

TEXT //  
ELISABETH S. CLARK

## GENERAL BIOGRAPHY ELISABETH S. CLARK

Elisabeth S. Clark, born in 1983, is an artist who lives and works between London and Paris. She received her MA from the Slade School of Fine Art in 2008 and a BA from Goldsmiths University in 2005. Since graduating, she has been based primarily in Paris where she was awarded residencies with the Fondation d'entreprise Hermès (2010), Le Pavillon, Laboratoire de Création du Palais de Tokyo (2011) and more recently, in New York, Medellin, Bad Ems (2012). Recent exhibitions include at Palais de Tokyo (Paris), Fondation d'entreprise Ricard (Paris), La Biennale de Lyon en Résonance (Lyon, France), Dallas Contemporary (Dallas, USA), ROOM gallery (London) and Site Gallery (Sheffield, UK) among other venues. Clark has also been the recipient of numerous awards, including the honorary Clare Winsten Research Fellowship Grant and a travel scholarship in South America. In October 2012, invited by the Fondation d'entreprise Hermès and Actes Sud, she presented a new *Book Concerto* performance during the FIAC art fair in Paris. Elisabeth S. Clark participates in the 2017 Biennale de Lyon *Les Mondes Flottants*. 2018 sees her participation in some art fairs like Art Brussels and Bienvenue Paris.

## GENERAL WORK ELISABETH S. CLARK

Elisabeth S. Clark's interdisciplinary fine art practice explores the topography of language, of time, of sound, of thought and of performance as well as our systems of classification and definitions surrounding these landscapes. Through a slighthness of touch, Elisabeth S. Clark carefully interweaves what is already 'there', to accentuate, isolate and question the ephemeral, integral and changing qualities of the 'Human Being'. Such simple but provocative acts further elucidate 'what is'. Her slight appropriations, often very playful and seemingly absurd on first glance, imbue deeper insights upon further reflection and consideration. In renegotiating familiar objects and encounters, Clark at once highlights, disrupts and questions the natural 'order of things'. She forces one to (re)consider the scope of possibility but also solubility of her subject and material. Her search is for a 'paper language', a language 'en pointillé', for it is never definite but always tangled in a reel of play, of change, of recycling and of renewal. This she negotiates as a practitioner, sculpturally, musically, linguistically and performatively.

ELISABETH S. CLARK, THE RESTLESSNESS OF WORDS

ARTICLE BY EVA HEISLER

in *Asymptome Journal*, October 2020

Illustrations appear every two thousand pages. Pagination is nonsensical. A passage just read will not be seen again. Preposterous. Inexhaustible. An impossible book that, when opened, subverts its own bookness—and the reader is left holding not an object but a vortex. This is *The Book of Sand* as described by Jorge Luis Borges in his short story of the same name. It is a book that Borges's narrator, unsettled by the book's monstrous infinitude, discards in the basement of the National Library.

The book as shape-shifter is a possibility that runs throughout the work of London based artist Elisabeth S. Clark. The book has been performed as if a musical instrument, partially erased and reinvented as a score, and it has been buried in the driest desert on earth. In a 2011 installation at the Palais de Tokyo, the artist described discovering a first edition of Borges's *The Book of Sand* in a bookstore near the National Library of Argentina in Buenos Aires (where Borges once worked, and where Borges's character hides his *Book of Sand*). Later, Clark buried the first edition in the Atacama Desert.

In this interview, Clark discusses bookness and embodied experiences of reading, the impulse behind her “book concertos,” and the process of transforming the punctuation of Raymond Roussel's long poem *Nouvelles impressions d'Afrique* into a score.

Eva Heisler

### **What is a “book concerto?”**

In musical terms, a concerto is where a solo instrument dialogues with an orchestra. My *Book Concerto* designates the book as solo instrument, accompanied by an ensemble of performers (orchestra). During the performance, I am interested not only in the cadence of reading but also in heightening the sounds that emerge from manipulating a book, such as a page turn or the rustling of pages or a final closure. I encourage my performers to not only treat their copy of the book like a score to be read but also as an instrument to perform.

In these performances, I am interested in turning an everyday book into a sculptural, physical, yet ephemeral manifestation. Each performer is invited to read a different page of the same book simultaneously. I also love this idea of an entire novel being read in such a short span of time through a collective endeavor and encounter. It feels representative of the prism of voices and interpretations that emerge from the experience of reading.

My *Book Concerto* performances also playfully integrate the word “penguin” in their titles. For instance, *Book Concerto in One Act: for 75 Penguins*. It’s a playful nod to the sponsorship and support I received from Penguin Books, which was an integral part of the presentation of the work. Particularly interested in the history, development, and pertinent place that Penguin paperbacks occupy in Britain’s evolving culture and identity, my desire to integrate Penguin paperbacks was to evoke their democratization of reading. Although I no longer solely use Penguin paperbacks in my performances, the “penguin” pun has stuck.

### **You are the conductor, right? At its simplest, conducting is beating time. How is a book concerto orchestrated? What does the score look like?**

Each *Book Concerto* performance is orchestrated by a conductor, usually myself, although I have also enjoyed working with professional conductors. The conductor is instrumental in keeping the choreography tight and, as you say, in instilling the rhythm for the performance. The conductor sets the pace, directing his orchestra when to read, turn pages, and open or close the book.

Each performance is sonically powerful. When a group of people are invited to begin simultaneously reading the same book, the multiplicity of voices is very striking. In some cases, I have had as many as 62, 75, or 106 performers!

What begins as a collective cacophony of sound slowly fades, the sound diminishing, until only a few people are left reading. Comprehension emerges only at the very end, as a few fragments of text are heard from individual voices. I love this shift that happens in the performance—when the sound suddenly shifts (or flows) from the unintelligible to the intelligible. In these moments, a single reader, voice, and fragment of text pends movingly in the space. In that moment, the public turns private again, and the essence of what this is emerges anew: a reader and a book.

The orchestration has varied over the years, depending on the context or on the selected book. I have produced a score of each performance which documents those differentiating details between performances. For instance, some performances have unfolded through a series of acts that also included performers dispersed around the space, reading their parts aloud as they walked. A couple of performances have been performed in silence. Such a collective, silent intervention can be equally powerful, sculpturally and sonically, in the right public setting. The rehearsals prior to performances are incredibly enjoyable and bring home the communal aspects of the work.

The choice of book for each performance also affects the cadence of each performance. As time has gone on, this is something I have become increasingly interested in: syncopating the sound of a novel vs. poetry vs. more experimental prose. On a couple occasions, I have also had two languages being simultaneously read.

### **For the project *Between Words*, you take a work by Raymond Roussel and reproduce only the author’s punctuation. Why Roussel’s poem as opposed to another author’s work?**

Roussel’s poem, *Nouvelles impressions d’Afrique*, is so complex, perhaps more of a literary puzzle and a precursor of the Oulipo. The layers of parenthetical interludes particularly fascinated me. And the footnotes! A poem with so many footnotes! I spent a long time perusing Roussel’s original manuscripts at the Bibliothèque nationale de France in Paris. His striking use of parentheses were particularly eccentric, yet meticulous, too. In some of the late manuscript drafts, the printed text (the poem) is overlaid with handwritten punctuation, coupled with underscoring notes, such as “triple parenthèse” or “quadruple parenthèse,” to avoid omissions or errors.

I was drawn to this cipher of parentheses that guided the reader to become more spatially and materially aware of the textual object (as a book work). The parenthetical interludes create a linear interruption making one more aware of the physical act of reading and navigating this malleable oeuvre.

Meanwhile, I was also interested in exploring this space of in-between, by making visible a more invisible part of his writing process. It's a different kind of topography of language, a landscape in subtraction, that immerses the reader into a poetical and emotional fabric of linguistic structures and textures, between and beyond words.

This distilled version makes visible the more discreet, sometimes forgotten parts of language's construction, drawing attention to this in-between.

**Later, you use *Between Words* as a score for *Between Words: Piece for 4 Instruments*. Can you explain how the punctuation marks are translated into sound?**

My project *Between Words* was initiated by a very simple gesture: conceal all words to make visible the punctuation. In isolation, this sea of dangling punctuation became strikingly sonorous. It was like a landscape of sizzling grammar.

This led me to eventually retranslate *Between Words* as a score, arranged in four movements (mirroring the four cantos of the poem). What is little known or discussed is that Raymond Roussel was a musician prior to turning to poetry. It came to my attention that the linguistic structures he devised in this complex poem were comparable to musical structures.

A number of things prompted my score. One was the discovery of Jacques Sivan's edition of *Nouvelles impressions d'Afrique* (Editions Léo Scheer, 2004). Roussel had wished to publish his poem in color though he never had the means to do so during his lifetime. Sivan's multicolored edition illuminated Roussel's original intentions. Suddenly, the poem becomes more navigable and materially very rich. My retranslated score takes these colors as a starting point, each color consequently corresponding to a different voice or musical instrument within the text.

As for how the punctuation marks are translated into sound—this has been widely discussed and frequently revisited! The score, duration, direction, etc., remain flexible, an open work, a graphic score. The process of translation for performance is always a collaboration: musicians, vocalists, even a professional conductor, have interpreted and performed the score. The interpretations are vastly different: some ascribe musical notes to the punctuation, and others explore this inability to speak, say, and articulate through voice or gesture.

