
SILENT PULSE - IN

This installation occupies the three main rooms of *Suganuma* home, a traditional Edo period country house. It was made from children's kimono pieces, *tanzakus* (calligraphy on narrow, strong pieces of paper), and wills. All of them were stored in the house. They have been photocopied then shredded before being displayed in the center of each room replacing the tatami mats. The first ones have been placed in the back room where were held, among others, deliveries, the second ones in the middle room a gathering place for occupants and their guests to indulge in various literary and artistic activities, and the third ones in the last room, near the entrance, in commemoration of customs and traditions in this house over generations and from birth to death.

As we turn the soil over in order to enrich it, by exhuming and turning over all these vestiges reduced to the status of mere traces, the idea was to revive the vitality of the past and give the house a new impetus.

IMPULSION SILENCIEUSE - OUT

On my first visit the forest that overlooks the house immediately attracted my attention. Away and somewhat neglected it is however a special place because there was there formerly a spring that was supplying the house with water, and there still stand two protective sanctuaries.

I chose to work on 17* cypress and cedars trees that stand in the middle of bamboos. By their sustainability they contrast with bamboos, symbols of the transience of life, and are the only current link between past and present, as well as between generations.

From the trunk of each of them I made arise three hemispheres to release their latent energy and make it resonate the entire forest. The colors are intended to contribute to its diffusion and to modulate it. Selected from those that adorn the *tanzakus*, colors also aim to restore the link between this quasi-sacred place and the living space below. Finally, these three three-dimensional dots also refer to the suspension points in a sentence. Like theses ones they seek to mark the suspension of the speech, make silence rise up to allow walkers to feel the breath of trees.

* 17 is the number of pipes of the *shō* (traditional Japanese mouth organ) played during the show.

FUSION

This installation was inspired by the large *hibachi* (brazier) in the entrance.

Inside I replaced embers and ashes by a black magma made of tiny letters and numbers in homage to the passion of the occupants of this house for words. This work, which consists in removing the meaning of words by melting his components that become mostly unreadable, is also part of a larger project that seeks to question our relation with the word to which I devote myself since the early 90s.

Although the strong geometry and strong substantiality of this work contrasts with the installation in the nearby rooms, like that one, it is also designed to gently catch the natural light and create a tenuous link between the inside and the outside, the world of intellect and that of nature.

Other art pieces displayed in the house show an earlier work from dictionaries. Although different, they all invite to reflect on the word that has disappeared or is hidden.