**ART STATEMENTS 2012**
**Galerie Jocelyn Wolff**

Elodie Seguin

For Art Statements, we are pleased to propose a gesture by the gallery program's youngest artistic position, Elodie Seguin.

Elaborating on what she refers to as "construction, intention and perception," Elodie Seguin proposes an installation which is also a sculpture, one that reveals the very instant when fragments and fragmentality suddenly become a globality, a totality.

**Construction:**

For her project, Elodie Seguin requires a simple booth with white walls in which she plans to divide lengthwise into two parts by the construction of a long glass wall.

On one side of the booth (the left side), which is inaccessible to the public due to the glass division, Elodie Seguin proposes to place pieces of wood and paper of different shapes and sizes against the far wall.

Layered vertically against the wall as though stacked against the wall in her studio, these pieces of wood and paper take the appearance of the artist's own work material. Generally qualified as "potentialities" by Elodie Seguin, these materials could easily be stored in a similar way in her art studio, like bits works not yet assembled or realized.

These placed materials will be visible to public as it enters the doorway, which is located in the right-hand space of the booth.

On the wall directly facing the booth door, the viewer discovers a wall painting painted *à plat*. Firstly, there is a large square of pink that, beginning at the floor, covers the exact amount of space as the materials that are placed on the same wall, yet located on the other side of the glass.

A blue color partially covers the top of the pick square. Like a painting stacked behind another, the blue appears as though emerging like a layer from behind the square of pink. Above this, the wall is completely white.

**Intention:**

The role of the glass wall, which divides the room into two parts and restricts the viewer's point of view to only one side of the booth, also reflects the colors painted on its wall along its surface. Like a projector, the glass wall projects the pink light toward the viewer's perspective.

**Perception:**

Immediately faced with equal proportions of materials and the pink square placed opposite him, the viewer can first note the symmetry in the proportions.

As the viewer enters the space and allows his regard to shift to include the reflection of the color along the surface of the glass wall, the material on the left side of the booth suddenly becomes tinted by the pink color.

In becoming aware of the shift, the viewer can detect the blue color, which also though reflection, colors the area of the booth just above the stacked materials.

