

*Everyday things might happen* April 2017.-"MOAN": M1 Show-KHIO\_Installation; divers mediums...one view



*Everyday things might happen\_*

Mars-April 2017.-"Black Box" room. Installation; Drawing, Sculpture;  
chain, spot-lights, cleaning paper, tape, ink, charcoal; variable dimensions

# intervention for a Specific Site [decorum]

If I had to envisage/consider an intervention onto real spaces according to the conjunction of three apprehension's modes about Space : the **Archive**, the **Sensitive/Perceptible Exploration** & the **Encounter**.

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1\_A foresight's Procedure in link with representations we can make [ourselves] on a place already given :

The study of the site; Preliminary researches regarding the situation, its context \_geographic-**Maps**, cartography, land registerd, plans, ...historic, politic, socio-economic... via scrolls, chronicles, consultation of reports...documentation, storage, libraries, vaults.

2\_A sensitive outlook approach of the locale : to become **soak/to permeate with-in it, physically**. To move my body inside. walking, delimit the zone; question of Accessibility; make my own itinerary. Finally take Traces [written notes, drawings, photographs, taking hold of grabbed stuff, collected objects, sound & video recordings...]. Here the map can be subjective.

2&3\_This palpable apprehension of the area guided by **constraints & protocoles**; for instance come back there if possible, everyday -and night, different hours; as widening/broadening or reduce my perimeter of actions. Try to place myself at the same view point. Sketch, plot what changes [means everything]...Repeat the gesture. Query notion of Time; temporality? Weather?

3\_Ways of apprehending the site oriented by the **Dialogue** and/or the **Encounter**; with groupmates, natives, denizens, the locals and/or passers-by. Ask touching their own perception of the whereabouts. Take traces of it.

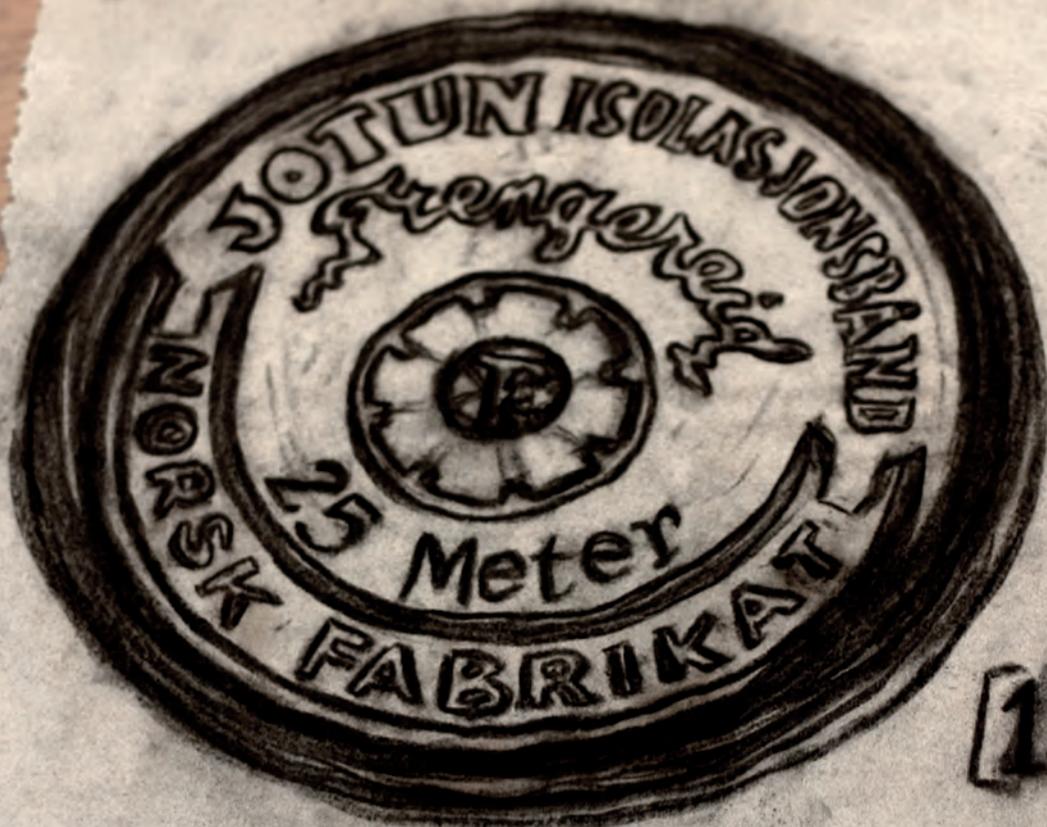
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Once for all, the capital point for this 'real' intervention comes to pass in a **conjunction of these 3 methods; Relationships or the contact between the stages make the project.**

[Surely, this pursuit brings the idea of anecdotes, an autobiographic narrative; can be utopia?...By doing so, I angle to re-create a space of dialogue; sharing experiences...based on a playing field. I sharply state bias, as I aim to provoke the doubt, as to draw near borders.



**Come Clean\_** march.2017\_Drawings (Installation shared studio) \_ Books, Kitchen Paper, Tape, Ink, Charcoal



[15/2/17]



**Today Taping\_ 2016-...\_Work in Progress/ Drawing (in view of Installation)\_ Kitchen Paper, Tape, Ink, Charcoal**

# KEYWORDS

INSTALLATIONS\_\_\_ CURIOSITIES. [DIS]-LOCATIONS. TRANSFERS.  
[IN/OUT]-SIDE. CONNECTIONS. [RE]-PRESENTATION. [UN]-  
DOMESTICATED. [DIS]-APPARATIONS. REPETITION. EVOLUTION.  
TIMELINE. DIARIES. EVERYDAY. TRACES. DRAWING. TRASH. [RE]-  
FUZE. GET-TOGETHER. AUTONOMY. ATMOSPHERE. UNIVERSES.  
ENTROPY...  
...LIVING.

# FAMILY [of] ARTISTS

## [Norway] :

\_Ann Iren Buan

Indoors, Organic Forms & Matter Recall, Samples, Layers, [Un]-fold, Paper, Series, ...

\_Wenche Gulbrandsen

Local, Event, Exhibition, Box, Drawings, Books, Subsequence, Wall Mounting, ...

## [Elsewhere overseas] :

\_Tracey Emin

Autobiography, Personal Confessions, Ready-Made, Drawing, Multidisciplinarity, ...

\_Francis Alÿs

Walks, Itinerary, Video, Sound, Performance, Self-Filming, Ambiguity, Irony, ...

\_Garett Moore

Environment, Curiosity Cabinet, Site-Specific, Found Objects, Collection, Assembly, ...

