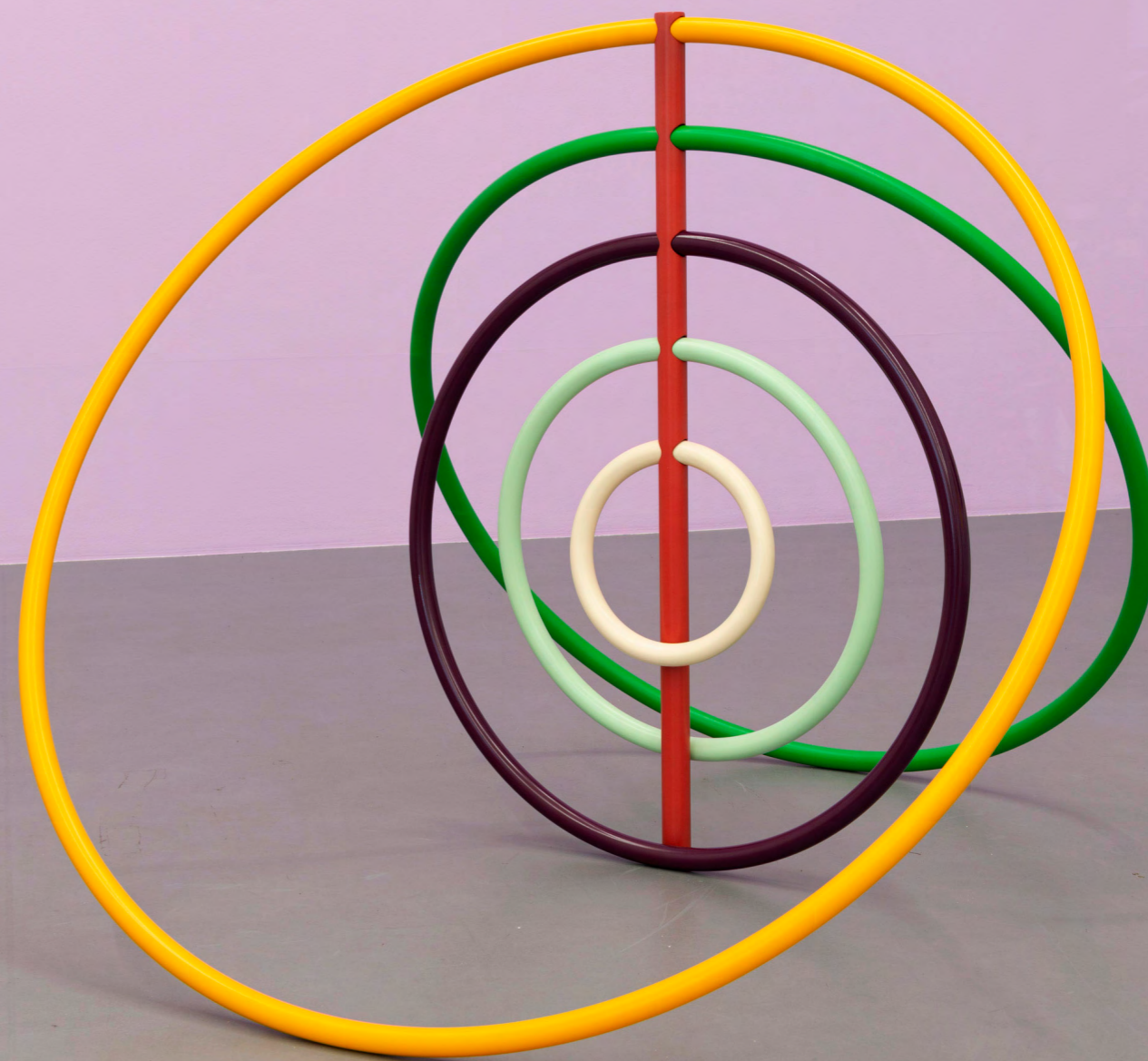




D
Eight volunteers bring four differently painted larch trunks around Siguret Lake in the Alps.
Production Les Capucins Centre d'Art Contemporain, Embrun.



KUNDARI bee
220 cm high, steel with pivoting circle.



KUNDARI spider
120 cm high, steel.
From Gargantua's land, gigantic vulvas.

Trope as principale of folk songs !
Trope = any literary or rhetorical device, as metaphor,
metonymy, synecdoche, and irony, that consists
in the use of words in other than their literal sense.

