

DIALOGUE IN TRIANGLE



Friday June 17, 2016, 4h30 pm, dialogue at Darling Foundry with Jérémie Sarbach, Flurina Badel and Lynda Gaudreau. The meeting was held in Lynda's studio.

Jérémie Sarbach and Flurina Badel: What is your motor to do art?

Lynda Gaudreau: I just do it. I am a passionate person.

And for you, what is your motor? How does the motor work? As a work in duet, is it like an airplane, you can still fly if one motor is not operating?

Jérémie Sarbach: For me it is about being alive and being curious about the things in the world. It's the thing I like beside Flurina the most and the most senseful thing to do. As Flurina has the same energie and interest, it is great to work as a two person motor.

Flurina Badel: It's more a rocket then an airplane ;-)

My motor are mostly feelings and all the questions they wake up in me. Curiosity, naivety in regard of what's in and what's around me. To approach all the questions of life with art makes sense to me, art has this renewable energy. With Jérémie we very soon find out that we have a lot of questions in common. Regarding our origin, same landscape in our early memories and also our familie structures are very similar. Our collaboration is strong fuel for our both motors :-)

But Lynda, you say you just do it. I don't believe you. If so, you could also "just do" and be as committed in a different field, so why art?

LG: Oh, I understand... I don't want to do anything else than my own work. I am curious and I like to not know how to do things and art allows this. It scares me like hell, but I like it and what scares me even more is the idea of not be able to create.

FB: Do you have a personal guideline to “invent the real” that you developed through the years of your practice?

LG: I don't have personal guidelines, each project dictates its own method. One of the main motivation for my work is to see something. I have this feeling to not see anymore, everything looks the same: an exhibition, a performance, after few minutes I know what to expect. In my work I reduced the space to a rectangle, it becomes somehow a reference point, a spatial guidelines: the rectangle of the gallery, the page, the frame... All this, in order to locate a point of view for me and the viewer.

FB: How did you decide that the rectangle is your guideline, is it because of the architecture of rooms in which we mostly always move? Could it also be a circle?

LG: Interesting, a circle... but there would be not enough tension... I need the corners, a perspective. Can you imagine a perspective from a circle Flurina?

FB: The non-perspective of a circle is what interests me. It doesn't have sides and corners to hide or to trap or to put the viewer in. I think often in term of circles and mostly in spirals. But I'm interested in your rectangle! So please tell me more about it.

LG: Yes, rectangles... I mean, I did not have to search that hard, we are surrounded by rectangles, television, computer, name it. It is all around us. The rectangle becomes the reference space to see the work.

Flurina, back to your circle: do you have any example of a project you did with the circle in mind? On your website, I saw a photograph of you and Jérémie in your project OUR BEDROOM, the two of you were facing each other both using a typewriter, there was a piece of paper that went from one typewriter to the other. Was there any spiral idea there? How would you describe that space?

FB: Many! The performance TALEPUMPIGBEATMACHINE is an open circle with many loops in it and therefore also a spiral. This is the nice thing about a spiral it is never closed and it can ever go in two directions: inside and outside.

So first we have the paper circle with us to communicate by typewriter, then we have an other circle of communication by the microphones on the typewriters who are connected to two speakers; one in the bedroom, the other one in the staircase. Then we have a third circle with the two webcams above the typewriters they are connected with our laptops who are connected by Skype and have a very delicate conversation with interferences. Ah! and after, we type a heart on the paper then we look at each other and role the heart to the other - so this is also a moment of communication through our eyes. This is what I mean with spiral: a layer above another layer above another layer and all of them are connected and depend of each other and need and feed each other. Loops and cycles...