\_Janett Cardiff

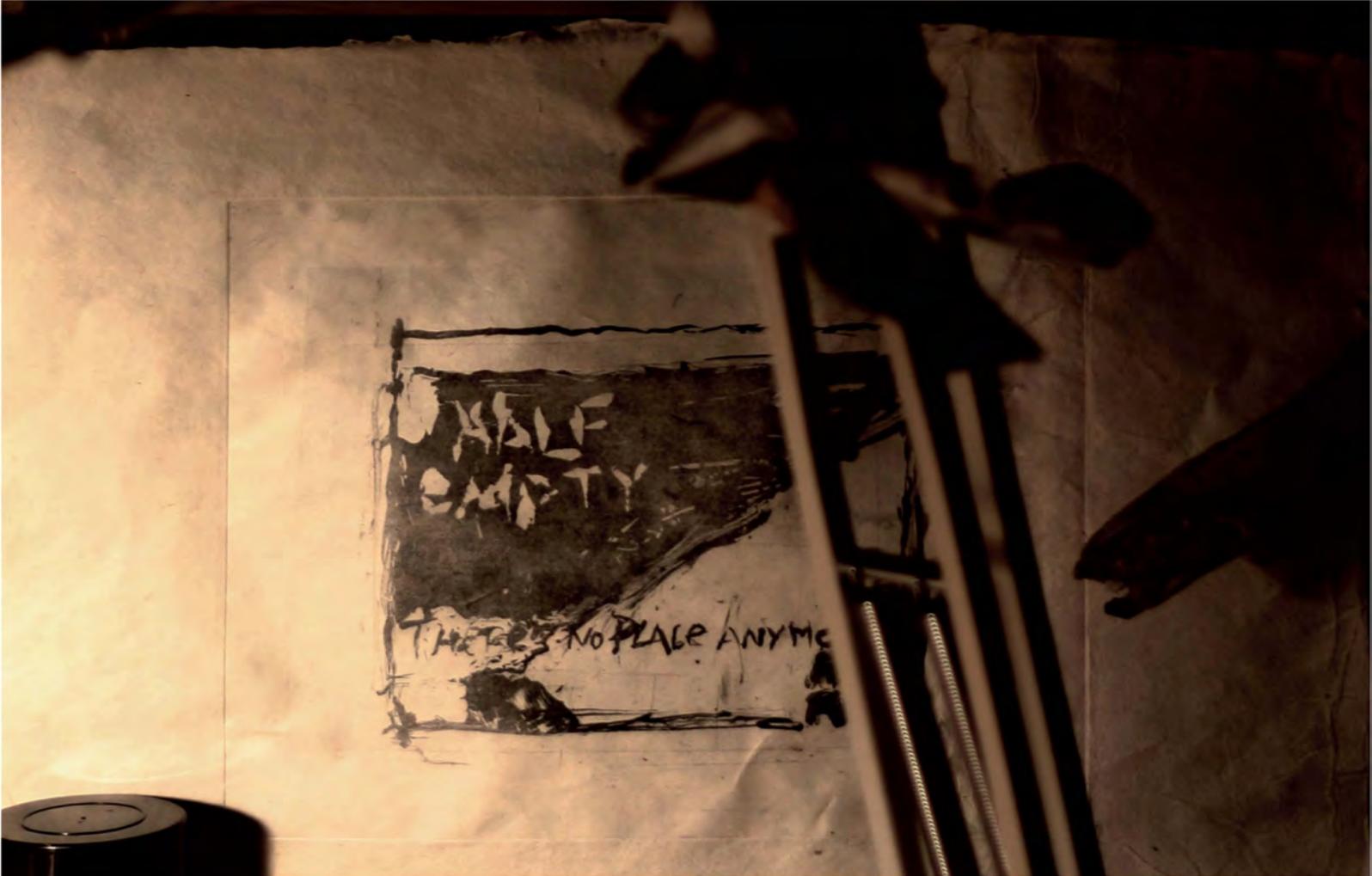
Immersive Experience, Displacements, Present, Memory, History, Stories, ...

\_Mark Dion

Wonder Rooms, Deracination, Growth, Ecosystem, Art & Sciences, ...

\_Pierre Huygue

Micro/Macro-Cosmos, Living Process, Human&Animality, Spectacle, Re-Creation, ...



*Half Empty\_2016-17\_Photogravure, Drawing (working table; view fragment)\_ Paper, Ink, Charcoal, Jaw Bone...*



NOT EDIBLE / DO NOT EAT  
TARATARIAN OR BUSH HONEYSUCKLE  
RIPSB ~~ER~~ CURRANT

HORSE CHESTNUT LEAF - BLOWN & FALLING + FOLDED  
+ HUDDLED 24/1/17



# Back to School-[Kunsthøgskolen i Oslo]

2016-2018\_ Art & Craft department\_Master1\_Printmaking & Drawing

daily routine of Drawing [roughly, dump' sketches on paper]  
documenting necessities.

everyday work [only composed by original], giving it to see for a broader public. [Per  
editing reproductions, internet...].

...Outside of Translating an atmosphere, an experience, a moment...

showing my stuff : presenting -& representing  
whole composition [; months of doodles [~3x2m] ] among  
other objets in my studio . Views of 'cabinets' ['wonder rooms'...]  
...[tracking the artist's family of Marc Dion, Gareth Moore...].  
work can be installed within a -particular-  
space ? [hung from the ceiling, laying on a table...], in connection with the site  
here, work together , on building the collective exhibition [MA1-SHOW] end of  
March.

events will occur  
happening as time goes by...]

The After plans  
get out in the art milieu.

# Back to School-[Kunsthøgskolen i Oslo]

2016-2018\_ Art & Craft department\_Master1\_Printmaking & Drawing

... placing and displacing elements withdrawn  
from their environment, position through a gesture of appropriation/expropriation.  
question of Re-Presentation.  
And a way to remake something, the simplest in my position, is to draw.

\_Drawing to plan -dope out/size up (lists, maps, schemes...) /Drawing to study, analyse,...heretofore from a  
distance; stand back, aside or away. / Writing is Drawing. This -Drawing, on repeat, rerun, and redundancy...is the  
prime mover as it traces the lines of my future researches in art to make  
evolve. ...

**Here I am Now :**  
2017]

[January

[I've been delving into the work of Janet Cardiff (in particular "Alter Bahnhof Video Walk"-2012), which fully raises  
this **impossibility of being at the present**. Queries on temporality, absence and memory as our presence here,  
as Living.  
Steady going in a day after day

marks, remains & leftovers of our passage, 'originals' are leading my work\_photo, drawings,  
after ephemeral sculptures many times thrown away. to keep an imprint of these bodies and shapes, via  
realistic depictions, and/or outlining by hand their shadows, development and print on paper of films individually  
by the analogic method (for reason of time spent on it). paradoxal attitude in my intention to put a spot-  
character fragile & unique, while in the same time,  
to protect them from the parameter 'accident'.

# Back to School-[Kunsthøgskolen i Oslo]

2016-2018\_ Art & Craft department\_Master1\_Printmaking & Drawing

Present an excerpt

[feb. 16] :

«...Round trips i make vacillating between notions of Rural/Urban

transposition

commutation.

until this day

universal, language\_of plastical signs.

\_Displacements

evolution

physical moving,

daily design,

communicate -dialo-

gue

inside/outside,

I must draw & take trace of it. These are my course of action and the ground zero for each day.

working methods & tools rely upon situations; i try to perk what is around me, within reach...

to test (/taste?)

experimental process

my

artistic outgrowth...yet i have an inclination for imprint mechanisms & reproduction systems.

silkscreen cubbyhole & analogPhoto Lab. (bathroom)... Furthermore, delving into

manipulations as carving, to engrave, ...reliefs and the Touch are trails i aim to follow. |

'dairies',

paper -Books :

-Drawing books

Charcoals (or chinks) and Ink -black (brush-pen).

+ Notes, hand-writing drafts

that i try to bind in due course.



