

PORTFOLIO

English version, 2018

selection



Anna PRINCIPAUD

Artist (visual art, performance)

<http://anna.principaud.com>
anna.principaud@gmail.com

Adress : 71, rue de Charenton
75012 Paris
FRANCE

Born in 1983, I live and work in Paris (France)

Graduate of the Paris-Cergy National School of Arts in 2011, I previously studied Sciences (physics and chemistry) at ENS Ulm (Paris) until 2005, when I decided to choose other «tools» to be in relationship with the world : the tools of Art.

I use of different media : sculpture, object, installation, engraving, writing but also (and more and more) : actions, art performance. If I make a great attention to forms, to materiality, what interests me a lot is the ability of an artwork to create new spaces and junctions with environment (an architecture, a landscape, people who live there). I want to preserve a curious vision and an experimental approach. My meeting of a place, a situation, an object, a story, is a necessary starting point. I try to establish a dialogue with a context and find a plastic medium to elaborate a new and relevant language. My main concern is to create projects that can be activated and shared in a specific situation but that also exist on their own, with a form of autonomy. Between invitation and soft control, my artworks deal with notions like attention/tension, vulnerability/powerness, game/ ritual.

Questions relative to the place of spectator is very important in my work. To use the words of French theorist Jacques Rancière, art is for me : *« the way in which drawing lines, arranging words or deploying surfaces, we also draw how the common space is sharing. (...) We do not simply define forms of art, but certain configurations of the visible and the thinkable, certain forms of dwellings of the sensible world. »*

I participate at project « Un institut métaphorique » (A metaphorical institute), a research group that brings together artists, scientists, dancers, researchers with the desire to question the words of science and art, and in particular the use of metaphors in research practices. A way for me to return to science. (This project is supported by Carasso Foundation.)

As an extension of my artistic practice, I develop for different art centers, schools or cultural associations, new experimental pedagogical approaches for children, teens and adults.