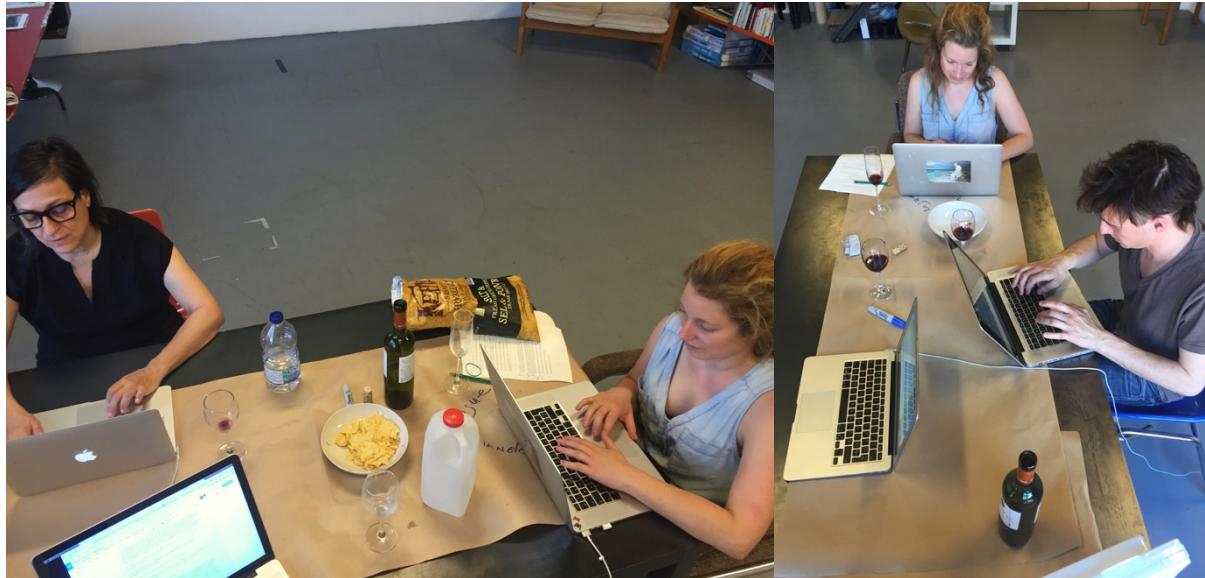
JS/FB: What did you (recently) find out through your art for/about your life?

LG: I realise to make art, I need to not do art.

JS: What does it mean: "I need to not do art."?

LG: To not think about the context of art, but the context of my relation to life.

JS: Yes definitely. And it's is also the pleasure of art to make decisions and constructions that you don't know where they gonna bring you. I like it to have an idea and a concept but I love when things change after and to realise something I didn't knew or I didn't thought of.



FB: Jérémie, don't we we actually experience this quite often, we don't know where something is going to bring us?

JS: Yes we had it actually with the concept of our gallerie show. One of the last idea was to make an installation with chickens. An this was really surprising for me but makes total sense.

LG: Your portfolio is very diverse, your projects take many directions, does your work as a duet multiply your possibilities?

FB: We both have a lot of technical skills and we both enjoy working with our hands in the field of contemporary art without asking questions about craft.

JS: We were both already into different fields before we met and our respective interest have not change since we are working together. It is important and existential for our collaboration that we share so many interests and that we keep struggle with them.

LG: Could you describe briefly your actual artistic research? What interest you the most right now?

JS: At the moment we are working on a videowork that consist the most of the Field that we are interested in. That is landscape, technology, globalisation, communication, political issues and a lot more. It is hard to say exactly what is our main interest at the moment but in the work it makes sense to bring this fields together. But there are a lot of things that are again and again part of our work: the mountains for instance are a big part of it, also the people and the political situation there.

LG: I am insisting... but if you would have to explain this to my mother, what would you say?

JS: I would tell it the same way to her... but I could take the work to explain it to her (this makes it easier). And art is for me a language that is often not so connected to words. It is the language of color, space and time... it is hard to talk about it in the limited meanings of words.

LG: I understand completely, I am referring to your interest in the mountains.

JS: I am interested in communication. I want to communicate and art is a way of communication. It is a very intelligent and emotional way to communicate, I am happy that so much people are doing art.

Sometimes I hear artists complaining that there are too many artists, too many art schools, too many collectors and too much money. But for me, this is a great thing and it makes me optimistic for our future.

FB: I'm interested in relations, connections and disconnections between the things in the world. Communication or also non-communication is relations. And the digital world is full of it.

LG: And what is this interest in the digital language?

FB: We are surrounded by and sunk in the digital world. The possibilities of digital programs for architecture, surgery, music or just to write a banal message, change our life. We use new devices and symbols to communicate. The "look" of cinema 4D or GoPro, or Instagram and Emojis are languages which I need to experiment. I want to tell visual poems with. Further I think the digital is more than a language, it is a new continent to discover!

JS: But what are you interested in, dearest Lynda:-)?

LG: I am interested in radical poetry. I believe we are all looking to connect to each other, but we are brainwashed from the political, the "romantic" and the economy. I feel that we are erasing ourselves through culture, languages, protocol, etc... This is an alienation, there is this remaining sensation of being incomplete and never being good enough. The point is to live a personal life.

JS: I like poetry. Because you have to understand something really well if you want to create a poem about it. I think we are trying that also to create poems. Therefore we work for example with analog photographs because it is simple, in a certain way. It is about seeing and about the light. I am interested in simple concepts.

