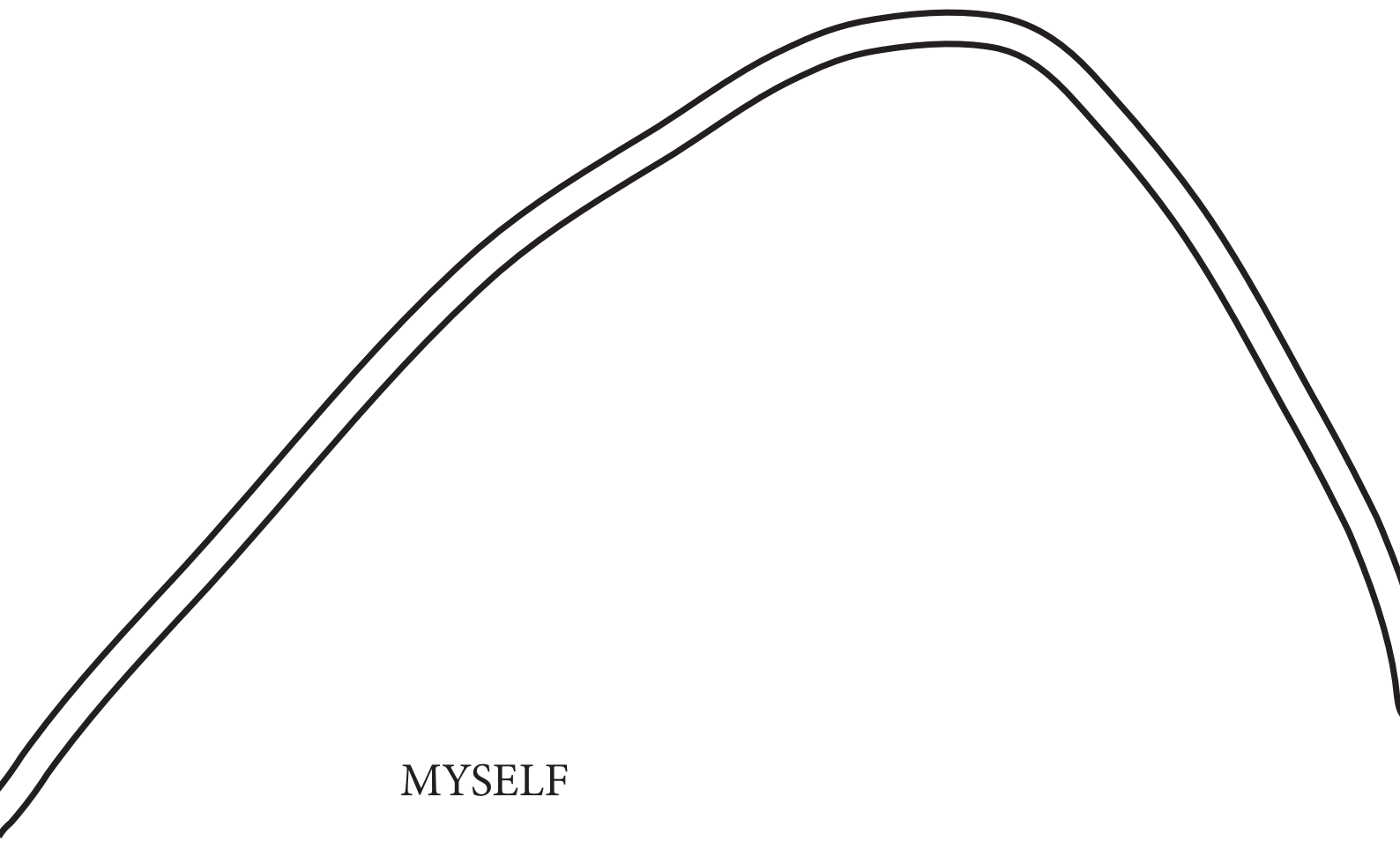


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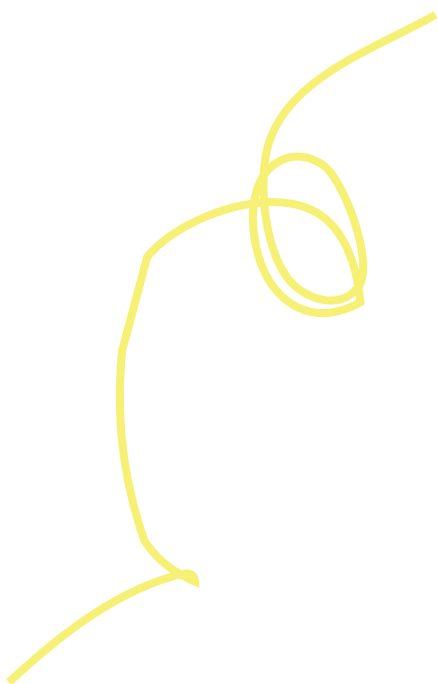
MATE-
RIAL

A conversation between

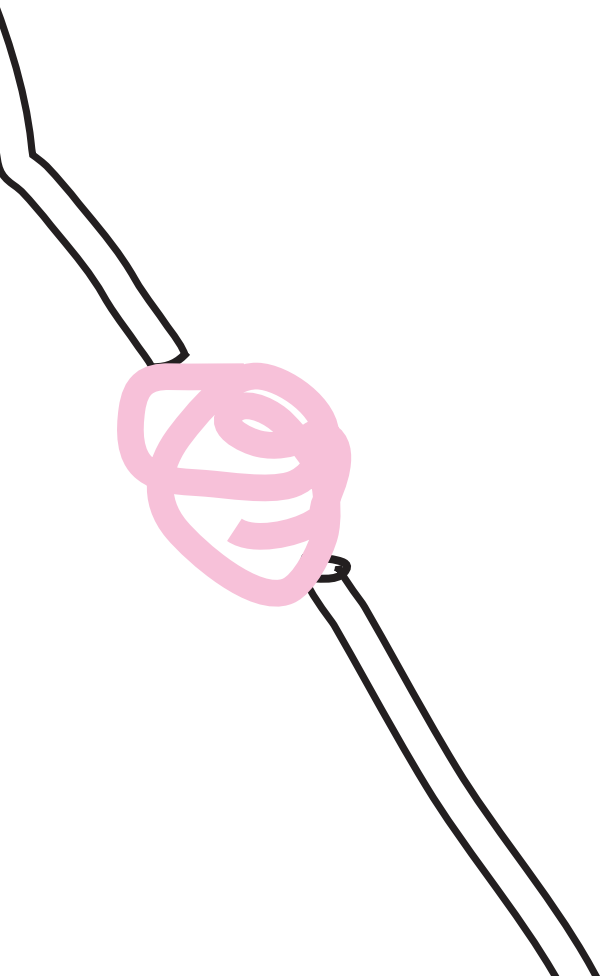


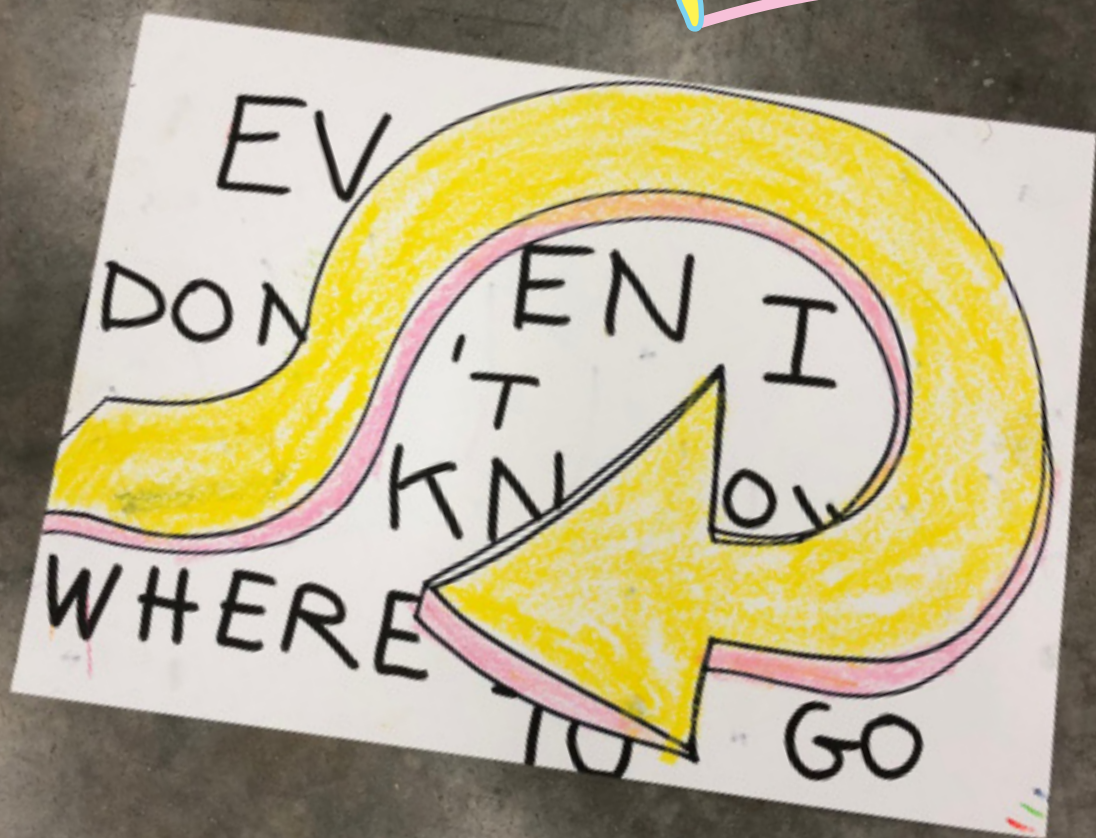
MYSELF

ME



and I







MYSELF:

Let's start with the very first piece that you've created this this year 'All the way up' exhibited at Young International Art Fair in Paris. Could you say more about it?

ME:

« All the way up » recalls the shape of a ladder. A bit crooked and dysfunctional, the sculpture ironizes our social need to always go higher, to achieve a goal, to climb up the ranks.

Words like 'feminité' and 'win win' are drawn on the surface. They remind us the some current social topics. Written in capital letters and punctuated with arrows, they sound like orders but eventually don't make any sense, just like the structure of the object they appear on.

I:

This word 'feminité' is a pretty big one.

ME:

Yes indeed. I felt like I was writing something I wasn't even supposed to.

I:

Why?

ME:

First of all, it is one of the first times I am adding words to my sculptures. It is something I have always dreamt of doing but it never felt entirely right. I feel like words need a very specific space to be written on - even though I am a supporter of words' invasion. Then, it's in French. It changes everything for me to write in my mother's tongue, it suddenly becomes real. And Femininity is a concept I try to reach for, to possess. But eventually never manage to because it is a notion that can't be 'achieved' in a material way. Hence this weird ladder leading to femininity while preventing to reach for it.

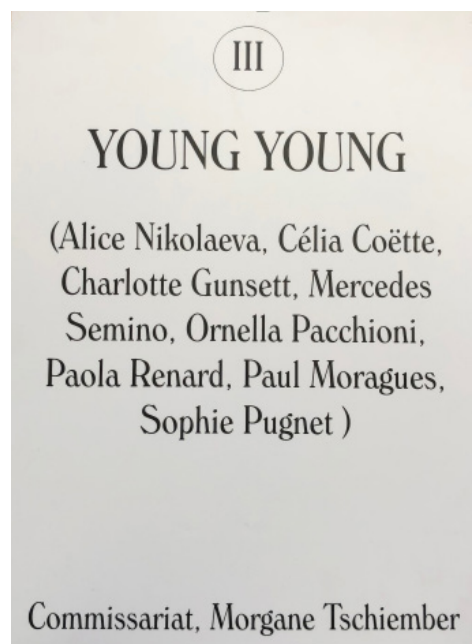
I consider it more as an object than an artwork. It is light and small. I've placed it in my room and it winks at me when I try too hard to fit in a specific category.

