

Facts.

27th march 2017

(In your center and everywhere, a metaphor of the Palm tree and the tornado.)

For me being a woman and practicing Art are inseparable elements and must be anchored in my everyday life, as the verb to do is a inseparable consequence of the verb to be. Being a woman is inseparable from my personal fulfilment and is my biological response.

To be an artist is my exact answer to the imperative of an individual's contribution to the society in which it lives.

As a cherry tree would offer its expertise, the most tasty fruit at a specific moment, respecting its natural cycle.

This is my life goal that engages a daily methodology, and my romantic ideal, which structures my choices and imposes an authority on my daily life.

I am interested in new definitions and try to draw through the practice of Art a form of impermanence, which would echo the permanent facelift constrained by our contemporary permanent mutations.

The non-stop mutations and impermanence of society creates a dynamic non-form, which is the rhythm on what I base my artistic work.

I promote reactivity and cultivate my practice to take pleasure in jumping between situations and rules. I force my practice to be as impermanent and agile as our modes of communication and travel. Fitted and muscled especially to fit easily into the impermanent rhythm of the race and observe as closely as possible the current deep mutations, To be able to fully digest them and make them perceptible to my community.

Prepared to observe the muable. Precision in movement.

Like a thick white cotton t-shirt with a perfect cut, the ideal size of the imagination should not interfere with the daily practice of art. And the fast and necessary movements of everyday needs.

I think my art form as a service. This service is independent and have it's own operating system, its schedules and constraints. My practice does not focus directly on my personal dimension, whose development is practiced on other schedules, but rather tries to open and respond to a request from the others.

The term "practice" and "methodology" imply in my work a discipline, but not necessarily a logic of application and understanding. This is where I enjoy my freedom as an artist. I allow my practice to go as far as the

incomprehensible, escaping all universally assimilated logics of giving-giving, production-remuneration, barter, filial relationship, family love, friendships and physical and loving exchanges.

I allow my artist practice to be like a permanent dissemination of necessary dilettante informations and creations of side situations, but also allows it to evolve independently according to its needs. From the depth to the rational, from the irrational to the organization.

Fat and beautiful in the middle of the hell.

Fertile and inspired in the middle of an arid desert.

Callipyge and captivated in the middle of the human yells.

Worldwide and fast in the middle of a thorny forest.

Aquatic and blooming in the middle of a sterile environment.