

**Christian Mayeur: What currently interests you?**

**Frédérique Loutz:** I'm in a rather particular period, I'm reordering, I'm reorganizing things that were done and I'm preparing things to do. What's preoccupying me is "Claude", a book with a sound dimension and a sculptural dimension, with the Claude doll in bronze, it's a sharing with the listeners, as well.

Claude is a character traced on autobiography, with all the masks that go with this, but also an empiricism that I put into it. A character that walks on a thread like a draughtsman can follow the line of his or her pencil.

It's rather fatalist, things appear as if they already existed. The character follows suit, or I let come things come to it that he's not aware of yet.

Parallel to this architecting of the Claude character, I'm looking at what was produced in past years to identify recurrent things that have appeared, common threads. It's difficult to look back, with all the dread of what was done and what was not done.

I have a tendency to a certain schizophrenia. I draw essentially. I try to have different traits, but also formats, or motifs, and it's very frightening to discover things I thought were very recent already existed 10 years ago!

So this looking back doesn't have a taste of reassurance. I try to be unfaithful to drawing, which is my main companion, I try to disturb this fidelity. And despite all these attempts, one can't escape the route that is one's own.

The idea of loss is something that fascinates me, because I'm a collector of images, of histories, of sounds...It's as difficult to lose as it is to appropriate. In fact, we're often juggling the same elements.

**CM: What link do you make in your present with the past, that could go back to the Middle Ages?**

**FL:** The incredible efficiency of tales and legends is timeless. The relationship to one's father, to one's lover, to oneself, it goes well beyond a culture or an era. Thus, even ancient stories remain very relevant. When I revisited the myths of Phèdre and Icarus, I revisited pulsions inherent to Man, between desire and powerlessness. My intention was to give life to something that is very anchored in history. To verify in what measure things that happen to me as an individual can be explored through imagination, through art, to understand it, but also to share it.

**CM: What is the role of the imaginary in real life, for you?**

**FL:** A priori, imagination doesn't exist. We've verified this with young children. It's something that's cultivated, that's constructed. In fact, we don't really see beyond the

tip of our noses. Imagination, it's a machine to be explored, to explore things we don't see, but that exist all the same. Yes, the imagination is something that's constructed. There's something very military in fantasy, when I realize I made the drawing "Fantasy", which is in your collection, I had the Alain Bashung song "Military Fantasy" in mind. The imaginary, it's something that's conquered.

**CM: Does the imaginary have a relationship with the real?**

**FL:** The link with the real, is that the imaginary allows multiple perceptions. There are multiple ways to read it, to link it with other facts, to appropriate it as well, to make it its own. I'm looking for a complexity which, wrongly, lets me believe that things are never that simple. I'm not trying to practice armchair psychology. I like this thing of several layers that are woven into the real, a simple occurrence can make successive layers of intentions appear, of preliminary events, linked events that wouldn't have appeared without this gymnastics of the imagination. Drawing allows me to approach life with a complexity more dense than if I didn't draw.

Inversely, living nourishes drawing. Physical, emotional experiences allow the reinjection of sensations into drawing, that perhaps gives a kind of flesh to drawing.

**CM: Your collaboration with Mayeur Projects, what does it provoke?**

**FL:** On one hand, there is the encounter with the initiators of this space in construction, that's a strong impulsion, because drawing is solitary work. Like in cooking, it's a challenge to imagine a recipe, but the fact of knowing that we'll share it with certain people will push us to add a bit more salt. The idea of sharing and of the encounter is both exciting and determining. The fact that the gallery is in a place I don't know and that I'll discover is part of the game. There's a feeling almost a bit unpleasant when I think about going to Las Vegas, there will be things I already know, and at the same time it's very exciting to imagine the connections that will emerge as part of the encounter with an unknown elsewhere. It's a new horizon that I don't really want to deflower too much, before actually stepping into it, to revel in the shock of discovery, of perception, of illusion. I'm not a real traveler, nor a real adventure, I'm above all else oblivious. My travels are almost limited to a sheet of paper, a table, a pencil. The rest makes me anxious, but I'll go with joy, because I'm oblivious. The virtual dimension of Mayeur Projects as a digital platform, it's new, it's something that I've never tried. It's not in my genes, but for someone who appreciates encounters, there isn't a space that excludes encounters, so I'm sure that sparks will fly. I'm not really a practitioner of the sport of social networks, but I need to let myself be convinced, surprised. I understand digital platforms as a way for people to have access to work, to be shaken up by it and to have the desire to go further. If that allows one to shake hands afterwards, it's great! A gallery on the internet, it's like a letter to Santa Claus, or sending a message to Mars.

As long as there's no response, one feels a bit lonely, but at the same time, I find that Mayeur Projects' proposition is very complete, as a desire. To invite artists, and above all a varied audience, it's in the image of its creators, it creates a multidimensional dynamic that will create a singular movement. The relationship between the web and the physical is the same relationship that exists between drawing and real life. Drawing is very unsatisfying, but this artifact of falseness in drawing allows the creation of sparks and real encounters in real life, with individuals, with real people.