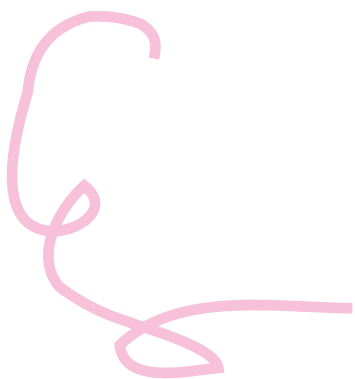
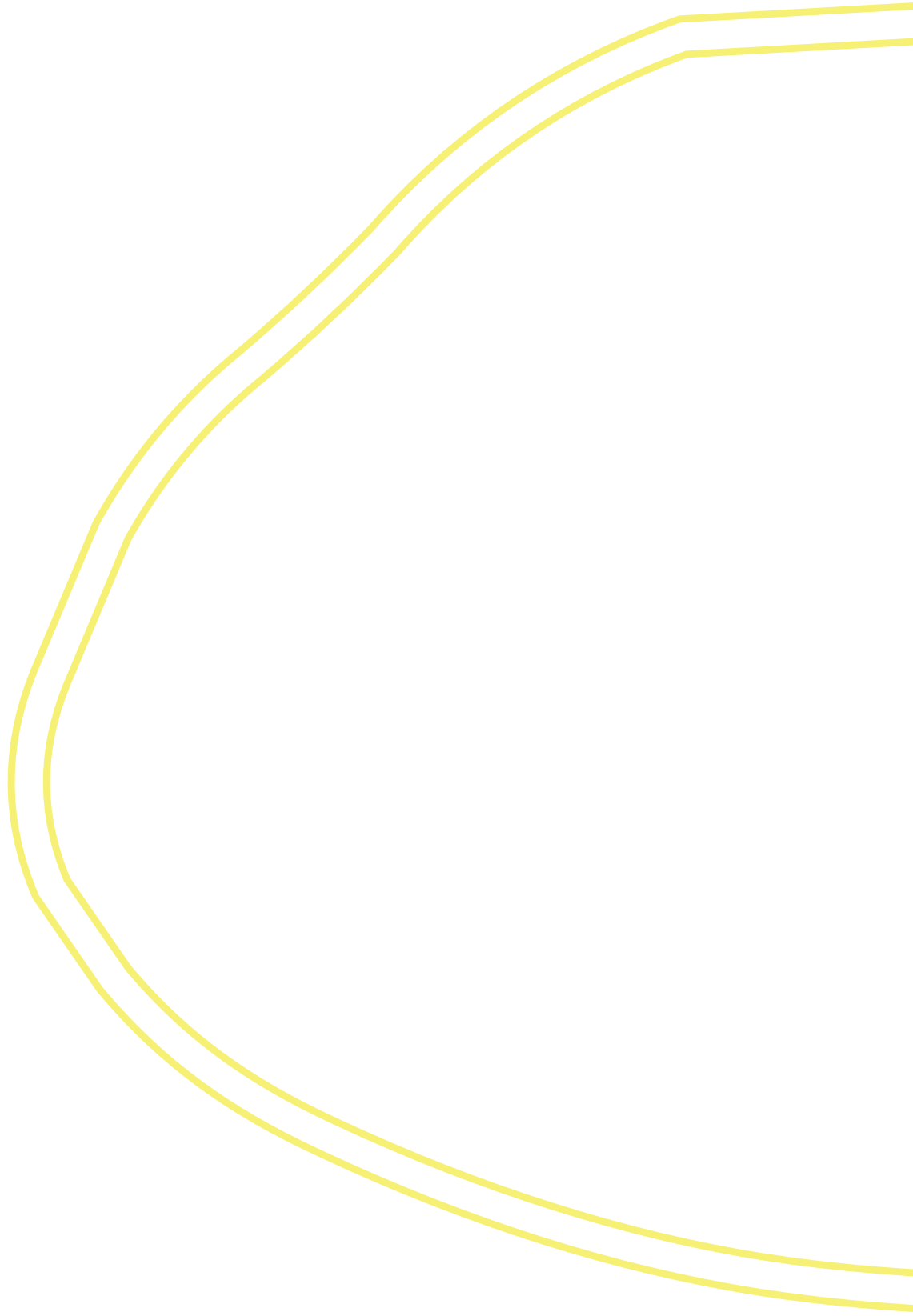
I:

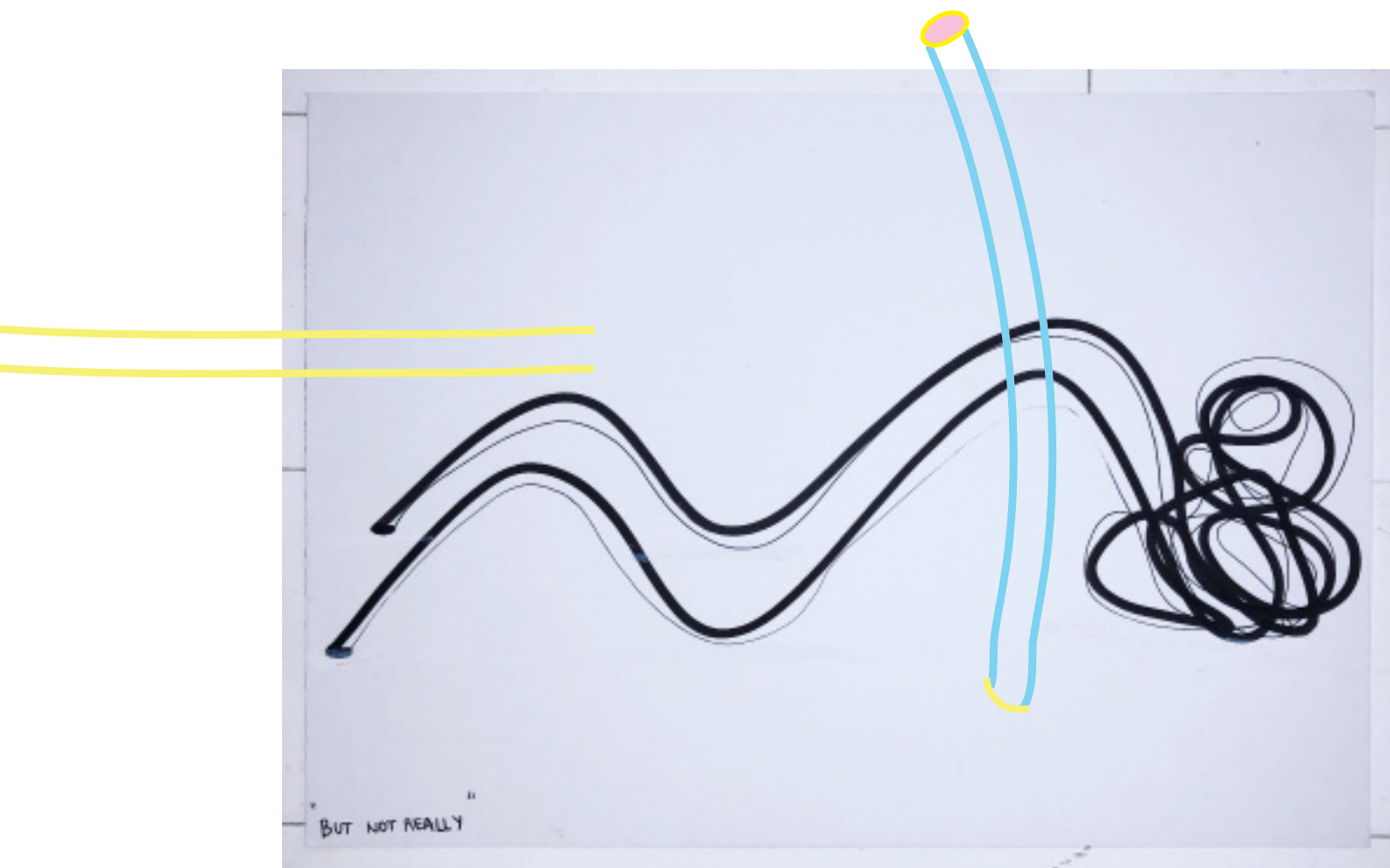
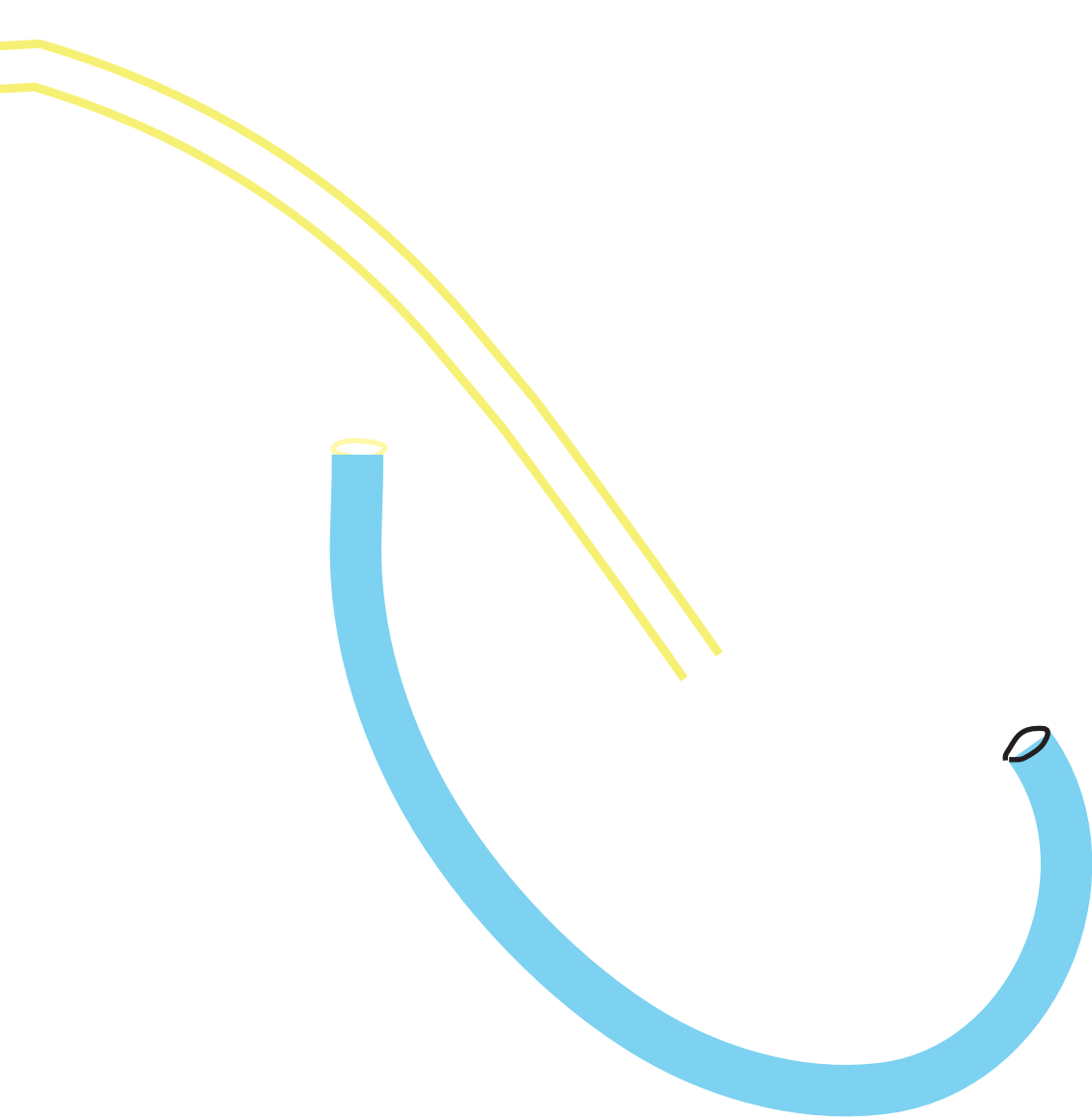
It is interesting, what other piece would you consider more like objects than artworks?