<http://annaprincipaud.com>

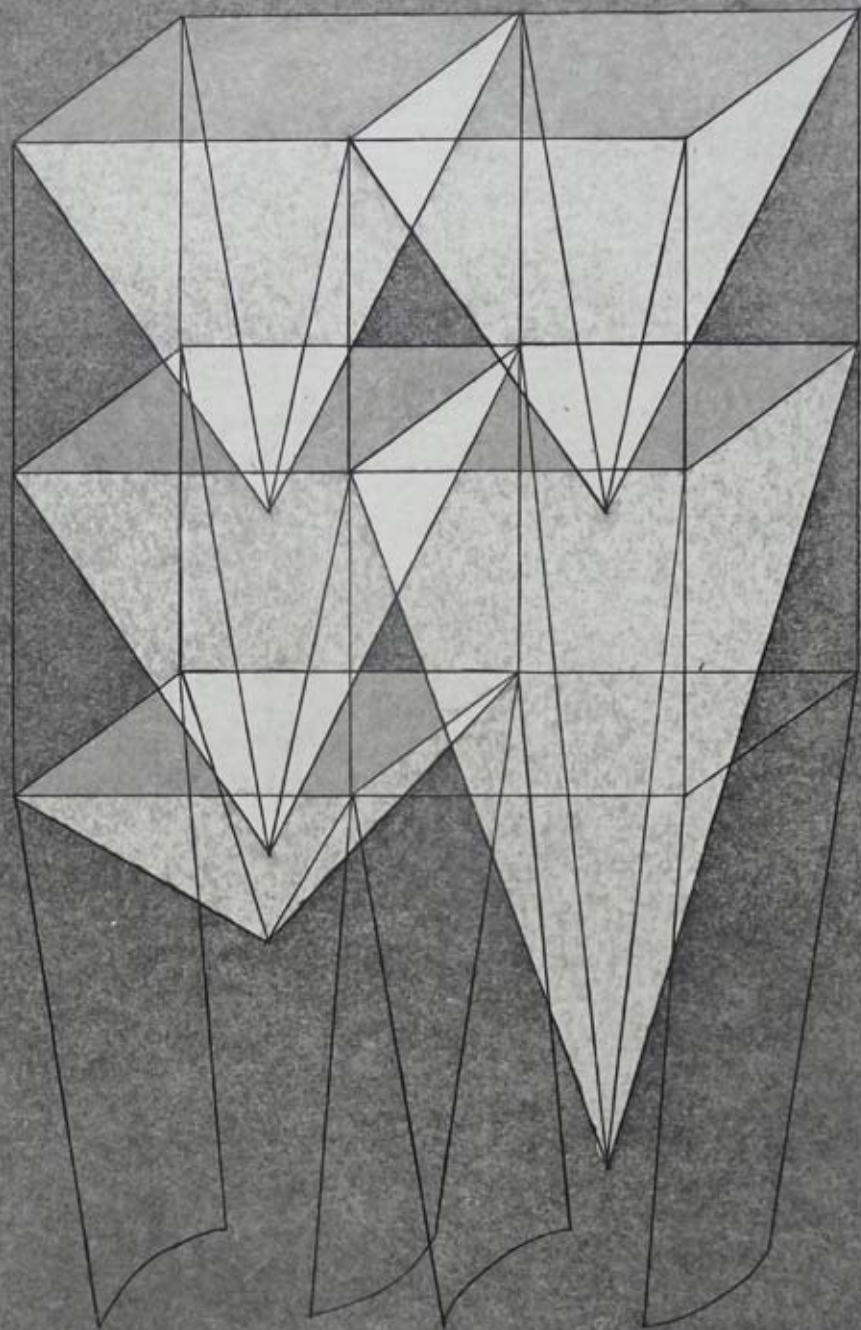


Gender blue bag

April 2012

photographed gesture





S'installer

2016-2017

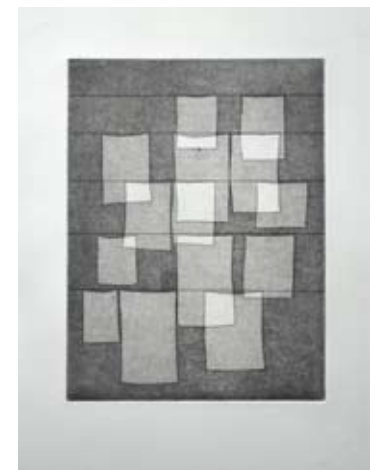
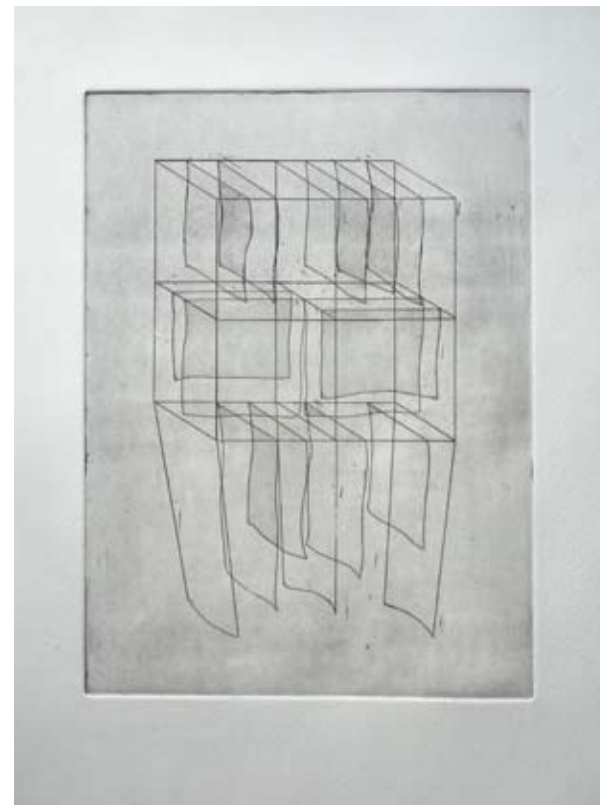
series of prints

etching and aquatint

variable sizes

An engraving work about some geometrical compositions of lines, volumes : between object, piece of furniture, machine's prototype, architecture, a voluntary loss of dimension opens to different readings.

This series is titled « S'installer » (Inhabit) because there is in these forms something for me of the order of the deployment of a living space, appropriable, precarious, sensitive with a relation to the time that passes.





Le Brasier (the Fire)

February 2018

sculpture, 200 x 300 cm

rice leaves, metal grids, watercolour

I was invited by the art center of Brest (France), to make a residence in an elementary school during 15 days. I went there with questions : is it possible, as an artist, to inhabit this place? to feel good about it and to have a daily practice of creation? What hospitality would I find as host of my hosts?

In order to remain connected with art experimentation, I deployed a set of daily practices, repeated actions. Little by little, I created workspaces, sculptural and graphic forms and a narrative. I wanted these spaces of creation be both autonomous and open to sharing. Children and adults could join me when they wanted. I settled in the playgrounds, in the corridors. I got to work and many came to see me. During two weeks, I created with them a sculpture Le Brasier (the Fire), a singing tool and a daily display work process. The sculpture was created by daily and ritual gestures : to wet rice leaves, spread them on metal grids, applicate orange watercolor, let dry, wait. The sculpture became a place of transmission of these gestures and a pretext to start many discussions.

By going through the specific changes of states and textures of this matter, we went, hands in water, towards the promise of a big fire. The reversal of the grid, about 2m20 by 3m which was the final surprise.





Ici commencent les chants Kerhallet pour le brasier

(Here begins the songs of Kerhallet for the Fire)

February and June 2018

series of prints of vocal scores and singing performance public events

This artwork, associated with the sculpture Le Brasier (The Fire), is composed of a series of vocal scores. Inspired by some North American Indian ritual poems, the scores are grids of letters.

They became a support of vocal improvisations to welcome the sculpture the Fire. It s extremely hard to dare to sing. But the one who dared was worn by others because the risk of going or not was shared initially. That is what interested me: the collective reception of this risk, a form of vulnerability, a freedom that seeks itself. Detached from the sense, it is another attention and another listening that can be opening in school.

In June 2018 at the art center, a public event of vocal improvisations was organized around this work. An open scene that allowed me to give another dimension to the first achievements by inviting regional singers to use, together with the public of the school, this new tool. The meeting was not repeated, people did not know each other, but a moment extremely fragile and at the same time intense, happened. It lasted 1 hour. It was amazing to see these ingredients take together...



Un passage
surveillé
use
un rêve.

A la marge du centre, une promenade divinatoire par la bande

March 2018

performance (a walk)

Arras, Biennial of art in public space

The idea was to discover (or discover again) a neighborhood close to the Grand Place of Arras but unknown because its enclaved situation. Its architectural organization, all triangles, placing it «at the margin» of major traffic. Inspired by games of chance but also billiard rebounds, I proposed to the participating audience to choose four numbers randomly, before embarking on this labyrinthine wandering. Several performances, built in collaboration with the inhabitants of this neighborhood, gradually associated with each issue a word: words hanging on the windows, words whispered in the ear, words written on billiard balls ... At the end of this «oracle walk», the combination of these words revealed sentences that those who wore them chose or not to inscribe in the public space so that they become supports of exchanges.

The randomn applied to sets of words that we meet daily, which are part of the questions that agitate the world, thus played the role of disorganizer / reorganizer. It allowed this eventual «step aside» that allows to see things differently.





Habiter

July 2014

in-situ artwork

blue paint and pvc mirror
on concrete

Art intervention in a former electric transformer, a tower opened to the sky, high, oppressive.

I wondered how to make this place less oppressive: how to feel better in it?

I chose to do three things: to go down the sky line by drawing a blue line approximately at level of the ceiling of a house; to clean the floor ; to slide mirror film into holes in walls to bring the light inward, thus making the wall porous. These openings are animated differently according to positions of the sun and make of this place a temporal reference. Wind rushes into the tower. Virginia, a friend, told me she felt like she was at the seaside.





La Table partagée (the shared table)

March 2009

sculpture and action

painted wood, 400 x 85 x 97 cm

« Année zéro, année rézo » exhibition

Bram, south of France

This red table is four meters long, placed between the inside and outside of the house. Passing through the window, it creates a threshold, a new place of opening and sharing.

First, it is a horizontal surface. If it brings together, it is also a space which separates people. Indeed a table has this property to gather and separate at the same time. This empty surface is both an expectation and an invitation.

This sculpture is a piece of furniture and I like this everyday object. The fact that we can make use of it too. Usually I enjoy to work at this scale (of furniture or object) because it is the body scale. Using these objects in an artistic process is a way to question social and cultural constructions, to question a certain relation to the world.

This table is both in and out, in-between. It is like a bridge that connects two banks. There is a public space and a private space and a strange intimacy between them.