2014-2016...Composition Books of daily Drawings\_work in Progress/ Variable dimensions — **2 YEARS EVERYDAY**

# Handy Hardcover

MONOGRAPHS // EXHIBITION CATALOGS // ESSAYS

**BÄCKSTROM** Per & **BØRSET** Bodil : **Norsk Avant Garde**. /Novus Forlag, Oslo, 2011.

ISBN : 978-82-7099-649-0. // 794 pages.

**CHRISTENSEN** Nik : **On The Inside Jokes**. /Blühm A., Christensen N., Ladd M.C., Smallenburg S. /Galerie Gabriel Rolt, Amsterdam, 2006. ISBN : 90-78650-01-x. // 40 pages.

**CIRIC** Biljana & **LAI** Sally : **Institution For The Future**. /Chinese Arts Center, Manchester-UK, 2012.

ISBN : 978-0-954540-5-8. // 176 pages.

**KABAKOV** Ilya : **Søppelmannen-The Garbage Man**. / Museet for Samtidskunst-The National Museum of Contemporary Art, Oslo. /Karin Hellandsjø, 1996; series no1. ISSN : 0807-2493; ISBN : 82-91727-00-7. // 192 pages.

**LONG** Richard : **A Line Made By Walking**. /Dieter Roelstraete. /Afterall Books, Belgium, 2010; *One Work* series. ISBN 978-1-84638-058-7. // 86 pages.

**LUCKY** Jeff : **Rear-Side Economies**. /Multipress, 2015, Angle5°, edition 23/360. ISBN : 978-82-92224-17-5. // 24 pages.

**MERZ** Mario : **Movements Of The Earth And The Moon On An Axis-Drawings by Mario Merz**. /The National Museum of Contemporary Art-Museet for Samtidskunst, Oslo. Exhibition from the 4.sept. to the 12.dec. 2004. ISBN : 82-91727-20-1. // 80 pages.

**MORGAN** Jessica & **OROZCO** Gabriel : **Gabriel Orozco**. /Tate Publishing, London, 2011.

ISBN : 978185437-912-2. // 130 pages.

**NASJONALMUSEET FOR KUNST, ARKITEKTUR OG DESIGN : Arkitektur Striper-Architecture in Comic Strip Form**. /The National Museum of Architecture, Oslo. /Berre N., Lunde A.M., van der Hoorn M. /Exhibition from the 9.oct.15 to the 28.feb.16. ISBN : 978-82-8154-106-1. // 98 pages.

**ROTH** Dieter : **Dieter Roth-Here And There**. /Hatje Cantz, Germany, 1998. ISBN : 3-7757-9139-6. // 66 pages.

**WINKELMANN** Verena : **Chingachgook**. /Multipress, 2014, Angle3°, edition 124/360. ISBN : 978-82-92224-15-1. // 24 pages.

[PERIPHERIC OFFPRINTS OF THE MOMENT]

[update 26.feb.16]

[Bardo Thödrol Chenmo // Norwegian Sailors' Tattoos // Dyr og Sportegn]

# WRITING

## Vehicule

WORK IN PROGRESS\_

## Archives

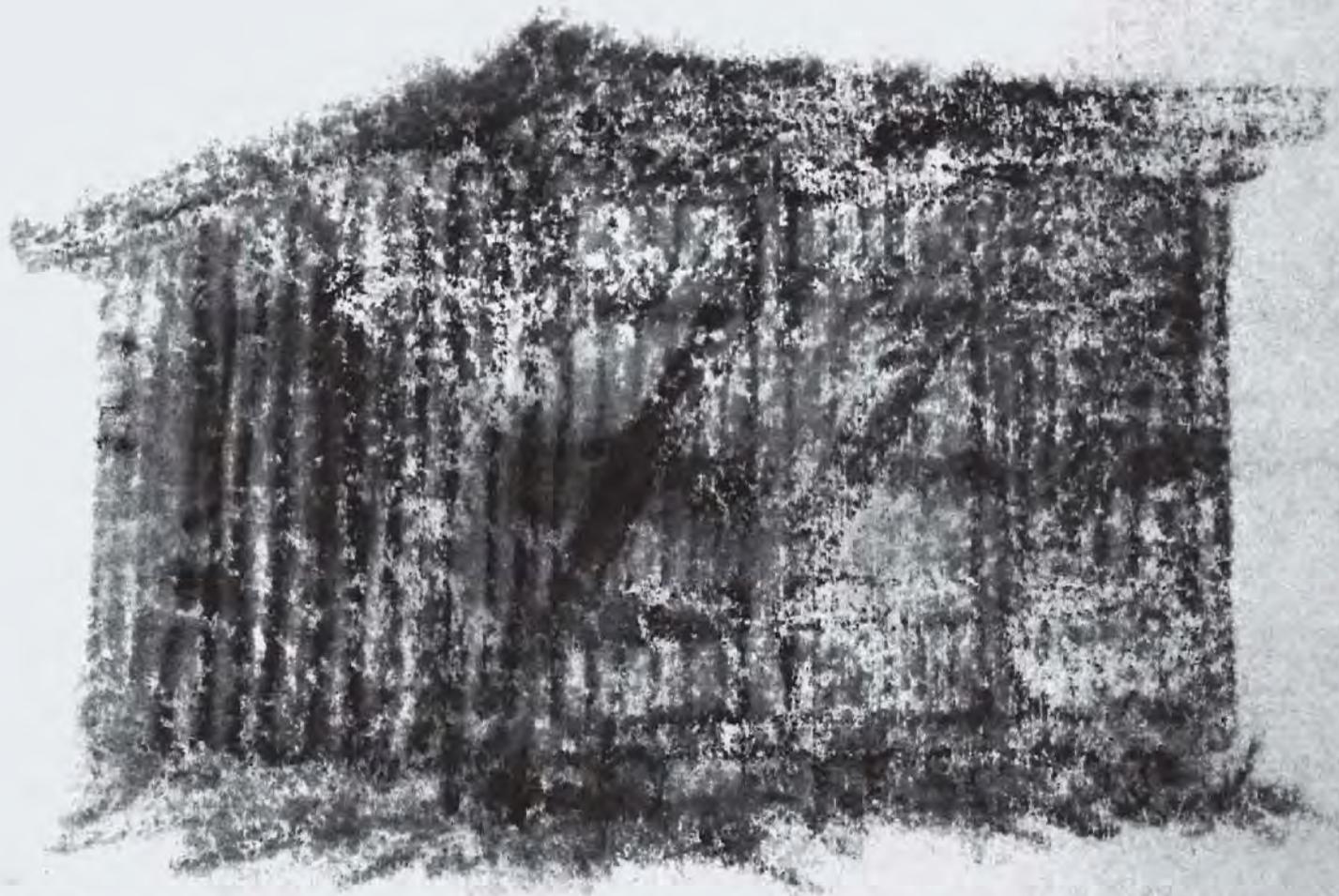
Daily Routine

[23dec.15]

\_In complement to my 'production', or my fabrications (walks, experiences, assemblies, drawings, photographs...), i am working now also on collecting and writing documents, that i dab to feed withal everyday...these ones don't need to be hefty; they oftenly get form of notes, written by hand in some kind of dairy reports/draft-books...but they demand at least a quotidian little dot.

\_The front reason for this activity is to take a distance, some hindsight in relation to producing : a re-vision-ning, to be able to describe and analyse from another point of view, conducive to sharpen critical stance and rise the concepts brought into play. More than 'acting', my step or approach entails to be explained, to put some words on it ... so that it makes sense, coherence and then gives access to dialogue, as well as making out the possible perspectives of evolution. It permits me to select what i want to keep or not, and to direct my future trails of research-es. That bows to delimit and concentrate my spheres of action perimeters.

