

Christian Mayeur: What currently interests you?

Virginie Mossé: A leitmotif runs through my work: the question of perception, in a visual manner, the functioning of the medium towards itself and towards the viewer. I'm in a critical filiation with Art Concret and Op Art, as I question progress and ideologies that I don't believe in. I question the notion of progress, in favor of the notion of mutation.

I am interested in the American idea of "surface". On one of my works, a phrase by Spinoza pierces the canvas "deja vu", with a questioning of the modern in relationship to the state of things today. For modernity is finished now.

The question of perception will always be of interest to me, plastic, philosophical, identity perception, through the question of the relationships nature/culture. Mzerleau-Ponty explains in "Phenomenology of Perception" that he sees perception as an archaeology.

Philosophy is a voyage in time, a "buffering" between us and the real. Philosophers generally embrace 3000 years in general, it's their commonality with artists. I don't hold out such a direct mirror to the contemporary world as I did before.

CM: What did you take away from your recent residency at the Caza d'Oro art center?

VM: I learned "the time machine", I learned to circulate in time, all the while remaining as close as possible to contemporary preoccupations.

In the 21st century, we no longer have a direct reaction to things like those that Nicolas Bourriaud described in *Radicant*. We live in a world that is more like a swamp, where the past can come back up to the surface of the present. The artist can recount his or her experience, not personal, but his or her experience of history, or of segregation... "*Experimentum mundi*". It's a participative platform, a relational aesthetic, but we're no longer talking about cooking, like Rikrit Tiravanija. We're looking at new contexts, I'm revisiting Bruce Nauman or Felix Gonzalez-Torres.

CM: This reappearance at the surface, it's what I call the return of the "tragedy of art".

VM: Yes, today the relationship of consumerism with culture can be frightening, I noticed it during my last exhibition. Certain visitors are extremely brutal with the artist.

CM: What does your collaboration with Mayeur Projects provoke?

VM: The idea of digital and relational gallery, augmenting a physical gallery, as the presence in virtual space is complementary to an idea of a personal exhibition. The Internet is complementary. The relational offer of Mayeur Projects permits a direct access to the rigor of a collector or the general public. It will allow the meeting of people who wouldn't meet otherwise, with curiosity. It's interest also comes from the fact that it is a proposition. In a traditional gallery, one usually doesn't have the opportunity to enter into a relationship with the artists, except by special request. That Mayeur Projects says and shows things that I don't see as an artist is fantastic. And that the artist can express his or herself is also important, as it's the origin of everything.

To bridge the gap between the public and the artists, it's avant-gardiste, it's very interesting. It opens up many questions, where the process of an artist goes, and his or her reflection over the millions of years of history, it's also an opening into the "magic cauldron" where intuition comes from.

Mayeur Projects gives access to things the public normally wouldn't have. However, the real shouldn't disappear, for all that. A 50/50 situation is necessary, a presence of the artworks on both sides of the mirror. The encounter with the material, materiality is important. I adore the canvas, the smell of ink or of painting. In my last exhibition, there's something important: the monumental and the miniscule. The phenomenology of the artwork, it's a relationship of scale. To experience art, it is important to be confronted with size, it's like the difference between seeing a movie on DVD or in the cinema. I work, for instance, with fabrics that bring me back to medieval tapestry. We're no longer in front of the motif, but *in* the motif. Large formats are rather physical, small formats more conceptual.

Mayeur Projects is original in that it proposes two forms of participation, participating in the real and participating in the virtual. The two being complementary.