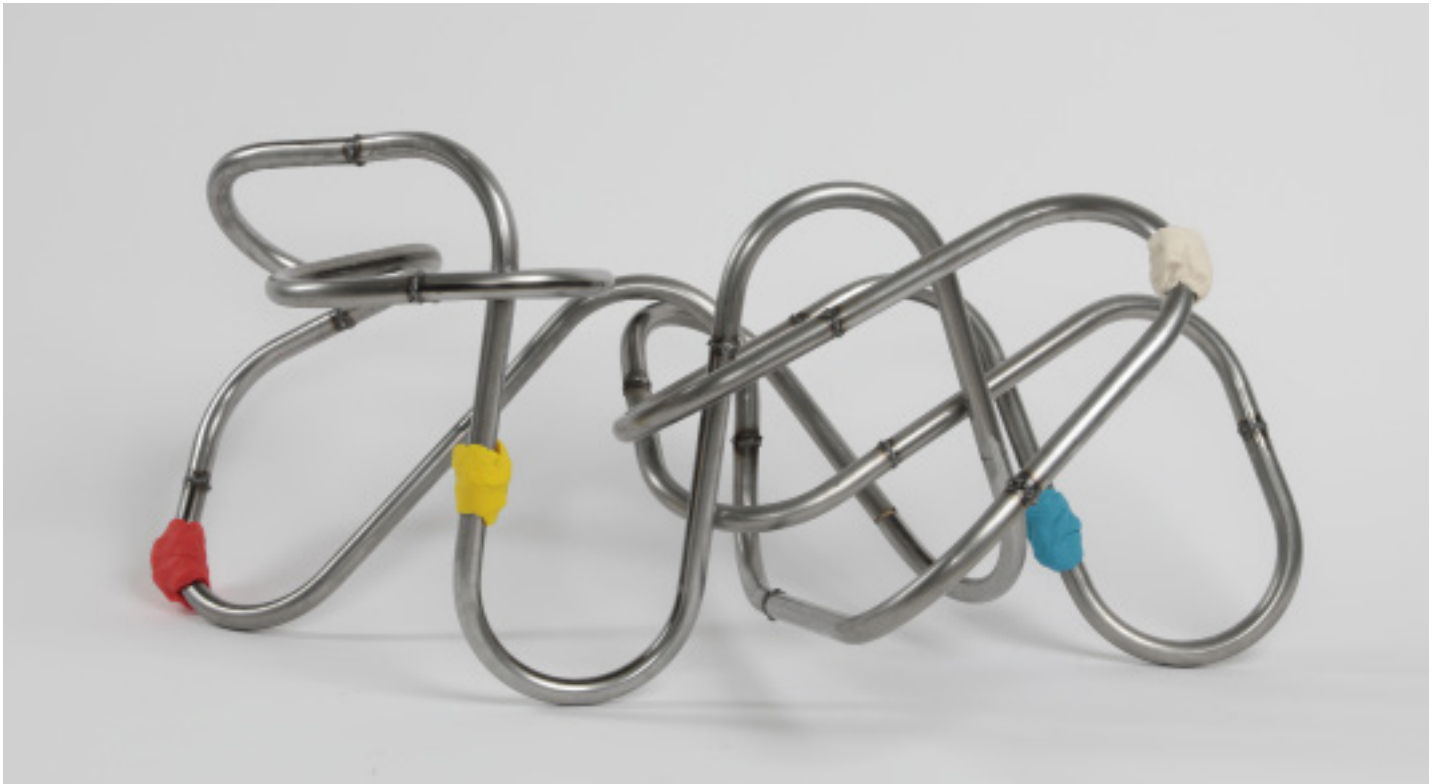


All The Way Up, 2018
stainless steel, paint and oil bar

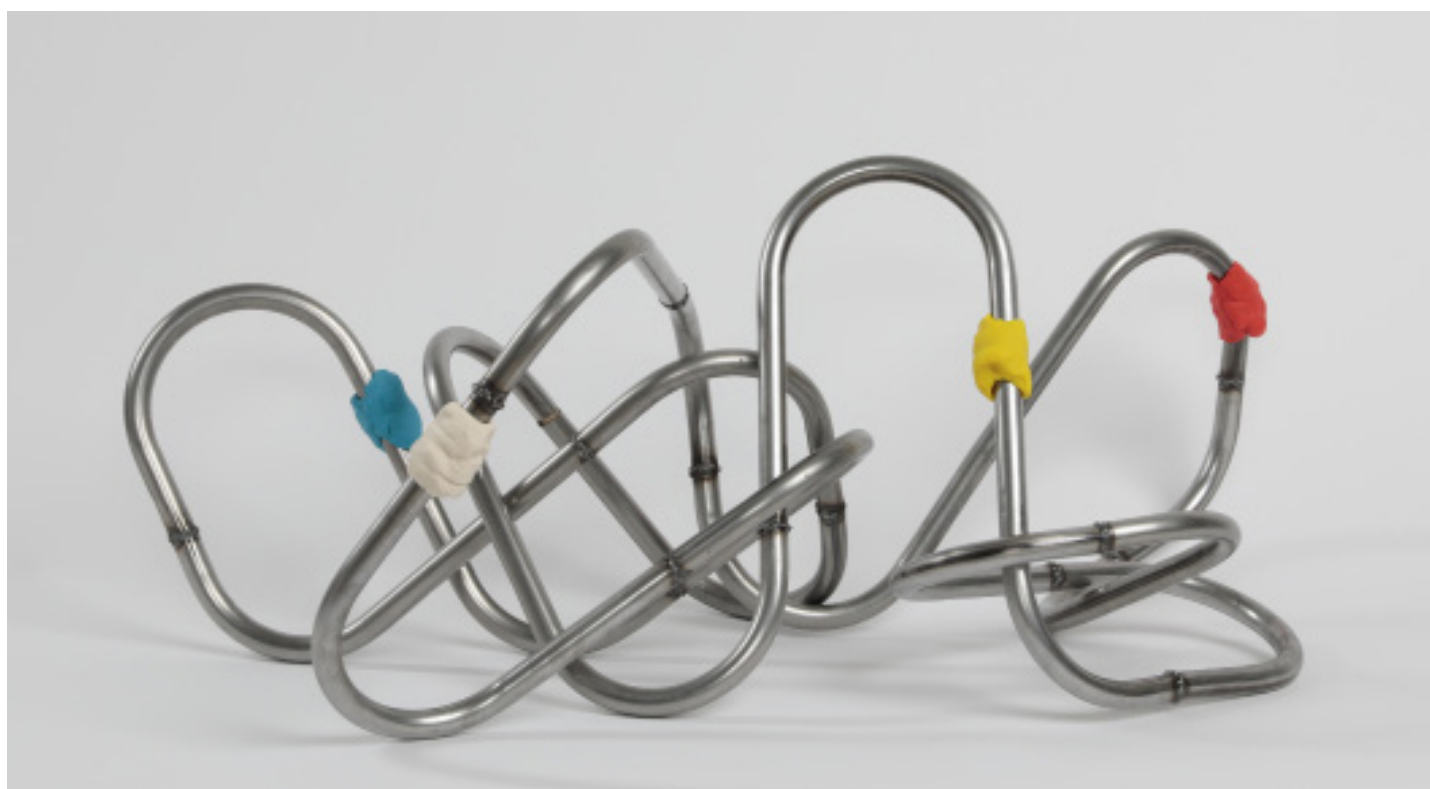








Life's Roller Coaster, 2018
Steel, play-doh,



ME:

‘Life’s a Roller Coaster’ would be one of them. It was actually more of a sketch born from an inner urge to get this mental knot out of my head. I felt like I wanted to control the metal I was working with as much as the situation I was facing. I wanted to feel strong and creating an un-untangleable knot was my way to thumb my nose at my problems. I also just discovered Michel de Certeau’s writing on ‘wandering lines’. Huge eye-opener! (laughs) This knot was my wandering line wandering nowhere, me trying to make sense of it all. That is why I have added bits of play-doh, these colourful elements can be considered as grips to hold onto to manipulate the structure, in the same manner one would mentally examine all aspects of a problem.

I:

Should the audience touch the piece then?

ME:

Well not really, but should be able to imagine doing it, or at least feel appealed to grab those grips.

MYSELF:

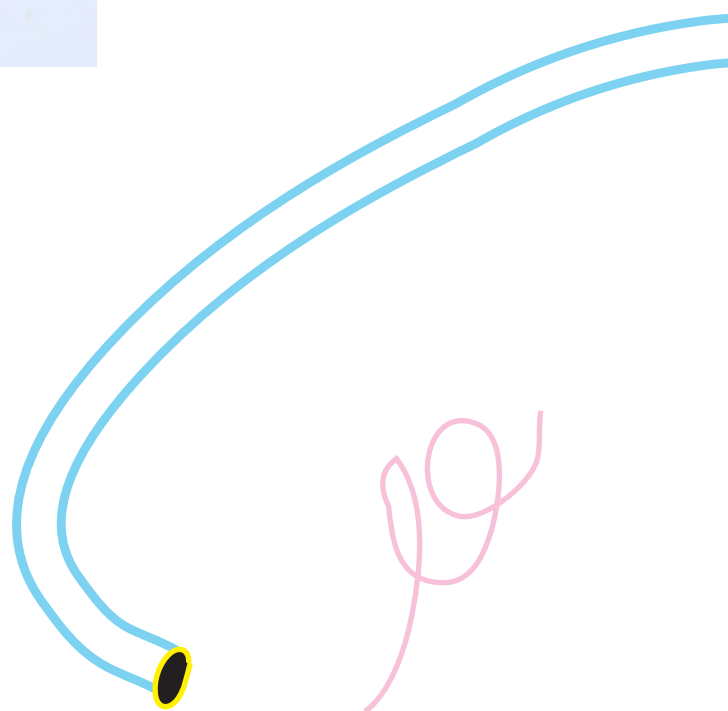
Some of your works appear as being a bit interactive though. The human size scale and the fact that some elements are placed on the floor seem to invite the audience in.

I:

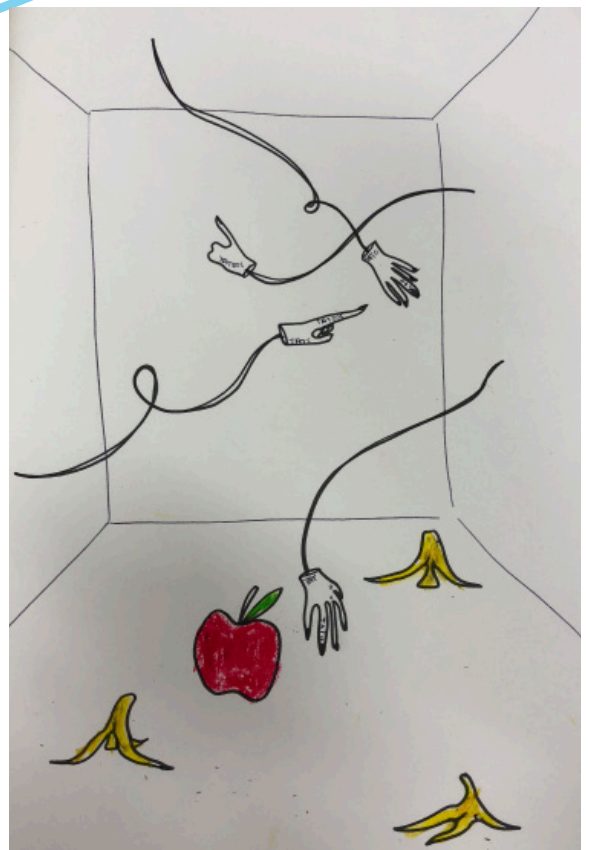
It’s kind of a cheeky way to say ‘come play with me... but actually you can’t’. Very Mean Girls like.

ME:

It’s true. Mike Kelley said “I put things on the floor so that they’re with us”. It allow them to belong to the physical world of standing objects, alongside, trees, cars and human bodies. I enjoyed the idea of giving to these pathetic obstacles I create a ‘real world’ importance. As if they could actually be considered threats. You could potentially break your back on these banana skins!



SLIDE





Slide My Way Through , 2018
Central Saint Martins' Open Studios
Steel, metal, ceramics



MYSELF:

Your first installation using banana skins is 'Slide My Way Through', how did you come up with the sliding/slippery theme?

ME:

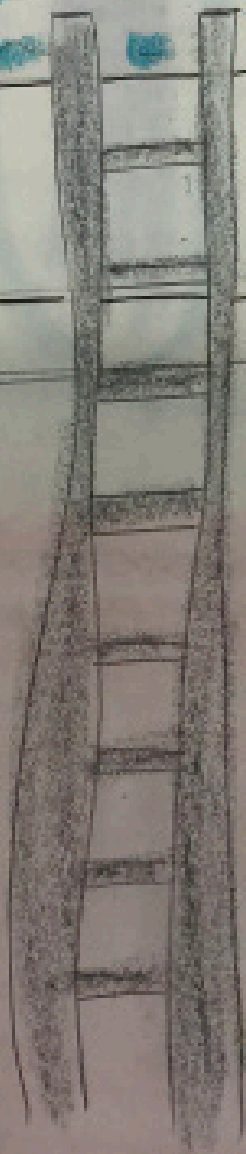
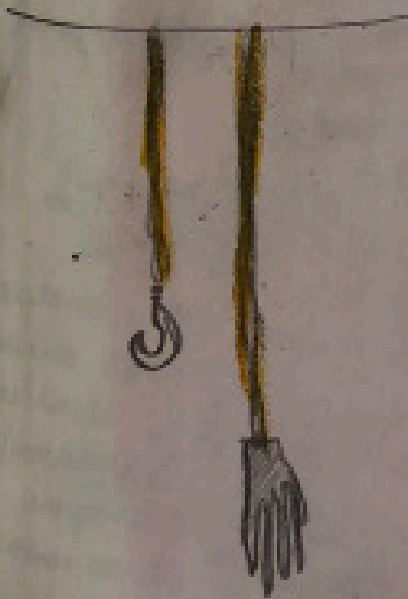
I felt like I was in an unstable situation where I just kept sliding (or maybe letting myself slide) from one state to the other.

After working around the concept of the ladder, I started looking at the slide and its functions. I enjoyed deconstructing and recomposing their shapes to create an useless and paradoxical structure reuniting both ones need to climb up and the constant fall that comes after. With 'Slide My Way Through', I tried to mock this personal need for a successful balance while always putting myself in precarious situations.

