

## ***Traits d'union***

*“Each day is woven in the expectation and in the hope of seeing a hint of meaning floating on the stream of dreams, something that holds, like a boat, a fish out of water that we could grab, a whisper that we could hear thanks to the slow stroke, to the touch under our fingers.” Thierry Bodson, excerpt from a poem from the “Des champs des puits” project.*

For the exhibition *Traits d'union* at ODRADEK, I pursue the reflection on painting, language, and space, which started from the Annunciations of Fra Angelico in the project *Le lieu qui te revêt* and on the connections between language, drawing and textile in the *Des Champs des puits* project.

*Traits d'union* associates works created by concentrated and meticulous gestures, through techniques such as collage or sewing, which link posture to breath.

*Le lieu qui te revêt*, started in 2020, is composed of paintings and collages inspired by the Annunciations by Fra Angelico (Italian painter, 1395-1455). This choice is guided by the plastic and spiritual particularities of his oeuvre, which echo my artistic questions about the materiality of the work to show what is of the order of the non-figurable and the silence; on language -mainly poetry- as a structuring element, and on the border between the intimate and public aspects of art projects.

My works are constructed with fragments of material, pieces of rice paper drawn, painted and sewn by hand for the paintings and morsels of impressions of Annunciations and press photographs, on paper, for the collages. Leftovers are placed on the paper, vestiges of images leading our gaze towards a dispersed, contemporary and distant elsewhere.

In the book “Fra Angelico, dissemblance and figuration”, Georges Didi-Huberman speaks of an aesthetics of the vestige to analyze the work of the Dominican painter. He says that *the art of painting, insofar as its aim is given as “devout”, transcendent, does not proceed by way of image, but by way of vestige. This is basically the very simple consequence of the fact that God is not, for any painter, “the Being to be seen”. The artist paints knowing that he paints “only traces, ashes of a fire”.*

In his paintings there are abstract elements (projected pigments, paint stains) which do not have a narrative function, which aim at something *beyond any aspect* and which constitute indications of a virtuality – of an invisible at work.

*Gyoji* is a Japanese term for uninterrupted practice. My artistic practice could be considered a continuation of my spiritual one. In my work, I am influenced by certain elements of Soto Zen Buddhism, particularly in the underlying structure of my works, which reflects that of the Kesa, a clothing worn by Zen Buddhist monks and nuns during meditation. Formally, the Kesa represents a rice field, associating both territory and food. My paintings, made from pieces of oil-painted rice paper, are large formats sewn by hand. The idea of a field emerges, which, like the mind/soul must be plowed and cultivated.

The gestures of sewing also extend into the drawings, notably in the drawings and poems project *Des champs des puits*. This project was born from the meeting between my drawings from the Minimal Drawings series and the poetry of Thierry Bodson. Thierry has laid down words in regard to about thirty of them. I, in turn, worked with his texts. The dialogue between our practices has engendered constellations of drawings/poems which alter through successive translations and transformations.