

Some thoughts on the corpus “Climats” (août 2010)], Alloucherie.

In my installations, I am concerned by a sense of presence that intertwines with a tension between a sometimes vague memory of singular spaces and an intimate and immediate conscience of architecture. I'm referring here to an understanding of architecture that is rooted in the lived experience of a place, one that is measured in a sensitive approach of its volume, luminosity, the scale of things, the rhythm required to go through it and, finally, its poetic and imaginary appropriation through time and usage.

—My paths are like “dwelling” proposals linked to the astonishment and immediacy of experience, but at the same time they trigger a reminiscing process. They build upon object and image associations with multiple layers of evocation.

One could argue that the need to truly inhabit a space can only be achieved through long stretches of time. For the nomad, inhabiting a place means above and beyond shifting constantly from returning to leaving, and for the sedentary, from near to far. These various activities merge, detach and remerge the human occupation of unknown or familiar landscapes or cityscapes. It's a sedimentation that results from accumulating and expanding the temporal experience of space.

This dimension becomes in my works a temporal contraction, brought on by a tight focus on a wide evocative potential that remains perceptible despite the almost minimal aspect of some of its components; evocation must stay open even though it rests on abundant yet imprecise references, on undetermined and general references—spectral suggestions that inhabit the borderline of quasi-absence. I'm thinking of a beyond of abstraction that reintegrates the image without falling into a conventional figuration/abstraction opposition, a sort of beyond of minimalism, just like some Arte Povera pieces but differently.

—My configurations thus propose several leads that intersect, merge, disappear then reappear in various layouts. Conceptual exploration, inextricably linked to expressiveness, has contributed to mobility between disciplines and media, a characteristic of my work from the beginning.

—Some of my more recent pieces evoke long galleries intended for wandering; others mark various spaces, showing associations that invert expected relationships between image and object by folding the proposed image over the object and vice-versa.. The photographic element however, has a more preponderant place in the work since it raises another question, i.e., the shift from photograph to image, towards that particular moment when a photograph acquires the status of a genuine

image, when it achieves a dual reality, both **revealing** what is hidden within one's interiority and **revealing itself** on a sample of the Real. What distinguishes a genuine image from a simple photograph is an expanded temporality, a mythic dimension that allows it to put down its root within one's mind or to find its double hidden in some layer of memory. I'm trying to reach this dimension of the image through a treatment of the landscape or cityscape, be they real or built (see **Lames**). But the subject of my configurations is not the landscape or cityscape as such; it's above all a place—understood as a limit both open and protective that removes us from the territory and allows us to engage in a private activity—but also a landscape or cityscape as a reflection of an individual's relationship to the world. The landscape becomes less a place of escape in nature than the perfect mirror of oneself.

--It's with the intention of creating and reversing at once the illusion of absolute breakaway, which the landscape is supposed to be, that I propose within my paths some objects that act as "windows" and intervene also as elements for reframing oneself. Although they refer to somewhere far beyond their real frontiers, they follow one another in a promenade-like rhythm and present themselves as a screen open to several dimensions, among others our own physical reality as it acts upon the piece's space.

Thus, the theatrical staging—a photograph's particular emplacement or its juxtaposition to volumes that reframe it—is also part of my intention to underline the image's potential impact by strongly marking the passage between the material world and the other, intangible world of the imaginary. The sculptural or architectural object that punctuates a photographic sequence unavoidably becomes the bearer of a paradoxical function of both of welcoming and distancing. It underscores this inclusion/exclusion relationship where the image inevitably maintains us.

—I develop extensive bodies of work, that I group under one title and whose relationships transform depending on when and where they are presented. Like musical works, they undergo variations according to the interpretation required by certain spaces. The conceptual narrative of a piece is constant, but its formal presentation is not an absolute given.

For some time now, I've been making an ensemble of images under the general title of "Climats" that associate traditional know-how, drawing, photography and even performance to hi-tech image recording and printing techniques. On a very large (120 × 180 cm) background of clouds (black and white silver print) tinted during printing, I literally blow natural sand, mimicking wind as it brushes against powder-like substances. The resulting precarious drawings are marked by the gesture of a body in motion but also evoke sand, snow or dust storms, dry deserts, very short-lived configurations. The images were produced in a high-tech laboratory that has the suitable equipment to record them. Their being executed in a public space,

without intimacy, thus makes it a real performance piece, a choreography of sorts.

The direct table scanner exposure allows me to work with a comfortable scale (120 cm x 180 cm x 300 dpi). The resulting files have an amazing visuality and can be printed in very large or small format.

The substance of these images build a true monument of various types of grain: photographic grain, digital grain and grain of sand intertwine to produce fictive landscapes that resemble an infinite powdery thickness drawn perhaps by the wind. The use of new techniques to create the photographic image raises the notion of its elasticity, the possibility of its being easily reduced or enlarged according to amazingly changing and extreme scales.

—Of course, the works translate current preoccupations with climate. However, they remain metaphorical and denounce nothing; they should only be disquieting and generate a few questions.