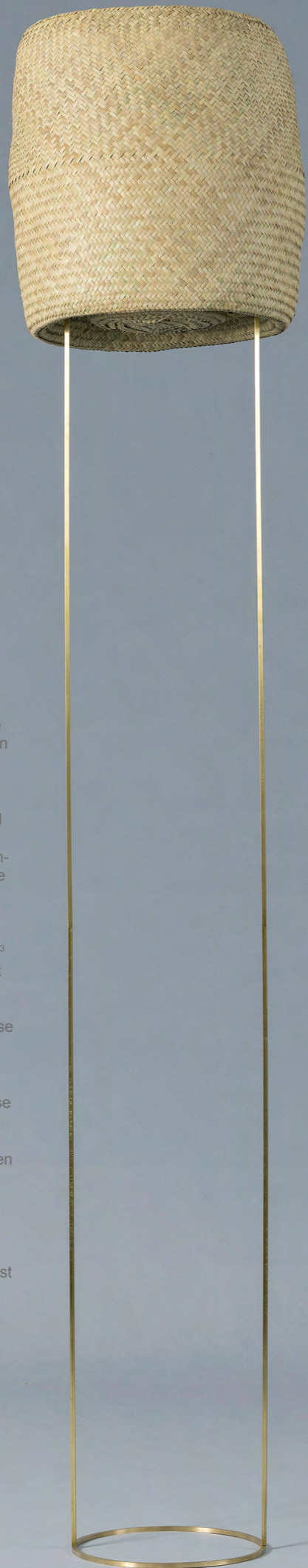
Study of prehistorical engravings in Europe in
The language of the Goddess, Marija Gimbutas.
La Criée, centre for contemporary art - Rennes.



O

The bushel is a cylindrical receptacle for measuring dry goods such as grain and flour. Its exact capacity used to vary according to region and period. It was often made from a single circular piece of still supple beechwood, but with the coming of mass production the shape and other details of the tool changed. The present-day machine works faster, using hooks, but leaves its mark on the inside. Here, in each case the wooden rim of a thirty-year-old sieve is sanded down and the circle, 88 cm in diameter, is suspended horizontally so as to measure the weight of the light, the light being accentuated by the painted slats with bare edges. Each circle plus its differently aligned slats forms a letter and the letters form the Korean word 여우아이... fox kid !

Gallery Hyundai - Seoul.



W / Hwagutchaku.
W / Sunset.
W / 해넘이

W or the disappearance of a language.¹ Ixcatec, a member of the Oto-Manguean language family, is about to extinct. It is spoken by fewer than five people in Santa Maria Ixcatlán of 200 inhabitants in the Mexican state of Oaxaca. Spanish began displacing Ixcatec in 1522, when the local population was 10 000,² but the Ixcatec people still weave the palm leaf sombreros that serve as exchange currency. In the narrow lanes and on mountain paths you see them weaving as they walk. The women of the Xula cooperative, the name means Ixcatlán in Ixcatec, work all day in a cramped, earth-grounded local, gossiping and joking as they weave hybrid (as well as hybridized) 'tenates'³ whose shapes have Ixcatec names they have kept alive. The link between basketry and the language is intuitive. As one anthropologist has put it, "The action [weaving] has a narrative quality, in the sense that all movement, like a line in history, is rhythmically developed based on the previous movement, while anticipating the next movement."⁴ Set atop structures made of metal rods (like flamingos) these gregarious baskets tend to form new signs, from astronomical constellations to cohoyo, the young shoots from the center of the dwarf palm tree. When they are not tinted, the weavers call them white.

1. Georges Perec, *W or the Memory of Childhood*, trans. David Bellos, Boston, D.R. Godine, 1988.
2. Interview in 2018 with Evangelia Adamou, linguist at the CNRS - LACITO and INALCO - Paris.
3. The 'tenates' are used as food containers (baskets), head-coverings (sombros) and protection for the bodies of the deceased.
4. Tim Ingold, *Marcher avec les Dragons*, Zones Sensibles, Bruxelles, 2013, p.217.

DAMASESE
Gallery Hyundai - Seoul.
0,5 cm wide the palm tree bud *cohoyo*
of Santa Maria Ixcatlán on brass leg.



W / Hua.
W / White.
W / 흰.