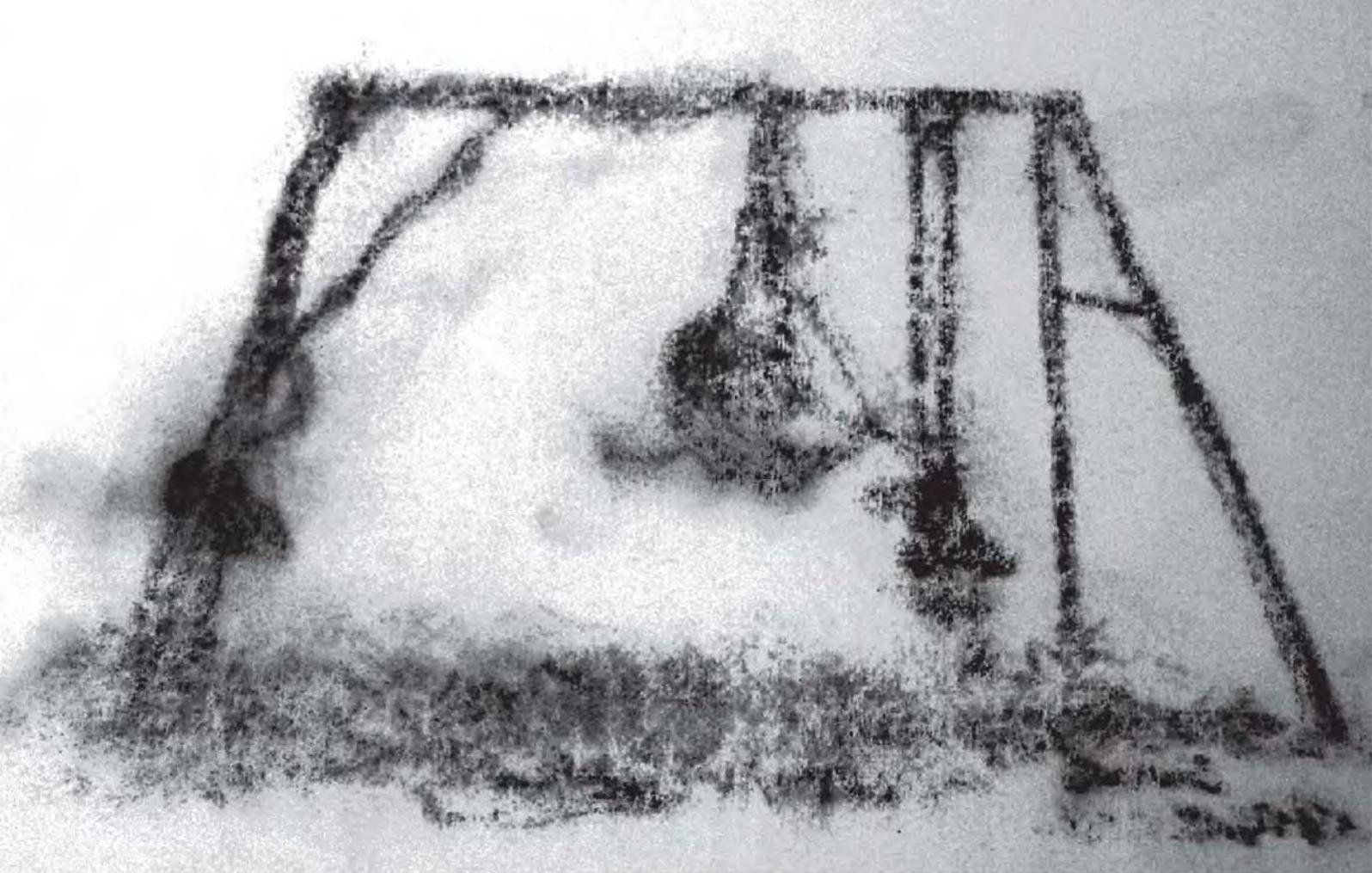
\_Further, i have to cultivate and contextualize my work, by keeping an opened eye on what has been done, and is going on, on the Artistic scene\_as in the other domains, and in the World in general. I turn to look for contemporary artists with whom my work could follow traces. Now that i live in Norway, i am precisely interested by the Locals; each town i stayed or passed through had for prime plan to step into art institutions such as schools, museums, galleries, libraries...but i still carry much attention out borders, try to draw some parallels and crossing lines, gripping myself to international events, fares and happenings, together with several sources of information & communication (rumors, magazines, newspapers, internet). I want of course to travel more, for work\_linked to art, not just tourism, as i am planning to study again, to resume an Art cursus, somewhere...i will try in Norway first, since i am here, Canada and France going next.



***Toilets [WALK&DRAW/OUT THE WALLS/TRANSFERS/] \_[Daily Routine] 2015/...work in progress. Digital Picture; Drawings\_Books; Charcoal on Paper Pages; Arabic gum handcrafted fixative\_size sheet : 38x29,7 cm.***



**Tent [WALK&DRAW/OUT THE WALLS/TRANSFERS/]** \_[Daily Routine] 2015/...work in progress\_Digital Picture; Drawings\_Books; Charcoal on Paper Pages; Arabic gum handcrafted fixative\_size sheet : 38x29,7 cm.



***Swing [WALK&DRAW/OUT THE WALLS/TRANSFERS/]*** \_[Daily Routine] 2015/...work in progress. Digital Picture; Drawings\_Books; Charcoal on Paper Pages; Arabic gum handcrafted fixative\_size sheet : 38x29,7 cm.

# Out [the] Walls \_\_\_\_\_ Transfers\_2 &1\_

WORK IN PROGRESS\_ Daily Routine

\_For this project, i steered to draw with charcoals, that i find are the most appropriated; clearly for questions linked to environment.

\_i concentrate on study drawings, sketches, perspectives...in purpose to make some delineations of elements taken from the lanscape (this can be urban, microscopique...it\_the idea of lanscape, is interrogated). Writing is Drawing too.

\_More specially, these representations aim to communicate an impression, about surroundings, climates...as the air, weather conditions, the light, sounds...but also a moment; the time & datation. And naturally, even if i attempt not to focus on me, that i obviate, this action is definitely subjective : i transfer also some feelings, what disturbs or touches me...automatically, what i represent is passing through me, so it permeates with my emotions.

[cf. Charles Blanc-Gatti (topographic plots'/synesthetic harmony'/points of reference's loss)

Douglas gordon (lanscape/borders/collective memory)

\_TEMPORALITY\_PERMANENCE\_EPHEMERALITY

\_Everyday-or night Practice, in a bounded book (≈A3) : Dairy. [21dec.15 : the longest night]

\_Wood Carbon is probably the oldest material used to draw; but its fleeting character, fragile and fugitive nature cannot permit to apprehend the extent of its diffusion, and was for long considered as a "poor" material. So charcoal by itself does not really galvanize its conservation.

