
FIGURES INTERNES 1/2 (INTERNAL FIGURES)

These two pieces form the beginning of a cycle which deals with the appearance of fear in the organism as a recurrent phenomenon. Fear transmitted ; fear of a transmitted memory. For the body, this fear causes inner organic disorders. It takes up in the stomach, withers the lungs. The parts of the body that are required for survival become essential active functions.

The body is in disorder, the thinking head becomes a skin fragment on which a tattoo is scarified. The chest becomes an inner registry. Bound feet are as with the eye, the sole symbolic features of the body's external appearance. They act as a testimony of physical and psychological suffering, a denonciation of the violence and horror.

FRAGMENTS

This piece reveals itself like screens opening. It is an encounter with inert parts of the collective memory which are lined up on the canvas. This memory is conveyed through the written language, with words - those that are white - erased. These words give the measure of fear. They measure the loss of identity and the poetry which resists in forgetfulness. The inner marks of transports are engraved within the beings as by rails. Internal markers of a journey. Visible veins, under the skin, are used as a symbol of self-identity, which can not be obliterated. They are inner markers of the identity.

AMNESIE 1/2 (AMNESIA)

These paintings are introspectives.
Amnésie 1 is a progressive descent within the depths of a human being prone to the devastation of fear. Only the eye is immediately identifiable : it captures the viewer's attention and plunges it into its mind. Writing of a trauma. Internal panic through which everything blurs and is erased. Each letter, constitutive of the language, is blotted with an X and then anchored into the flesh, as if it were its new identity.

Amnésie 2 deals more specifically with the theme of disappearance, the partial loss of memories. Slashes of rough fabric are cut up and whitewashed, then glued onto the canvas. They act as a developer to reveal forgetfulness. In the centre of the canvas, there is a white identity photo : its features have disappeared as have the words.

EXACTIONS / AMNISTY (AMNESTY)

These works are based on materials for *Amnésie 1 and 2*

VOILE ROUGE (RED VEIL)

As if seen through a veil, at the top and in the centre, women, enduring mothers, survivors, have retained their ability to give life. They have kept their blood. It is the symbol of warmth and life preserved, of survival. The red, the blood, is contained within the canvas. Wounds are bandaged with care to confine the shedding and loss of red. Mothers' transmissions, after a trauma, channels through white. They are the dull amnesiac parts of the brain. On the canvas, the materiality of these absences are expressed by the white pigment. Thick dust, suspended in mid-air, like deadly gas. The breath prints in red from the mouth, the air is red, the shroud before the eyes is pigmented by dust. In the lower and centre parts of the canvas, the living red-tinted cloth is associated to an x-ray of breath, immaterial imprint of the being.

11 NOVEMBRE 2001 (11 OF NOVEMBER 2001)

This piece could have been named *11 septembre 2001*. It rises as a smoke wall which would have trapped pieces of reality gathered in the intensity of an unbelievable tragedy. How to breathe ? The air is black, dust in the air covers the bodies and, confronted to the experience of the instant, it fixes them in a state of amnesiac absence. On the canvas, free-falling beams, above the city, become words of incantation before fear. Blue words change to suffocating grey. In vertical red slashes, they number the unaccounted casualties. Copper is toxic : it symbolises what is being breathed. It finds its way through the respiratory channels : asphyxiating smoke as well as deadly emanation. A child's face, behind a red veil, is taking refuge from the world, unable to mourn the bodiless victims.

SOUFFLES (BREATHES)

In the transparent air, the presence of breaths. Combinations of exchanges, lively energetic fluxes, inhaled toxic threats, multiple substances in suspension.

ARBRE RESPIRATOIRE (BREATHING TREE)

Inhaled smoke and copper are trapped in numerous fabrics of variable thread. This giant filter constitutes the fragment of a respiratory organ, a breathing tree.

COMPASSION

The internal rhythms of irrigating fluxes radiate from the centre of the canvas. Heart, pulse that beats and sends air in all the channels. A muffled beat is contained under the gaze holding the red. Mute perception under the skin. Eyes, in the red, listening. Internal-beating organ, emanation in the air, from the belly, to the heart, to the world. The breath is ample in the centre : it allows room for composure.

CELEBRATION

Hands that see, give great care in nurturing the plant. These are the hands that protect and crown the child, thus able to grow in the cover of the foliage's life-giving energy. Its dress is unfolding on the entire surface of the canvas. It streams as water surrounding the earth, it meanders under light bubbles, gaseous exchanges, photosynthesis which testifies of its growth. Words, in red on the green of the leaves, appear like ribs, vessels, nourishing sap, nourishing words, inscribed indifferently in two languages. Sap and air. Bright colour is born out of these meeting transparencies. The poetical perception of a new world. Painful traces from history are covered by a veil which indicates the transformation that comes with time. Poetical transposition.