WOMEN'S ISLAND 16 min

This small land is located on the northern coast of Brittany in France.
Accessible at low tide, its contour evokes a dick indicating towards the rising sun.

Summer night

On Women's Island at summer night you won't handle my basket
fishing I went back you don't miss you won't you won't handle
you won't handle my behind you won't handle your low tube
fishing I went back you don't miss you won't you won't handle
filled with crustaceans you won't you won't handle
(one of songs made for the film
from gwerz, Breton folk song sung by women)



IDO

to the bearded bus*

the city of Bordeaux benefited from a slight modification between the 9th and 18th of october. nothing like a shift in the earth or an industrial revolution, but still something. surely not all of the city's inhabitants were witness to the surprising appearance of the modified bus, though those who did see it and try it still speak of it to those who would like to believe them.

fully aware that art is by no means quelconque (or ordinary), i have a deep appreciation for the quelconque arts of these artists, miraculously eager to make use of fantastically quelconque materials. s/he shatters our illusions with regard to the supposed insignificance of the quelconque (for example: quel qu'il soit, or whatever it may be), the quelconque presupposes its own quelconque nature. it derives not from indifference, but from a generic difference [specificity]. in a general manner of speaking, the quelconque object is normally different – not because it attempts to distinguish itself, but because it surfaces as a unique moment in the class of quelconque objects. that is to say, as a quelconque thing.

in fact, the quelconque is repetition in another body. seulgi chose, conceived, proposed, and executed a modification in which a beard was added to the front of a bus, distinguishing it from all the other extremely normal buses, suddenly transformed into buses without beards.

indeed, the quelconque is what makes the event – because it endures like a denotation (it is the most hypothetical of references-, and because it behaves like a connotation (it is also the most compulsive of significations).

clearly, the quelconque is a behavior: in its extreme singularity, it summons the inappropriate. like art, the quelconque is untoward; one must therefore allow it to proliferate in quelconque arts.

if we know that it is not that serious, we also know that something has moved.

the beardless buses follow their useful itineraries, making all the correct stops; the bearded bus no longer comes; it is waited for and called the godot-bus. certainly, spreading the rumor of its own cancellation, the godot bus will come, restating the hypothesis of its quelconcité as a characteristic of that which allows itself to occur and never become fact. designed to endure solely in memory, the godot-bus is the lovable error of all the buses that do come, marking the stops of those who take them.

we do not take the godot-bus. we live it!
we do not take the quelconque arts; we prescribe them! – jac fol

Evento, La Biennale d'art contemporain, Bordeaux.
nonwoven fabric non-flammable M1, aluminium.



When the weather is dry, we work in the ground.



RAIN
Detail of water drops falling slowly.



RAIN
Head size, water, pump, steel.

LE MAUGE

One hour from Nantes in France, there is a countryside called Le Pays des Mauges. Since almost 30 years, locals have been fighting to have their own public high school. This collective dream became true in 2015 in a small city called Beaupréau. A very ambitious school project opened 24 hours, with huge garden place and residency for students and professors, an education focused on agriculture and hygiene products, and a future program for adults in the frame of lifelong learning. Since *LE MAUGE* has been produced in response to so called 1% artistique as public commande, the context is more than political.

As you enter to the high school domaine by walking on the slightly climbing path for about 300 meters, as you approach to the entrance of the main building constructed in the respect of environment, you are face to a huge manlike rock fountain. 8 meters high, nevertheless from the upside, it is not that huge since the monster is raised up in between two different levels of terrace. In the region, there is a legendary rock called *The rock which drinks* where the height of the cliff from the water is same than the hidden part of the river.

The monster fountain has already hairy mosses. We built the fountain to encourage the environment to grow mosses which can be the ancestor of human kind. The bryophyte is one of the most ancient form of life appeared on our land. It has the seaweed in memory still, it has a very primitive structure of plant. Because of the multitude of surfaces, it is used by scientists to measure the pollution in the air. Its name, *LE MAUGE*, is coming from the interpretation of its etymology. It can be the deformation of *metallica*, of the metallic soil or of the *mauvais gens* meaning bad people.

Now its more green and hairy with its new humid microcosm overwhelming the giant monster. The power of water brings nature raising a local mythology. We can ask if the water brings the rock alias monster or the monster brings the moss...

This photo is taken during the construction site showing the process of making with projected concrete and its hydraulic system. It was late in the afternoon on Saturday after a long and tough labor with all our team. On site you can actually see two faces, front and back.