JS: But when you say radical. What does it mean? And we always had political, romantic and economical circumstances that we constructed and that influences the society? If you say we are brainwashed I wonder if there was ever a time we were not?

LG: Radical somehow means simpler. Our environment asks each of us to be "efficient". It has been like that for years, why not trying to be creative about it.

JS/FB: You often collaborate with other artists of different fields, what importance has your own "autorship" for you?

LG: I am not indifferent esthetically and collective work does not interest me, I work mainly alone, I invite collaborators at a specific moment or for specific projects. To answer your question, I work "collaboratively", collaboration is an utopia, I always wish for it and will always look for it, but concretely we work "collaboratively". Authorship does not interest me, I am more into the ethical than the esthetical aspect of collaborative project. How the responsibility is shared? Basically: who does the work? Who is responsible for what?

FB: I don't understand the difference between collaboration and collaboratively?

Collaboration is a wish. Working with other people is an action, when I say collaboratively I mean "in" doing the collaboration. It is an action.

FB: What do you think Lynda, is the "duet" of Jérémie and myself a collaboration? You could observe us during the last six months, how would you estimate how we work together.

LG: Love, to collaborate you need love and this is what I saw everyday with you both together, you don't need to collaborate, you do it, it is working through the caring, the emulation, the respect you have for each other. Seeing you making your own bread, your hummus, the Kombucha together, was amazing, I could imagine the rest easily.

Also, you complement each other. I have in mind this image of Jérémie running in the stairs with one of your sculpture out of the cast and you in the atelier polishing another one. You make me dream of a work in duet.

FB: Thank you, and yes it is, but, don't make it so romantic. It's a lot of talking, discussing, argue also. It's a lot about taking the own space and giving space to the other it is about defending and connecting and metabolism and reactions and I'm sure you heard us screaming around and crying also...

LG: No.

JS: Yes screaming is part of our artistic practice!!

FB: Yes much more than cooking.

LG: I saw you mainly in the common space..which is..the kitchen... ;)

JS: And to what do you refer with "I am not indifferent esthetically" and "collective work does not interest me"

LG: Yvonne Rainer — yes, I think it was her — in the 60's was part of the Judson Church movement, and one of her rules was to be esthetically indifferent. Meaning you accept everybody's esthetic and you never impose one or try to invent one. But I did try this and it was a pure disaster.

JS: What was the disaster and how do you realised it?

LG: Well I did not like the laziness of the form. We were a group of artists developing individually our own material, the result was very unequal. Some artists were satisfied with their material very quickly as for me it was not ready at all. Also, I think each project is producing its own language with its proper syntax and rules, when many artists work together, there are many languages, operating at the same time, it becomes very complicated to follow for a viewer. A common lexicon is necessary.

JS/FB: Performance is an important part in your work, you direct other people to move true space, what importance has "self-experience" for you?

LG: We are a self in a constant process of becoming through space and time. As an artist I am asking myself, what am I inviting the public for? And ultimately how it becomes part of themselves?

FB: Yes. But I mean more to perform by yourself. We could also hire actors for our performances but we want to experience it to challenge our perception while being a part of the "artwork".

Lynda, you started as a dancer - why did you step out of the rectangle and to decide what happens inside from outside?

LG: I did not start as a dancer, I have a technical background as a dancer, but I was never interested to perform. Right from the beginning I was into creation. I fear being in front of an audience.

FB: What is the advantage of being the observer of your performers?

LG: It is really a different work.

JS/FB: At the site of the Bina Ellen-Gallery we saw "Out of Grace" - how important is it for your practice to work in "phases" - is this a main part of your method/strategy?

LG: I don't decide to work in phases. With *Out of Grace*, it was a method. My work is inextricably imbricated in time and process. This is why I prefer the term "project".

FB: And how would you define "project"?

LG: A plan, a context, an environment, an apparatus, a scenario, a deal...

JS/FB: How do you decide when a "phase" ends and a new one begins?

LG: It is something intuitive. Something slows down. It is about exhaustion; the exhaustion of an idea.

JS: But are there also ideas that not slow down?

LG: Yes, and it is usually the best one. If it comes back it is good.

FB: You always show your work in institutions, in galleries or theaters. So you decided who your public is. I think so. Couldn't you imagine to leave the save "rectangle" of the Institution, where everything you make has the touch of "professionality" cause it happens there. Is your work not strong enough for public spaces?

