

ACM, ARTISTS - COLLECTORS - ARCHAEOLOGIST



ACM collects, sorts and allocates new objects. Obsessive made of French outsider artist reliefs of his finds. By Barbara Safarova

Collect, sort, fashion, organize, systematize, divide - missed a few items this obsessive activity of gathering and rearranging, not even cigarette butts. ACM carefully selects all these little things and presses them to his flesh: He edited their surface and re-invents it, then paste into its environment. piece by piece he wears fragments together and studied them a belonging, not to them in a . to integrate new whole, but to make connections to weave networks and form new, ragtag families **readymades and assemblage sculptures** Unlike the artists of the Art Brut are this man's world and the institutions of the art is not completely alien: ACM began in 1968 to study at the art school of Tourcoing, breaks it off after five years and destroyed his works. In 1974, he learns Corinne know that his partner and his connection to the outside world is not only, but also and above all the support he needs for his work. His stage name underlines the importance of this relationship for his work: ACM - Corinne Marié Alfred, Alfred and Corinne married. , like many artists of the Art Brut ACM also not considered as a professional artist, but rather as a laborer. This is evidenced not only the term he used for his works - his "boulots", which would be with "jobs" to translate - but also, and especially his approach, because ACM works (similar to Auguste Forestier) in series. His studio is organized like a factory workshop: In certain phases of its production machinery remember readymades, then they gradually develop into assemblage sculptures. The word "serial" probably also characterizes the course of his work aptly. The ten year-long formation time of the first series could be described as chalk phase. ACM processed in this period chalk pieces until they seem like artifacts that are broke down by time and wear. He attached to floorboards, where they assume similarity with a sort of primer or a directory or a catalog of different forms - enigmatic characters whose meaning remains closed to us, stimulate our imagination, however. **Collection of Curiosities** is a passionate collector ACM seems to create its own atlas. These directories are lined up as immobile, hanging pictures in a kind of assembly, which testifies by repeatedly becoming visible work of the time of their offense. Besides editing chalk pieces collects ACM, other items he in his long walks across the fields picks up: strange shaped rocks, clothing or belt remnants of the uniforms of the soldiers who fought on these very fields during the First World War. With his collection he probably arises own cabinet of curiosities, together, in the same phase in which he handled his sculptural pieces of chalk. thus ACM is a collectible artists. Following the example of the sculptor before him, the impressions made use to simulate human body or objects, ACM is looking at the marks on the objects of his collection is a source of inspiration: the natural coincidences nourish his artistic activity, from a perceived similarity is a constructed. This complex procedure he gives to his works "overdetermined elements of the imaginary and symbolic" **debris of modern technology** Perhaps it is no coincidence that ACM initially calculated to alarm auserkor to be picked apart by him. But he takes not only the mechanisms of timepieces before he destroys typewriters and dissolves out the housing, which he kept in tall stacks in his studio. Thereafter ACM sets out to be made of the items of equipment assemblages. These new constructions consist of heterogeneous elements from parts of machines, which have nothing to do with each other - Alarm clock, transistor radios, light switches -, Ruins of the modern technology of our civilization, which he adhered to the housing of typewriters or screwed your surface turns, sometimes dissolves the acid used by the artists in all stages of construction. The mixed with plaster and filings acid forms a corrosive film, which unifies the walls and at the same time attacking. between "violence to the material and the creation of forms" operates ACM design and at the same time deconstructing - and that in a complex dialectical movement, as did He put a balance of conflicting forces staged and maintained.