Shotcrete, natural pigments, bryophyte spores, hydraulic system.

1% Public Art Région des Pays de la Loire for Julien Gracq public high school in Beaupréau.





K

The individuals of the *CLAMOUR*.
Face, mask with two little holes so as to see through and two lumps more or less long like the nose, tongue, penis or horn. The faces change but it can be the matter of one and only character such as *Klamm* in *The Castle* of Kafka. *Klamm* is known from all village but according to the person who describes him, he changes physical appearance.

Each of them is called *K* for a moment. They can be presented alone or together. The group is named *CLAMOUR* as the sound that a crowd can make. The first time, I presented eleven of them next to the four striped columns turning on site slowly. Near a mask with two stripes drawn by the outline of the shadow of protuberances. Each face has a different noise.
K. K K K K, K K K K K K K K K K K K K K K ...
You quickly realize when wearing on.

Canson paper, seed.



DAMASESE
galerie Jousse Entreprise - Paris.

W / Sa² la² si² tu'ndu¹ tsude chi²tjiū² ju²wa³. W / Sa² la² kwa²shu'ngu² la² shhū¹ itzie ske².
W / The madman has a broken blue (green) nose. W / Young girl with neat hair.

U : 짚신도 짝이 있다. Jip-sin-do Jjak-i It-da.
U : Even a straw sandal has its pair.
= Each person has a soulmate.

U : 맞장구 치다. Mat-jang-gu Tchi-da.
U : To be accompanied by a jang-gu.
= To agree.



BÂTON
Silk sheathed 520 cm high poles. Gallery Hyundai - Seoul.



K



K

A blanket is a piece of fabric that protects during cold weather by conserving warmth. In the old days, Korean women embroidered blankets with symbolic animals, using silk thread. The now precious blanket was covered white cotton fabric that was folded over and coarsely stitched, that way it could be removed, washed and re-stitched so as to be used again. Around the 1980s the brightly colored version of the *Nubi* blanket became fashionable, with the addition of white edging that could no longer be removed. This type of cover is becoming a rarity, but the Nubi technique lives on.

Colors raise certain questions. According to the Five Phases(五行) of Asian geomancy, direction is linked not only to the elements, but also to specific colors (black, blue, red and white for north, east, south and west). Colors have always had festive connotations.

It is said that sleeping with your head to the north is good for your health.

Can a proverb be recounted via geometry? Does not the labor of sewing serried lines resemble an incantation? Might a blanket made this way influence the sleeper's dreams?

A proverb is a metaphor shaped by an image or a situation. We believe it without believing. It governs our unconscious.

Doesn't the possibility of community reside in the moment when we begin to recognize forms and signs together, whatever our origins? For instance, "A frog at the bottom of the well" means "A narrow-minded person", but the frog is getting ready to jump to the top. Its body is sewn vertically to suggest its impetus, while the animal is crushed by the color green. It so badly wanted to get out of the well that it lost its color. Once used for Nubi, silk changes color because the angle of reflection of light changes according to the rise and fall of the surface. Seen close up it resembles a tea plantation landscape.

Nubi – Korean quilting technique using padding and topstitching to combine warmth and aeration. Legend has it that Nubi originated in the southern port city of Tongyeong, with the famous 16th-century Admiral Yi Sun-sin adding this contribution to the national narrative. The Tongyeong Nubi technique has two characteristics, firstly, sewing is done line by line, even when a machine is used, and secondly an accessory known as Noru-bal «deer's foot» is placed beside the needle to ensure equal spacing between the parallel lines. The process requires years of training, and intense concentration is needed to obtain perfect regularity. The Nubi technique reinforces the fabric and increases its lifespan.



U : 맹구우목(盲龜遇木). *Meng-gu-ou-mok*.

U : At sea, a turtle reaches a plank with a hole in it to put his head through so as to breathe. = A rare event.
Reinterpretation of Korean traditional blanket, silk *Nubi* (195 x 155 x 1 cm).
galerie Jousse Entreprise - Paris.



U : 이왕이면 다홍치마. *I-wang-i-meun Da-hong-tchi-ma.*

U : Choose the red skirt. = Take the best.