This sculpture was acted during a short performance. Eleven people, gathered around the table, inside and outside, shared a meal.



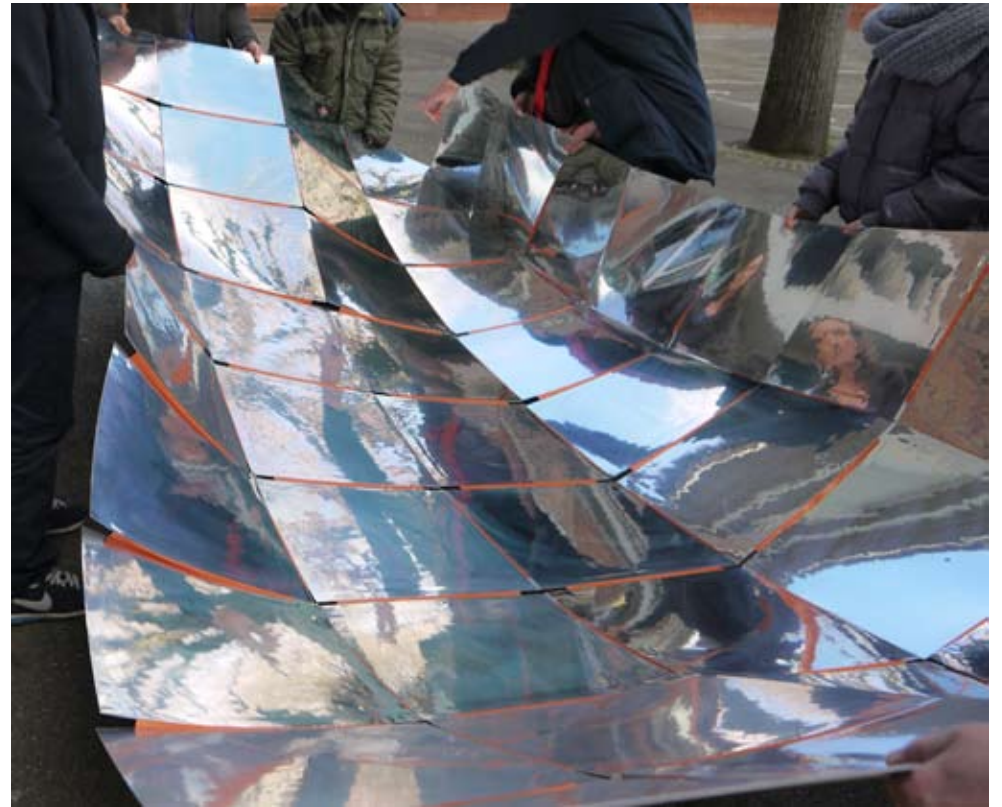


Livre-table-miroir

(Book-table-mirror)

January 2014

lumaline mirror, cardboard, scotch



The first time I met teens of this college in Noisy-le-sec, it was January 17, 2014. Their teacher and the « Orange rouge » association proposed me to imagine a project to do together. But that first day, I went there without intention. I didn't know who I will meet. I just came with something under my arm : an artwork that I have just finished the day before. I made it in order to meet them, to give me confidence. This work was a large mirror, extendable and foldable. We opened it to find ourselves together around a surface that separated us and gathered us, that gathered us because it separated us. A book-table-mirror. An in-between that gave nothing to see except our reflections and those of the environment around, moved and distorted.



Sanatoriums

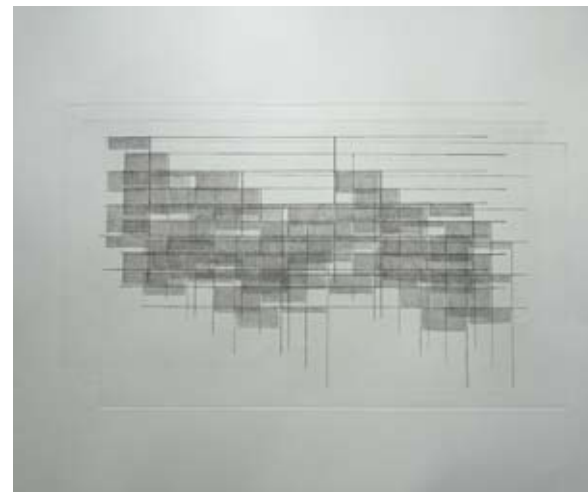
2017-ongoing
series of prints
(dry point and
aquatint on zinc)
variable sizes

Series of prints made from three matrices. A grid engraved with a rule supports rectangles affixed in aquatint by hand. If the grid is similar on all three plates, the partition of blinds varies.

This research is based on a collection of postcards, made up in the last two years, representing mountain sanatorial architectures present in the village where I grew up, the Plateau d'Assy in the French Alps. I was marked by these first modern architectures made of aligned balconies, turned towards the sun to accommodate people in long-term care. These are places in suspension, open to a very strong natural environment; places conducive to distance, reinvestment of the body and creative thinking. The more or less lowered blinds punctuate the rhythm of the days, like music notes on an architectural score.

I made different black and white and color prints. The order of printing of the plates, the color and the offset of these open to a great possibility of variations.

I also wrote a text about this village that resonates with so many sensations of my childhood and which was determining in my apprehension of the places thereafter. These are elements of an ongoing research.





Métaphores, immunité, corps, connaissance, institutions.

(Metaphors, immunity, body, knowledge, institutions.)

artwork/tool designed by Mathilde Chénin and Anna Principaud

for Un institut métaphorique (a Metaphorical institute), presented as part of the exhibition

« Problèmes de type grec », at La Galerie cac, Noisy-le-Sec, France

September-December 2015

Un institut métaphorique (UIM) is a research group with variable size in which artists, scientists and researchers meet around the question of the use of metaphors in research practices in art and science. We have organized several workshops : in Bidart in 2015, at Les laboratoires d'Aubervilliers in 2016, à Beit Hagat in Jerusalem in 2017. Starting from immunology and the metaphors of war, danger and identity, exploring the metaphors of complex system or time and process, UIM question the transfer of a meaning (phora) that constitute a metaphor.

