

# CHARLIE AUBRY: Bricolage

Valeria De Siero, Davide Silviali



...but, if according to a first interpretation, more superficial, Aubry's installation would seem to inquire into the excesses of consumer society, by a deeper view, his work reveals the exercise of a meaningful methodology, that is part of the aesthetic identity of the work.

An aesthetic identity that emerges through a method in which the accident is at the service of the execution. In this sense, Aubry operates like Lévi-Strauss's *bricoleur*, questioning the material and means he has and, at the same time, speaking through them. This 'speaking' dimension introduces the matter of meaning, on the one hand, and desemantisation, on the other.

The loss of the semantic intensity of the expedients used in the creation of the artwork, indeed, is precisely a consequence of the approach practiced by the artist, who violates the prescriptions of utility, freeing each instrument adopted from the obligations expected by its function. So, the tool is deprived of its etymon, of its original sense of use, considered just as a simple object, nevertheless constitutive of the physics of the installation.

In the same way in which the object loses its physical features that suggest 'how' to use it (*affordances*), the whole installation itself is not required by a defined way of interpretation. Aubry seems to create a game, whose rules are not rigid but they change from time to time during the execution of the work. It is a kind of linguistic game.

The outcome is an apparatus of elements supporting themselves mutually, on the base of their respective intrinsic properties of weight, shape, size, consistency, viscosity. An aggregation that, equally to letters composing a word or words making up a sentence, develops according to principles of order, sequence, position, concurrence, structure.

An aggregation of elements that involves a series of factors that can be defined as 'extralinguistic'. Each component preserves its origin and age; the structure is made up using objects coming from a particular environment, the courtyard of Off1c1na, and from a general socio-economic reality; the city, Rome. We could try to imagine, through a diachronic approach, how Aubry's installation would have been like fifty years ago.

Indeed, the structural parts of the artwork, that accumulate, thicken and intensify reciprocally to the point of conforming in the same material body, by demonstrating these constructive qualities, also indirectly argue their own history, therefore they manifest the signs of their own extraction and of the relative decay. It is this stratified entity that inscribes this artistic intervention within the order of time, exonerating it from the belonging to a specifically recognisable context.

The stratification perceptible within the installation, together with the obsolescence of most of the constituent elements, creates a sense of apparent instability. Everything is interlocked and then secured with ordinary ties but the overall impression is that the objects could fall at any moment or, perhaps, they are already falling.

Like the different material scraps structuring the installation, which join, converge and settle mutually until they construct the identity of the work, words made up by initially disjointed thoughts, expressed by misaligned periods and through intermittent prepositions, end to articulate the meaning of this text, although...