

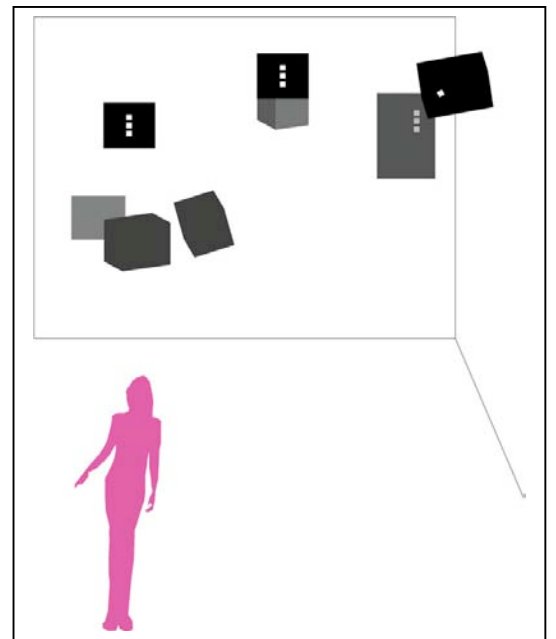
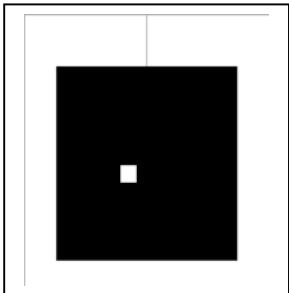
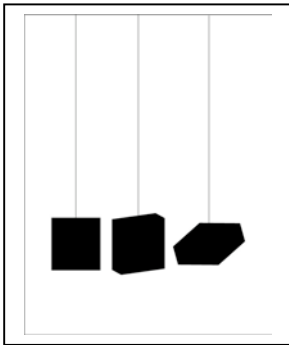


Remembrance of an absence

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Inside, I look for emotional attachment. I designed a talisman as a way to emotionally attach myself to an object. In return, the talisman brings me back to life. The talisman is made of copper and I engraved on it the emotional connections I have to persons and places. Over time the words fade away, the copper changes its color, and symbolizes the time's influences on my relationship to souvenirs. It is a memento talisman.

I love light. From perceptive to illusory, as exemplified in the work of James Turrell or in the work of Fred Eerdeken. For Volume and Light, my second assignment, I integrated the playful intervention of light within my sculpture. It also integrates the three numbers that define my volume as stated in the assignment. I calculated my volume to determine the number of boxes and shadows to represent within my sculpture.

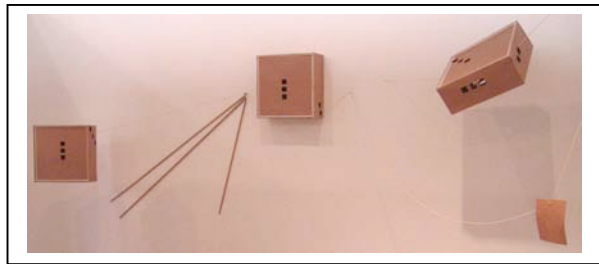




I installed light boxes made out of brown paper in a cubic room. I controlled the direction of the light sources to build consistent shadows around the boxes and bring the light in and out of the boxes.



Out of the three boxes, the third box moves to create different cubic light patterns on the walls, e.g. from three to two patterns.



For the Core Sample sculpture, I took the perspective of a child trying to understand the meaning of the term Core Sample, an intuitive translation from the French analogy. Core sample then means 'le corps samplé', i.e. dismembered body.



An immediate reference to the dismembered body is a serial killer, the one that would be prompt to body sampling. Starting with an obsession for the neck, to a more tool-istic approach to body members: arms, legs, feet. I made a rock that symbolizes le plan de travail.

I chose to dismember a Barbie doll that I created out of wax. The Barbie being for a while a representation of the woman for a child. I chose the white wax, the wax being a way a woman suffers regularly by trying to reach an ideal. The white is the symbole of purity thus the contrast between the canvas fabric & the plaster sculpted with chisel, and the angelic face of the doll made of white wax.

This sculpture is a tool-kit box for understanding serial killing for children. The tools are also made of wax and represent legs, arms, hands, feet. A tool is normally very hard, here it is very fragile as a mean to represent the complete chimère, i.e. pipe dream, the serial killer is immersed in.

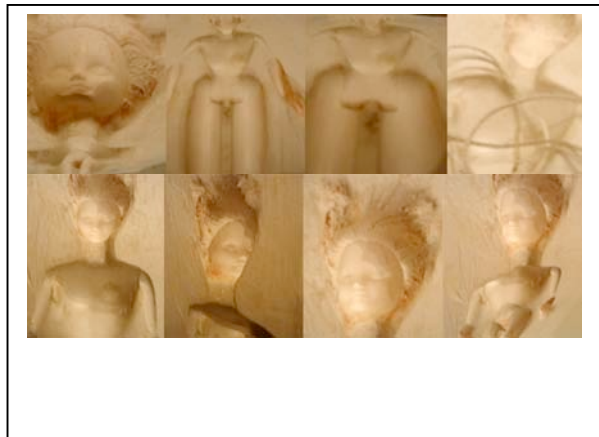


I revisited these projects and created an outside of the dysmorphic body. I used video to revisit a plaster mold carved for this mixed media sculpture.



In this sculpture the dysmorphic body is reappropriated to create an outside of the body and therefore exemplify its disproportion.

For this video, I arranged lights and shadows to create a positive out of a negative impression that I carved in the mold. I reappropriate the dysmorphic body and through the camera I confuse the eye of the viewer and create the illusion of a body being carved. Finally, I end the video by using a string to present the illusion trick to the viewer, the string is a link between the inside and the outside.



In my final sculpture work, I combine the material representation of a souvenir and its effect over time.

Ideally I planned on printing on plaster molds a series of clothing on life-sized frames. The pieces of clothing carved in the plaster would come from people I care for. Their prints represent their passage in my life at a point, and the mold essentially keeps the shape and the textural significance of the clothing.

During winter break, I traveled back to my hometown, Paris in France. My closest friend gave me one of his favorite tee-shirt that I molded on a 6" tall flat wooden structure. Throwing the tee shirt on the structure as I could find it in my room, lying on the floor. I molded the contour of the tee-shirt with burlap to create a cozy appearance of fabric, of carpet.



Final installation

