Espace Sculpture

Hélène Sarrazin
*Mater /Materia*

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When Hélène Sarrazin initially proposed Mater/Materia for installation at Gallery Skol, she used literary excerpts to communicate and situate her work to successful ends. After all, how is one to describe an installation in a small room composed of recorded sounds of water, traces of plaster on the walls with dust on the floor to evoke waves receded — a space the spectator is to occupy for viewing-observing role. The literary work used by Sarrazin is an introductory excerpt from the ancient classic, Homer's Odyssey, which references the Acheans who, ignorant while travelling to new places, found themselves surrounded by waves of water whose sounds they could neither hear nor understand.

As one walks into Skol's petite salle through a low doorway, made particularly small by the artist, recedes into the past while inscribing it onto the wall can also become very melancholic tension can be foregrounded by the presence of material object, made of wicker and wood, where the object's opacity and transparency, its focus on detail, on space and temporality which attracts and intensifies the experience of the beholder. Her previous work focused often on the tangible and intangible, material object, made of wicker and wood, where the object's opacity and transparency, which the spectator experiences when she is touched by the real. This installation lends itself to that original fullness before the split occurs between mother/child, providing the viewing/listening subject with an image of sonoric and specular coherence. The allegorical paradigm with its opacity and transparency, revealing while concealing with its focus on detail, on space and temporality, demystifies the real while inscribing it onto the wall.

Skin-traces
But the faint, almost decorative surface traces left on the wall can also become very tangible, and point to touch and to human skin, to the embrace and to the touch of the other.