LG: I think it is not about the strength of my work at all, it is about my value, and this is in other hands. But really I don't care about this, what I care for is the work and to be able to continue working. And to go a bit back to your question, yes, I want to work with institutions, this is where it is possible to be heard by the people who decide what to see.



Out of Grace, Lynda Gaudreau, 2010
visual work from Alexandre David, performer, Amélie Rajotte

FB: Who is your public? With whom do you want to enter in a dialogue? With the people who decide what has to be seen? These are questions I also ask myself, not to bother you...

LG: I wish to not have any particular one, I mean I prefer to be as inclusive as possible and somehow I cannot control this. "Who is my public?" My public is where I present my work. Flurina, what place do you give to the viewer and to the public in your work?

FB: In general all our works have enough narration in it that almost everyone has a starting point to connect with in its own way. But then every work/project depends of the place and space it is shown. I'm interested in works in context of the society I'm coming from and to offer to talk together about who we are and what happens. But we also work in more conceptual and abstract ways, some works are made for the white cube to enter in dialogue with people who share some more knowledges about art and its history. It is a challenging and balancing act between academia and "laypersons" but I am very interested in both dialogues.

LG: Maybe I was not enough precise, do you have the public in mind? What is the idea behind the presence of the body in your work?

JS: During the process of creation we don't talk often about the public. But we reflect about what we are doing and how something looks like during this time and when the work is finished I often feel a distance to my work almost like I become a part of the public that watches our work. I do not like the separation between the creator and the public so much.

About the body... we use the body as material, as a tool to work around more conceptual ideas. It is a mixture between concept and body and often we discover new things through the work with the body.

FB: Yes. We (always) know where the visitors stand or sit or look, but we don't define a fixed place for the visitors. I like to guide them a little bit, but prefer to let them free in general. And about our body in our work... I'm very interested about the body as border and gate for an inside and an outside point of view. The senses are very important not only the visual sense.

JS/FB : Does your work for the PhD already influence your art practice?

LG: The PhD process slows my practice, it brings confidence in detail and enhances my attention. A big part of this experience is to accept to be less productive.

JS: Do you had the feeling of overproduction before you started the PhD or did you realize it in the process of it?

LG: Neither one, I realise though that I did produce much more than what I thought, but I would not say it was too much. With my company I had more money, but it was too complicated, I don't miss it.

Could you say something about space in your work?

JS: The Space is often specially chosen by us. That means we are searching for the right place/space and the work is just completed by a specific space. But we also have works that can be shown in almost any space as long as some certain qualifications are given. (with cube works)

Or in the third case: We have a site specific work but it is possible to show the work in a new space. This is always interesting because it changes the whole concept and we have to decide what it means for the work. I like this situation because it makes/keeps a work alive.

LG: What could be a good title for your next piece?

FB: We always start without title. A lot of our works are untitled. We have just titles for our projects but not for the single works in the project. I think this is also because our works are very narrative already, so, it's absolutely not necessary to give a title. For instance, after our actual project, DE NOVO, we will work on a huge project in the area of the Alps. We already do research for it and have plenty ideas, but we don't have any title for it.

LG: This is interesting, I am the opposite, I need to have a title. My work is used to be abstract, the title gives the framework.

FB: Is it a working title or the definitive title?

LG: Both. It depends, but I need one.

JS: So the title becomes an inspiration? What does it mean for the visitor? and where do you find your titles?

LG: As I work in series, the title is easy to find.

FB: So why so much titles like "OUT OF x"? How come?

LG: This is a good example, it is part of my last series *Out*. I'm interested in what is outside the frame, the rectangle (again!) the misfit, the margin, what is not planned.

JS: Do you have finished series?

LG: Yes, *Encyclopædia / DOCUMENT* with *DOCUMENT 1, 2, 3, 4* and a compilation of *DOCUMENT 1* and *2*.

LG: Could you say something about a project that failed?

FB: Raté? Failed? Oh I don't think we failed some projects. But last year as we worked like crazy for all our exhibitions in the OUR BEDROOM we had especially one exhibition CMD SHIFT 3 INTERFACE where we showed a lot of works too early! It was a bad feeling and a pity because a lot of the works were like sketches and had so much more potential. But we still work on it and sometimes (and hopefully more often) we have the possibility to bring them to a next level. Example: The series of the photograms with the laptops we made in Gatineau in La Filature resulted out of one of the works from CMD SHIFT 3 INTERFACE.