\_Hence, what keeps my interest in this procedure, is the natural stamp, negative, of my drawing, on the opposite side\_namely the verso; this because i choose not to fasten, not to glue the carbon deposits that compose the tracings, carelessly until the book is finished. When this one gets closed, this operation can flow. I capture them (the primitive, and its second) one by one with a digital camera, to fix fand take control on these channels, at least for a moment. Besides my objectives are to pursue impress and transferring technics, as analog photography, but also silk-screen, lithography...in the view of looking at the evolution. [18feb.16] : Now i actually pulverize a solution of acrylic transparent vernish...[trashing]; befriended by a salvaged empty cleanser spray. I tried natural arabic gum, also used in food as a sugar...but even by waiting until it dries, pages stayed resolute with each othersand i had to tear the paper...Ergo some handcrafted shellac sounds better; i am still thinking about it.

# emergency of the first jet

3...[17jan.16]

Widely trailblazed by Oriental calligraphy, i have for first off convention the exclusive use of Japanese pigment Ink; Black, indelible and backed up by a tantamount brush pen.

**"IRREVERSIBILITY" UNIVOCAL GESTURE:** i keep mistakes; and turn the page. It is no fatality in drawing\_(well,\*...); and in art, i must take radical decisions...i have to take care of what i'm doing, and if it's too much black...; "too bad"...there is no time for regrets...

**BLACK INTENSITY;** and its corporeity : absence of light/shadows/levels of grey?... But as colorant, it's a multitude of tints. However, dilution of concentrated black ink incurs more or less opacity/transparency. In short, it is doable to play with Black density, thickness as overlays & substratums.

\_\_\_Tokyo Shinoda (Japanese artist\_102 y.o.), about her practice coupled with *SUMI* : "Ink\_bodily black, her color, is the best matter to express what I feel in my heart. My feelings are quite abstract. For example, if I paint a red line with acrylic, she is definitely red. With a color, it's hard to draw in what we feel. The reason why I use ink is that she offers way more place to gapers and freedom of imagination, perceptibility..."

**RESISTANT...PROOF** : Indestructible/Enduring/Memorable/Stirring/Inerasable/Inextirpable/Permanent///...Tight ///Test/Event/Paper/Print/Trial/Ordeal/Exam'ination/Hardship/Strain...

[French datation].

(\*: freedom of speech; press illustrations; *Charlie Hebdo*...Jean PLANTU [drawer at the newspaper *Le Monde*-France; 2013 : "At the XXI.rst century, if you want a good barometer of expression liberty/freedom of speech, you need to watch press drawers").

/.inkblots \_\_\_\_\_ 1 drawing 1 day// \_\_\_\_\_  
\_on the tread \_\_\_\_\_ table



24/11/19 - BONE - [moose?]



ANTILERS + WOOD  
3/2/15

**Daily-Draw'In[k]-Routine** [SCUPLTURES series]\_ On Going Work\_ Digital Picture; Drawing; Book\_ Ink on Paper Pages\_ Size sheet here : 26,5 x 21 cm.



13/07/15 - KNOTS -

SAMEL <sup>POP</sup> BOOK

*Daily-Draw'In[k]-Routine* [SCUPLTURES series]\_ On Going Work\_ Digital Picture; Drawing; Book\_ Ink on Paper Pages\_ Size sheet here : 26,5 x 21 cm.

# /.inkblots \_\_\_\_\_ 1 drawing 1 day// WORK IN PROGRESS/ENDEMIC\_Daily Routine1.. \_\_\_\_\_ on the tread \_\_\_\_\_

Pursuing a practice outcome from nonage, there is not a day, that i relive, without me settled on tracing a line somewhere...doodles, scribbles & scrawls...signatures, plans or lists...Any which way, almost everyone does; but i guess we are not uniformly watchful, prying or sensitive to it. Drawing is a universal base of Language; when language as we know it \_verbalization & phraseology, are mislaid or lacking. It accedes at least to communication (safety notices and signs, for example)\_if no exchange and finer, dialogue; expression of emotions (Catharsis) and thoughts. As well as it is a possible representation of the reality, it is a mental space's materialization and/or projection.

\_\_\_\_\_ I began to be conscious of drawing's tenor (on myself), when i was missing pen & papers...It does not happen oftenly, but it did. When that occurred, it tangible made me envisage the self-necessity of carrying a book and a pen barely all the time. Naturally, there is always a pass...To boot, aside from a sake of traceability, there is the derivative wringer of regularity; of work. The main reason for it is definitely not reducing or enclosing the act and concept of drawing under those tools. [Exceeding, "pen" means also "jail; cage; fence...penitentiary"...and an antonym for it can be an 'open space'...]. On the contrary, i find more interesting to look for alternative, including improvised technics to illustrate, sketch, delineate...and figure stuff; as i connive not to truncate drawing to its visual frame of mind, but to other senses like touch : relief (embossing; Braille\_for blind persons; cf-Sophie Calle...).

Still these depictions are essentially observation studies from objects\_not to say sculptures...or fragments, pieces of spaces from the Reality as, more seldom, flight of fancy's ones...but i try to focus on what i have around

me.../samePen-sameBook/ Radically, that hints like an archaic and square system; i had to establish my own rules, to ring in my circumscription and set down an incipient constraint. It is a training; an exercise...standard orderliness to fill out my ways & means, mature my praxis, points of view-s and experiences. //The law isn't it made to be bypassed?\_// flukes of detours, sidesteps and news perspectives are unlimited \_\_\_\_\_



**SHY SHINING** [*Nature Show* components]\_2014 Installation; Soda-Bicarbonat; Artificial Plant; Reindeer antlers; Bag...**Almond Tree** []\_2014\_Canvas Inkjet's print; glued on wall\_Analogic Picture's Scan\_110x140 cm.



**SHY SHINING [Nature Show component]\_2014** Installation Aluminium foils; Soda bicarbonate on the floor...  
**Nativity2013 [Noel Cedar]\_2013/14\_Drawing\_Charcoal on Paper; Arabic gum handcrafted fixative\_60x80 cm.**

# Gardening by Night

Dec. 2013\_Feb. & June 2014-Replay//Action/Video[4'32"]\_looped playback-Retroprojection//Installation.  
[SHYSHINING]

Dreadful, enigmatic, lousy, creepy, frozen, freaky, weird, bizarre, mysterious, occult, ghostly, frightening, scary, chilling, disturbing, perillous...noisy; violent...video where i use a trimmer to cut 2 meters high brambles at 3 in the morning, with a single headlight, that restricted the surrounding lambency as both my viewing range and the the one from the camcorder. It provokes a dark and thrilling atmosphere...a friend filming & following me -traveling/hand-held camera...in real time.

cf.s : Abraham Poincheval\* & Laurent Tixador. Performances where they put themselves in 'danger' or in extreme situations; in a nasty or repulsive nature generally...

Josef Beuys\_without the mystic dimension...

Chris Burden; Mike Kelley (+Paul McCarty : *Heidi*, 1992) /// Giovanni Ozzola.