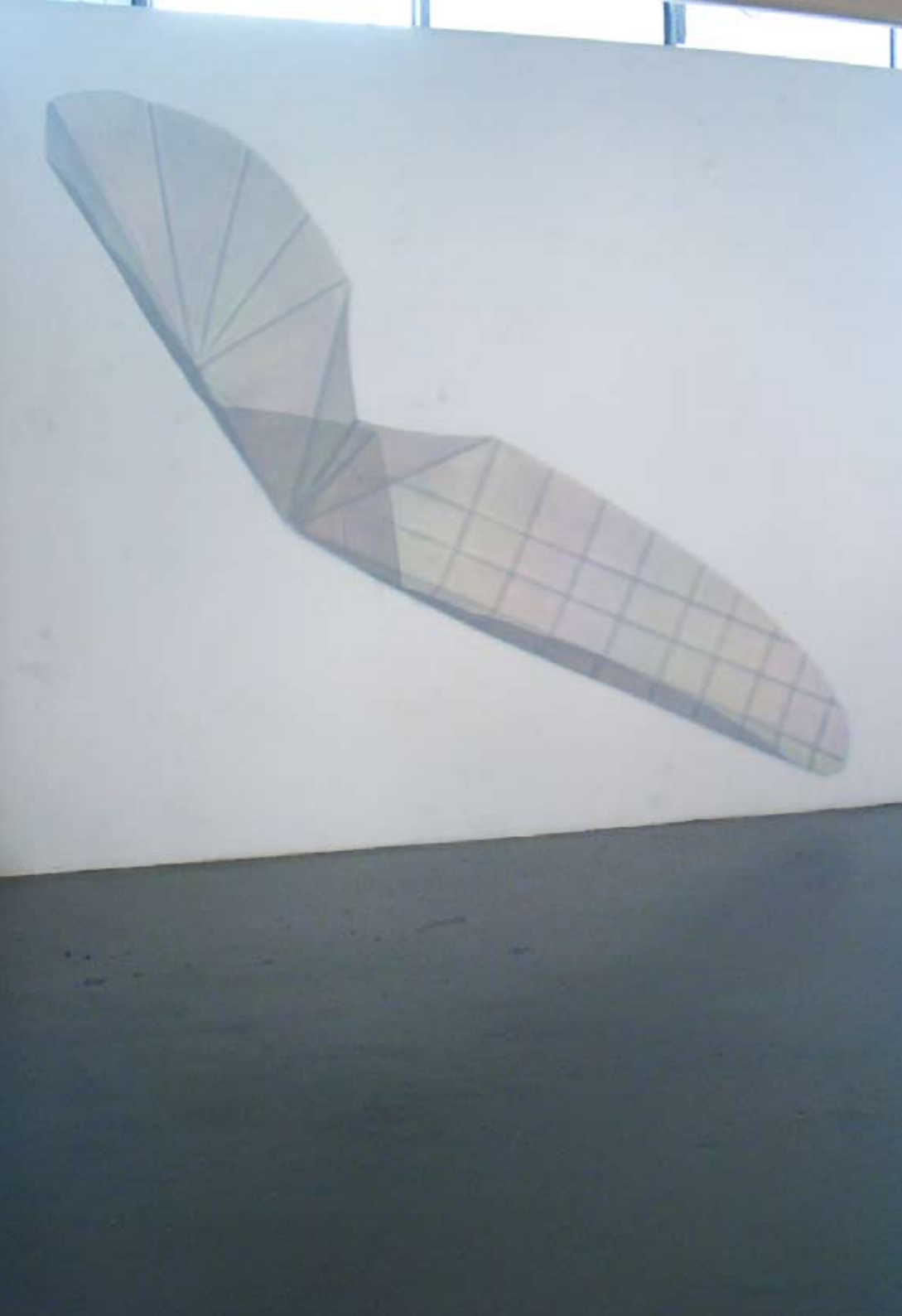
What are we looking for when we use metaphors ? Images that are true, alike or plausible? Images that are convincing ? troubleing ? Are metaphors used only to describe, explain or do they influence our way to be, to think, to construct knowledge, to create worlds? ...

The collective moment of the workshop will be at the crossing of different practice and try to update and share new tools to think and new stories that should be interesting to everyone.

This «map of words» or «map of ideas» invites you to explore the semantic and reflexive fields explored during this first encounter. It presents an interpretation, a subjective and plastic replay.

It is a trace of this first exchange but also a tool that was activated during a public working session on November 2015 in order to redeploy with the people present, the space of questioning and the tools of « Un institut métaphorique ». To draw new lines of thought at the crossroads of looks, practices, experiences.





Gender design

June 2010

iridescent, retroprojected plastic object

I made an object to stand, literally, differently. It is a folded plastic object, iridescent, transparent, which can be held in a hand.

I folded this object in a hundred copies which I gave to those who were there when I show it. Projected on the wall, it seemed like the plan of furniture, architecture, as an animal skin ... In a note read or written, I attributed to this object a function: it is an object that allows women to stand up to urinate. This was the starting point for its construction: imagine an another way to hold a position and make an object. I called it gender design.

Making this object, it was to highlight the cultural and social implications of any object, any technology. This object is not a prosthesis. It is an object that gives visibility to another « technical body ».





Le Litige et formes du Litige

January 2010

wood, 150 x 50 x 90 cm and alimentary paste,
heat-formed pvc, paper, laquefolie

This sculpture is made with 65 wooden peaks arranged vertically according to a grid of 50 by 150 cm. This grid is mounted on six feet.

I imagined this form after an itinerant travel in Finland.

This is an architectural and rhythmic sculpture which plays with the full, the empty and the movement.