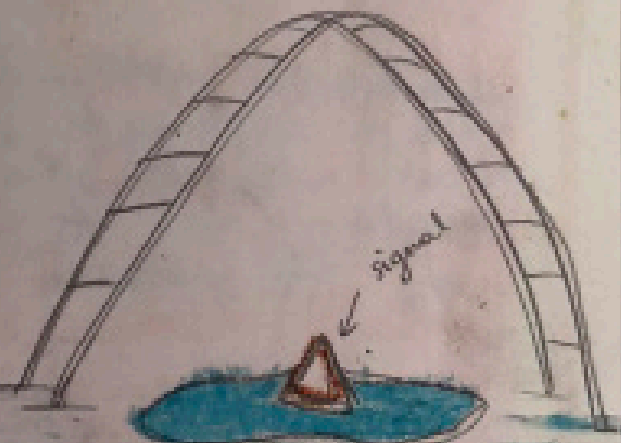
Inspired by Adam Phillips' essays on obstacle. I have imagined some impediments such as oil and banana skins to create a 'slippery' installation where the use of the slide/ladder is doomed to fail.



- 1 bend steel
- 2 add steps
- 3 carve writing
- 4 cast hands
- 5 cast feet



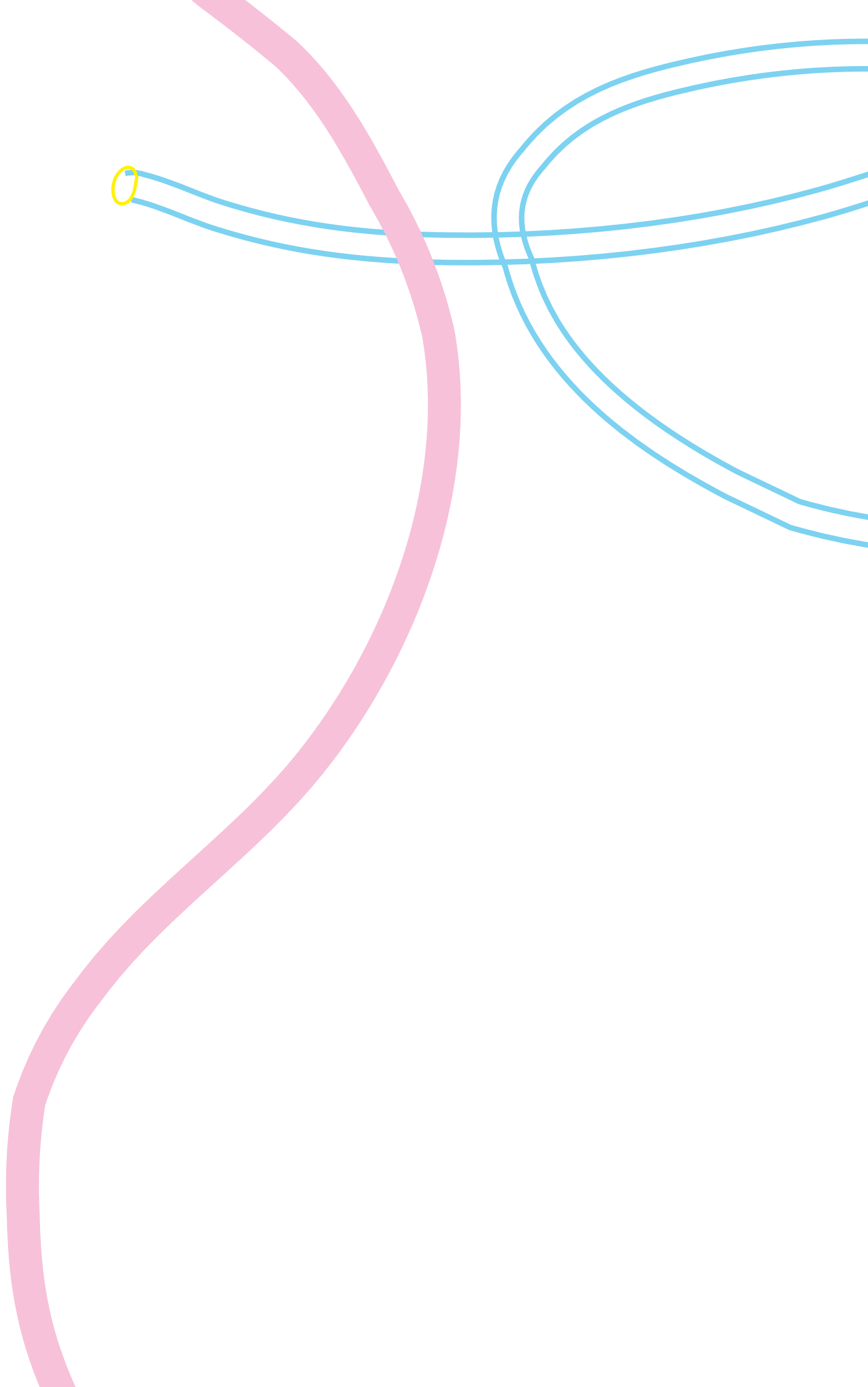
ladder / slide

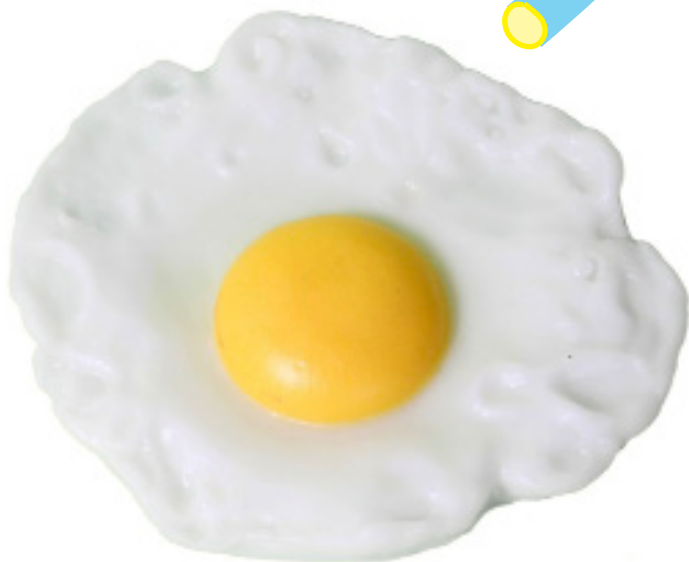
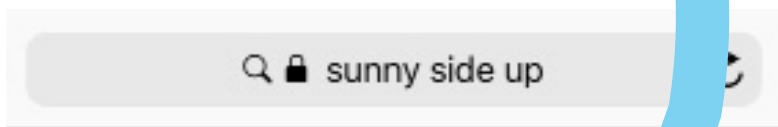
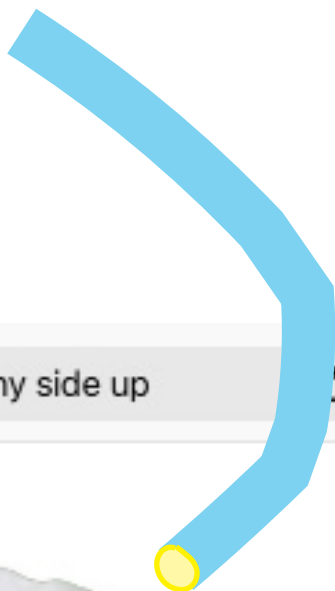
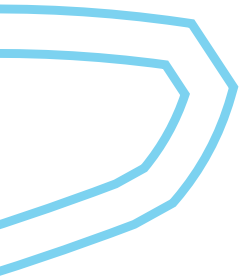


signal

puddle

obstacle







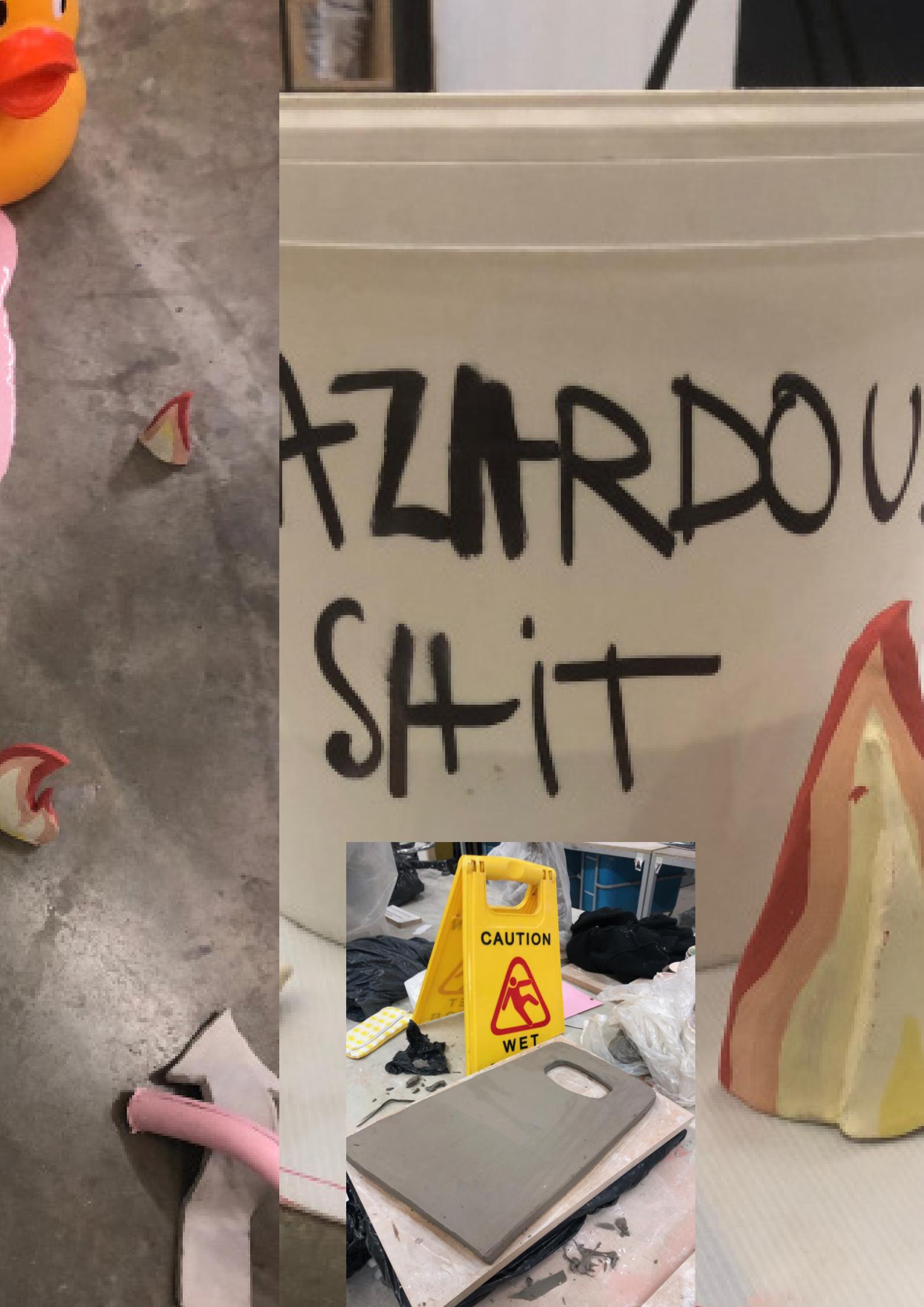
«DELIBERATELY PATHETIC»

Caution Slippery, 2019
Ceramics





Learning how to make my own pigments and glazes.



Hazardous
Shit

MYSELF:

After creating ‚Slide my way through‘ you started making more ceramic pieces representing different kinds of what you call ‚obstacles‘. It reminds me of this sentence by Adam Phillips *“creating obstacles fills a man’s life since life is about filling and emptying obstacle”*.

ME:

Exactly, I love this sentence. I realised that the obstacles I was imagining said a lot about how I felt. Caution slippery is a floor installation composed of glazed ceramic elements evolving with humour around the same notions of fragility and balance. Inspired by cartoon pranks and popular phrases such as ‚walking on egg shells‘, I created ceramics that resonated with my current feeling. In her statement Monica Sosnowska explains ‚my works are about introducing chaos and uncertainty. They make the reality stop being obvious‘, I use everyday imagery to approach darker subjects such as risk, pain... Each piece appears as a silly and childish reproduction but actually necessitated weeks (months!) of learning and making. Here it is the painstaking process and fragility of the technic that convey the whole irony of the work.

I:

Did people actually slipped on one piece?

ME:

Yes actually! Someone slipped on one of my banana skins and I am not even joking. But what happens is that the ceramic broke. I kept it and placed the broken pieces on the floor. I like the idea of being able to see that something, an accident, has happened but you just missed it.