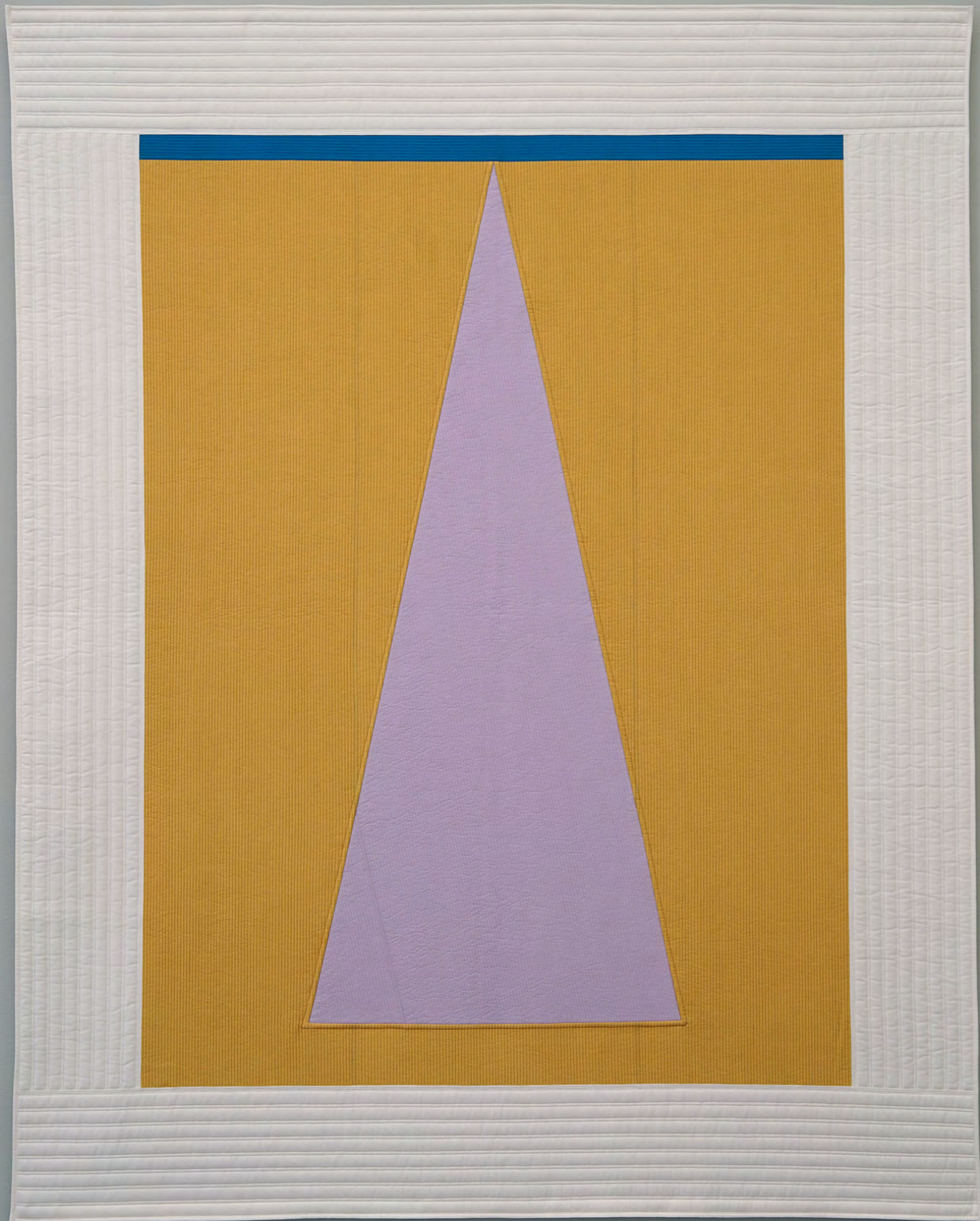
Reinterpretation of Korean traditional blanket, silk *Nubi* (195 x 155 x 1 cm).
Production Fondation Nationale des Arts Graphiques et Plastiques - Paris.