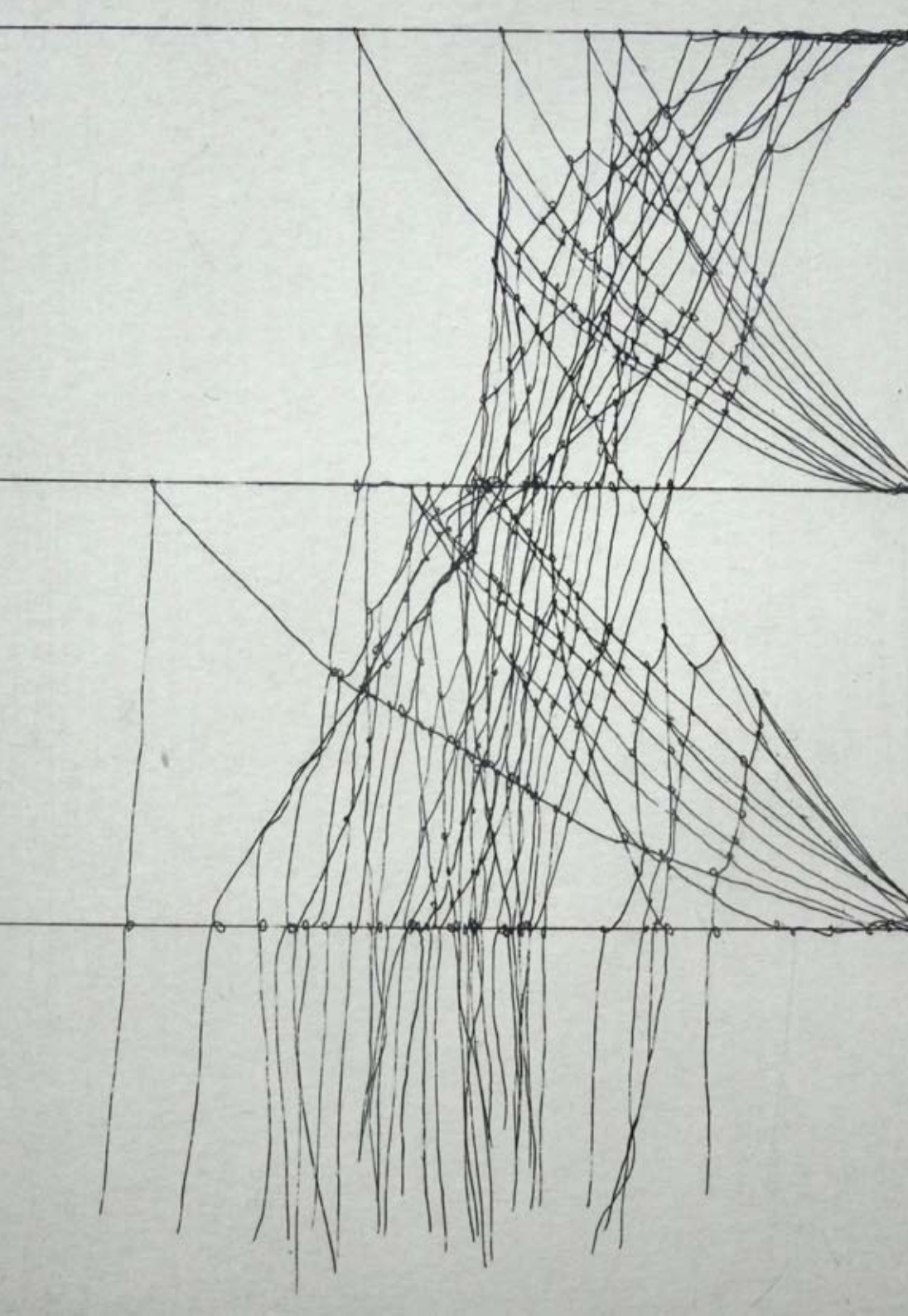
It shows a special relationship to the landscape, its crossing, the other people who travel with us or who stand nearby. It tells about a certain closeness.

This is an emotional object, an intimate tool that can sustain, link, stretch, part, rip.

Initially I presented it with a thin layer of alimentary paste. The sculpture supports this dough, affects it and pierces it at certain points. Drying the paste affected the wooden sticks by compressing them. This is a sculpture of affects.

Then, I used it as a matrix, a tool to generate other forms in heat-formed pvc, in lackfolie, paper,... some possible forms of the litige.





Grilles filées

2017

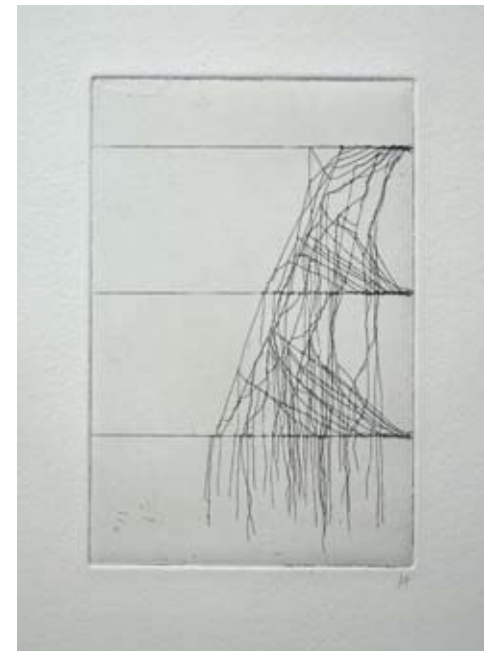
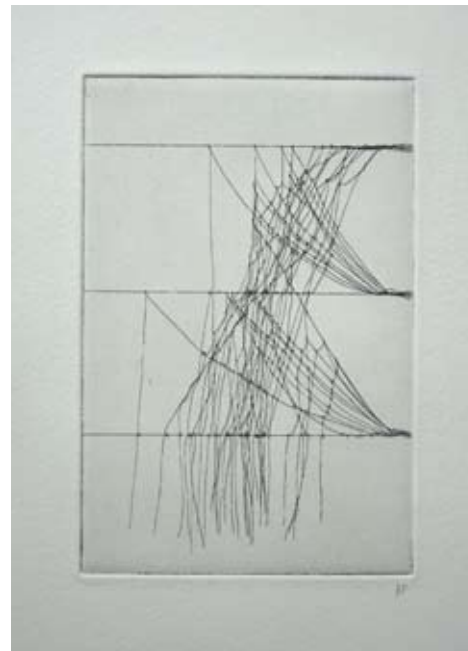
series of prints

etching

10 x 15cm

It is a research about the line, the thread, the network: horizontal lines become support of a writing, the unfolding of a line which is knotted, falls, is undone; another who knots, mingles, falls, and breaks loose; another who knots, rushes, mixes, falls and breaks ... Repeat of this ritual gesture several times to reveal a weft of lines.

It is a search between writing, weaving, musical notation to reveal sensitive and singular spaces of lines.