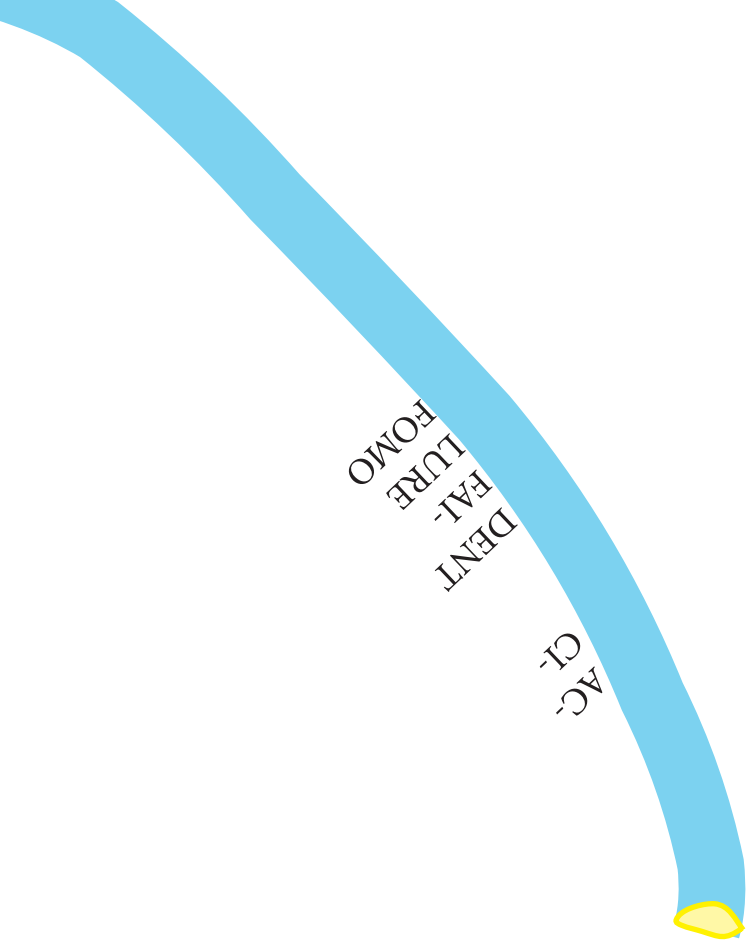
MYSELF:

It brings me to these researches you’ve started about accident and failure. Why so obsessed with these notions?

ME:

I have always been the kind of person so obsessed with doing good that it becomes bad. The thing is that I am terribly clumsy and inattentive.

Anyways, this terrible event happened in my life and I couldn’t just swipe it away or do anything to change it. So I started reflecting on how to live with it, how to use it to create something else. And, obviously, because one unfortunate event always bring another one, I dropped all my ceramics while I was installing some work before a crit, most of them broke. I looked at the broken pieces smashed on the floor and thought it was actually pretty interesting. I’ve been trying in my work to recreate potential accidents and finally it happened. I enjoy this idea of showing an action that just happened but without any witness. It makes me think of what we call ‚FOMO‘, fear of missing out. I would like to create a work with multiple broken or still smoking burnt pieces where the audience almost has to run from a piece to another to try to glimpse at the person or thing that just triggered the accidents. But this will be for later.



DENT
FAL-
LURE
FOMO

AC-
CI-





I caught fire

Axel Arigato Pop Up installation for GUNTHER PARIS, 2019
metal, GUNTHER PARIS creations.



I:

It reminds me of 'I caught fire', the title you gave to the piece you created for the brand GUNTHER.

ME:

Yes it is linked. This installation was full of failures but eventually very positive. I had to design clothes racks for this French brand that had a pop up in a London fashion store called [Axel Arigato](#). It was the first time I was commissioned to create a piece that had to tick so many practical boxes: easy to transport, solid, child friendly (or just people friendly). It was really hard to get my illogical mind around it but it turned out great.

MYSELF

How did you feel about dealing with a time frame and such directives?

ME

I felt great! I like having a bit of a challenge.

The only thing that I didn't know how to manage was the conversation about money with the brand manager. He was badly organised. I wasn't prepared at all for this type of situation and felt extremely vulnerable. They were pleased with my piece but completely disrespected the amount of work I've put into it. It really hit me and I had a little confidence crisis (laughs).

MYSELF

How did you manage it then?

ME

Well first I took a step back and let my ego aside and tried to think in a practical way. I calculated the amount of hours I've worked, the price of the material I've used, the transport and so on and came up with a fair global price and came to an agreement with them. At the end I got paid and kept my piece!

I:

But the real question is: did you actually catch fire? (laughs)

ME:

I did caught fire while welding. It was one of the scariest things that ever happened to me (laughs). It really inspired me though, I thought about Bill Viola's giant burning screens. And it made sense with the recurring accident theme I was obsessed with.

I started thinking more about titles too. How can a title add something else to the piece? Another 'time' as Brian Griffith says. I like to talk about 'space' too. Here, the title reminds us of the creation as some kind of secret, what happened before the piece is exhibited. The space of 'making' is added to the one of art, fashion, audience and so on.

Anyways, I wanted to do something out of it, to add these 'spaces' on top of each other. That's why I've recreated the installation in my studio flat. I wanted to mix all these spaces: the making, the curation, the intimacy and the accident. So the piece was in my living room, surrounded by everyday objects and covered with a slow motion flame video.

MYSELF:

I feel like there is a recurring theme here. Fire, flames, things that burn, melt...

Leading to 'You Sink I Float'.

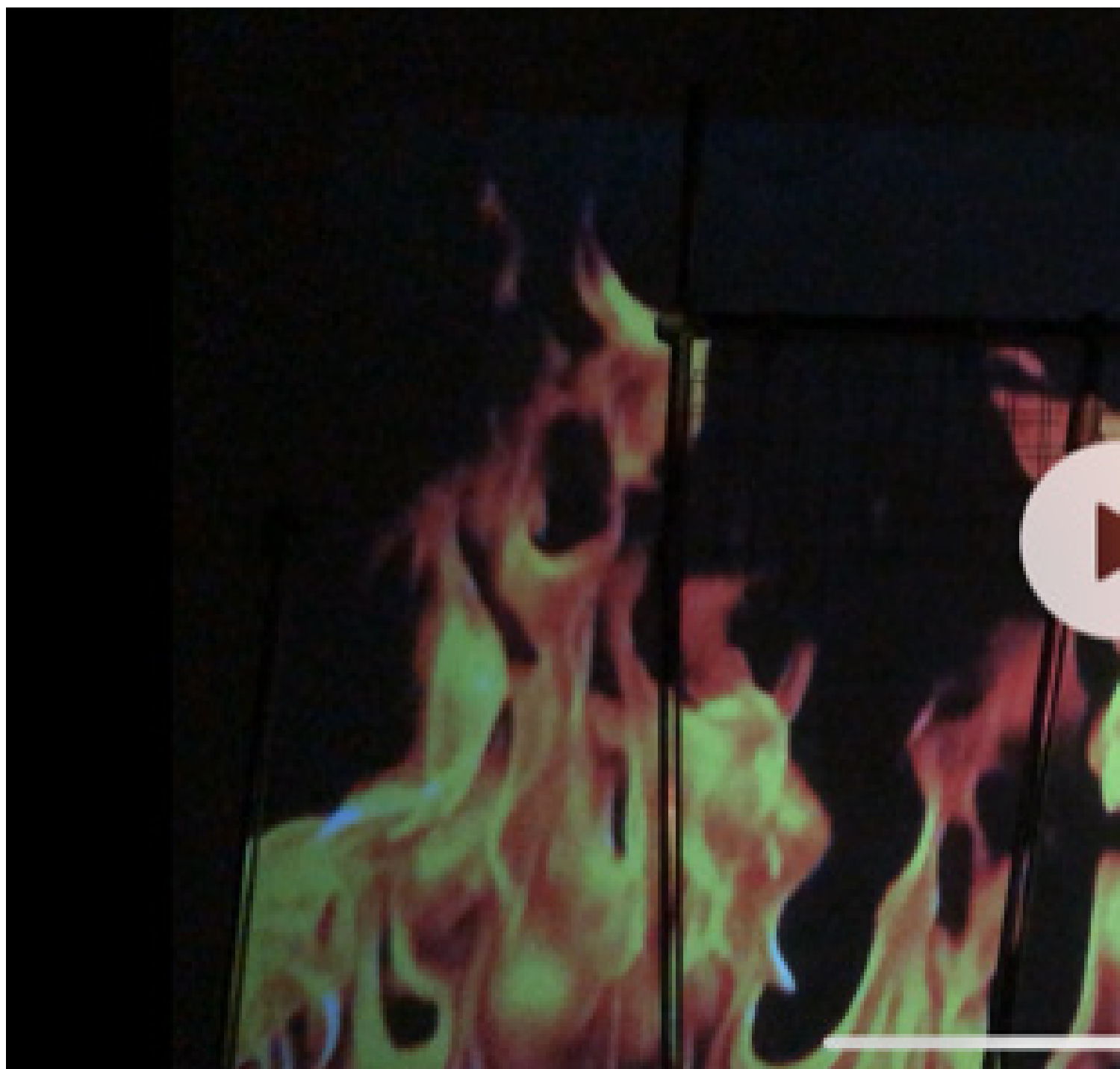


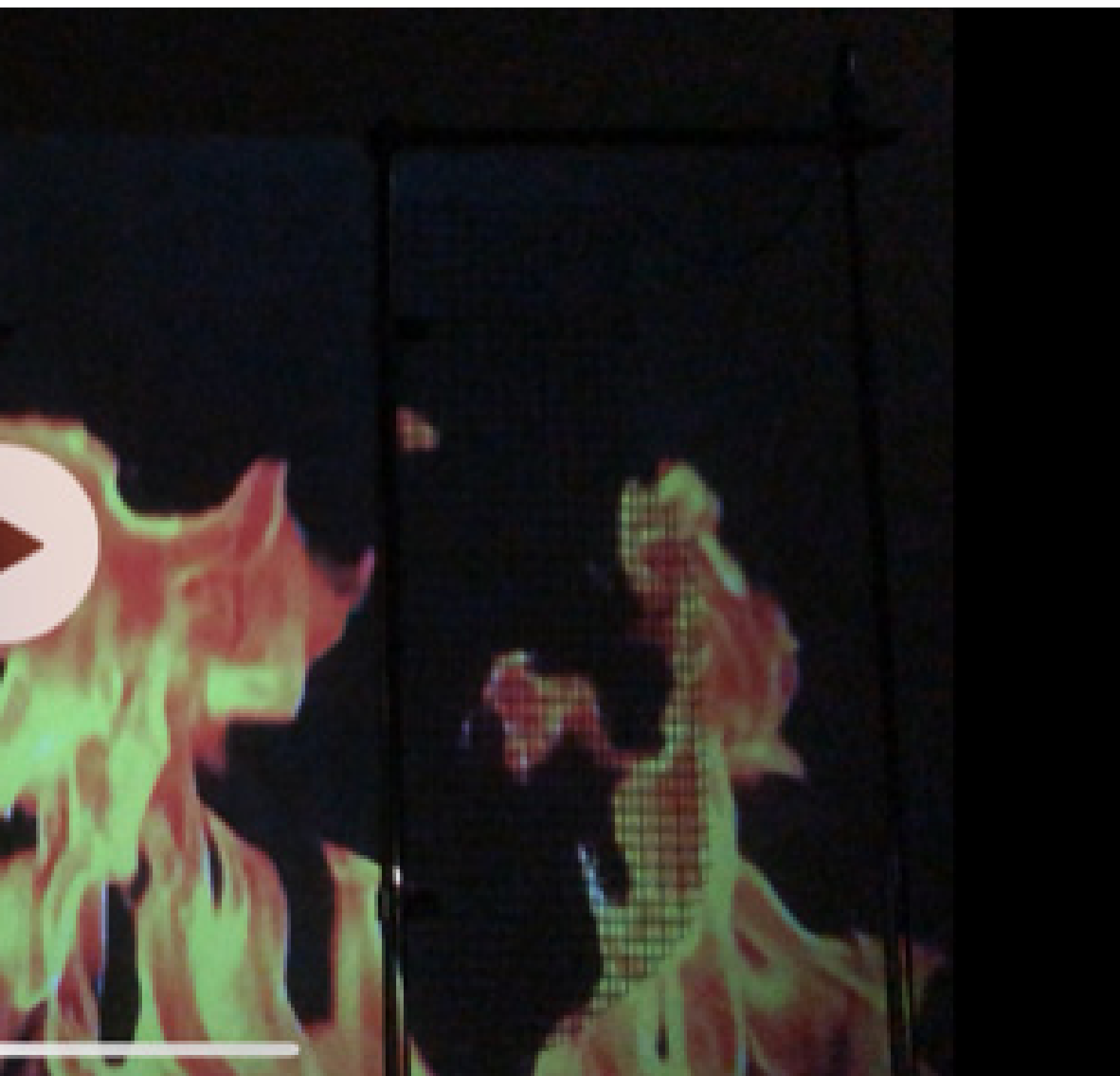
Setting fire to things that confuse me: phones, clothes, god and oranges.