I'm interested in how this notation is as sonorous as it is silent—and in maintaining this tension. Punctuation is traditionally a marker of silence, breath, or an interval between words (also directing the intonation of words and/or voice). Here, in isolation, punctuation becomes incredibly sonorous on the page and throws up inherent questions about what these punctuation "notes" might sound like: Is it silence or sound, breath or a musical note, thought or utterance, the spoken or the space and rests between the invisible words? This project specifically wishes to further investigate these questions, dichotomies, and interstices.

**You have several works that reference Borges's *The Book of Sand*, an anthology of short stories first published as *El libro de arena*, the title story of which features a book that extends infinitely backwards and forwards. Is this imaginary book, as described by Borges in his story "The Book of Sand," a touchstone for you?**

Absolutely.

Stéphane Mallarmé's words spring to mind: "Un livre ne commence ni ne finit: tout au plus fait-il semblant."

"A book neither begins nor ends; at most it merely seems to." This is my own translation of Mallarmé's solitary inscription found on one page of his manuscript.

Although I wasn't aware of it at the time, I suppose this work (this gesture) became my own response to Borges's seminal short story, as a way of opening up and out a piece of literature into space and time. It became a provokingly material (re)vision (or expansion?) of a familiar text.

When I stumbled across a first edition of Borges's *El libro de arena*, only a stone's throw away from the National Library of Argentina in Buenos Aires (where the book now lies, so the fable goes), I couldn't help but feel I may have stumbled upon a national treasure. My own text work recounts this journey, my search across the dusty shelves of the National Library, my time spent with this first edition which resulted in an impulse similar to that described by Borges: the need for riddance. Except, I chose to lose this book to another kind of "forest"—the Atacama Desert, deemed the driest desert in the world. It seemed a fitting place to bury the book—or, perhaps, to archive this seminal edition.

**Many of your projects explore the experience of a book as an object that offers an experience in time, the book as a passing of time—the time of the reader and the time of a narrative.**

Yes, both these passages of time are important to me and starting points I explore in my art practice.

There's a lot I could unpack in your observation. I try and give materiality to these passages of time, opening up spaces for translation, interpretation, but also for the performativity of reading. It also involves finding new material forms to present that which is formless.

Many years ago, I discovered that the etymology of "book" is connected to "writing paper," and thus to the page. *Biblion*, the Greek word for "book," derived from *biblios*, "the internal bark of the papyrus and thus the paper." *Biblion* was designated as a support for writing irrespective of its surface, function, or format. This etymology is of interest for it reveals a considerable change of emphasis from our original conception of a "book." By displacing the book from a finished, bound, and delimited entity or work (oeuvre) to something merely supporting the act of writing—a form of "writing paper"—the page, it would seem, prevails as the essential, elemental crux, awakening inquiry, process, and redefinition. This discovery has never ceased to fizz, fizzle, and flicker in me, as I approach the act of making. It is a key notion I regularly return to in my art practice and research. Perhaps because it suggests a sort of undoing, and a reconsideration of all these elemental parts.

**In the piece *Afterword* (2016), you imagine what has happened to the book. Can you tell me more about this piece?**

In 2015, five and a half years after I buried a first edition of Borges's *Book of Sand* in the Atacama Desert, I discovered in a newspaper article some astonishing news: seven years' worth of rain had descended on this desert virtually overnight. For a place that in parts hadn't seen any rainfall for 400 years, these heavy thunderstorms dramatically changed the landscape. Dormant seeds started blooming from the grains of the barren desert. More storms then followed in August of the same year. This led to a rare climatic phenomenon—a flowering desert, in double bloom. By late September, the desert was transformed into carpets of pinks and purples, whites and blues, as millions of seeds of annual plants germinated.

In that moment, sitting at my kitchen table, drinking coffee, whilst reading this article, I wished I could have jumped on a plane to the Atacama Desert! I decided to write an *Afterword to When I buried the Book of Sand*; a handwritten note in electric pink, another leaf for this story.

I couldn't help but wonder where and in what condition now lies *The Book of Sand* I buried. Has it quite literally turned to sand and then to seed and is perhaps now flowering?

Borges once said that a library is meant to be enjoyed as if it were a garden. In a strange way, the library and garden and desert collide in this landscape. *The Book of Sand* buried in the driest desert in the world, now blooming.

**I am curious about *Words that don't keep still*, your series of letterpress prints. Can you tell me more about those "words that don't keep still"?**

# galerie dohyanglee

This is an ongoing work. These texts first derived from a work entitled *One Thousand and One Nights* (2012). It is a series of very short texts (suspended fragments) that I would project each night from the window of a domestic space onto a facing public wall (for example, from a Parisian apartment or in Medellín, Colombia from a kitchen windowsill). New words would appear each night, escaping their window and becoming illuminated on the overlooking façade. In their suspended form, they would draw, propose, tell, consider, dream, sketch . . . These fragments of text were visible from the street and could be seen by passers-by. Like a poetic, localised tweet from your bedroom or kitchen window.

These texts were later collated and then presented as a series of letterpress prints. I named this letterpress edition *Words that don't keep still* since these strings of words became like negative sculptures, traces of motion, documentation in the present tense, transforming a short sentence into an imaginary picture or recreating an impression of an ephemeral moment.

I haven't yet reached my one thousand and one nights; it is a project I am still working on, slowly. My ambition for this work is for it to continue travelling around the world periodically, into a new night, and out of a new window.

Elisabeth S. Clark with Eva Heisler



## *Gold, Incense & Myrrh*

**EXTENSION UNTIL APRIL 17TH 2021**

with Alexandra Riss, Alice De Mont, Aurélien Mole, Claire Adelfang, Clarissa Baumann, Charlie Jeffery, Charlotte Seidel, Elisabeth S. Clark, Ellande Jaureguiberry, Emmanuel Tussore, Eric Tabuchi, Jenny Feal, Jesus Alberto Benitez, Jihee Kim, Joongho Yum, Julie Savoye, Kristina Solomoukha, Kihoon Jeong, Kyoo Choix, Laëtitia Badaut Hausmann, Laurent Fiévet, Laurent Mareschal, Louis-Cyprien Rials, Marie-Jeanne Hoffner, Marcos Avila Forero, Minja Gu, Namhee Kwon, Natalia Villanueva Linares, Paula Castro, Pierre Leguillon, Radouan Zeghidour, Raphaël Tiberghien, RohwaJeong, Romain Vicari, Ronan Lecreurer, Sun Choi, Stéfan Tulépo, Tami Notsani, Tazio, Thomas Wattebled, Timothée Chalazonitis, Violaine Lochu, Yue Yuan, Zohreh Zavareh

If artists do retrospectives, galleries do so to remember their existence. Indeed, we conceive the Dohyang Lee Gallery, not as an inanimate place, but as a living organism that evolves. For the special ten years anniversary, in a global context marked by the pandemic, artists the gallery met previously come back with gifts to share with the public and art lovers.

*Gold, Incense & Myrrh* is a title that illustrates this idea of generosity from the artists in such difficult times. “ Gold ” invites us to celebrate together the precious and unalterable place that art occupies in our lives. “ Incense ” invites us to seek the sublime in ourselves. “ Myrrh ”, invites us to look back in ourselves with our own fragility, strength and humanity.

The works of **Alexandra Riss** (born in 1992) oscillate between observation of the real and construction of a fiction. She disposes of memories and objects that surround her in vibrant compositions, convinced that the best way to address others is from her own experience. Far from being only props, objects become actors, witnesses, hoarders of silent stories. The work is ultimately all this: it is a history, it is of time and successive states, it is at the same time a material and immaterial presence.

“ Although the rigorous discipline of the index doesn’t seem to match with the irrational surrealism of her characters, it is tempting to relate **Alice De Mont’s** (born in 1985) work in the specific history of art in Belgium, rooted both in René Magritte’s surrealism and Joëlle Tuerlinckx’s conceptual practice (Tuerlinckx used to be her teacher in Brussels)... Alice De Mont uses her sculptures as props to be handled by characters who perform in her films trying to find the right spot for the work in the space – the scale varies from a floor plan to the exhibition room to an underground archival storage facility... ” are the words the curator Florence Ostende uses to describe her works.

According to Céline Poulin, “ the practice of **Aurélien Mole** (born in 1975) has defined an essential obsession around which all his work as an artist or curator seems to revolve : the apparition. Appearance, in its connection of course with the techniques of image production, but also in its fundamental relationship to the truth... ”

**Claire Adelfang** (born in 1984) is interested in the natural environment transformed by man and the indirect traces of its presence, building a silent and contemplative dialogue between man and his history. Her photographic practice focuses mainly on abandoned or emerging architectures, in particular industrial or military remains but also emblematic places and often inaccessible to the public. It is then that she seeks to emphasize the unreal character of these environments.

**Clarissa Baumann** (born in 1988) investigates the poetic, phonetic, fictional and cultural fissures embedded in the almost invisible gestures of everyday life or in the narratives of the places and people she meets. The archive generated by these encounters becomes a territory where intimate and emotional personal references intersect and blend with historical discourses and artistic re-appropriate productions. Her practice crosses multiple disciplines (choreography, sound, text) creating dialogues between body, architecture and memory.