Les lignes (promenade)

November 2015

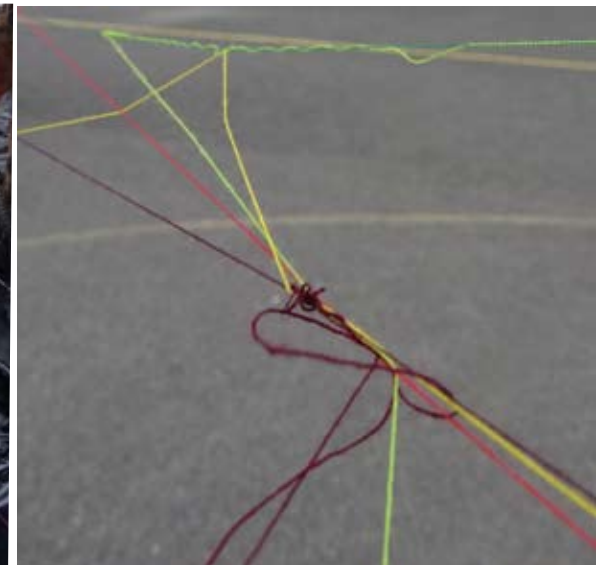
performance (walk)

Quimper, Brest, Pougues

« Les lignes (promenade) » (Lines, a walk) is a performance realized three times in three different places. At one point during the walk, I gave the people present a reel of 1km thread. We tied the wires in various places and then continued walking together, letting our wire run in our hands.

We have become lines, an interweaving of lines.

Tool for paying attention to the pace of walking and fellow travelers.





Les mains calleuses

November 2014

performance (a walk)

Auvergne, France

« *Les Mains calleuses* » (calloused hands) is a performance that took place during an artistic walk on November 2, 2014, in French mountains. The challenge was to invest this particular form of performance : a shared walk.

We were several artists who proposed different interventions. My proposition mixes narrative form, materials and gestures. Hands are a starting point, calloused hands testifying to an occupation, a trade, a particular story. Story unfolds gradually in several steps and hands, those of spectators-walkers or mine, become supports of this story. Through them transit pebbles, smells, photographs, colors, materials, heat, diverse apprehensions which participate at the story.

a walk with propositions from Flora Moscovici, Blandine Bussery, Augustin Greneche and Anna Principaud





Un objet enlacé manipule un danseur

September 2016

performance (a walk)

Chambéry

The starting point : 4 grids, people choose 4 numbers, there is 1 chance out of 2 to see the world differently.

A walk through the many alleys of the city, punctuated by four performances playing with several forms of proximity (words on the balcony, whispered words, words on the hands, the interview), which allow people to associate with each number a word.

At the end: the revealed sentences are inscribed on the ground by those who have worn them and become the medium of exchange.

The random applied to sets of words that we meet daily, which are part of the questions that agitate the world, thus played the role of disorganizer / reorganizer. It allowed this eventual «step aside» that allows to see things differently.

examples of sentences:

*an entwined object manipulates a dancer
a monstrous knowledge reconstructs a stuttering*

*a blurry group heals a horizon
a monstrous habit is playing out a law
an endless mirror heals a love
a blurred translator repaints a horizon
a monstrous world amplifies an exile
a secret knowledge rebuilds a belief
a closed response amplifies a construct*

*walk performed during the festival
Court-Circuits, in Chambéry on an invitation
of BaM and Larith Space,
September 18, 2016.*



Prémonition

July 2015

performance (a walk with card game)

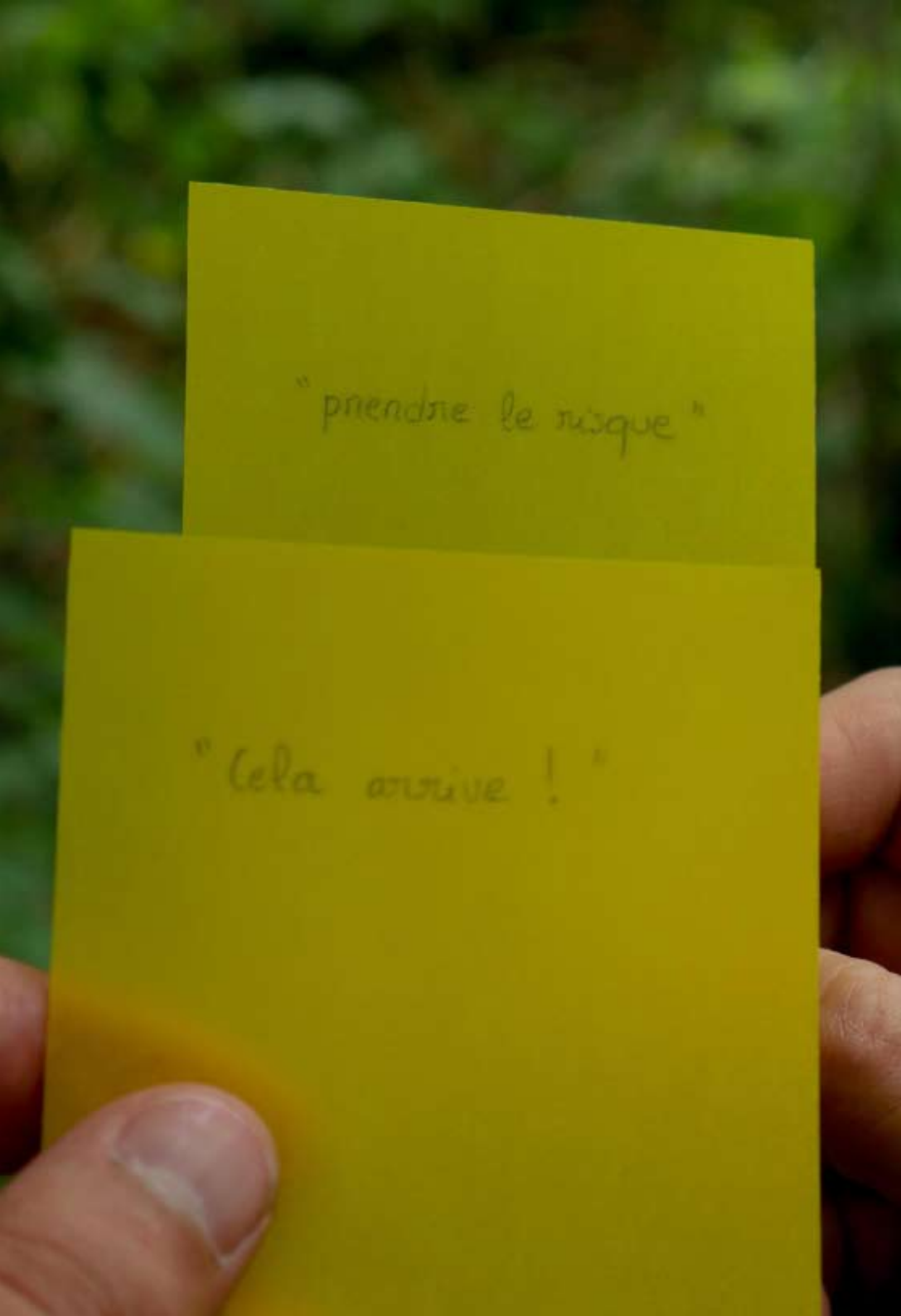
Auvergne

Card Game :

- For 1 to 25 people
- In 8 stages, turn any walk into a divinatory draw
- Answer the questions asked

Initially, a question and the desire of an answer.

