

# Startup

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## Passage through the world

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## ET SI JAMAIS... CENTRE D'ART LE LAIT

At the Centre d'Art Le Lait in France a group show about the disorder, uncertainty, transformation ... with artworks by Ben (La liberté ou la mort), Aline Biasutto (Le chant des sirènes) and other interesting artists like Eduardo Arroyo, Florence Carbonne, Christine Crozat, Michel Haas, Victoria Klotz, Marianne Plo, Djamel Tatah, Wladimir Velickovic. The show is curated by Hélène Lapeyrère.

# THE SIRENS CHANT ALINE BIASUTTO



Aline Biasutto, born in Luneville in 1980, lives and works in Paris. She received her DNSEP at the Academy of Fine Arts in Montpellier. She says of her work, be it video, photography, or design, she makes mediums also often communicate, "it questions the political image, its potential resistance of representation and interpretation; it is an investigation into the limits of the visible."

Aline Biasutto is interested in multiple areas, such as humanities, literature, music. But she is also interested in various issues, such as relationships between individuals, politics, understood in a broad sense, the major changes and great evils of our time, it addresses issues of philosophical and artistic view. For her, everything is "porous". Also, in her works, she creates "poetic connections" between the elements, the mediums she employs, all of her

interests and concerns, perceptions and sensations. As mentioned in the text devotes Alexandra Delage, Aline Biasutto "believes that the imperceptible is the starting point." She draws indeed behind everyday life, the substance of her works, from events that may seem insignificant. She "punctures, tears bits that are a priori silent when emptied of their context." The artist thus records moments of reality, the news, the sensible world around her, and change them to make the spectators, filtered through her vision, share their experience, so they can "perceive" differently this real. But the artist is well aware of the gap that exists between the work shown and the work seen. This is precisely what interests her. Therefore, she makes her work thinking about this relationship between viewer and work. For her, image is a vehicle, but also a mirror that can be crossed sometimes, sometimes not.



The video *The Sirens Chant*, which the artist shows as an audio and visual installation in an enclosed room where viewers are in a state of immersion, can be seen as the perfect illustration of her approach.

The work begins with a quotation from *The Tempest*, by Shakespeare : "noise storm, mixed with thunder and lightning, on board a ship struggling against a raging sea." Then, with the first images of a stormy sea at night, slow and powerful, begins the fourth movement of the Third Symphony of Gustav Mahler, known as the Song at Midnight and whose words show the Song of Zarathustra by Nietzsche.

What do we see? Motion pictures, drawn, are linked at different rates. The images and symbols scroll. The waves are transformed into a map of the Mediterranean, colored dots appear and African women, a boat overloaded with men and women that it has become clear that they are candidates for

immigration. Then a constant fast motion images are transformed, packed, Africa, the boat, the Mediterranean, the paths of migratory trajectories, waves, a man drowned, maps, then Venus appears, which is no other than the Venus of Urbino by Titian. Aphrodite born from the foam, beauty, love, desire that drops her flowers. Arise graphic games, a flower-woman, a happy , smiling man face, then Venus, the sea and the skiff, the smiling man, and then the Mediterranean and the drawings, the sea, the waves, a constellation, the colored dots that rise into the sky, evanescent souls? The seas swells, and then disappears into the hills.

The film, which is divided into two parts, a parallel between the political desire and erotic desire in a tragic background, the clandestine (the points represent statistical dead illegal drowned UNHCR,



and their presence as fireflies, a reference to the text of Didi-Huberman the survival of fireflies and represents a realization of these people often faceless and nameless) who leave their families, their country, with all the hope of a better life, and bottom of a Mediterranean "geopolitical entity" whose story is "shared" by all the countries of the periphery. Then comes the desire of a man (the smiling man) and female (Venus), whose story carries a lot of hope too. The Song of Zarathustra, finally, is the hope of a joy that survives despite pain. We must go beyond many things, says the artist, it takes a lot of strength to leave everything and everyone you love hoping for the best and risking death. As for the sirens, the reference is clear. As written by Virginia Lauvergne in a short text: "There is something that is going nowhere. Yet a small skiff risk carried by the din of the sea, this crossing in this Mediterranean both closed in on itself

and open to the depths of time, the stars and the knowledge that has transformed its depths silt for thought for the future of man".

May 2014, excerpt from the text written at the occasion of the exhibition Jean Jaurès, Between arts and literature, Château du Caylac, Andillac, 2014