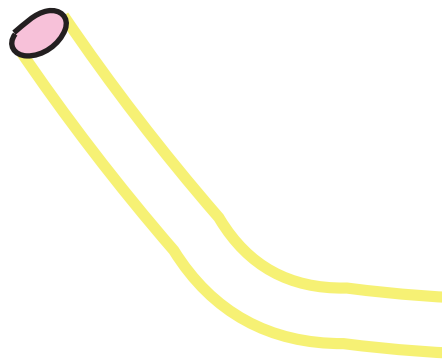
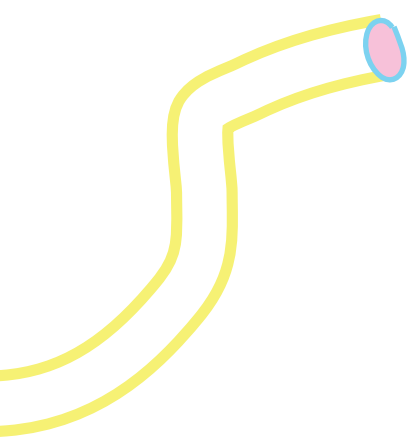
House installation, 2019

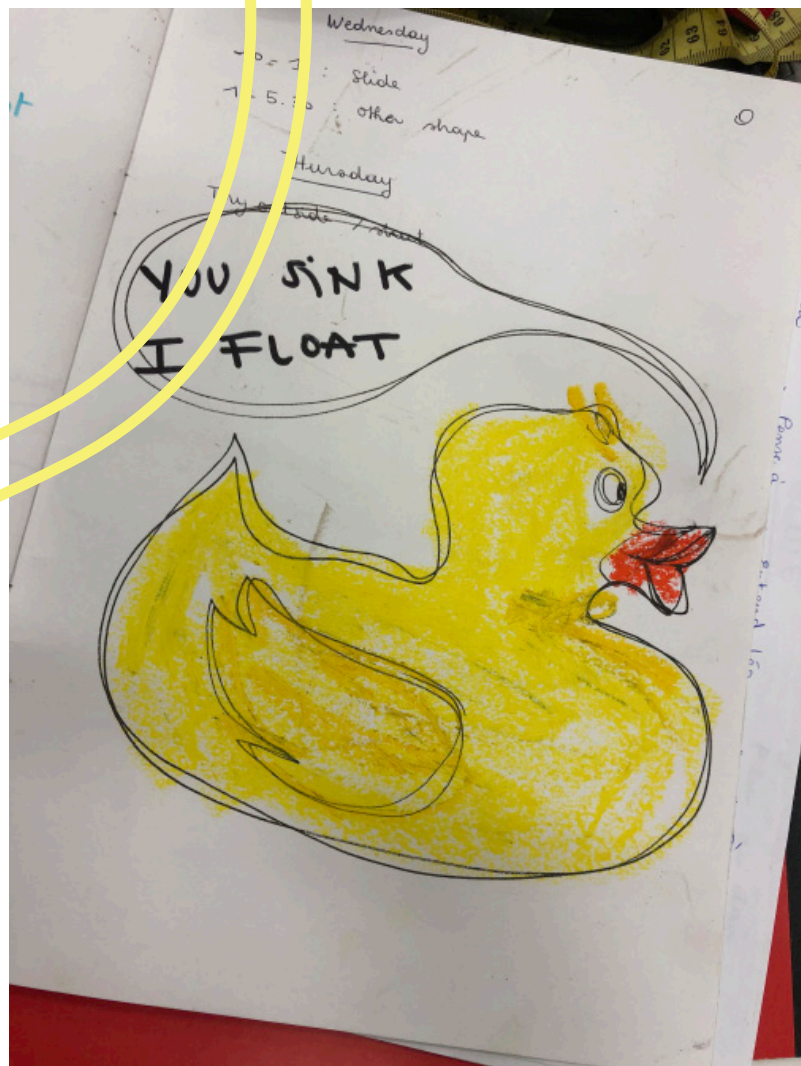
metal, *On Stupidity* by Avital Ronell, phone charger, I-phone, mirror, oranges, sage, weed, lighter, table, wood, fabric, paint.











ME:

After building a big metal cube with the idea in mind to create a giant rubiks cube, I abandoned my vision and simply enjoyed manipulating a huge metal structure. I've mounted the hollow structure on wheels so that it can be easily moved. And when I make it trundle across the corridors a profound grave sound comes out of it. I felt comfortable with it being around my studio space but didn't know what to make of it.

It's insane, I have never been scared of the blank page but sometimes I find myself paralyzed in front of a blank 3D surface.

MYSELF:

How did you come up with 'You Sink, I float' installation then?

ME:

Well I have these baby floatable ducks in my shower and became obsessed with them. I like their uselessness and the fact that they float when we, humans, drown.

I went to an extinction rebellion reunion in London and came back to the studio thinking I had to create something linked with the sea level rising.

I:

I find it always terribly difficult to include the ecological matter in my art practice. Even though it deeply interest me.

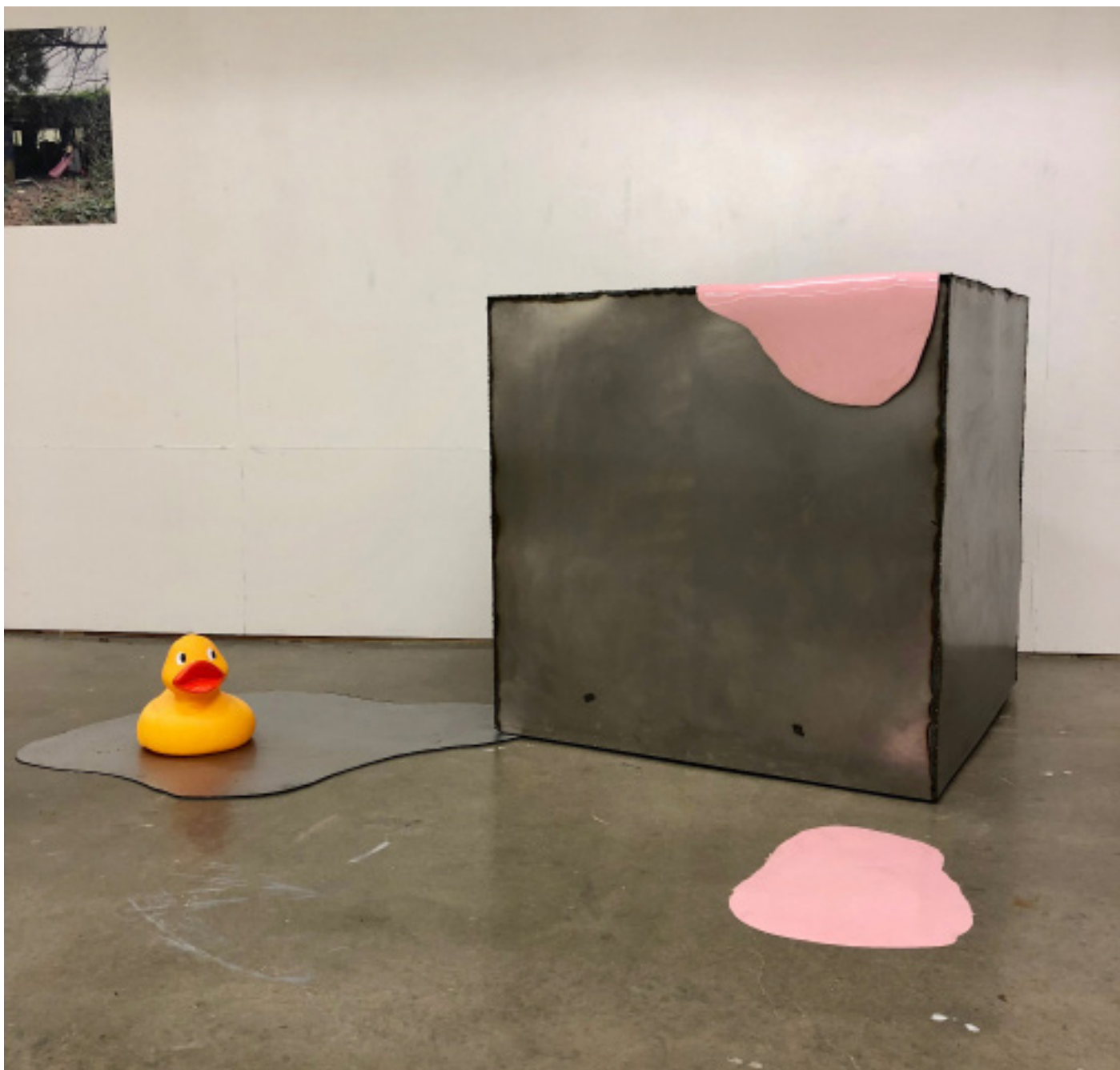
ME:

It is!

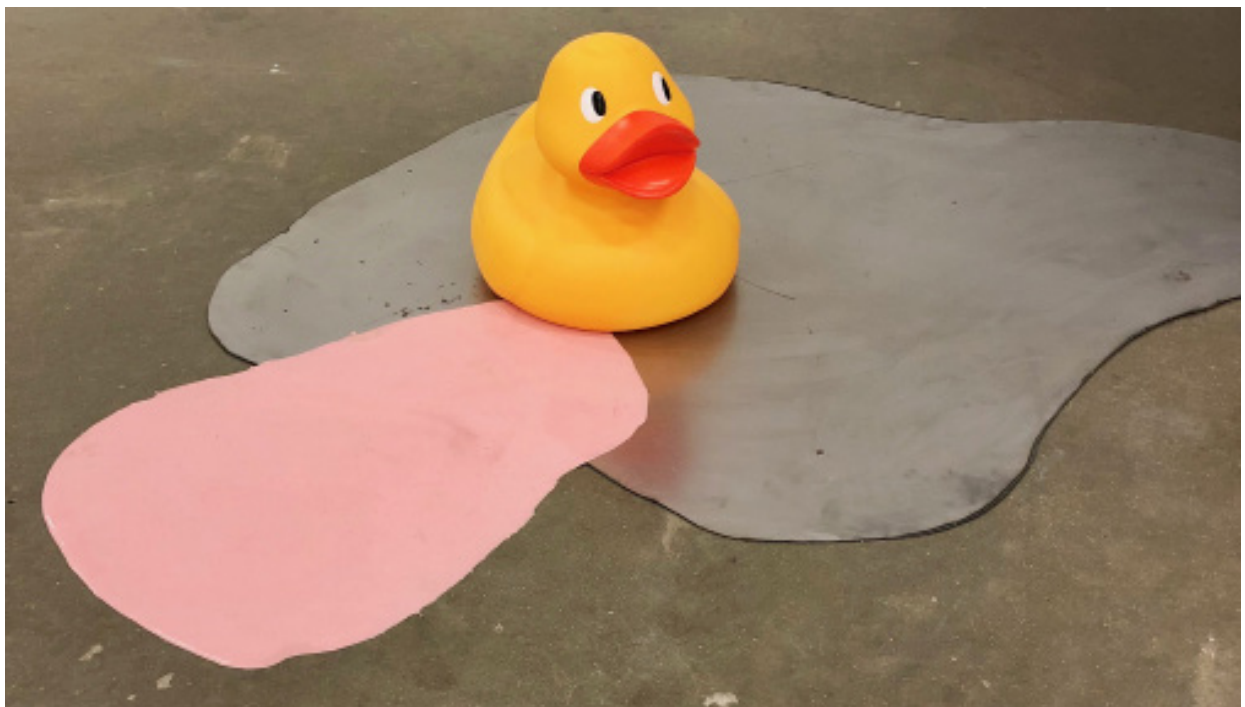
So I came up with the idea of reusing the metallic cube as a leaking iceberg. Showing that even the strongest looking structure can fail while this giant stupid looking duck just floats. It's a way of saying that us, humans, will irrevocably be submerged while all the plastic we created will peacefully float. This was my first try at linking politics with my practice and I am aware that it is still very weak.