The practice of **Charlie Jeffery** (born in 1975) is processual : he bases his work on materials found on-site, exploring their properties and altering their values. For him the language question remains fundamental : expression, rhythm and tension make language a supple, malleable medium bearing the stamp of exponential, sometimes absurd or unpredictable characteristics.

**Charlotte Seidel** (born in 1981) is according to Isaline Vuille, harvesting a sensitive art of the invisible, of the absence and ephemeral, often taking place in situ, poetically to magnify details. Encouraging people to take a closer look on our environment, the practice of Charlotte Seidel made, piece-by-piece, something that could be called *poetry of everyday life*.

**Elisabeth S. Clark's** (born in 1983) interdisciplinary fine art practice explores the topography of language, of time, of sound, of thought and of performance as well as our systems of classification and definitions surrounding these landscapes. Elisabeth S. Clark adds, removes, establishes protocols and often refers to literature, music or science. Through a slightness of touch, Elisabeth S. Clark carefully interweaves what is already "there", to accentuate, isolate and question the ephemeral, integral and changing qualities of the "Human Being". Such simple but provocative acts further elucidate "what is". Her slight appropriations, often very playful and seemingly absurd on first glance, imbue deeper insights upon further reflection and consideration.

The work of **Ellande Jaureguiberry** (born in 1985) is most often based on science fiction narratives, poems or myths and shows his interest in forms of language and communication. Through the shy presence of familiar elements from his daily environment and raw materials, Ellande Jaureguiberry seeks to disturb the limits of art and functionality, to erase what limits an object to a function, and conditions both to a space and a thought... Liquid, movement and softness also have their importance because by dispelling the sharpness of the form and the vision, they allow to question this tangible reality that the artist flees.

**Emmanuel Tussore** (born in 1984) is interested in the notion of transit shaking up the very idea of borders. Drawing on history and current events, his multidisciplinary practice explores a tragic world in which the notion of disappearance is predominant.

Spontaneity and imminent disappearance of an object seem to be the two axes that can sum up the work of **Eric Tabuchi** (born in 1959) artist photographer : " Things rarely come to me from blank, I am rather someone who picks up signs and at a certain point I stop, I look at what I picked up and I see in which direction it leads me... So I will devote more energy to photographing what is likely to disappear in the near future rather than what is there for a good time. I suppose that there is indeed a notion of urgency that makes us rather attracted by the idea of memorizing what is disappearing rather than freezing something that is alive and well and doing quite well. "

For **Jenny Feal** (born in 1991), objects are part of our daily life and they testify not only a physical or functional trajectory, but also symbolic. Because of its reproduction or transformation, a distance and a feeling of strangeness are caused in the spectator's experience. The thin line between personal and collective items is determined by the introduction of superficial and daily objects, loaded with symbolic, historical, social and political dimensions. Cuba is a reference and an endless source.

Florence Ostende says that **Jesús Alberto Benítez** (born in 1978) is greatly influenced by music, particularly by Death Metal and experimental electro-acoustic music. He thinks of photographs as different possible versions of the same piece of music, whence the importance of concrete activity in the studio as a constant means of assimilating outside contingencies and including production mistakes. He likes to imitate some of the effects of these, such as, for example, creased paper, wrinkles on the canvas, crushed fabric, traces of the scanner, and uneven margins... The ephemeral nature of the materials he uses has influenced his interpretation of Physics, in particular theories of the origins and constitution of matter and space-time.

**Jihee Kim** (born in 1983) is interested in the relationship between " text and image " and she has been exploring her drawings by using books. The books Kim normally use as sketchbooks were donated by cities. This project began when she selected some sentences or words from a book. She creates automatic drawings that spread like dominoes - her thoughts, memories and experiences are the starting point that evokes her imagination.

**Joongho Yum** (born in 1965) represents the marginal place instead of the glittering facade and the structure on top of the metropolis. In the non-recognized corners of the city, he uses his deep observation to examine in a microscopic way our lives for commonplace things. However, he does not get on with objects in his images, and rather takes an indifferent attitude.

The work of **Julie Savoye** (born in 1987) is centred on the sensibility contained in geometry. She makes series on various supports and tries to highlight all the possible line movements, as literally than figuratively through paints, volumes, drawings and videos.

**Kristina Solomoukha's** (born in 1971) projects often take a collaborative form and are the occasion for travels abroad for research. The artist's interest in anthropology and history takes form as a transnational and transhistorical analytical approach to images that are produced by collectives and societies. Her work, which ranges from writing to drawing, from recording to installation, questions the political and social dimension of images.

The work's world of **Kihoon Jeong** (born in 1980) is about unique attitude/action that resists against huge system, standardized groups, unified culture and forced regulation. His works poetically unveil stories of time and labour, but in a subtle way confront the competitive social frame that enforces speed and efficiency. Using construction tools with speed during labour hours, Kihoon Jeong, destroys, dissolves, dislocates, and grinds ordinary objects through repetitive gestures.

The artistic practices of **Kyoo Choix** (born in 1976) concern the transitions between an archive system and a system of art, a linguistic system and a monetary system, a structure of nature and a communicational structure.

**Laëtitia Badaut Haussmann's** (born in 1980) artistic works revolve around the notion of para-architecture. Her research is situated at the intersection of several fields including domesticity, psychology and feminism. Her practice is centred on the concept of design and its history as a social and political expression. She works with sculpture, installation, image, text, video, sound ; the exhibition being her main medium.

**Laurent Fiévet** (born in 1969) creates montages and video installations using images, mainly extracted from the great classics of the cinema. He confronts, works them rhythmically and redeploys them for his exhibitions. Organized in thematic series, his works propose various types of reflections upon the Image and its ways of perception. Fundamentally ambivalent and giving to many registers of interpretation, they contain numerous aspects of historic, sociological and political critics, while moving our view on daily life, question the dysfunctions of our individual and collective memory.

**Laurent Mareschal** (born in 1975) uses unexpected ways. According to Anna Olszewska " during the displacement of symbolic contexts, a simple gesture becomes the support to a political confrontation, a game turns into a desperate fight against time, a friendly meeting around an ephemeral installation gives rise to historical stories. Between engagement and subtlety, his projects draw strength from the experience of those who share them. "

The work of **Louis-Cyprien Rials** (born in 1981) documents through photographs and videos a world devoid of humans. All that remains are the forms and terrains conducive to disorientation and contemplation. In this universe of the retreated and forgotten being, this documentation of abandoned scenography, of monuments - natural or not - of ruins, traces recorded in geography, reveals a piece of humanity as seen through the prism of his absence.

According to Marianne Lanavère " the singularity of the work of **Marie-Jeanne Hoffner** (born in 1974) is to combine an openly subjective view with a structural analysis of the space: the gestures of drawing, organic matter, the cuts, applied to the real space and its representations in the form of models, technical drawings or maps, participate in this double experience of the physical reality and the imaginary that runs through it. In these works there is often a subtle back and forth between physical presence and distance, between sensitive perception and the search for objectivity. "

Curator Daria de Beauvais says about **Marcos Avila Forero** (born in 1983): " Videos, frescoes/murals, objects, sculptures, performances or installations, the work of Marco Avila Forero always seems to evoke an off-screen : a meeting, a story or a process it keeps track of. His micro-fictions made of bits and pieces seek to build up a collusion between times and places that seem at odds rather than demonstrate or document... The human being is also central in his work. It is the one who paradoxically waits at the edges waiting forever " the good moment " to jump ahead/lead the way. "

The work of **Minja Gu** (born in 1977) mainly consists of the performances and videos that revisit ideas related to the universal objects of human experience such as labour, time, and love. Her works defamiliarize our received ideas taken for granted as true. The artist's experience of residency programs in various cities, especially the city where daylight saving time is practiced has led her to explore her interest in the artificiality of civilization that taints the natural element of time.

**Namhee Kwon** (born in 1971) is a conceptual artist, interested in representing literary and poetic impressions of everyday life through a visual language, and using text and symbols to alter the visual perceptions of her surroundings.

Curator Jean de Loisy says about **Natalia Villanueva Linares** (born in 1982), “ she makes all moments of her life a moment of creation. Nothing escapes her metamorphic ability and her intention to instill poetry in ordinary situations of life. All possible materials are transformed by her poetry into pure energy...”

**Paula Castro** (born in 1978) approaches the drawing through landscapes and imaginary concepts compound of points and lines. Representation of the realm of imagination and mind, the world is regarded as a “ body ” of infinite points on which the surface is in movement in the time and space. Things found everywhere (photos, words, places) are the origin of her works.

Vincent Romagny says about **Pierre Leguillon** (born in 1969) that he “accumulates documents, whether historical or taken from daily life, to constitute his work from the images that surround us... Thus the works of Pierre Leguillon strive to weave new semantic links around images often already known, reproduced or filmed, especially within monstration devices that change and split the status... Pierre Leguillon, urges us to free ourselves from a too literal reading of images, but also from a contemporary confusion in the face of the flow of images whose multiplication no longer allows us to grasp their meaning.”

“ In search of exile in a city that is a desert, I have surveyed Paris like one searches into a dusty attic. I have accumulated traces of forbidden places whose fragments put together end to end constitute a concrete herbarium. Thus, from the Tempus Fugit of Virgil succeeds today an Alibi Fugit. The Elsewhere is a remnant, which rests only under the ruins of a modernity that has almost swallowed them up. And the full herbarium of Paris, the compass oriented to the outside, I try today to feed it from other parts discovered along Voyages. ” So does **Radouan Zeghidour** (born in 1989) explain his work, based on in situ interventions, is looking for Elsewhere.