Flurina Badel in Our Bedroom, 2015

JS: Yes this made me sad:-(But fortunately not many people saw this exhibition:-) (7 people). And now with the photograms I am super happy and I love the work, but this bad experience was necessary to realize that we have to be aware when the right moment comes to show the work. This happened because we both are/were so enthusiastic and euphoric that we didn't realize that it was too early to show.

FB: This is also a very nice about our residency here at the Foundry, we just had time, money and a superb space to work focused on one project. We refused every requests for exhibitions or performances during that period and it was worth it. For us, it was also about figuring out how we collaborate without having the intense frame of the project OUR BEDROOM.

LG: What was the frame of OUR BEDROOM?

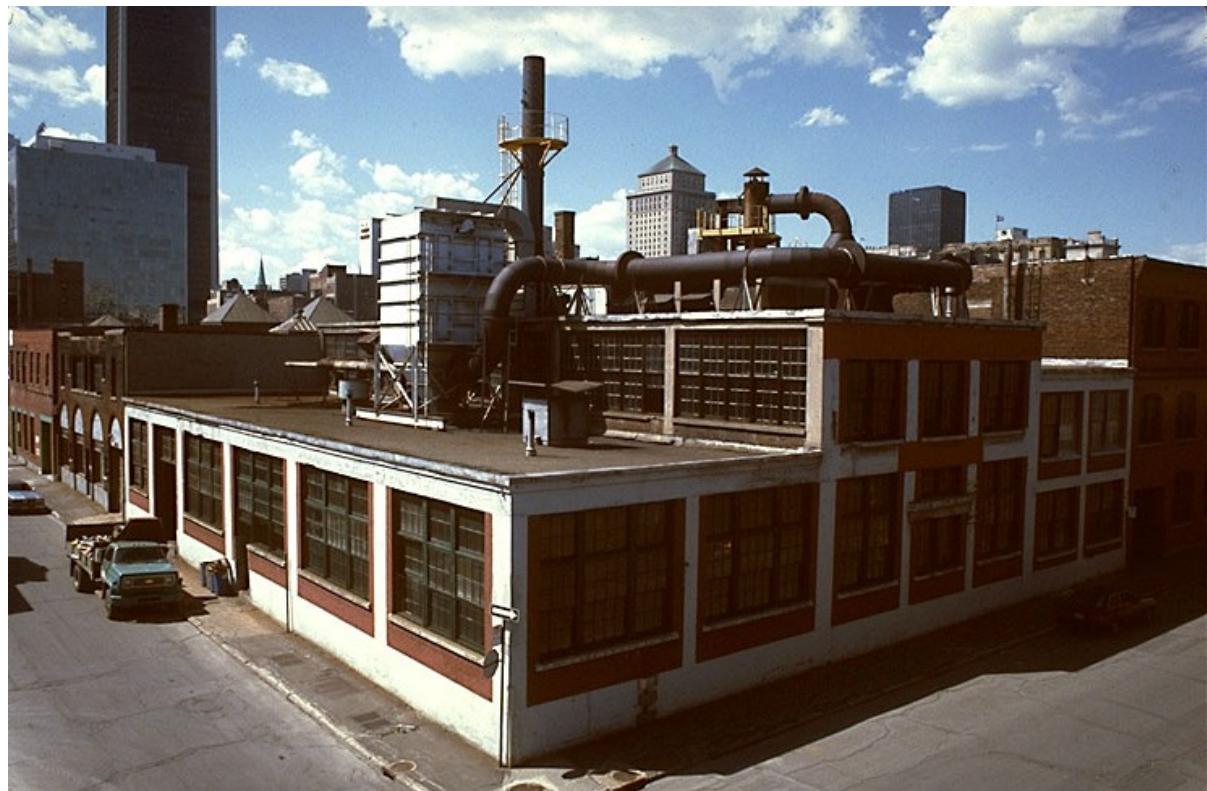
FB: For OUR BEDROOM we invited the public once every month, during 13 months in a row to see an exhibition in one of our different bedrooms. The last 6 months at the Foundry have been completely different :-)

Flurina, Jérémie, I have been seeing you almost every day in the last six months at the Darling Foundry as residents, you will be soon gone and I must say I will miss you. Your vitality and openness to the little community of the residents was exceptional.

FB: Merci Lynda. Same to you! I wish we could also in future have this and our other conversation more often. I hope we can come back to MTL to have a show (apxed fly) and then meet you again!

JS: Yes thank you!!! You have been the artist in the Foundry we had the most contact and the best talks about art. We will miss youuuuuu (howling).

LG: Yes, please come back soooon.



Darling Foundry