

Yannick Desranleau & Chloe Lum (Seripop)

We're never gonna get close because it's hanging, since we took off the horse but kept the rider

## Statement

“The light fades the color. Sun and heat make blisters, disintegrate the paper, crack the paint, disintegrate the paint. The dampness creates mold. The work falls apart, dies.” – Jean Arp<sup>1</sup>

In our latest work, *We're never gonna get close because it's hanging, since we took off the horse but kept the rider*, we are creating temporary interventions in screenprinted paper and tyvek to place on public sculptures and monuments throughout Victoria. By intervening directly on existing sculptures, we seek to examine the conventions and reception of public art in a playful, irreverent manner.

Several questions that have served as starting points our own public art; namely “What is public art for?” and “How does one create public art that is neither monumental nor pictorial?” We understand the monumental (large sculptures made of stone, metal or concrete) and the pictorial (murals either painted or mosaic, lightboxes, and projections) as the two most common ways that public art is enacted, what we propose is something that is neither, and that is temporary and performative.

This interest in the performative has evolved from our background in poster art. Making screenprinted posters for events, we've seen them in their “natural habitat” as an organic and evolving skin of the city, layers accumulating and shedding, marking place and the passage of time. In *We're never gonna get close*, we revisit our past practice and take what has been in the gallery to the outdoors in order to court serendipity in real time in which markers of place become active in time.

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<sup>1</sup> Arnheim, Rudolf. *Entropy and Art*. (Los Angeles: University of California Press , 1971) 51.