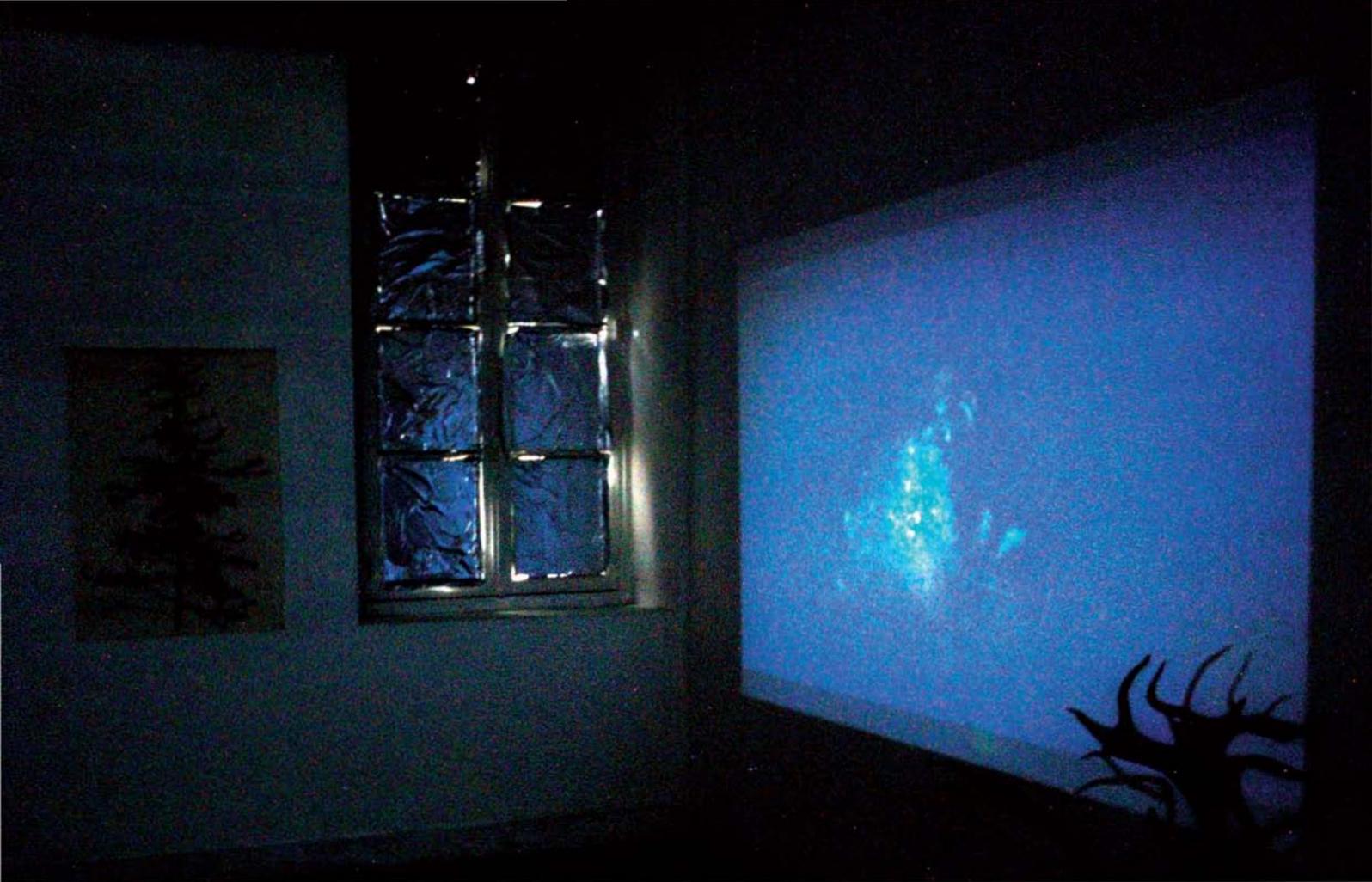
\***Abraham Poincheval** just made a performance in Rennes [FR]\_from the 14th to the 21st of february 2016\_by *La Criée*\_contemporary art center/collective exhibition "*The Thick Reality*" :

[<http://www.criee.org/La-Vigie-urbaine,1633?periode=Archives>]

\_"The Urban Look-out" : "Like a stylite or a look out, A. Poincheval spends one week in autarky on a platform (alfresco) in the size of his body, at the top of a (12 meters) mast."

\_Link [youtube] :

<https://www.youtube.com/watch?v=yexV0XrMC1A>



*NightGardening [Shy Shining]\_2014\_Action/ Video/ Installation/ Retroprojection-Looped Playback\_4'32".*



**SHY SHINING** [components from the series *Degradation*] \_2014\_ Installation; Assembly of interlocking parts;\_Analog Photos; Aluminium Foil; Plaster; Bicarbonate; Flour; ...\_Mixed Medias... \_[dark]Room: 10x8x2,8 m.



**SHY SHINING [Before Passage]**, 2014. Installation : Assembly of interlocking parts; Parcel\_Plaster; Sodium Bicarbonate; Flour; Artificial Plant [~2m]; ...\_Video-projection, Sound, Mixed Medias...\_[dark]Room: 10x8x2,8 m.

# SHY-SHINING

2014\_INSTALLATION

environment // [cf\_micro-cosmos of Pierre HUYGUE]

[cf\_Claude LÉVÊQUE] : Ambiguous composition, compact & defective... "Make one single object with all the objects" ...visuals and sound environments; The Scene; Spacialization of a phenomenon or a fact; //Absent presence/Present Absence//Near and Not-Present....

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The impulsion i had for this piece was to translate a climate; an enigmatic atmosphere, and perchance, invite the spectator to live an multi-sensory experience...

First, i wanted the room (in this case a square of 8x8m) to be dark; a crepuscular ambience, nigh dusky...bent on my universe. Therefore, i planked aluminium leaves all over the windows; but it turned too somber, so we could not see anything, and i had to use the light from the ceiling, but subdued. Behind, i strove to compose and organize a chaotic scene, by placing different kind of objects i made ('sculptures', drawings, photos, wall-paintings, video projection...) far and wide the space, without a clear dialectic. As i affiliated with plaster as my 'precious' medium\_for the assembling, the joints or the very matter of my leading pieces, i used it\_plaster, as powder, to cover the floor, and widgets on it...That was the link. The impression provoked was like if it had just been snowing; the air was vaporous\_it felt actually colder, and everything on the ground was covered by a thin layer of white dust. The second time i played it, i chose not to use plaster anymore; so, after some delvings on which material similar i could exerce (talc, flour, ashes), i selected bicarbonate of soda. My scheme was to use a depreciated product, and organic or mineral. Because i had 'a good price' from a kitchen that wanted to throw it away, i took this option. However, if i have to rehash and act this piece again, i think i will change the item. It has also to ponder with the situation; the location? Here it was questioning borders between interior and exterior spaces, cultural and physical marks\_with their stereotypes...and to present to the others a spare world. Nevertheless, it polls essentially the space of exhibition itself\_here my school, in France (so we have snow in the mountains, but it's not as current than in Norway or Canada for exemple; there are no mooses, reindeers...likewise long period of darkness or sun light, disposed for these latitudes)...Perception i have about this installation, is to suggest a travel, changes of scenery, disorientations...transfer the tamper of a place in another...Wherefore, when i will design how to re-present this object, i will begin to examine the site of happening and be permeated with it.



**SHY SHINING [After Passage]**\_2014 Installation; Parcel\_Plaster; Sodium Bicarbonate; Flour\_Automaton 'Car'; Corrugated steel sheeting; ...\_Video-projection, Sound, Mixed Medias... \_[dark]Room: 10x8x2,8 m.



**Darkyellowmobil [Curiosity] [UNNATURAL PHENOMENON]\_2014\_Thingamabob** : Automaton Toy Car\_Painted Deer Skull; old & tampered remote-controlled car [chassis]; Raffia\_~20x10x8 cm.

# Curiosities\_\_\_\_\_

?->...