**Raphaël Tiberghien** (born in 1988) explores the borders between the language and plastic shapes, using mainly sculpture, edition and sound installation. He seeks to register his interventions in mobility between disciplines to release new coherences.

**RohwaJeong**, formed by **Yun-hee Noh** (born in 1981) and **Hyeon-seok Jeong** (born in 1981), is a duo of visual artists from Seoul, South Korea. More than a duo, it is a unique and inseparable being. Their work observes and pays attention to relations changing in various times and spaces, and makes efforts to capture them effectively. This is a movement to get away from the majority's subjective and violent eyes that interpret all phenomena around in somewhat lazy and stereotyped judgment.

Each intervention by **Romain Vicari** (born in 1990) is thought to dialogue and distort the nature of a specific place. The volume and the colour are tools applied to his work in the form of tracks and markings in his in-situ installations. The building materials used are prefabricated. That is what gives an unfinished aspect in its experiments. Each space is a laboratory of possibilities whose environment influences directly what will be produced during his passage, creating a process of interaction between the space and his body, then between the spectator and the space.

Marie Cozette, director of the CRAC OCCITANIE says that “ **Ronan Lecreurer** (born in 1988) practises the sculpture as a science of assembling : the secret mechanics that oversee the elaboration of his works testify of this art of collage and montage, where the elective affinities between images, objects, tales, gestures and techniques distil a latent confusion ”.

For **Sun Choi** (born in 1973), “ the artist had vague questions about art. And he made efforts to make those vague questions more clear and tried to put those efforts into practice. Leaving behind the past irrationality of contemporary Korean art, which overlaps with his time, he found it difficult to figure out what on earth art is and what we can call artistic. In front of the vagueness created by Western-oriented conventional wisdom about art, the misery of reality that you and I can clearly witness is paradoxically artistic enough. There are two conflicting factors existing at the same time in his “work” that is presented as art: visible and invisible, material and immaterial, clear and unclear, and artistic and inartistic. He is creating artworks in hope that “ art ” will vanish.”

According to Anne-Lou Vicente, **Stéfan Tulépo** (born in 1989) is a “ tailor-engraver-gatherer, tireless surveyor, gleaner, collector. Stéfan Tulépo patiently traces his way through a constructive, quasi-archaeological poetics of the material and form punctuated by small attentions, happy finds and touches of (re)creative humor. The artist works conscientiously and intuitively to develop an expanded practice of sculpture, halfway between figuration and abstraction, which proceeds both from extraction techniques of matter and from a fragmentary writing on the mode of assembly.

Constantly moving from photography to video and in recent years installations and interactive performances, **Tami Notsani** (born in 1972) has been involved in deep consideration of identity, intimacy, memory, transformation and transmission. Her artistic achievements are mainly focused on the image. Anna Olszewska tells about her “ the notion of identity and its relation to History has become a fundamental aspect, especially in her recent performative installations, in which spectators are invited to take part.”

Through more conceptual projects around the notion of “ ma ”, the Japanese term for the interval of time and space, **Tadzio** (born in 1975) continues his research on the time until he perceives its limits and possible extensions, using photography, video and drawing.

**Thomas Wattebled** (born in 1990) seizes the emblems of our society of the sport and leisure to highlight the unproductive gestures, the figure of the loser and the forms at rest. Through drawings, installations, videos, the artist lingers over details, questions objects, gestures, and rickety things we do not notice. He humorously, fills in the cracks of a society where the word that prevails is PERFORMANCE.

**Timothée Chalazonitis** (born in 1989) is interested in the tracks left by man and in his desire to keep memories of stories. His practice is literally often connected, to the act of writing, as a need to have a dialogue with a space, architecture and the city-dwellers. He catches the poetry of the moment, of a tension, of an exchange, which is going to be the trigger of a plastic creation.

**Violaine Lochu** (born in 1987), explores the voice and language. She crosses her own vocal researches with a free new reading of various written or oral traditions, of theoretical reflections, and a sound material collected during her various encounters her artistic practice allows. For each intervention, she explores all the esthetical possibilities of her own voice and tries taking it to a place beyond uttered.

**Yue Yuan** (born in 1989) seeks to give special attention to trivial moments of daily life. It is in fact the notion of spatial perception that leads the whole work, deployed in installations, photographs, actions and sounds. In his career, the reconstruction of the urban experience is accentuated in his in-situ interventions, he weaves a strong link with his context. These stories, through his personal observations and conceptual commitment, depict everyday life in a universe of absurdity, magic, poetry and humour.

**Zohreh Zavareh** (born in 1985) pursues through installations, drawings, videos and sculptures, the *invisible*. The constant appeal to words and to its play comes from there : to have a chance to seize things in their fragility. Sowing the silence of interrogation marks, the floating, the indecision which is their – to be this and not be it – can occur then freely.

“ *madeleine* ”

with Alexandra Riss, Clarissa Baumann, Doyeon Gwon, Elisabeth S. Clark, Jenny Feal,  
Yue Yuan, Emmanuel Tussore, Kihoon Jeong, Minja Gu, Namhee Kwon

May 23rd - June 27th 2020

*“ And suddenly the memory returns. The taste was that of the little crumb of madeleine which on Sunday mornings at Combray, when I went to say good day to her in her bedroom, my aunt Léonie used to give me, dipping it first in her own cup of real or of lime-flower tea. The sight of the little madeleine had recalled nothing to my mind before I tasted it; perhaps because, ... , that their image had dissociated itself from those Combray days to take its place among others more recent; perhaps because of those memories, so long abandoned and put out of mind, nothing now survived, everything was scattered... ”\**

The exhibition entitled *madeleine*, approaches the notions of memory, past time, present time, future time, material and intangible. Each presented artist proposes his or her interpretation in his or her own way, from which we can draw certain encounters. Invocation of memories, which can be worked as frozen or continuous materials. Work on the memory of living and non-living beings, from an archaeological, essential or historical perspective. The effects of time, paradoxes on sensations, the materiality of the object are taken into account.

**Alexandra Riss**, born in 1992 in Clamart, lives in Paris and Tours. She graduated in 2016 from the Ecole Supérieure d'art et de design Tours - Angers - Le Mans. In 2019, she exhibited at the *64th Salon de Montrouge* where she won the *Kristal Prize*. The works of Alexandra Riss oscillate between observation of the real and construction of a fiction. She disposes of memories and objects that surround her in vibrant compositions, convinced that the best way to address others is from her own experience. In this dream space, all objects are facets of an intimate reality of the artist. Like the heroic deeds that founded a legend character, it is the staging evoked, narrated or just imagined that reveals the power of things. Far from being only props, objects become actors, witnesses, hoarders of silent stories. The work is ultimately all this: it is a history, it is of time and successive states, it is at the same time a material and immaterial presence.

**Clarissa Baumann** (1988) is an artist born in Rio de Janeiro. She possesses a double cursus as she graduated from the Escola Superior de Desenho Industrial da Universidade do Estado do Rio de Janeiro and the Ecole nationale supérieure des Beaux-Arts of Paris. She was also trained in contemporary dance in the Angel Vianna Escola e Faculdade de Dança. Clarissa Baumann is the winner of the *Beaux-Arts de Paris Prize* and the *Adapt Révélation des Arts Plastiques Prize* in 2016 through the *Salon de Montrouge*. Passing in transit between technical drawing, plastic arts and dance, the research of Clarissa Baumann puts a question to the place of the body and daily actions in the middle of a constructivist and functional conception of the world. Taking the shape of a play between short-lived processes and various media that question the limits between visible and invisible, her work builds itself from actions occurring on contexts and already existing relations. Pushed until their surpassement or disappearance, the multiple dimensions of the gesture question our relationship with human scale in a contemporary world more complex than ever : What is the origin of an action? What are its temporal and spatial progresses? Until where could it be visible? How does it continue to exist?

**Doyeon Gwon** is a Korean artist, born in 1980, who lives and works in Seoul. He studied German Literature in Hanyang University and graduated in Photographic Arts in Sangmyung University of Seoul in 2016. In 2019 his work was rewarded with the *ILWOO Photography Award*. Gwon explores the relationships between knowledge, memory, visual and language through the medium of photography. The artist expresses the subjects that are transformed by losing their primary function as photographic objects. Leaving only the outer shell, this object comes into harmony with its temporality. Doyeon Gwon uses less the medium of photography to archive the time that consists of materiality, than to revisit the photographic object that served as archive.

**Elisabeth S. Clark**, born in 1983, lives and works in Londres and in France. She received her MA from the Slade School of Fine Art in 2008 and a BA from Goldsmiths University in 2005. Her participation in the 2017 Lyon Biennale “*Les Mondes Flottants*” was noticed. Elisabeth S. Clark's art practice is engaged in translation processes, of both a physical and linguistic nature, encouraging a sensitive perception of our environment and the spaces we occupy. By transforming poetry into a visual, sensual and imaginative experience, she proposes to reconsider the materiality of language itself as well as the expression it elicits. In this way, language reaches beyond itself to see, to think and feel in stillness.

