

Amorphous



FRAC
CENTRE-VAL DE LOIRE

Amorphous

The amorphous was and remains the unsated desire of artists and architects of the twentieth and twenty-first centuries. This desire is so powerful that it is rare to find a creative mind that resists it; not because the formless is an end in itself, since by definition it is inaccessible and undefined, but in that the amorphous retains within itself the promise of a discovery of the unknown without ever attaining it.

Although half a century separates André Bloc and Michael Hansmeyer, their creations find unequivocal common ground, since they encapsulate an ancient idea of architecture as shelter and awaken in us the memory of an anthological form: the cave.

While Michael Hansmeyer places the most advanced technologies in service to the amorphous, André Bloc creates an undisciplined geometry that resists form through simple manual shaping. These architectures converse, based on a question that concerns architects: what will spatiality and architectural practice look like in the future?

These objects of monolithic density, stemming from a complex computational process or a traditional structural composition, experiment with the spatial possibilities that a transdisciplinary architectural practice can offer. In the work of André Bloc, the prospective pathway was that of the synthesis of the arts, whereas in Michael Hansmeyer's work experimentation concerns the possibilities of a collision between the systematic production of the machine and the human imagination.

If we are to believe Baudelaire, we must go "to the depths of the Unknown to find something new!" and it must be concluded that in both of the cases here, the unknown remains the amorphous buried deep within our memories.



André Bloc, *Totems*, 1964. Collection Frac Centre-Val de Loire, Gift of Natalie Seroussi
Exhibition view « Amorphous » © Martin Argyroglo

André Bloc

France (1896-1966)

Totems

1964

These two monumental pieces are part of a series of large-scale experiments produced in the 1960s by André Bloc.

These plaster sculptures, originally vertical, spend more than thirty years in his garden in Meudon, before their acquisition by Frac Centre-Val de Loire in 1997.

Lying horizontally, the *Totems* evoke the too-distant memory of the combat of this “warrior chief, King Arthur of modernity, breaking his lance with ours in every combat” (Claude

Parent) to transform everyday life through architecture.

They interrogate the future and the conservation of practices which experimental nature seems to flout the very idea of immuability.

A restoration process has begun with the second Orleans Biennial of Architecture in 2019, with the long-term aim of reinstalling them vertically.



Michael Hansmeyer, *Grotto Prototype*, 1957. Collection Frac Centre-Val de Loire
Exhibition view « Amorphous » © Martin Argyroglo



Michael Hansmeyer, *Subdivided Columns*, 1957. Collection Frac Centre-Val de Loire
Exhibition view « Amorphous » © Martin Argyroglo

Michael Hansmeyer

Germany (1973)

Grotto Prototype

2012-2013

A new take on the archetype of the “grotto”, the space of an aesthetic confrontation between nature and architecture, this “life-size” device invites visitors to take part in an immersive experience, one that is both sensitive and contemplative.

This topography with numerous recesses and projections synthesises the principles of order and symmetry in a free organic forms. Hansmeyer’s proposal echoes specifically to the baroque feature of the “fold”, which here does not rest on an accumulation of decorative elements but results from the very production process itself.

The choice of 3D printing using both material deposits following a process of stratification and a continuous development of the print head on a horizontal plane, provides a sense of unity to the whole.

Subdivided Columns

2010

Subdivided Columns is a series of columns on a 1:1 scale, designed and produced digitally. With a traditional Doric column as their starting point, they are the result of a digital subdivision process resulting in millions of facets.

The ensuing volumes have irregular outlines that seem to have been eroded by the elements. In fact, there is nothing natural in this highly artificial procedure, except for the evocation of geological phenomena such as sedimentation and erosion, here made tangible by various layers of plastic that are superposed on one another without ever repeating themselves.

In total, 2700 ABS sheets measuring 1 mm thick, cut with a digital milling machine, are stacked on top of one another, reaching a height of 2.70 m. These sheets are held in their centre by tubes and threaded metal rods.

TOURS AND INFORMATION

GUIDED TOURS OF THE EXHIBITIONS

On Saturdays

3.30 pm > 4.30 pm

4 € per person

Reservations recommended

FLASH TOURS

On Sundays

3.30 pm > 4 pm

Visit à la carte ! Choose your works and let a mediator interpret them for you.

Free

Without reservations

FAMILY TOURS

First Sunday of every month

3 pm > 4 pm

For families and children, the visit becomes a playful exploration of the exhibitions and the building.

5 years old and over

Reservations recommended

2 € per child

(free for accompanying adults, up to two per child)

Or free for Family Pass holders

OPENING HOURS

From Wednesday to Sunday

from 2 to 7 pm

Last entrance at 6.30 pm

Late-night opening on the first Thursdays of the month, until 8 pm

ACCESS

Entrance 2-4 Boulevard Rocheplatte
45000 Orléans

RESERVATIONS AND GROUPS

reservation@frac-centre.fr

Or by phone on Wednesdays from 2 to 5 pm

Tel: +33 (0)2 38 62 62 79.

PASS

Family Pass

(2 adults + 4 children)

10 €

Access to all activities as a family

WHAT'S ON

Follow the Frac Centre-Val de Loire's activities by subscribing to our newsletter

www.frac-centre.fr

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Exhibition presented in the Fours à pain Gallery
at the Frac Centre-Val de Loire

Including works by : André Bloc, Michael Hansmeyer et Hèctor Parra.