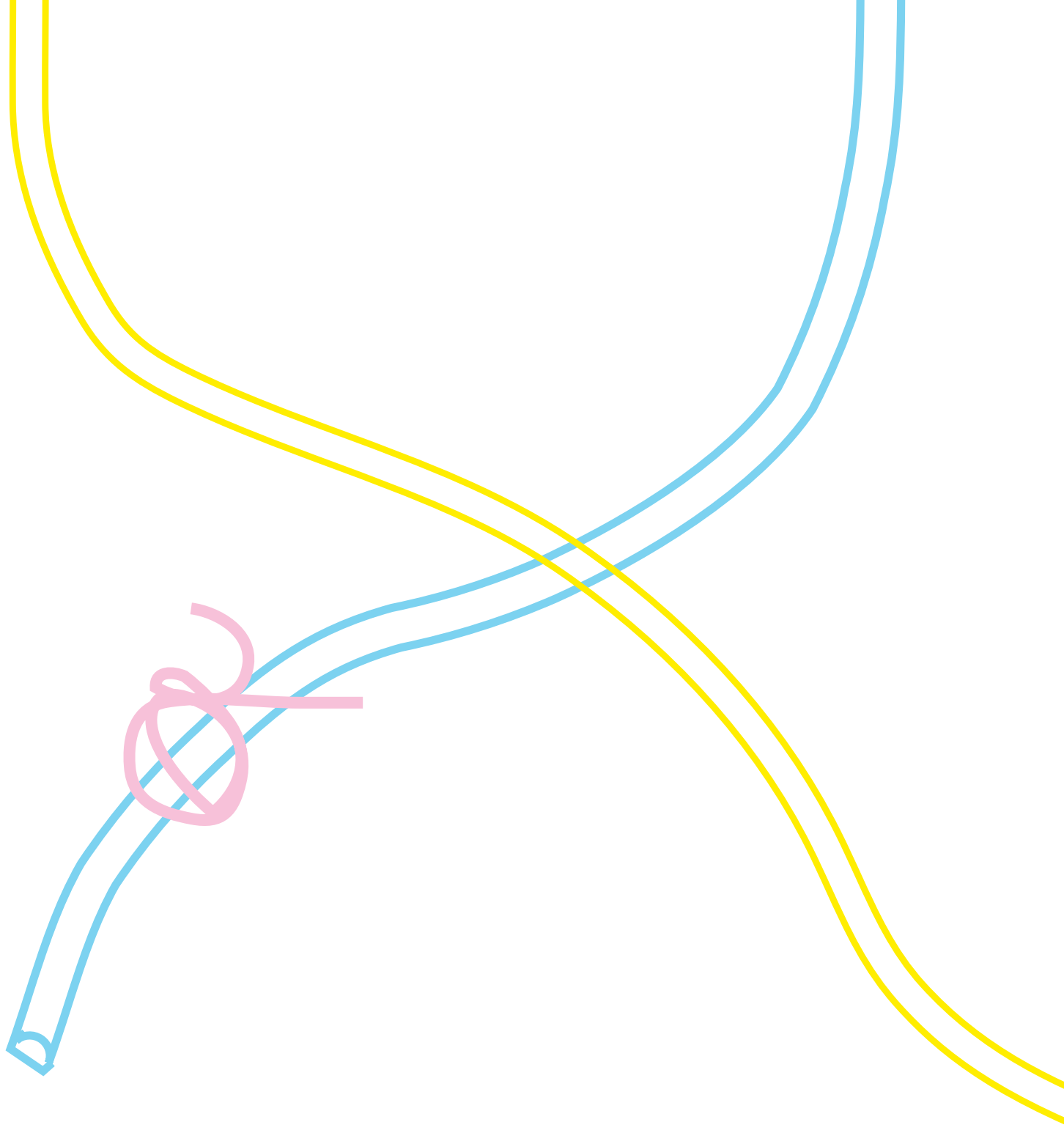
MYSELF:

But when you hide behind humour, it seems like everything can be accepted even though it doesn't work

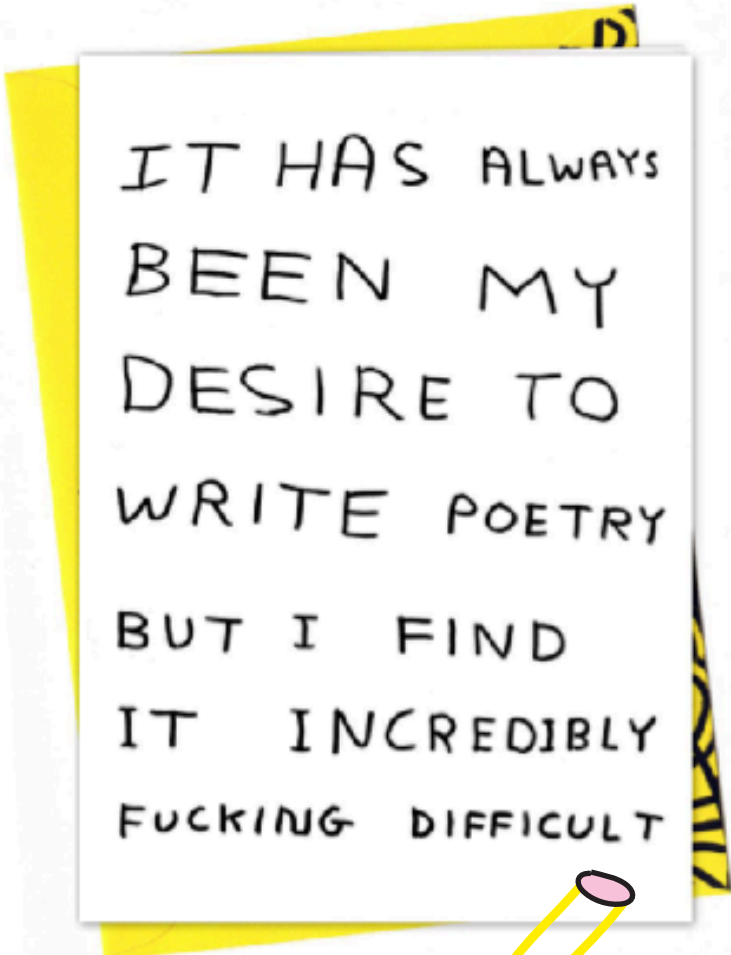


YOU SINK, I FLOAT, 2019
metal, silicone, plastic fltable duck





On the act, authority and in betweenness of writing in art



IT HAS ALWAYS
BEEN MY
DESIRE TO
WRITE POETRY
BUT I FIND
IT INCREDIBLY
FUCKING DIFFICULT

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David Shrigley, Untitled, 2014.

ME:

I know, I need to be truer to myself on this point.

It is very difficult for me to take myself seriously. The only project that I took seriously was my poetry book. Maybe because I was simply doing it for myself, knowing that no one will ever see it.

I:

I feel the same way when I have to make something for a public, I don't want to get too serious and committed about it just so that I won't be hurt if someone doesn't like it or if it turns out to be a disaster. (laughs)

ME:

Exactly! But when I am creating something just for me I can put my whole heart body and soul. As soon as it starts to involve somebody else I panic and step back. It is so silly, I know that life is about making things for ourselves and not caring about what people think and all that. It is just difficult sometimes!

MYSELF:

Why poetry then, knowing that it must include a reader?

ME:

Poetry is like this other side of me, my inhibited dark rebellious twin. I have always been writing, even when I was a kid, I was just dictating terribly sad songs to my dad. He was a bit concerned. (laughs) Then it became a habit, writing on the tube, while walking, all the time. [After working on our End Matter publication project at the beginning of the year I just realised how much I enjoy creating a book. Every step fascinated me from the design to the printing and bending. I naturally started to make 'Rythmiques Pulpeuses', working with the publisher Bookworks in Shoreditch. I was extremely excited about putting my words into a delicate object.](#)

I:

[It looks extremely different to your 'art' practice though. It is way more intimate and small.](#)

ME:

[Well I think it is actually pretty similar in some ways. Sure it is not metal pipes but there is a linear structure to it that recalls my sketches. Also, it is made of many different 'textures', sound, words, drawings... Just like my installations are composed of various elements creating a whole.](#)

[Writing is actually entirely part of my practice as I work in what I call 'waves'. I would surf on one wave of intense physical creation in the studio, using my body as a tool to make make, as if I need to get something out of me. After this first wave, I take another one, way calmer and silent where I need to sit down and write outside of the studio environment. And again. In this way, writing punctuates my practice.](#)

[And 'Rythmiques Pulpeuses' approaches these notions of intense body expression in relation to extreme quietness, almost reaching boredom even loneliness.](#)

Rythmiques Pulpeuses

Ornella Pacchini

C'est en marchant dans la Nuit

Du sur la Née

Qu'en dans les collines de Pierre

Que je parle à vos larmes
Aux démons des enfants

Je leur dis que la mer est agitée
Qu'il en faut des bras pour ramer

Tremble doucement

Je marche aussi patiemment
Qu'il en faut du temps pour se stabiliser

Je leur crie de ne pas leur faire peur
Qu'elle ne sert à rien la dame aux aiguilles

Je crois à la pierre Blanche des falaises
Des falaises qui tombent en silence

Ils leur de marcher sur la peau

De leurs pieds

De la rogne

I'll élever en rythme leur semelle meurtrie

C'est en marchant tranquillement

Sur la boue ou sur la pierre

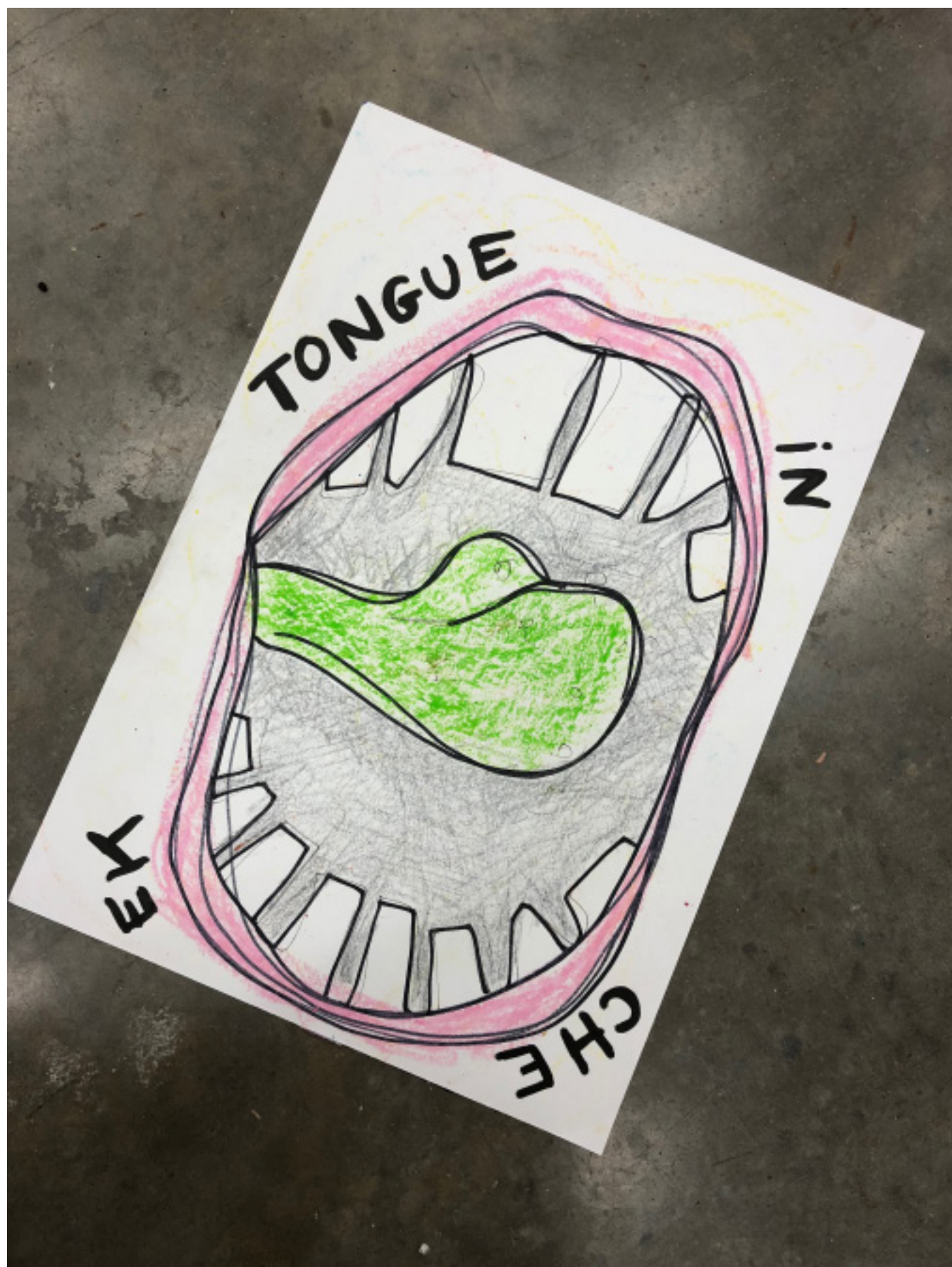
Que le vent glisse des diamants nocturnes.