**Jenny Feal** (1991, Havana) obtained a Master from the Ecole Supérieure des Beaux-Arts de Lyon in 2016, where she currently lives. The same year, she won the *Renaud Prize* for the installation *Te imaginas*. Her works were exposed in the MAC Lyon during the Lyon Biennale "*Là où les eaux se mêlent*", in 2019. For her, objects are part of our daily life and they testify not only a physical or functional trajectory, but also symbolic. Because of its reproduction or transformation, a distance and a feeling of strangeness are caused in the spectator's experience. The thin line between personal and collective items is determined by the introduction of super cial and daily objects, loaded with symbolic, historical, social and political dimensions. Cuba is a reference and an endless source.

**Yue Yuan** was born in 1989 in China. He currently lives and works in Paris. In 2019, he graduated from the École nationale supérieure des Beaux-Arts of Paris. In 2019, the artist won the *Agnès b. Prize for the Contemporary Art*. He was selected for the 68th edition of *Jeune Création* (2018) and the *65th Salon de Montrouge* (2020). Yue Yuan seeks to give special attention to trivial moments of daily life. It is in fact the notion of spatial perception that leads the whole work, deployed in installations, photographs, actions and sounds. In his career, the reconstruction of the urban experience is accentuated in his in-situ interventions, he weaves a strong link with his context. These stories, through his personal observations and conceptual commitment, depict everyday life in a universe of absurdity, magic, poetry and humour.

**Emmanuel Tussore** (1984) is interested in the notion of transit shaking up the very idea of borders. Drawing on history and current events, his multidisciplinary practice explores a tragic world in which the notion of disappearance is predominant.

**Kihoon Jeong** was born in 1980, and he is currently living and working in Seoul, South Korea. His work has been the object of many exhibitions in Art Sonje Center, Kumho Museum of Art and Seoul Museum of Art, Seoul (2015), Incheon Art Platform (2014), Art Space Pool and Songeun Art Space, Seoul (2011).

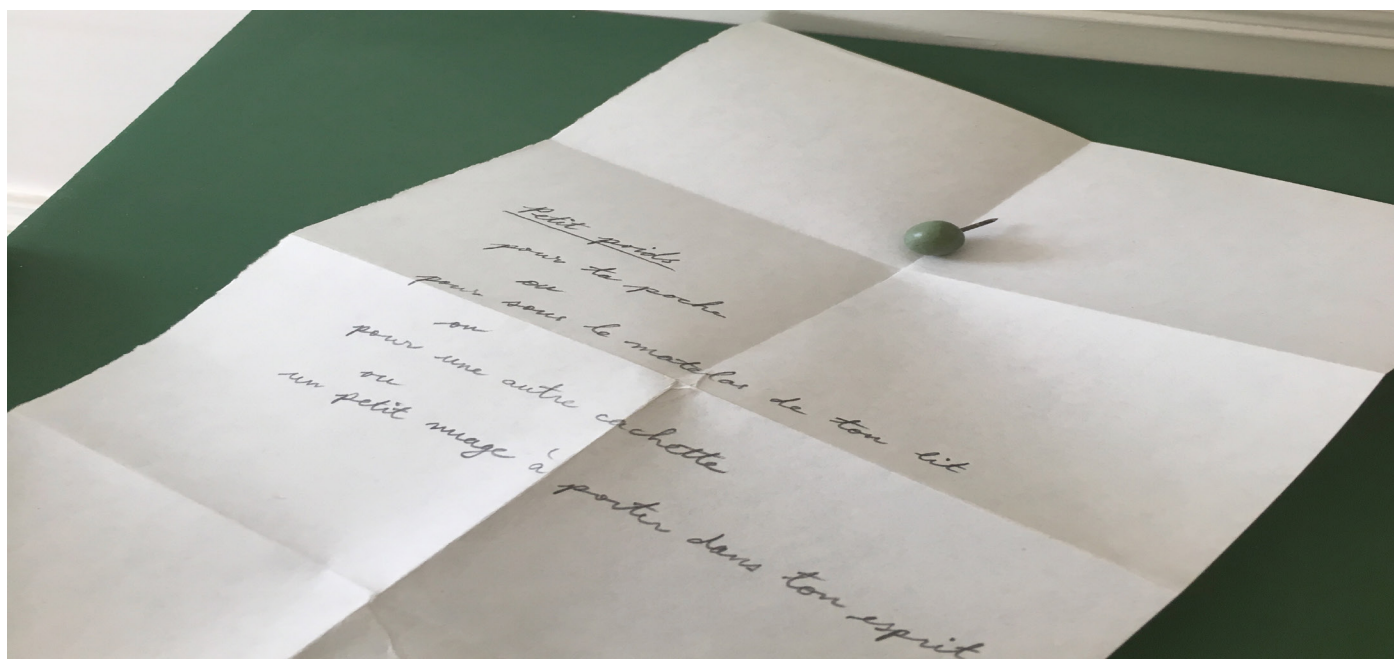
The world of Kihoon Jeong's artwork is about unique attitude/action which resists against huge system, standardized groups, unified culture and forced regulation. His works poetically unveil stories of time and labor, but in a subtle way confront the competitive social frame that enforce speed and efficiency. Using construction tools with speed during labor hours, Kihoon Jeong, destroys, dissolves, dislocates, and grinds ordinary objects through repetitive gestures.

**Minja Gu**, is an artist born in 1977 who lives in Seoul. Firstly she took courses of philosophy in the Yonsei University and later graduated from the Korean National University of Arts. She was part of the ISCP studio program residency (2011) and HISK Gent (2015). Minja Gu received the *10th Annual SongEun Art Award*. In 2018, she was part of the selection of four artists for the *Korea Artist Prize*, an annual award with an exhibition organised by the MMCA ( National Museum of Modern and Contemporary Art, Korea) and the SBS Foundation.

Her work mainly consists of the performances and videos that revisit ideas related to the universal objects of human experience such as labor, time, and love. Her works defamiliarize our received ideas taken for granted as true. The artist's experience of residency programs in various cities, especially the city where daylight saving time is practiced has led her to explore her interest in the artificiality of civilization that taints the natural element of time.

**Namhee Kwon**, born in 1971, is a Korean artist who lives and works in Paris. Graduated in 1997 from the Hongik University of Seoul, she later graduated from Goldsmiths College of London in 2002. She benefits a personal exhibition *A Writer's Diary* in the Cite Internationale des Arts, Paris (2015) and in 2019 at Tenderbooks, London. Namhee Kwon is a Korean conceptual artist, interested in representing literary and poetic impressions of everyday life through a visual language, and using text and symbols to alter the visual perceptions of her surroundings.

\* PROUST Marcel, *Du côté de chez Swann*, GF Flammarion, Paris, 1987, p. 140-145



Petit poids, 2018

Cité Internationale des Arts Paris // October 16th - October 27th 2018

**Elisabeth S. Clark**, born in 1983, is an artist who lives and works between London and Paris. She received her MA from the Slade School of Fine Art in 2008 and a BA from Goldsmiths University in 2005. Since graduating, she has been based primarily in Paris where she was awarded residencies with the Fondation d'Entreprise Hermès (2010), Le Pavillon, Laboratoire de Création du Palais de Tokyo (2011) and more recently, in New York, Medellin, Bad Ems (2012). Recent exhibitions include at Palais de Tokyo (Paris), Fondation d'entreprise Ricard (Paris), La Biennale de Lyon en Résonance (Lyon, France), Dallas Contemporary (Dallas, USA), ROOM gallery (London) and Site Gallery (Sheffield, UK) among other venues. In October 2012, invited by the Fondation d'Entreprise Hermès and Actes Sud, she presented a new *Book Concerto* performance during the FIAC Art Fair in Paris. Elisabeth S. Clark participated in the 2017 Biennale de Lyon *Les Mondes Flottants*. In 2018, she was part of Art Brussels for a solo show.

Elisabeth S. Clark's interdisciplinary fine art practice explores the topography of language, of time, of sound, of thought and of performance as well as our systems of classification and definitions surrounding these landscapes. Her work moves freely between disciplines – whether sculpture, installation, performance, gestures. Elisabeth S. Clark adds, removes, establishes protocols and often refers to literature, music or science. Through a slightness of touch, Elisabeth S. Clark carefully interweaves what is already 'there', to accentuate, isolate and question the ephemeral, integral and changing qualities of the 'Human Being'. Such simple but provocative acts further elucidate 'what is'. Her slight appropriations, often very playful and seemingly absurd on first glance, imbue deeper insights upon further reflection and consideration.

Her search is for a 'paper language', a language '*en pointillé*', for it is never definite but always tangled in a reel of play, of change, of recycling and of renewal.

For Bienvenue Paris 2018, Elisabeth S. Clark will introduce her show around the thema of the *Game* through a radical and minimal art practice. The displayed artworks are *Petit Poids*, a pun gesture paying tribute to Hans Christian Andersen, *And gold chickpeas were growing on the banks*, a chessboard table, that reminds her the passion Raymond Roussel had for chess play. *Treasure Hunt* literally invites one to search for a treasure, a golden eyelash. *Choon* is a word play invented by the artist and based upon one of Samuel Beckett's novel. Speaking of *Beware of the parrot ...* this is a warning pannel as a humouristic reminder.



## I NEVER KNEW THAT SAND HAD SO MANY COLOURS.

a solo show by **Elisabeth S. Clark**

April 07th - May 26th 2018

If you listen very carefully, you might hear an accordion breathing in and out. In this book, it is night and the whole story is recounted in only one breath.