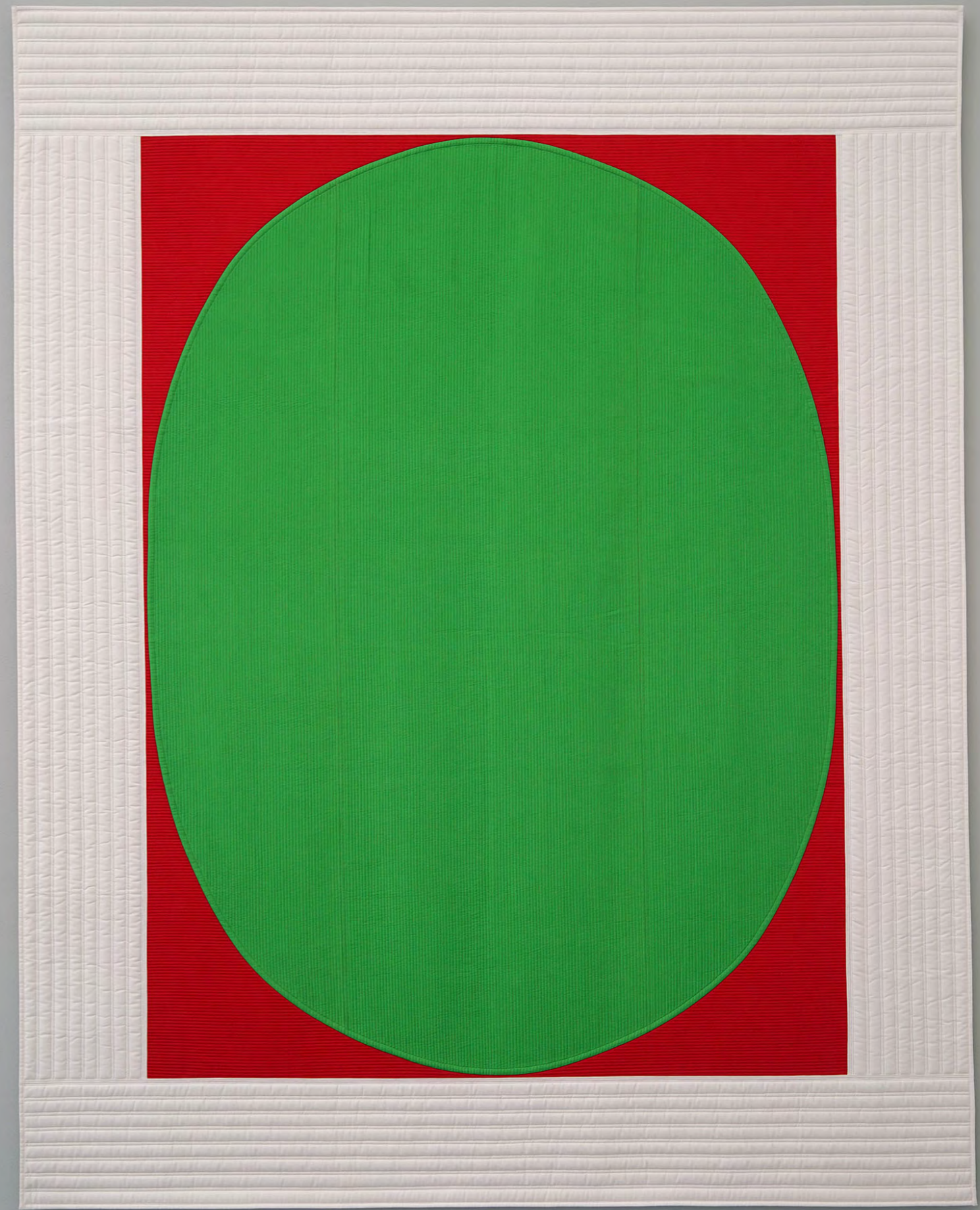
U : 귀신이 곡할 노릇. *Gui-shin-i Gok-hal No-reut.*

U : Like a ghost singing and wailing. = An incredible event.

Reinterpretation of Korean traditional blanket, silk *Nubi* (195 x 155 x 1 cm).
Production Centre Rhénan d'Art Contemporain Alsace - Altkirch.



U: 내 코가 석자 (吾鼻三尺). *Ne Ko-ga Seok-ja.*
U: *My three-foot nose. = I'm too ground down to help anyone else.*
Reinterpretation of Korean traditional blanket, silk *Nubi* (195 x 155 x 1 cm).



U: 수박걸할기. *Su-bak-keul-hal-ki.*
U: *Lick the watermelon. = Rush job.*
Reinterpretation of Korean traditional blanket, silk *Nubi* (195 x 155 x 1 cm).
The National Gallery of Victoria Collection - Melbourne.