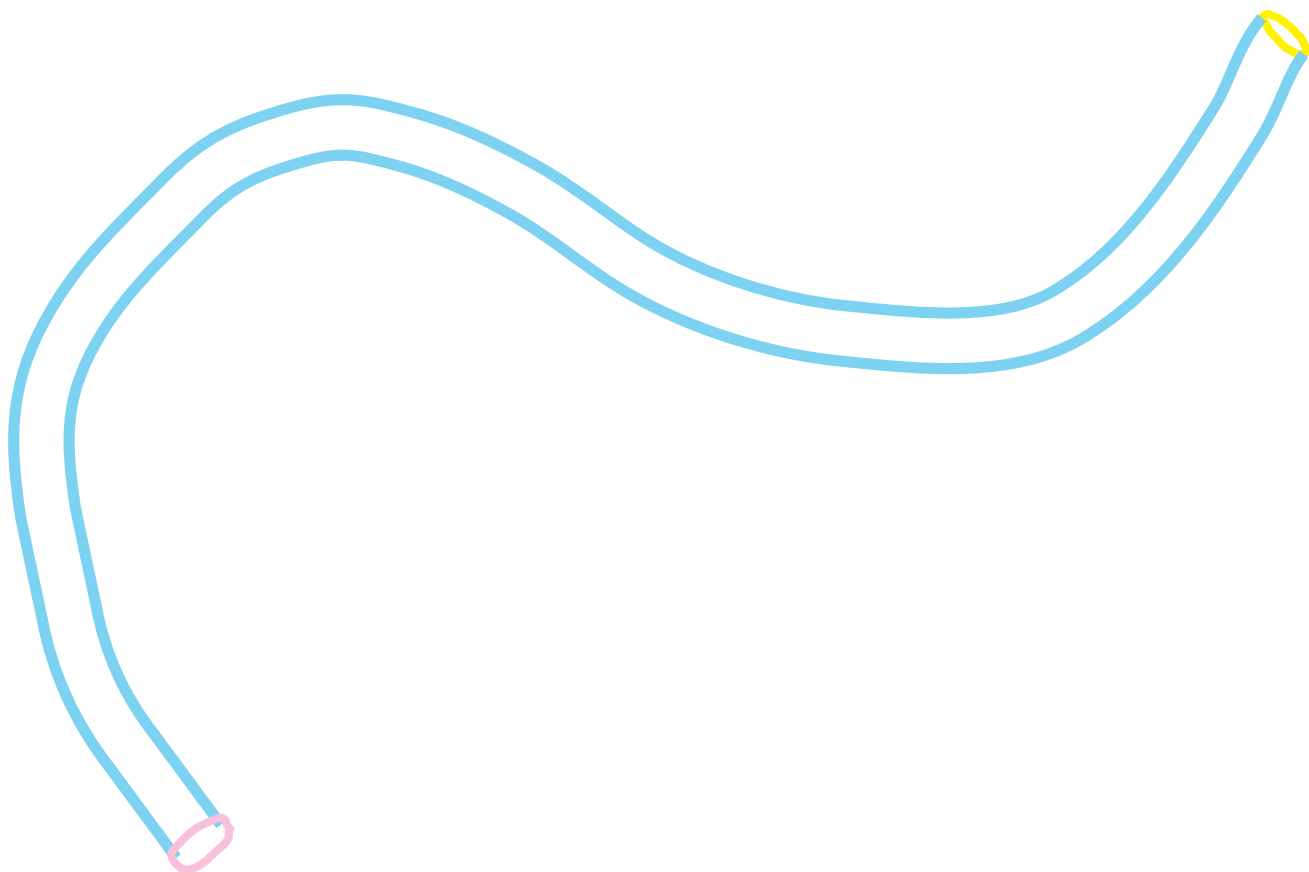
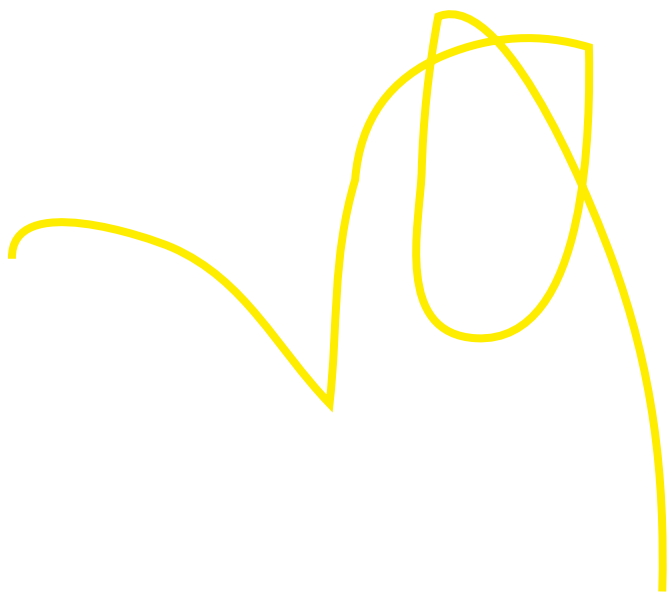


Oh oh here she comes.

Joly trouble les âmes et danse au coin des yeux.
Elle tend ma bouche parée
Se glisse dans une brèche et saute à pieds joints.
Tous mes sautons de bœufs.
Rivière la capture et l'enveloppe de son corps sale.
Des cristaux et du sable.
Un cycle chargé dans la même
Joly rit.













TONGUE IN CHEEK (Intended ironically), 2019
Metal, silicon

ME:

Tongue in cheek is an installation I have made after trying out some work for the degree show. I was desinstalling my work and realised the metal structures alone worked well. I liked their honest fragility. I believe I have been trying to talk about fragility since the beginning of the year but I was constantly hiding behind elements supposed to represent fragility such as ceramic eggs. But there, with just a few metal structures, it seemed so simple.

I:

I think they really look like you actually!

ME:

I know! (laughs) That's why I got struck by them I guess. They do look like me, with gigantic arms and legs trying to stand up alone. Like some kind of baby giraffe.

MYSELF:

But they need support; the apparent welding reminds me of glue and pink rubber of body props or crotches. We were talking about loneliness before and I think there's a bit of it here too: each sculpture seems to rely on the other to stand properly.

I:

Yes, you can't be all alone to stand straight. Life lesson!

MYSELF:

True. What is happening now?





ME:

Right now I am focusing on degree show. I've been going into it with calm. I am having fun with this final piece. It is based on the concept of an obstacle course. Each obstacle is made out of ceramics and repeats itself, highlighting the idea that one reproduces instead of remembering. Some kind of loopy pattern. The metallic arches evoke repetition too. They rise above the ground then plunge back in, as if they were trying to reach this in-between state while avoiding it.

I have tried many variations of the installation, each of them leading to a different interpretation. In some of them, the metallic objects were standing as if they were arches one should go through to 'find the way' and therefore develop ways of operating. What the greek call 'metis', clever tricks, knowing how to get away. Other times I have let them 'collapse' as some sort of 3D comas punctuating the space.

Eventually, I came to this install where the metal pipes are active, representing the self flowing through the mess and obstacles. In his collection of essays 'On Balance', Adam Philips uses Freud's image representing the human as half 'man' half beast, creating two worlds: the one of the beast, of the unconscious, free of obstacles and the one of the man, ruled by the ego, full of obstacles. The metal shapes would try to find its way between these two worlds.

I:

There is a lot to look at.

ME:

It is a delicate piece to install because it reacts directly to where it is placed and the elements around it. I like to consider it as a path between the artworks exhibited rather than one object belonging to a delimited area.

MYSELF:

You used to place your works in with little corners all the time, why now choosing to spread in such public location like the Street?

ME:

It is very true. I used to look for a white wall or 'white cube' area for my work. I believe it was a way of trying to make my art look less messy. But soon I realised that my art is messy and spread in space because I am constantly I am messy and constantly in movement. Brian Griffith said, "I want messy things, doubt, movement, contradictions, because people's lives are messy." My life is everywhere so my work should be.

There is also this idea of leaving some tracks behind, like Tom Thumb. When I go to my parent's for instance, I leave my shoes or books a bit everywhere. I like to see proves that I am belonging to this space here and now. A way to be down to earth I guess. Metal gives this feeling of being strong and grounded but is actually on an unsteady balance. I have to place each shape in a very delicate way, as if listening to the material telling you where it feels best. Installing is part of the final piece as a reminder that every piece can be re arranged.

Nothing is set in stone, everything could fly away.

I can still choose until the very last day if I want the last metal piece to fall back under ground or stick its head up, and finally exit from this repetitive pattern.





PS





I:

And after that?

ME:

I believe I will enjoy the workshops here and make more. Now that I have to focus on my installation for degree show I just keep on thinking about the other pieces that I could create!

I am also working on a potential book of short essays and developing a short movie that I will shoot next year. The calm quiet writing wave is coming and I will surf on it. Hopefully.

MYSELF:

Oh! I was going to forget else inspires you what would be your references?

ME:

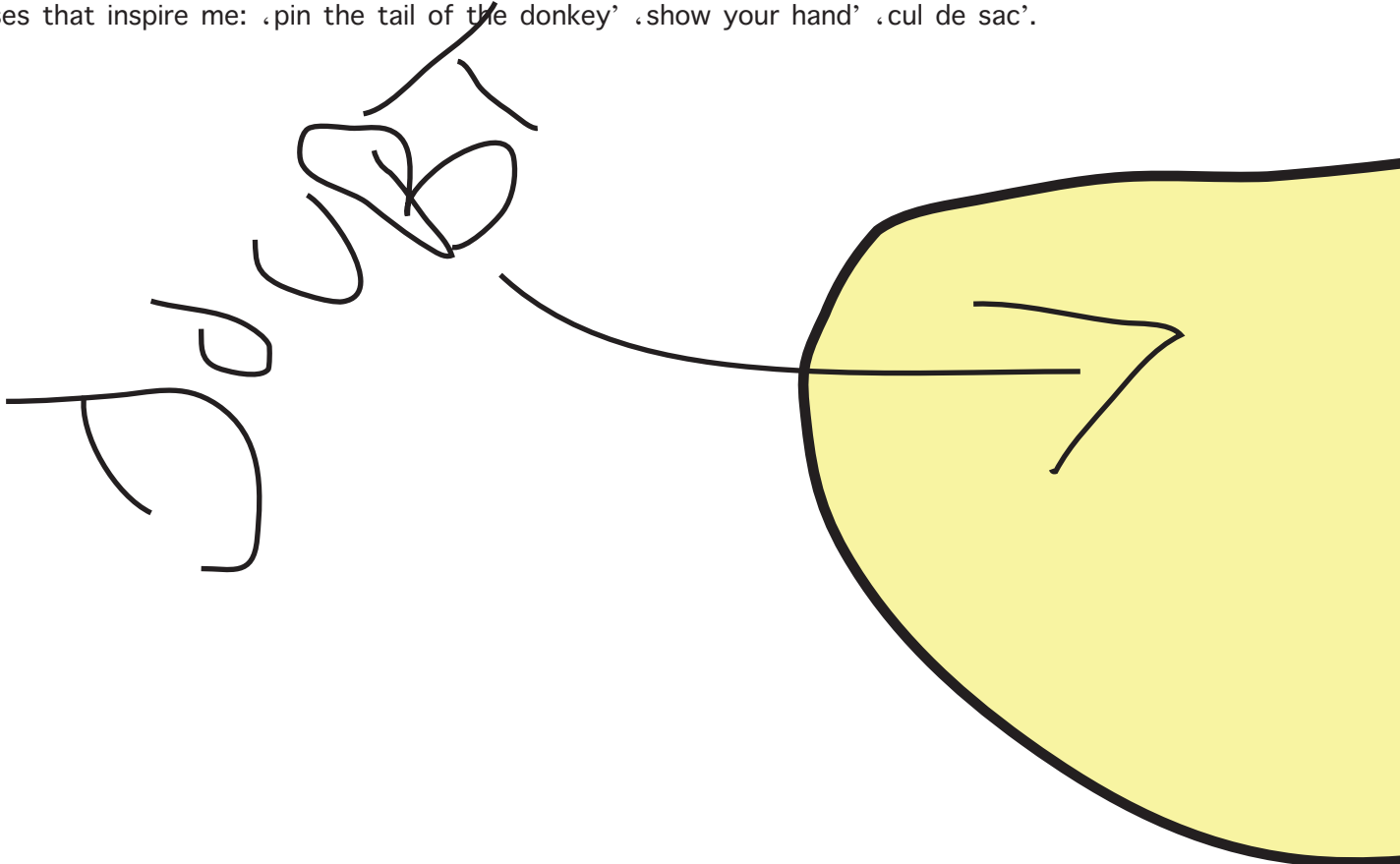
I am interested in the world more than in Art really. Obviously some artists like Laure Provoust, Fishley and Weis or even Tatiana Trouv  could be visual references. But I

Then there are artist's approaches and ways of making that interest me more. Such as sketches, routines or Martin Parr's humour, Mika Rottenberg's colours and use of space.

But I wouldn't refer to them as real source of inspirations. Everyday situations, things people say, swearwords, subtitles, objects around me, myths, books inspire me most... Books are really important actually. I read one and then I am stuck on its concept forever and develop an obsession about the author, its life, to the point that I almost try to become them. Happened with Maggie Nelson and Susan Sontag. (laughs)

I would right down few sentences the author used and keep on coming back to it. Recently Avital Ronell's phrase 'I don't lie I invent' can get off me.

Knowing that I won't have a studio right now, I think I will paint a series of sentences. I have a list of phrases that inspire me: 'pin the tail of the donkey' 'show your hand' 'cul de sac'.



Cul de sac is a nice one. It is just a space leading nowhere with nothing. I love it. A space where you can ‘fuck around’ as Bryan Griffith says. Or a space for doubt.