Jump to another stack, and we find fragments, 'tweets' of popular classic stories re-told. Gushing orange. Bite-size. Twitterature. The best of Penguin Books all folded into one. A third rendition embodies the sonic temperature of a previous performance. A thermometer stands in for the conductor's baton.

For ten years, **Elisabeth S. Clark** has been orchestrating what she calls 'Book Concertos' – a performance which explores the possibility for a whole novel to be read in under ten minutes, involving as many people as there are leaves in a chosen book.

In the gallery, only piles of books remain, murmuring memories of their previous function. For Clark however, they are not merely books but also musical instruments for her performances. And here in the space, these books, *'Eleven Instruments, Eleven Variations'* (2018), have found new forms, new sculptural manifestations dictated by each previous performance. Her custom bookshelves are designed to encase but also resonate their performative potential. Each rendition encapsulates a more complex story. The custom bookshelves become like another page, another fold, an extension of the book itself.

Downstairs, her *'Between Words'* score (2010-2013) has a new *'Reading Machine'* (2018); also a protagonist for a new upcoming performance.

These *'Reading Machines'* equally serve as both methods of display (viewing structures/ music stands) and tools (sonorous instruments/props) for her performances. The score of punctuation hanging from these objects was once a poem by Raymond Roussel (*'Les Nouvelles Impressions d'Afrique'*). Elisabeth S. Clark appropriates this poem, isolating all the author's punctuation and concealing all the words. She then re-translates this into a score for voice or orchestra or even dance.

The score of punctuation encapsulates both sound and silence, emotion and gesture. In fact, these intricate punctuation marks – translated here as notation, or musical notes, or conductors of expression – both encase and resonate sound in equal measures and explore possibilities of variation.

This is exemplified in her future performance propositions, *'Conducting Conductors (Silent interpretations of a sonorous score)'* (2018) that she envisions for four performers (including a musical conductor, vocalist, dancer and musician). Four black folders present a vision for this event.

In the last room of her exhibition, **Elisabeth S. Clark** delicately fashions together grains of sand from more than a dozen places and countries around the world. The fragility of her gesture brings to mind the precariousness of a perfectly crafted snowball. Or could it be a hefty pile, a globe, a sphere of poetry for inexpressible language... One's mind turns to Robert Smithson's *Heap of Language*, as if she had crumpled together into a wad all the punctuation that had fallen from the pages next door. Though her gesture might seem light in touch, these grains of sand bridge places far and wide. This work, entitled *'My World'* (2018), contains years of collecting: the artist's own personal atlas of sand from all the places that have shaped her.

Unlike in the documentation of her installation *'Enchanté'* (2017) presented in the gallery window upstairs, here she has chosen to gather rather than scatter particles. Both of these gestures nevertheless seem at the very heart of this exhibition.

All of the works in this exhibition span many years. And yet, like shifting sand none of them are fixed. Part installation, part performance, part sculpture, **Elisabeth S. Clark's** works move freely between disciplines. Her sculptures evoke performances and her performances sculptures.

Her works become like a collection of interpretations ('moments') and yet her poetry is filled with a cadence that leaves you returning again and again. Under every layer is another layer, another moment.

Clark's own words spring to mind, lifted from the page of her sketchbook:

*'I never knew that sand had so many colours...'*

We are not quite sure if the artist is speaking of sand or of words or of an event or of the larger entity of language and expression.

MOUSAÏ / MUSES

with **Charlotte Seidel, Jihee Kim, Sara Acremann, Rohwajeong,  
Elisabeth S. Clark et Louis-Cyprien Rials**

February 06th – March 12th 2016

Nine sisters... each of them received a present they will donate to the whole humanity... Eloquence, history, lyric poetry, music, tragedy, rhetoric, dance, comedy, astronomy. Such gifts are blessings for us, human beings, who try to explain our existence, to brighten it up, to share experiences or simply leave a track. The exhibition MOUSAÏ / MUSES invites six artists with literature and the time that goes by as a basis. References to art history for Charlotte Seidel, Jihee Kim, with her bold and unexpected associations which make her inspiration free, the lyricism we feel when reading Sara Acremann's letter on a personal event, the scenario of the life's ordinary condition with Rohwajeong, the subtle and intellectual reflection upon the language and the verb by Elisabeth S. Clark and finally the three ceramic bowls containing rhythmic incantations for curses or blessings of Louis-Cyprien Rials, illustrate various aspects of the gifts that human beings possess, and express through literature.

**Charlotte Seidel**, born in 1981 in Hamburg, is a German and French artist, who lives and works in Paris.

She presents works having relationship with the art history. «...» is a book edited by the artist on the added passages and the modifications of the text made by E.H. Gombrich in his *Story of Art* since the first edition (1950) until the sixteenth (2012). These passages are surrounded by the blank space of a never-ending story. She suggests that art history, could be a living matter, and the perception of a same event changes according to eras. Square Dance and still, are the retranscription of some texts from the *Theory of Colours*<sup>1</sup> by Johan Wolfgang Goethe. The works speak of absences, transparencies, presences, light refraction, and effects the observation of colours produces upon the human sight. For instance, complementary colours would appear inside the «internal» eye after a while observing a coloured surface.

**Jihee Kim**, born in 1983, in Seoul, graduated from the Goldsmith School of London in 2013. She is interested in the relationship between «text et image» and she has been exploring her drawings by using books. The books Kim normally use as sketchbooks were donated by cities. This project began when she selected some sentences or words from a book. She creates automatic drawings that spread like dominoes - her thoughts, memories and experiences are the starting point which evokes her imagination. Literature provides her sources she could extract a multitude of ideas from. The question of what she has to draw made unexpected images, like for the works To Dark Eyes, Bruce Lee, My tastes are singular. Black Books and Don't touch come from the sensation of the language barrier, she feels in front of English.

**Sara Acremann** is awarded a Contemporary Literature Bachelor degree and arrived at the National School of Fine Arts of Paris in 2007 then obtains her Master of Arts degree with the congratulations of the jury in 2012. She uses the sound and the textual work, to question the notion of uncertainty -of the author and the spectator, the status of the image and the speech, by building fragile fictions, stories which always lean on observations of the daily reality and spread in the uncertain space of the assumptions. In 2015, she is nominated for the Revelations Emerige Prize and was part of the exhibition *Empiristes*. Le Mail et le Mur is a artwork that takes back an e-mail sent to someone in November, 2013 and carved in the wall. Here we have a testimony where the central event remains absent, where the characters still speak and tell. Language is always embodied even if it changes its shape. Sara Acremann wishes to bring forward the speech and the act to carve in the wall is bold... Will to make this event last forever ?

**Rohwajeong**, formed by **Yun-hee Noh** (Seoul, 1981) and **Hyeon-seok Jeong** (Seoul, 1981), is a visual artist duo from Seoul, South Korea. More than a duet, it is a unique and inseparable being. They work on human relationships that change through space or the time or on stories of their environment using various mediums. *Das Leben Der Anderen* (2009) is a video which scenario is realized on the basis of the movie *Das Leben Der Anderen* (The life of others)<sup>2</sup> and reports the various forms of relationships that make society. This movie deals with the mechanism of large-scale espionage practised by Stasi in East Germany. The video of Rohwajeong speaks of natural conflicts, common understanding which grows with time and illusions of the society that surrounds us everyday. The non-verbal communication in this video represents the conversation between two persons whereas the simplicity of this video invites us to look into our daily lives, like for the first time.

**Elisabeth S. Clark** (born in 1983) is an artist working between London and Paris. She explores the topography of language, time, sound and thought. Her works speak of displacement and disappearance – but also of transformation and appearances. She adds, removes, establishes protocols and often refers to literature, music or science. Her work moves freely between disciplines – whether sculpture, installation, performance, gestures. She shows:

- *When I buried the Book of Sand...*, from the book by Jorge Luis Borges *The Book of Sand*, she saw on a journey to Buenos Aires, in 2009. She bought it and took it for three months while travelling around Argentina. In one of the most dry regions of the world, the Atacama Desert<sup>3</sup>, she decided to bury the book, remembering the words from the book «the best place to hide a leaf is the forest». Photos and dry transfer are the trace of this action.

- *After a long time or short time*, an artwork being part of the series *Words that don't keep still*, strings of words are like negative sculptures, traces of motion, documentation in the present tense, transforming a short sentence into an imaginary picture or recreating an impression of an ephemeral moment.

- *Choon*, a word invented by the artist. The word was first spotted in Samuel Beckett's novel *Watt*. He used it (spelt it) phonetically to imply the verb to «tune», but with a Dublin accent. However, the artist would argue that it was no mistake that Beckett would choose to specifically (he tunes the verb «to tune»!). While creating this verb, she is interested in its use, the evolution and the modification of the language.

**Louis-Cyprien Rials**, born in 1981 in Paris, practises photography and video art. After attending theatre lessons at the conservatory, his aspiration to independent creation ways leaned him to choices that marked his artistic career. In 2005, he left and lived for three years in Tokyo and organised his first exhibition, *Koban*. Since his return from Japan, he lives between Paris, Brussels and Berlin and continues his researches. In 2010, he went on a first bike journey to entire closed areas, he sees as «unintentional nature parks». In 2012, he finished his first experimental fiction, the impersonal western *Nessuno*, and keeps involving in the creation of videos between art and meditative documentary, with the projects *Holy Wars*, *Dilmun Highway* ( Bahrain, 2014 ) and *Mene, Mene, Tekel, Upharsin* ( Iraq, 2015 ).

