

Christian Mayeur: What are you currently interested in?

Lucie Laflorientie: I'm guided by several obsessions: architectural forms that echo with a landscape of immensity, displacement, a landscape framed by the constructed, the developed. My obsessions are translated into different mediums: drawing, DIY...

I seek a space that will be passed through. It's my basic research. It's the idea of the context in which we evolve. To go in search of a relationship with the contexts that construct us.

The anarchic constructions in the countryside (agricultural hangars) or bits of roads, bits of buildings, are lines that trace spaces. Currently, I'm drawing images in space. How should one think about images in an architectural space?

I'm looking to escape the sacred relationship to the image, like that of books, of the image on the wall. I work with one color, well, a variation of colors beginning with one color, that of the earth.

I'm more and more invested in the image, in the multiple, it's research. And I'm also asking myself questions at the moment in relation to sound, with video. How to give more place to sound in video. I'm thinking about mechanisms that could give the same place to sound as to image. There is something that interests me between the sound of mechanisms, for example the motor of a tractor and the sound of an environmental landscape. It goes back idea of ambulation.

More poetically, what interests me is to work with raw material and play with its forms.

CM: You're interested in the current state of "catastrophe", in the sense of Peter Sloterdijk...

LL: I think the agriculture milieu, in which I was raised, opened my eyes to economic absurdities, the inequalities, the manner in which the world is collapsing.

I was very affected by a phrase of Deleuze & Guattari, which says that the State is a war machine that seizes and denies through its acts, but without arms. In my adolescence, I had this situation under my eyes: seeing farmers headed over a cliff, with a very high suicide rate.

In my work, there's always this thread of talking about this absurdity that destroys the established equilibrium: ecological as much as economic. Until what point will the Western world keep destroying itself?

I asked my grandmother, who is very old, who got her driver's license at 60 years old, whose husband couldn't read or write, to go through her stories on "before" and "today". In listening to her, it's clear that there are moments when we lose control.

I take note, I show. I'm not condemning anything, I'm not looking for causes, I'm not making political art in a strict sense.

For example, I made a work that was called "Albumen disaster": albumine, it's what makes seeds germinate, but it's also the transparent liquid, almost invisible, that runs when we cut ourselves. This work made reference to this earth that we're abusing and that we're emptying of its vital substance without it being visible...And when it becomes visible it's too late...

CM: What does your collaboration with Mayeur Projects provoke for you?

LL: A lot of pleasure. This initiative really speaks to me, in that it is generous, particularly with the idea of a digital gallery. This erases the elitist gap that is sometimes upheld between art and the public, not only by those who put it into place, but also by those who don't dare cross it. It's a generosity that is really lacking in the art world today, notably in galleries. We can quickly fall into a world of pretensions, with people who only want to talk to each other. Whereas the material is born from confrontations, from the fact of friction. What I like is that in your project, there's simplicity, there's generosity, the intention to bridge this gap. It's the establishment of a very healthy relationship, between an economic dimension and a support founded on your view of art and artists. This gives access to a mass of points of view.

This digital platform is always a rather free manner to give oneself over to the world, it's an incredible potential, a potential of emotions. I'm a bit overwhelmed by the size of the space of communication procured by the internet. But here, I think it's a solution, for the good of things. You talk about Service, in service, there is attention. And then there's action, the internet is great for a wide field of action. And Mayeur Projects, it's rock n roll. In fact, it's punk!

The gallery milieu, it's overwhelming for young artists, and it's not an easy, fun or human milieu. To position oneself like this, it interests us, you're establishing something visible, accessible, we're trying things, you're changing the data of the problem, while keeping the basics.

And the gallery in Las Vegas, NM provokes views of the desert and excavators for me, images of Land Art. And it really speaks to me in terms of cinematographic images and references. I've never been to the States, but the book *America* by Baudrillard is one of my favorites. I have the feeling that there, we find real people, and then the cinema. Seen from here, we expect to find the best of man and the most unstructured. I have very powerful desires for the camera, desires for time in images. Images of the earth. It makes me dream, makes me want to make films, very short, 2 minutes long. The double civilization of the city, Hispanic culture, Anglo-American culture that co-exist, I think something is going to happen, something that will be beyond me when I'm there.