

SARAH BENSLIMANE

The enterprise of Sarah Benslimane's art is variously ideological. She communicates across Art and Objecthood, highs and lows, modular systems of art and those of design and diversion. Breaking the rules of the big boys, the concrete and content mingle. Figurative collapses into form, but still in scale and sight it reflects us all. This high roller is furniture on the move, bottoms up, the private side dominating. Suggesting painting while taking up space. Suggesting sculpture while disenchanting the consistency of 360 degrees. One senses logic withheld. Instructions no longer extant. A game of building blocks transgressing legibility, with the attendant expectation of modular abilities and alternate displays. Construction as an aesthetic aspect, no singular tricks or hidden engineering. Mirroring the viewer as a gambler's tool, the architecture of games is the architecture of us. Each created through both chance and choice, while we wonder about the rules as well as the stakes. These rigged dice with their solitary faces speak to an indecipherable melancholia. The object doesn't seek to be understood. Presentness is grace.