*Mene, Mene, Tekel, Upharsin - Bols* are three ceramics in biscuit, new evolutions of a Sassanian tradition to engrave curses in incantation bowls turned to the ground. Texts, translated with the help of the Collège de France, are written in Judeo - Aramaic on the faces of these objects. One of them is a blessing for the selfless and beneficial man, while the two others promise fire to the persons responsible for wars and contemporary predations. Those ceramics are along with the video *Mene, Mene, Tekel, Upharsin*, where we can see an eternal fire. Rials explains the ceramics are like realised form this fire.

Dohyang Lee Gallery

1. The *Theory of Colours* shows how colours could be perceived in many circumstances, yielding to a physiological approach.

2. *Das Leben Der Anderen* (The life of others), 2006, written and directed by Florian Henckel von Donnersmarck.

3. The Atacama Desert is located in the north-east of Chile and is one of the most dry deserts in the world. It is full of natural resources as copper, iron and lithium. Currently, in 2015, providential rains made some of the vegetation grow in some places inside the desert.

galerie dohyanglee

(OFF)ICIELLE 2014

with **ELISABETH S. CLARK**

October 22nd - October 26th 2014

**Elisabeth S. Clark's** interdisciplinary fine art practice explores the topography of language, of time, of sound, of thought and of performance as well as our systems of classification and definitions surrounding these landscapes. Her rather minimalist interventions carefully consider familiar contexts in order to disturb, accentuate or question what is already there, and also re-present them.

**Sketch for a sound**, for instance, simply posits two repeated words, side by side – to become something other. By repeating the word echo, an echo's echo becomes evoked. In this case, the artist starts with a « sketch », a sketch for a sound (as her title suggests), eluding to its potential for (a later?) performance.

The project **A breath of fresh air** sets out to investigate the mystery of the two stuffed Amazonian parrots of Gustave Flaubert, in a quest to also consider the status of the 'original' versus the 'copy'. The parrot himself, as figure, ironically emerges as a parody of this story. Clark is interested in the capacity for language to be expressed through different mediums and consequently acquire new meanings. Here, attention is drawn to the parrot, as a symbol and emblem of gestures of doubling, repetition, borrowing and the malleability and migration of language.

**Elisabeth S. Clark**, born in 1983, is an artist who lives and works between London and Paris. She received her MA from the Slade School of Fine Art in 2008 and a BA from Goldsmiths University in 2005. Since graduating, she has been based primarily in Paris where she was awarded residencies with the Fondation d'entreprise Hermès (2010), Le Pavillon, Laboratoire de Création du Palais de Tokyo (2011) and more recently, in New York, Medellin, Bad Ems (2012). Recent exhibitions include at Palais de Tokyo (Paris), Fondation d'entreprise Ricard (Paris), La Biennale de Lyon en Résonance (Lyon, France), Dallas Contemporary (Dallas, USA), ROOM gallery (London) and Site Gallery (Sheffield, UK) among other venues. Clark has also been the recipient of numerous awards, including the honorary *Clare Winsten Research Fellowship Grant* and a travel scholarship in South America. In October 2012, invited by the Fondation d'entreprise Hermès and Actes Sud, she presented a new **Book Concerto** performance during the FIAC art fair in Paris.

Dohyang Lee Gallery

## A PORTRAIT OF THE PASSING OF TIME

October 11th - November 22nd 2014

A solo show by **ELISABETH S. CLARK**

**Elisabeth S. Clark**, born in 1983, is an artist who lives and works between London and Paris. Her work has been the subject of many solo and group exhibitions, notably at the Globe Gallery (Newcastle, UK), Palais de Tokyo (Paris), Le Forum (Tokyo, Japan), Fondation d'entreprise Ricard (Paris) and La Biennale de Lyon en Résonance (Lyon, France). Elisabeth S. Clark has also held residencies at the Palais de Tokyo, Paris, the Fondation Hermès and more recently at the Gyeonggi Creation Center in South Korea.

Her work is often the result of simple gestures, slight appropriations, small actions. Like what punctuation is to words, these "small marks" produce subtle shifts of emphasis, which become acts of translation in themselves. They throw light on the materiality of the invisible. They implore the imagination. They "play" with the imperceptible limit.

Clark's work also intrinsically explores the act of making, which she closely aligns with the act of thinking. By investigating movement and temporariness, she is interested in scribing thought and allowing the moment to become material.

In this exhibition, text, object and gesture-based works collide. Sculptures evoke performances and performances sculptures. And writing is used as a tool for drawing, imagining, catalyzing, timekeeping.

By placing in dialogue this movement (and slippage) between thought and thing, between now and then and between arrangements and re-arrangements, this exhibition not only interrogates but also exposes the impermanence and fluidity of meaning in works of art.

Clark's "portrait" proposes a choreography of time and for time, but also one in perpetual fluctuation.

Dohyang Lee Gallery

Elisabeth S. Clark's interdisciplinary fine art practice explores the topography of language, of time, of sound, of thought and of performance as well as our systems of classification and definitions surrounding these landscapes. Her work moves freely between disciplines – whether sculpture, installation, performance, gestures. Elisabeth S. Clark adds, removes, establishes protocols and often refers to literature, music or science. Through a slightness of touch, Elisabeth S. Clark carefully interweaves what is already 'there', to accentuate, isolate and question the ephemeral, integral and changing qualities of the 'Human Being'. Such simple but provocative acts further elucidate 'what is'. Her slight appropriations, often very playful and seemingly absurd on first glance, imbue deeper insights upon further reflection and consideration. In renegotiating familiar objects and encounters, Clark at once highlights, disrupts and questions the natural 'order of things'. She forces one to (re)consider the scope of possibility but also solubility of her subject and material. Her search is for a 'paper language', a language '*en pointillé*', for it is never definite but always tangled in a reel of play, of change, of recycling and of renewal. This she negotiates as a practitioner, sculpturally, musically, linguistically and performatively.

Her works speak of displacement and disappearance – but also of transformation and appearances. This is particularly the case with *When I buried The Book of Sand*, which recounts how the artist lost a first edition of Jorge Luis Borges' seminal book to the Atacama Desert. Despite this recollection of a past event, the spectator is nevertheless confronted with a striking "immediacy": how the act of burying a book can alter its present and chronicle its future. It becomes a provokingly material (re)vision of a familiar text.

This is also evoked in another work, *May I draw your attention to a cast eyelash*. Here the artist casts one of her eyelashes in 18ct gold, then blows it from her index finger into the exhibition space - in the same way that one might make a wish. A gesture, an act, the transformation of a mere nothing – into a precious metal object – only to then cast it back to its original condition: mere dust, lost on the exhibition floor. "From dust to gold back to dust." This incredibly minimal, almost invisible work nevertheless reflects on the status, appearance and value of the art object today by exploring this gap – between both the presence and non-presence of artworks.

In colliding text, object and gesture-based works, Clark's interventions, though often minimal or discreet, are firmly upheld by a strong conceptual backbone. Her work explores the topography of language, sound, time and thought and the definitions surrounding these landscapes. Her minimalist interventions carefully consider familiar contexts in order to disturb, accentuate or question what is already there, and also re-present them. *Sketch for a sound*, for instance, simply posits two repeated words, side by side – to become something other. By repeating the word echo, an echo's echo becomes evoked. In this case, the artist starts with a « sketch », a sketch for a sound (as her title suggests), eluding to its potential for (a later?) performance.

*Between Words* investigates the topography of language, drawing attention to its construction, materiality and choreography. Using Raymond Roussel's long 1274-line poem *Nouvelles Impressions d'Afrique* as its source, it reflects it back, though void of words, as a mere "landscape of grammar" (a landscape of punctuation). The artist, in this work, conceals the words of the poem to isolate an exact facsimile of the author's punctuation which is then re-translated into a score for orchestra. Raymond Roussel was a musician prior to becoming a poet. It came to the artist's attention that the linguistic structures he devised in this complex poem were comparable to musical structures. This score has been interpreted numerous times, by both musicians and vocalists, resulting in multiple unique performances. For each interpretation, both the artist and musician(s) personalise the score with their own annotations. Each performance is also ascribed with a specific time line, tempo, instrumentation, duration and in some cases, specific instructions, articulations or dynamics. The score, like its performance, becomes unique thus acquiring the status of a work of art. The score was recently performed at the 11e Biennale de Lyon, *Nuit Résonance* (2011) and at Site Gallery, Sheffield, UK (2010) alongside the exhibition 'Sol LeWitt: Artist's Books'.

