

*The repeated application of graphite on paper will be the witness of a form of wear and tear and ultimate use of the available space. Damaged material is ravaged and buried to the point of disappearance. The kinetic force of the gesture fashions the paper as if it were hammered under the strokes of the pencil. Matter and substance merge to create new matter in which the original elements are intimately linked. Of the graphite and paper, nothing is any longer identifiable. The end result is of a total transformation, a mutation exploiting the elements of the pictorial field as a space experience rather than a visual space. At the end of the process, they rejoin, offering to the eye an opportunity to enter a setting inhabited by a primary force, a powerful flurry that brings the paper to life.*

*The wood exhibits are shaped through their carbonization, fire being used here as a tool. Contrary to the symbol of destruction with which it is commonly associated, fire is a tool like any other for the extraction of materials, for carving a hollow, or for creating a void. Like graphite, fire modifies form and matter, in this case with a single flame jet. Under the force of the heat, wood fibres undergo changes in colour and appearance. While wood is perceived as an element derived from nature and close to life, charred wood belongs to a totally different category. It is the product of a mutation that puts a stop to any ulterior transformation, fixing it in an unchangeable state. Charred wood achieves a new equilibrium far removed from its original vegetal state.*

*Cut paper is the product of an unusual encounter between sculpture and drawing. It is not used to draft a first sketch on volumes but simply to utilize the material itself for sculpting. The dialogue between the two repeats itself over the entire surface pushing them to test their limits at the risk of snapping their materiality.*

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