[CURIOUS ALLEYWAYS

1

There is an erratic & steady relation-ship between travels and souvenirs, trophies or other relics; (...) Also when i move, for any reasons, from a point to another, i have this manner of picking up and harvesting found or neglected objects\_it happens further that i dig into trashes...

This praxis is even more developed if it's a trite, an everyday distance, or if i crave just to have a walk. Guided by Richard Long and Hamish Fulton, for whom the \_conceptual, works were subordinated to the walks, i aim to carve my artistic process in their bow...as it proceeds, poles apart, from the Dada's prerogatives; or, more recently, on the brink of Jimmie Durham's artworks.

Thing important to me, is the displacement; however and wherever that can be. For me the simple way starts with a step, in the limits of possible...Dislocate concretely, howbeit in meaning too.

Anyhow, there's also the idea of a detour, a deviation; more prosaically, idiocrasy, bizarreness & non-conformity.

Conjointly, my design in light of these experiences, adventures & intimacies, is to shell out Something, a continuation or another Life facing objects that nobody cares about, or wants anymore.

Curiosity is, by definition, a mark of affinity between a spirit and an object. She/It/That -? can be, according to the point of view, a psychological attitude, that is a desire more or less indiscret to know, (re)-cognize and discern; or a strange object, which holds attention, of the order of queer, quaint or weird.



**Correspondences/Postal Cards** april2014\_Canvas Print glued on wall\_Digital Photography\_80x60 cm.  
[one week residency+collective exhibition 'in-situ': '*Glissement de Terrain*' (*Landslide*)\_COOP Bidard(64). FR.]

# short-circuit between space & temporality

April 2014 // junction of analogic and digital techniques of Photographic.

Here are some pictures stemming from an analogic film, taken in Norway, (indeed at my ex-companion's place, lost in the middle of nowhere...during 2 weeks of school 'vacations' \_i was also working as a waitress...) but where -art- questions of -huge- spaces and a savage Nature were more than ever a stand for my research axes . Though, i developed them on my return to France. Farther, they were captured the same day, punctuating a loop that opens and closes in the same point, namely the house i was put up in...Pending this tour also, on a hike along waterfalls, i casually crossed a bailed out power plant, in which i expressly intruded my camera and myself. Then i passed through a forrest, where i met a few lumber camps and other yards, in a fair process of defrosting; effectively, ice and snow melt was fitting a progressive revelation of some frozen utensils, machines, materials; even engines...it seemed that Work and several activities were interrupted precipitately due to one blustery storm or extreme cold spell; thus as if time had been suspended...to set off again, by nature, gradually, showing leftovers and scenes, from another time : past, but still close, in a reminiscent climate of insecure tranquility... (Tatiana TROUVÉ, series "*Intranquillity*". 2009) // (Chris MARKER, "*Sunless*" \_*Sans Soleil*. 1983) ///

## in-visible apparition-s \_\_\_\_\_ [CURIOUS ALLEYWAYS

]Back to my student flat in France, i developed the film in my tiny dark -bath- room...To glimpse a first outcome, i scanned the negatives in high resolution (1800 dpi) and touched up them with a computer software; this, only just to crop, put in positive and to adjust levels of contrasts & luminosity, as traditional tools...Actually, the overviews jolted my speculations; i pushed hardly the blow up until 1200 times oversize, so that pixels but especially grain(s), particules, liquid streaks, drops or other stains...either marks \_from fingers, which shape some sort of cracks and stripes...

Proceeds of these occurrences are a markedly dissolution of the initial depiction, a transmutation by disappearance from Content to an appearance of Containing; or maybe the reverse?

(*Blow Up*, Michelangelo ANTONIONI. 1966) // (Walter BENJAMIN : *The Work of Art in the Age of Mechanical Reproduction*. 1936) // (Roland BARTHES : *Camera Lucida : Reflections on Photography*. 1981) ///



*Vacuum cleaner* [Series *Short-Circuit/Invisible apparitions*] [CURIOUS ALLEYWAYS]\_2014\_Analog & Digital Photography\_Offset [Inked Transfer] Print on Mat Paper\_110 x 70 cm.

# Degradation

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2014. Definition -from diverse sources :

1.a\_The act or process of damaging or ruining something; the act of degrading. b\_The act of treating someone or something poorly and without respect. 2.a\_Decline to a low, destitute, or demoralized state. b\_Moral or intellectual decadence. 3\_Deterioration, debasement, acidification, destruction, sabotage; molecular chain split, oxidation, putrefaction.

This work is a serial of 18 analogic photographs (Ilford film, 400asa, portrait lens). These were taken during a walk in the french countryside in an abandoned property; actually, it was the house i spent a part of my childhood... i developed and printed of these pictures at school's laboratory; it took me maybe 4 hours to obtain the luminosity & the grain desired for each ones : strong contrasts, more diffuse greys, and intense light...setting an dark atmosphere or nearly subaquatic...all printed on same satin paper 24 x 17,8 cm.

I first chose to present them chronologically in a linear sequence, following the stops of my amble. But the other times, i tried to make associations 'by analogies' : with forms, lines, or antagonisms...generating some kinds of back & forth games between interior & exterior, micro/macro cosmos, and Alive -vegetals, and Inanimate. My intention was to create a link in a certain duality. And i wanted to use analogic photography process, Silver grain, for its long temporality and highly risked for mistakes & accidents...that in a way, so as to take the time and give some interest to something inert and let in fallow, to pay attention to a desert place, attempting to give it\_or its components, a precious value...

In fact, now those pictures are conserved in a cardboard box, placed in a sort of cellar, belonging to this estate. I let my name on it, 'year 2014', that's it...and if i have the occasion to put a foot there again, i will certainly ask \_or go, to take them back; but i chose to let the Time, Chemistry, and the Others decide for their future. (Alchemy?).

[UNNATURAL PHENOMENONS]



*untitled* [series *Degradation*]<sub>2014</sub>\_Analogue 'silver' Black & White Photography *Ilford* Paper : 17,8 x 24 cm.



**Weed-1 [The Nature Show]\_2014\_Analogue 'silver' Black & White Photography\_Iford Paper : 17,8 x 24 cm.**

# The Nature Show \_\_\_\_\_ [UNNATURAL PHENOMENONS]

2014->...\_(Title on the initiative of Victoria Klotz). Capital point for my own line of researches.

0\_My approach regarding this subject also started by a gait; but above all, by an analytic framework on the terms, on the concepts at stake; that already posed the problem of the limits of Nature; what is natural or not? What is Wild?...also it is, the matter about the 'Show', questioning notions of Presentation & Representation...Nature exists by herself; isn't it us, human, who give her a spectacular dimension?...then the interactions between Human & Nature\_and the nature of human...withal the position of Art; then i had to make some investigations in History\_of Art...notably with the Romantic period (18&19th centuries); recently with the 'Avant-gardes' of Land Art; but also "*The Society of Spectacle*" (*La Société du Spectacle*) of Guy Debord (1967), the ideas of 'détournement' -"rerouting; hijacking", culture industry...and the Situationist movement. Obviously, i couldn't pass without a hitch on Josef Beuys, specially with his action/performance "*I Like America and America Likes Me*" (May 1974, New York, Rene Block gallery), where after been transported by ambulance, he shared room with a wild coyote... And i had\_and still have to, look today, how these topics are revived in contemporary art's scene?