CLÉMENT DIRIÉ, SCULPTING TIME,  
CHOREOGRAPHING TECHNIQUES, DEFINING SPACE

inside the book *Elisabeth S. Clark à la Maroquinerie de Sayat*, Actes Sud / Fondation d'Entreprise Hermès, 2012

In the workshops of the Maroquinerie de Sayat, a white circle delineates the space. A sculpture — at once geometrical motif, architectural structure and form in suspense. In approaching this work, you realise that it is made of two arcs, sheathed in leather, also the raw material to which this workspace is devoted. Upon touching it, it fits nicely into your hand, offering a sensation of breadth coupled with a feeling of intimacy. Moving around it, you gain a new vision of these workshops — a poignant and striking embodiment of the surrounding milieu. Conceived by Elisabeth S. Clark during her residency at the Maroquinerie de Sayat in 2010<sup>1</sup>, the work concluded her immersion in this world of patience and dexterity. Both singular and site-specific, this circle — entitled *À travers* — is her own personal interpretation of a fine material, an artful craft and the endless skill sets and secrets bound up within it.

Invited as artist in residence by the Hermès Foundation<sup>2</sup>, Elisabeth S. Clark had an experience that was both a unique and challenging, since her work usually involves dematerialised processes within which language, sound and the “sculpting” of time play a special role. Her practice, which “carefully interweaves what is already *there* to further elucidate *what is*”, often results in an ephemeral action, appropriation or intervention. For example, her *Book Concerto in One Act* (2008-12) involves her conducting an orchestra whose performers each read a different page from the same book, the book becoming both the score and instrument. In the space of five minutes, a whole novel is read. From these collective readings result ephemeral “sculptures”, giving a concrete, time-based form to a set of choreographed actions. *À travers* is also the embodiment of a set of concrete actions made by the artist to create a new form — on this occasion, a new object. The white circle becomes both present and absent, physical and weightless.

Recommended by the artist Susanna Fritscher, the mentor of her residency, for the “sensibility and rigour with which she implements her projects,” Elisabeth S. Clark attentively studied the objects produced at Hermès’ leather workshops and the way they were made. She was particularly fascinated by the artisans’ agile actions and precise techniques, which she soon began to read as a kind of choreography — notably, the circular arm movement required for the saddle-stitch. “The artisans’ movements were very dance-like. It reminded me of acrobats or of tightrope walkers.”<sup>3</sup> In addition to these gestures, she also studied the surfaces of the bags and their curves and handles (“hand-sculpted arcs”), which she saw as the trace — and negative — of those movements.

From this instinctive interest in these skilled actions arose the desire to use them in a personal, instantaneous way — in order to conceive a hapax.<sup>4</sup> “I wanted to emphasise the importance of the work of the hand and its movement, since it plays such a crucial role in this craft... Conceptually, I wanted to consider the subject, while distancing myself from an actual ‘object’ — from an accessory to be ‘carried’ or worn. Instead, the work itself became a door, window, or perhaps a lens through which to look and to see. And through it, something takes place. A scene. But the dimensions of these arcs are also a symbolic reference to the hands, skins and even to the arms — and to this ballet of movement. The work frames the activity of the atelier, but the hand can also wrap around the sculpted line of the work, since this sculpted form is no thicker than a ballet barre.”<sup>5</sup>

*À travers* succeeds in blurring the boundaries between an object (comprised of two arcs delineating a circle) and a situation (a frame for the gaze) — a tactile form and a poetic structure in levitation. An invisible stage curtain. These polarised stases also inform Clark’s perception of the artisans’ work. “I wished to highlight the exigencies of the body — this dexterity mastered by the artisans. Leatherwork is extremely meticulous, delicate and precise, but also tremendously physical. It requires great equilibrium.” She adds that she was surprised, after having learned the leather-making techniques herself, at how “effortless” the artisans make this demanding, rigorous work appear. Lightness and poise hence became one of the thematic strands throughout her residency.

The artist describes the general project accordingly:

*Two arcs join. A line extends  
And through it,*

*A scene presents...*

As in Stéphane Mallarmé's poem *Un Coup de dés jamais n'abolira le hasard* (1897), the arrangement of these words becomes as important as their formulation, the empty spaces as essential as the occupied ones. The layout enriches the meaning that underpins it in turn. A similar process is at work in these white leather arcs hanging in space: the object's relation to its setting interests the artist as much as its inherent nature<sup>6</sup>. *À travers* enables her to capture the everyday, to offer an ephemeral vision of the workshops — a vision strengthened by the presence of a second work, *En tout point*. This almost invisible sculpture consists of a single waxed linen thread suspended by two needles. Alongside the arcs, the artist created another line, a straight one, which vertically slices the workshop. This salient sculpture, determined by the scale of the host space, links floor to ceiling and affords a new perception of the workshops<sup>7</sup>. Again, we are not far from the world of tightrope walking!

In the artist's words: "I do not create objects. I create points of view, questions, interrogations." *À travers* becomes as much an object as a "visual tool" — a sculpted form and a way of perceiving space and time. "A simple line is drawn in space. Elegant and luminous. Discreet but considered. It is but a mere outline — a silhouette — through which the workshop's movement, gestures and activities are played out. The work charts the extremities of the four walls and encloses a large central void. This emptiness strikes, speaks, defines, reveals, narrates..."

Suspended in the air like an acrobat, *À travers* acquires undeniable poetic potential. "All the while that I worked with this incredibly *material* material, I also wished to distance myself from its very materiality — by transforming it, rendering it more immaterial." The artist instead attempted to incorporate leather into her own world, referencing qualities specific to her own work: explorations of time and of light, potentiality and production as a succession of performative actions. Nevertheless, the sensation of weightlessness was the result of a meticulous process. The circle, comprised of two arcs, is sculpted in exotic wood, reinforced with cowhide then clad in strips of bull-calf, with its edges finished and polished in white — white on white. Its diameter is 4.07 metres and its circumference 12.8 metres. Made in many stops, it is a real technical feat by virtue of its novel form and conception. Each phase — from preparing the leather to assembling the structure — was executed by the artist, in collaboration with the artisans. Alone or with two, eight or fifteen artisans, she chose the leather and the thread, measured and cut the pieces, prepared the trimmings, bevelled and glued the strengtheners, choreographed the stitching, the stamping and the polishing of the leathers, and then assembled all the pieces to suspend the sculpture.

What might seem a purely technical process, in particular the precise measurements essential to all these elements, ultimately became the vehicle for a poetic ending. The circumference of her circle is 12.8 metres, which is also the diameter of a circus ring and the required breadth for horses to be able to gallop around<sup>8</sup>. This silent reference conjures images of tightrope walking, balance, dance and choreography. It further reawakens and resonates with her research into the notion of the circle: history as a cycle of eternal return, and the circle as a perfect, natural form. Clark discovered that the Latin word *circus* derives from the Greek *kyklos*, meaning "circle". Jumping back to the origins of the modern circus, when the rider Philip Astley (1742-1814) presented his equestrian exercises in what he called the "circle", Clark thus came full circle in her own work — by bridging together her inspirations and enriching them with the equestrian world with which Hermès is so deeply connected.

"In the workshops, there is something extraordinary in the objects hanging or at rest, something quietly animated. An energy that is both serene and fantastical. The atmosphere blends dream and rigour, and I wanted to subtly play with these two extremes." At the heart of a manufactory dedicated to making Hermès bags, but also to developing new prototypes, the artist achieved this by conceiving a new form — gratuitous yet not without use, sparse yet not without sensuality. On seeing *À travers*, Susanna Fritscher spoke of a "very open, theoretical proposition", as if Clark had set out to posit an equation within the workshops. An equation — or cerebral landscape — from which one can project playful and fantastical visions, but also reflect on the architecture and craft of the Maroquinerie de Sayat. *À travers*, a work made in leather on an unprecedented scale, embodies a fourfold action: sculpting time, choreographing techniques, poeticising matter and defining space. To define space is also to create a stage on which, over several months, Clark — juggling fantasy and precision — created a work of dialogue and a window open onto technique, art and poetry.



1. Located near Clermont-Ferrand in Auvergne, the Sayat production site was founded in 1945 by the Bohat leather manufacture and acquired by Hermès in 1997.

2. Along with Simon Boudvin at the Maroquinerie des Ardennes, Benoît Piéron at the Holding Textile Hermès and Olivier Sévère at the Cristalleries de Saint-Louis, Elisabeth S. Clark participated in the first year of the Fondation d'entreprise Hermès artists in residence programme in 2010. The programme gives each year four visual artists the opportunity to produce the work of art receiving exceptional artisanal know-how and using materials from the Hermès workshops. An exhibition of their work is planned for 2013.

3. Unless otherwise stated, the quotations provided by the artist are from a text she wrote about her residency. In addition to these notes, she also produced technical drawings, sketches and prints. These were displayed in boxes bound in grey canvas and presented as part of her solo exhibition at the Maroquinerie in January 2011.

4. A hapax is a form or word that occurs only once.

5. The diameter of *A Travers* sculpted wooden structure is 5 cm, an ideal proportion to grasp in one's hand.

6. Clark wanted her exhibition to carefully consider the *whole* space - site - of production. This was a crucial aspect, intrinsic to the works she presented and a reflection of how deeply immersed she became within the spaces of the Maroquinerie de Sayat throughout her residency. Her site-specific works, places throughout the manufacture, ran from the entrance to the very back of the workshops. These works, which she considers as "punctuations both of (the) space and this place, only unfold over the course of a promenade". The exhibition thus became a "considered choreography, riddled with implicit '*footnotes*' and tacit stage directions."

7. The work was also presented as a "sewing kit", a transparent box containing spools of thread, needles, wax and instructions.

8. This is also the length obtained by laying end to end all the pieces of leather required to make a Birkin 30 bag.