U: 우물 안 개구리 (井中之蛙). *Ou-moul An Gye-gu-ri.*
U: *A frog at the bottom of the well. = = Narrow-minded.*
Reinterpretation of Korean traditional blanket, silk *Nubi* (195 x 155 x 1 cm).



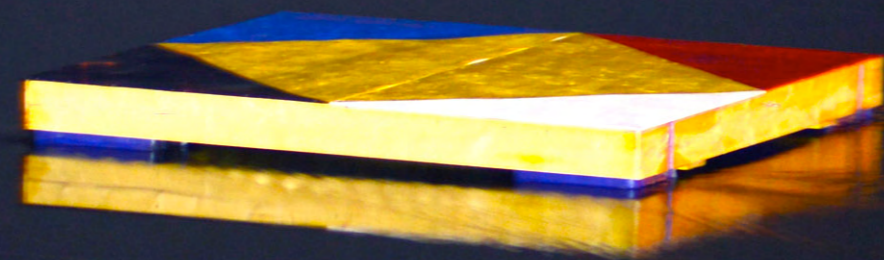
U: 소 잃고 외양간 고친다 (亡牛補牢). *So Il-ko Wae-yang-kan Go-tchin-da.*
U: *Repair the cowshed after losing the cow. = Too late.*
Reinterpretation of Korean traditional blanket, silk *Nubi* (195 x 155 x 1 cm).



U : 가위에 눌리다. *Ka-wi-e Nul-li-da.*
U : *Pressed down by scissors. = Cannot wake up after a nightmare.*
Reinterpretation of Korean traditional blanket, silk *Nubi* (195 x 155 x 1 cm).



당랑거철 (螳螂拒轍). *Dang-nang-geo-tcheol.*
MANTIS STOPPING WAGON. = IMMODERATED COURAGE.
Reinterpretation of Korean traditional blanket, cashmere *Nubi* (195 x 155 x 1,5 cm). Hermès.



RAFT
North (black) - east (blue) - south (red) - west (white), on the river Loire.
Nevers.

peut-être êtes-vous passé un jour devant la boîte grise de la rue de l'échiquier.
peut-être y avez-vous vu un tableau vivant particulier, un décor entourant un
lecteur seul. peut-être êtes-vous passé le lendemain devant, surpris d'y voir un
objet méconnaissable, nouveau. il y avait cinquante personnes hier soir devant
ce même objet, un verre à la main, vous renseigne la concierge. vous auriez pu
rentrer dans la boutique pour exposer votre incompréhension, mais l'inévitable
face à face avec le lecteur était difficilement abordable. vous vous doutiez
bien qu'il y a quelque chose de culturel dans tout ça. voici un livre pour vous
éclairer.

vous connaissez bien le milieu des jeunes artistes émergents et passiez de
temps en temps rue de l'échiquier le vendredi soir, voir le dernier nouveau. vous
n'avez pas pu voir toutes les expositions de paris project room ; il y en avait
trop. voici un livre pour revoir les épisodes manqués.

vous avez déjà entendu ce nom quelque part, lu en fin de cv d'un artiste, dans un
encadré de dix lignes d'un journal. vous imaginiez un grand centre d'art, géré
par un mécène inconnu. voici un livre pour redonner ses proportions aux 15m2 et
aux 300 artistes qui ont animé paris project room.

marcel wallace

maybe one day you happened to pass by the grey box in the rue de l'échiquier.
maybe you saw a peculiar living painting, a decor surrounding a solitary reader.
maybe you happened to pass by the same grey box the day after, surprised to see
a new unrecognizable object. "fifty people were gathered before the same object
just the night before with a glass of wine in their hands", the concierge tells
you. you could have entered the boutique to express your incomprehension, but
you felt uneasy about the inevitable face to face with the ever-present reader.
you're quite sure that all this has something to do with culture. here's a book
to enlighten you.

you're familiar with the scene of new emerging artists and go to the rue de
l'échiquier from time to time on friday evening to see what's new. you weren't
able to see all of the shows at paris project room; there were too many. here's
a book to fill you in on what you missed.

the name rings a bell. you might have run across it at the end of an artist's
cv or in a ten-line newspaper blurb. you imagine a big art center, managed by
an unknown patron. here's a book to place things in perspective regarding the 15
square meters and 300 artists who brought the paris project room to life.

marcel wallace