1\_One day in the Nature : [the emprise/straying off beaten tracks/cf-Richard Long: *A Line Made by Walking*-1967] After travelling in the morning, by bus, to Pyrenean mountain gorges, we\_a group of students accompanied by the artist and our volume teacher, had to make our own journey and experiences in this place, and meet again in the parking at the end of the day. My experience during this trip began by staying alone. When others went their way in couples or more, i took an opposite direction from everybody. I walked along a river, starting, as a child, to pick up some little rocks, floated wood bits, then remains of used stuffs and rusty odd objects...until i crossed some safety panels alerting us to the danger of the stream. So, because i didn't want to cause any troubles, and also because i didn't want to die, i moved to a 'more secure' zone, where there were traces of people : shoe-prints, rumors, garbages...; withal proceeds of analogic pictures and drawing... ; The revision came, and still come into sight after...by developing photos; further, by thinking about the ways to transpose this venture, and blossoming some new cues...

2\_Danger&Nature//Nature by Night//Nature Hostile

3\_Human Nature //ART\_transformation of nature\_of our own nature /// Animal Artist\_Artist Animal



**Eggs** Series [4/6] 2014 Sculptures' Set Plaster : ~ 4,2 Liter of Void, each piece.  
[UNNATURAL PHENOMENONS/CURIOUS ALLEYWAYS//unclassified...]



**Canadian Tent [Occupy Space]\_[BASICS]\_2014** Installation\_wood; tarpaulin; canvas sheet; ropes; straw\_~2x3x1,5m.

# [BASICS] \_\_\_\_\_ Occupy Space \_\_\_\_\_

2013>14\_installations\_

During second year in school, the notion of Installation became a 'headlight' in our reflexion trails; and one of our first subjects was : "Occupy (the) Space" \_in Volume course...

Without really knowing what i would do, i started to cut, helped by a chainsaw, some sections of ash trees in the countryside; around 8, 10 pieces, each 2 metres long...then i transported them to school (in the trunk of my late car) to finally assemble them using ropes; it gave form to a 'Canadian Tent'. Subsequently, i salvaged some vegetal ground recovery fabric for the 'roof', a worn tarpaulin for the floor, and some hay over this one, like an animal litter. It resulted a type of anecdotic heavy shelter, with a strong presence of smells, as moisture, wet wood, dusty grass...almost so that we could wonder : what kind of beast is living there?...i linked it with the sensorial experiences i lived in Enersto Neto 'caves' as his 'smelling environments', that we can find in Diether Roth's universe also. I notably put some attention to the 'Arte Povera' movement...like for instance, Mario Merz and his 'igloos'.

Besides the question of relationships between Humanity and Animality, urban/country or interior/exterior spaces, it raised the matter of a living place; the habitat.

Home\_in particular precarious : squats, ... and Nomadism;

...it recalls the emergency of moving, to use what's available, the problem of refugees, poverty, people living in the streets or even some students...illegal\_or not, migrants...a part of population that society wants to hide; it reminded me the shelter "ParaSite" of Michael Rakowitz'...

In France, the SDF(s), ("sans domicile fixe" means "without a steady, fixed or regular abode")...even these abbreviations seem to avoid the subject...Where are the limits of a permanent status?... What is to be a Migrant? and why?

It was evident for me to increase my searches on Gabriel Orozco, for whom questions of being an immigrant, to displace, and transpose are deeply important as well.



**Bazaar Buffet** [BLASTOFFS/BASICS] 2014\_Installation Drawing, Photo, Volume...Mixed Medias Table, Shelf, Painted Marten Skeleton, Horse Hoof, Deer Antler, Books, Boxes...Diverse Objects & Materials\_ ~ 2x2x2m

# Do, Undo, Re-do

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[BLASTOFFS]

Here are my earliest Art-School scraps : a first year project; carried out during a workshop of one week, but which became an extensive track for my research(es) afterwards.

We had to start by collecting some common elements, and develop experimentations freely. I chose to focus on natural materials though manufactured\_ wood, gravels, ropes...mainly construction products. I gathered them in different ways, made some unseemly assemblies, provoked physical laws, as gravity... these were piling up some paradoxs...thus were growing problematics such as classifying the objects and building 'couples', 'families' in addition with new stories. Precincts amongst nature/culture also became blurred and perplexing to delineate, asking more peculiarly what kind of place does Humanity sustain with Nature?\_for example...and Art?

I wanted to explore different techniques also : sculpture\_volume, observation/study drawings with various mediums, and photography\_digital, i played with the prints...and analogic : i was really curious about the development process & the chemistry... following methods nearly scientific, not far from archaeology, but not in neither. In archaeology, objects have their own history. What i tackle to lift, by making those arrangements, are virgin indeed crude, narrations & dramas; adjacent poetry maybe? Including citations & my inscription in an artistic terrain : clearly the furrow of Marcel Duchamp (ready-made? status of objects and of art?...); besides inquests relative to sculpture, as the worth of plinth, mentioning Brancusi\_among others...

Results of this week were presented on & around the table\_'home-made' by the way : just an old door on two trestles...flying sheets dropped on the board, as objects...tacked up to the wall, hung from ceiling...and books (notes, sketches and references). It was like showing my study space. This organization definitely reminds the devise of a Cabinet of Curiosities, and other 'wonder rooms' from the last century...a way of presentation updated in Contemporary Art. At this time, i associated it with Jan Fabre's universe or Annette Messager's installations...- but now i find this trial could more find a place nearby artists like Gareth Moore, Brian Jungen (with his whale skeleton made of garden plastic chairs...), or even more matching strange 'bric-à-brac"s of Mark Dion.



# \_\_ [BLASTOFFS] \_\_ Start of a journey in back&forth \_\_\_\_\_

\_february 2014\_

[At this time, whole of my work is layed out quite unclearly]...these productions never presenting themselves the same way; and i try to toss around the space of presentation as a fully piece, an installation. I mostly question notions of constancy and variabilities, of trace-s, disappearance, moving...diversion, transfers and diversity of stuffs around me; cycles of life\_and death; maybe...

Oftenly, I try to breed some tensions, precarious balances between fragile, insecure elements and different forces...sometimes, at a loss. So, i do it again, or i pass to something else. I'm more interested in the process of testing than a final result. I look for some forms in perpetual evolution, function of time, space but also points of view : mine, that i try to put systematically in question...

and the others, the spectator.

Failure and uncertainty feed my work, placing it under the sign of entropy.

In what seems to be governed by chaos, i put myself some rules, as making at least one drawing per day and not to destroy. I let the place to mistakes and accidents...

In that way, i invite you to follow the equivocal thread of what could be my gait; it's relatively chronologic\_

1st december 2015\_

[I was born in Calgary (Canada), studied graphic design, next art in south-west of France, and work now in Norway; yet, i long to study again...].

Questions of moving and 'trouble' identity became the starting point of my artistic approach. Most of the time, it simply begins by a walk. Then i choose, pick-up and collect some elements around me, physically; and if not, i draw or take analogic pictures. After, starts a work of assembling, joints or chemistry between some of them...in some kind of improvised laboratory : table, kitchen or bathroom...it poses the matter of the 'atelier', studio... which space to work? plus the one of conservation.

\_6th january 16...And finally comes the issue of how to present and re-present them, considering the space of exhibition, touching domains close to museography and scenography.



**Murky Mirror**\_[BLASTOFFS]\_2013\_Volume Object; Assembly\_Sanded aluminium foil; Rusty metallic (iron) frame; Bolts & Nuts\_~ 20x20 cm. Hanging 1,54 m high.