The card game was deployed in several stages and turn this walk into a divinatory lecture for participants



a walk with propositions from Flora Moscovici, Luc Avargues, Vincent Blesbois, Corentin Massaux, Anna Principaud



Conversations

July 2014
vidéo 13'46

Licorne

July 2014
instrument of vision
pvc mirror, deployable tube



This film is a serie of dialogues with mobile worlds encountered in a territory in south of France

This is a partial and active capture of movements, tremors, lights. This video was shot with the Unicorn, a particular instrument of vision I conceived to perceive reality in a different way, forcing the wearer to a posture of attention, listening, sharing.

This is a work on the materiality of image, its fluidity, its color.

Is the translation of a double position. Vulnerability of both sides. I tried to perceive nature not as resource to be exploited but as an active agent with which I can enter into conversation.





Poignées de mains

handshakes shared in March 2009

almond paste

« Hier c'était demain » exhibition,
Bram, south of France



During one week, I walked in the little town of Bram. I proposed to the people I met to shake my hand. Using small balls of almond paste, I kept the footprint of the space between my hand and theirs. Then I gave them a little card with our name, the location and the day we met.

80 handshakes were exposed at the end of the week. They are a collection of prints, ephemeral impressions of meetings, both anonymous, unique. They are strange extensions of body. On their surfaces, there are traces (lines, wrinkles, ...) of two identities.





Tribute to naga

January 2012

drying rack, rice leaves, watercolor, 200 x 60 cm

I try here to create a vibrant, colorful but fragile and sharp presence. It's a face to face. The search for a radiant, vigilant but vulnerable alterity.

This piece was conceived from a gesture, that of spreading a linen, at the same time simple, poor, everyday in its implementation but that I wished to bring towards a greater dimension, towards a «sacred» dimension.

I chose to work rice leaves. It is a fascinating material for sculpture. It is a soft material that once dry becomes very hard, with an interesting quality of translucency, close to that of the skin.

Wet this soft material and spread it, like a fabric, to dry. Still loaded with water, I watered it by diffusion with a very luminous orange color. Once dry, the whole goes vertically. This wet material becomes flames, vibrates and helps create a space between the work and the body of the viewer.

Working from this grid that was the clothes rack allowed me to order this fluidity, to create a work I wanted in tension and movement, poor and bright.

Piece made just before a residency in Thailand, the title Tribute to naga which means «thank you / present to the naga» comes to emphasize this face to face.

It is also a tribute to these Buddhist deities of the waters, guardians of the treasures of the earth: the naga. In Nong Khai, this city along the Mekong, there is a very important legend: mysterious fireballs, once a year, in October, come out of the river to go up to the sky. It is said that it is the naga that are thus manifested to men.





L'incendie

(Fire)

Marseille, 2006

photography



Device to be touched (proposition pour le futur)

