

# Maude Arès

## Project description

During my stay in Salzamt, I continued my conceptual and theoretical research for the project *La pomme par laquelle je bois* (*The apple through which I drink*). This project is a continuation of my approach and stems more specifically from my fascination with the propensity of a fragment of an object to bear witness to part of its history, whether known or unknown. The key to the project lies in my conviction that observing small fragments invites us to imagine the chronological odyssey of an object - its pre-existing segments and the emotional memories attached to them - but also the projections it inspires. The project weaves back and forth between the very small and the immense: by entering into the reveries of the miniature, the imagination of what transcends the human scale is opened up. Thus, a peach pit, a shard of pottery, or the tip of a twig become engines of imagination about what the object was or will be.

During these two months, I:

- collected a range of materials that will serve as the basis for creating new sculptures;
- organized a mini-installation that served as an exploration station dedicated to the movements and performances of materials;
- read several books (F. Dagognet, *Des détritius, des déchets, de l'abject*; G. Bachelard, *La terre et les rêveries de la volonté* and *La terre et les rêveries du repos*; Ovid, *Metamorphoses*; A. Neimanis, *Hydroféminisme: devenir un corps d'eau*; H. Reeves, *Les secrets de l'Univers*) on themes related to the project;
- sketched different possibilities for the installation;
- written down my thoughts on the sculptural and material issues that run through my practice;
- developed performance scores and explored various technical avenues for the fabrication of the installation.

At the same time, I developed a series of drawings depicting imagined installations and the energetic, physical, poetic, and structural connections that unite a variety of materials and sculptures with each other and with their context. I also began a series of weavings, along with the accompanying presentation devices. These are inspired by nematodes (round, tapered worms that represent four-fifths of the diversity of the animal kingdom) and the landscapes they draw as they move.

This research raised several philosophical and conceptual questions that are essential to my work:

- What techniques of transmission and contact can I use to connect with the material memories of a fragment?
- How can I work with sculptural objects while preserving a balance between the fragmentary state of the material and the new narrative created by arranging these fragments into a new form or object?
- What conditions allow us to support and reveal the possibilities of a material?
- How can we access the dreamlike space of a material?
- From a sculptural and poetic perspective, what connections exist between material mobility and biological mobility?



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