

Point and line on a train

BY RAPHAËLLE GIANGRECO

The video shows a performance in which the artist revisits the principles of formal composition, outlined by Wassily Kandinsky in his work entitled “Point and Line to Plane” (1926). In this book Kandinsky defines the line as the result of a combination of: a point in movement and the expression of the force of an action. Fayçal Baghriche illustrates Kandinsky’s concept by choosing a train as a surface. While the train stands idle at a station the artist begins to spray a point on the wagon’s surface by simply pressing down on the spray-can’s valve. As the train departs the point becomes a line which progressively disappears as the train reaches a speed at which the paint can no longer adhere to its surface. Herewith the artist’s meagre intervention reduces the train to its simple form and its elementary speed.

« My works often speak to my relationship to my social environment, as well as my difficult negotiation with the mechanisms of the real. My interventions in the public space stage a character often maladjusted to the world, acting in an inadequate way. This difference in points of view on the nature of things leads me, for example, to walk against time in *Le Sens de la marche* (2002) or to read out my CV in the subway cars of the Parisian underground: *Le Marché de l’emploi* (2003). In the same spirit, I revisit the principles of formal composition of Kandinsky’s treatise *Point and Line on Plane*. If, in this treatise, the line is defined as the result of a force exerted on a certain direction by the artist on the medium, my intervention inverts its balance of power by choosing a moving medium: a commuter train. » Fayçal Baghriche

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