May 2011

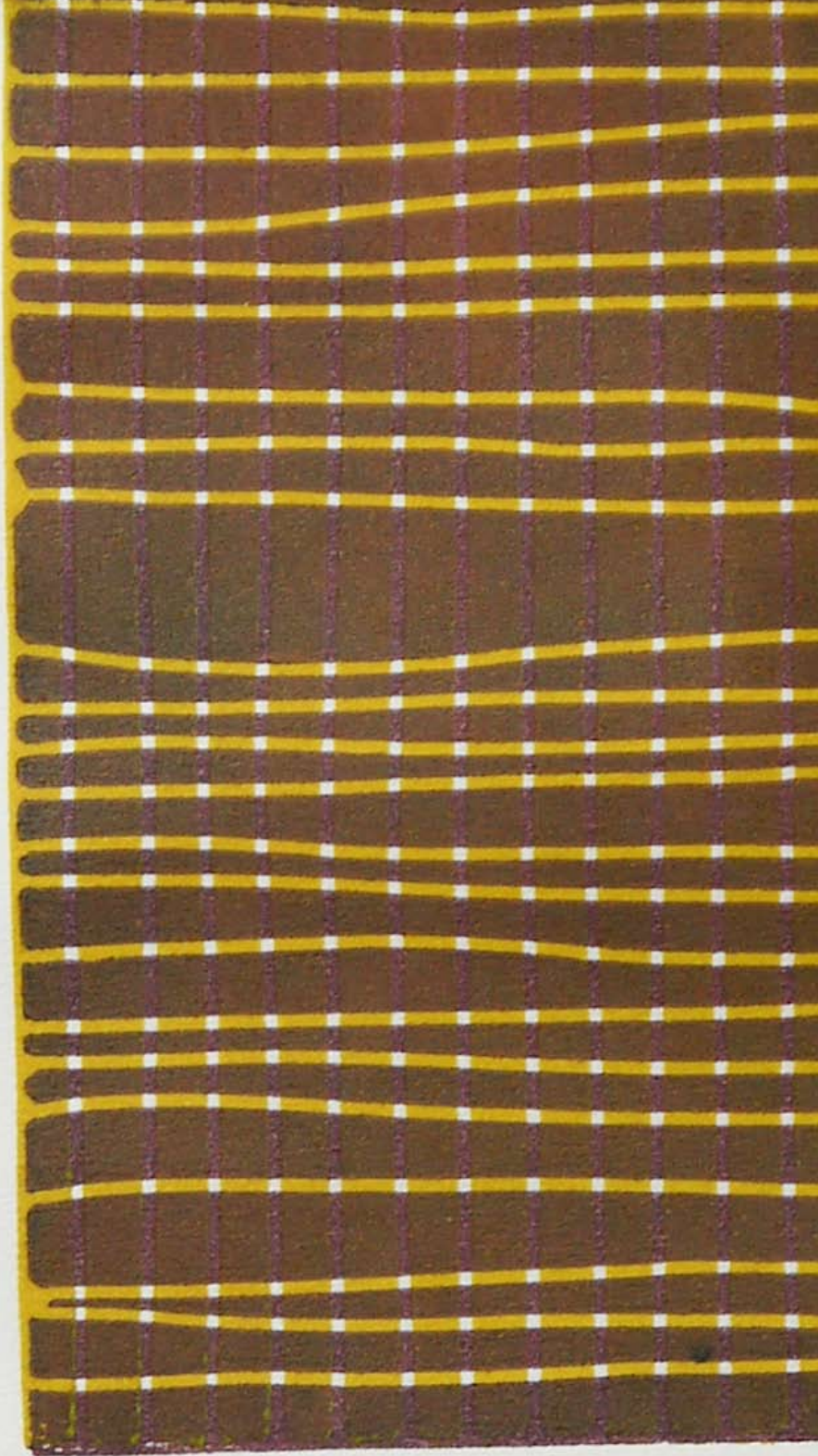
half-spheres in ballistic gel



The ballistic gel is a gel that mimics the human body mass. It is used as a substitute for the body to simulate for instance bullet impacts.

I propose to touch a set of half-spheres made of this gel. We will not pierce them, just touch them, take them in our hands, weigh them. This material is surprising: translucent, amber, heavy, especially: very cold.

This cold is what affects us, which brings us back our own heat. Which opens us to an enlarged field.



Trames

2015

serie of linocuttings

Linocutting, creation of frames of lines superimposed in the manner of weaving. From a few engraved plates of lines drawn either freehand or to the rule, realization of weavings by superposition / arrangement of several plates. The series of prints, variations around these grids, constitutes the set «Trames».



Half-open laundry

March 2012

clothes, bamboo, plastic wires

"Toom!" exhibition, Chommanee beach, Nong Khai,
Thailand



Half-open laundry is an installation for the Toom! exhibition on a beach along Mekong in Nong Khai, northeast of Thailand.

I hung twelve pants of a particular form that we find in Thailand: a rectangular shape with a specific piece of tissue between the legs.

In the Buddhist tradition, it is not good to walk under the lower body clothes. This tradition is more or less respected today even though everyone keeps it in mind. This sky of clothes was an invitation to pass below and a question to everyone about the possibility (or not) of this path.



Hole and heart

Avril 2012

video projection, clothes, plastic bags

"Toom Fab" exhibition, the Reading Room Bangkok, Thailand



Hole and heart is an installation for the Toom Fab! exhibition on the rooftop of the Reading Room Bangkok. A film, a drop by drop on plastic bags, was projected on a white shirt hanging on a wire, fragile in front of massive towers and buildings. This is a precarious, moving, shining portrait of a person submerged in Bangkok, this big capitalist city.





Manifestation 16 décembre

December 2012

wood, fabric



This rainbow banner, made with designer Romain Delamart, was deployed for the first time the December 16 during the demonstration for equal rights in Paris. Then it was presented during exhibitions, surface-manifesto at rest, both memory and an invitation to take hold of and reactivate the gesture.

project realized with Romain Delamart, exhibited for the first time in January 2013 and then during the exhibition «Hello sadness, desire, boredom, appetite, pleasure» at La Galerie cac de Noisy-le-sec in September 2013.



Tout ira bien

September 2013

placards, folded papers and various elements



in collaboration with Geoffroy Tobé, as part of the event Buddleia ! (war cry) - Shared gardens Ecobox, impasse de la Chapelle, Paris

TOUT IRA BIEN (All will be fine) is an installation for places oscillating between opening and closing. For some places in tension and movement where sharing is not obvious. This is an installation for urban areas in active negotiation.

This installation is a landscape both trace of a past event and a scene for a future action. It is composed of placards and folded papers : sentences are all taken from a novel by JM Coetzee : the Age of Iron. At the beginning of this novel, a woman comes to know that she is sick. She goes home and finds a man settled in his garage. She will fight against this intrusion, but leave him little by little, a place in her house and her life. By letting him enter in the privacy of her daily life, she also let enter the political struggles shaking Cape Town, fractured by the system of apartheid. From this novel, we chose to replay sentences which have in common to question the sharing of the space, the invitation, confrontation, negotiation, rejection, the relationship between privacy and public space.

They are associated with a series of ideograms also playing this game between opening and closing. Sentences (« You can't stay, you must go back », « All will be fine»...) and images (heart, wall, shake-hand...) are all explicit : placed on placards or folded papers, as if they were already used and addressed, they can be grasped an intimate way by everyone and be addressed again. It is in the tension created between them, that the viewer, browsing the installation, can be entered the game, making his way, recompose an atmosphere, a fragment of a story, questioning this tension from his own place, from its own experience.



crédit image : Aurélien Mole

Potentiel bleu

(Blue potential)

April 2011

six bands of carpet 60cm x 9m, tape

As part of Jiw Jaew Jor Lok exhibition, Kadist Art Foundation, Paris

collaboration avec Flora Moscovici

In the office of Kadist Art Foundation, we created a site specific installation. We noticed that the bookcase looked like a blue color chart. We decided to use it and to extend it to transform the office space. We developed this "blue potential" into the space.

The main rule of the exhibition was to put all the works inside the bookcase and then to get everything out during the opening.

It was a proposition between painting, sculpture and useful object. We rolled inside the bookcase six bands of carpet with black color on one side and blue colour on the other side. At first, each rolled carpet was like a black box and then we unrolled them to spread the colour out of the grid, change the contact with the floor and the atmosphere of the room. These blue bands could then be rolled/unrolled by employees of Kadist Art Foundation..



La Table serrée

November 2008

wood, clamps, paint - 115 x 100 x 75cm

This « compact » table is made with a blue plane and four white feet held by clamps. It is completely dismantlable. The plan and the clamps are painted with a bright blue lacquer. It is both a sculpture and a painting.





Entablement

May 2007

painted wood, piece of sugar - 200 x 100 x 70 cm

Entablement is one of my first sculptures. I would like to underline tension, fragility but also create something peaceful, harmonious; staying on this limit. I wanted to underline the relationship between architecture and sculpture : playing with forces more than forms ; we can enter, pass inside. The body is very important.

There are several elements that remain standing because they are together. One fails, the others fall. It can be apprehended by stopping (contemplation) or by passing (entertainment), between sculpture and architecture.