poème*, the artist films a bedouin poetry being translated in sign language . It is phonetically subtitled . Its black and white aesthetic comes from the arabic calligraphy . *Poème* means to be the visual equivalent of soufie poetry. Created like parabols, they appeal to the symbols, but the deep sense of the text escape from the audience . They set up a detachment of the signifiant and the signified that *Poème* replays : on one hand, the gestual of the deaf and dumb, the subtitles, the voice of the storyteller, and on the other hand the story with the unknown purpose .

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