

Overall presentation & inspiration sources:

For my first show at The House of Art I am planning to present:

- SOLEA (Latin) = *seuil* (French), *threshold* (English) / installation (rooms 1 and 5)
- VOCEM (Latin) = *voix* (French), *voice* (English) / 4 series of 26 and 12 pieces each (rooms 2, 3, 4, 5)

All these works are new. See detailed description below.

The installation, SOLEA (room 1 and 5), comes from a concept I have started working on about 2 years ago but have never shown. I thought it would create a nice environment for “welcoming” people and introducing my main concept.

VOCEM-White-12 (rooms 2), VOCEM-Grey-12 (room 3) and VOCEM-Black-12 (room4) have been inspired directly by the features of the rooms. They are to dialogue closely with the space as well as with local visitors.

VOCEM-Black-26 (room 5) is similar to the previous series but, by using a more neutral shape (pure cube) and dictionaries of different languages as material, I expect this piece to be more autonomous and stimulate a different experience.

All these works are independent but, at the same time, I would like to make them interact and dialogue with each other. For this reason I will pay a great attention to the perspectives from one room to the next one. Some photographs of the model might show that.

Introduction to the main concept of my work:

How to dissipate the thick language crust (Italo Calvino) which lies more and more heavily on the world blinding us, and to come closer to the Reality, has been my main concern since 1990.

I am not trying to deny the importance of words for humanity. As word is essential for us, I attempt to reinforce its value, making it become a tool to transcend beyond itself.

I work with printed words (newspapers, books, dictionaries), printing material (lead fonts), as well as various elements that imply words (chalk, blackboards and various writing papers). However, in all my work, word is manipulated in such a way as to obtain a still existence; a presence that arises silence opposed to filling or fading it. I am focusing on that kind of presence because it represents for me a valuable condition to revise our relationship to word and to enter more deeply into our experience of Reality.

Works description:

SOLEA 2010

h 1800 w (about) 2423 d 0,3cm

Plastic, colored nameplates, labels (15 834)

For this installation I am planning to cover the walls of the room #1 and part of a wall of the room #5 with nameplates until the eye level, immersing the visitor into a colorful and vivid environment.

Every plate is stuck with a printed label. What is printed is one of the 15 834 words of the smallest French dictionary called: *le Plus Petit Larousse*. The word's outline has been blurred so that we cannot read it any more, just guess it, using our imagination. By surrounding people with words that are brought to the reading limit I would like to make the viewer forget about "meaning", and think about what "word" is for him, its impact on his life. I also attempt to give him to feel the existence of a *neutral area between language and non-language*, meaning an area to approach Reality neither with word nor without word but between these two. From this point of view, what the work shows is a *threshold* the viewer is free to cross or not.

I have used red color for nouns, blue for verbs, yellow for adjectives and white for other words.

The whole installation is divided into 26 sections, one per alphabet's letter. The display of the nameplates follows the alphabetic order.

VOCEM-White-12 (12 pieces)

VOCEM-Grey-12 (12 pieces)

VOCEM-Black-12 (12 pieces)

h 480 w 46 d 40mm (each)

Wood, metal, paper (shredded Czech dictionaries), painting

These series has been inspired to me by the large windows that draw up the outside landscape and the spirit of the city, bringing inside and outside as well as art and community together. Standing in front of the windows I can enjoy the panorama and feel like I am part of the community, hearing voices outside.

The works I have designed combine 3 ideas, "tableau", window and speaker. The size comes from the size of the low panes of the windows. However there is no "picture" there. Every panel is covered with a punching metal sheet through which we can see some parts of the words of the Czech dictionary I have shredded. The grid and the strips of paper behind it are to attract the eye into a space that transcends beyond all categories, and give rise to silence.

Although the over installation of these series comes also from the structure of the window, by displaying the panels at different levels, grouping them or not, I want to make the whole display become dynamic, encouraging the viewers to move around and to engage a different dialogue with every piece depending on its location.

VOCEM-Black-26 (26 pieces)

h 100 w 100 d 100mm (each)

Wood, metal, paper (shredded French and Czech dictionaries), painting

This series is similar to the previous ones but, although the pieces of the series described above are to be enjoyed individually, the 26 pieces of this one are to be experimented together as a group. They work like the different voices of a chorus or the different instruments of an orchestra. However, what is sung or played is still.

Cécile Andrieu
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