

***L'intrigue se cherche dans le dénouement de son nœud***

A project led by la compagnie

Curated by Francesca Zappia

*feat.* Doriane Souilhol et Douglas Morland in conversation

*L'intrigue se cherche dans le dénouement de son nœud* is the writing in 3 acts of an exhibition project that emerges from a conversation between the artists and the curator in order to create its own conditions of existence and evolution.

Borrowing the theatrical vocabulary, the title of the project defines a critical and working frame that reflects the process of meta-creation of the exhibition. In the French lexicon of theatre, *le nœud* [the climax] is that moment where all the elements of the plot come together, the suspense of an unknown denouement to come, a creative intermingling that impels the realization of the final action. In *L'intrigue se cherche dans le dénouement de son nœud*, *le nœud* symbolizes the dices thrown by the exchanges between the artists, the several directions of work and orientations of the project; the exhibition in the process of writing its own *intrigue* [plot] in resolving the creative and collaborative tensions with the realisation of new artworks. A series of reflections feeding the project also increase its theatricality: the sound of language and object, performativity, mise-en-scene, interpretation ....

While being part of the programme *Love Letters* of the PAC 2018, which, in turn, is included in the cultural season *Quel Amour!*, the project also questions the different possible relationships between human beings, in order to emphasise the affinities, compromises and positions of this collaboration. If this exhibition grew from artistic and research affinities between the Marseille artist Doriane Souilhol and Glasgow-based Douglas Morland, what part of compromise or disruption they will show in their collaboration? What chances, caused by their exchanges, will be fixed in the realisation of new works? Will they dialogue, oppose, interfere, or play a four-handed harmony?

## Act I

### – *Le nœud* –

*Le nœud* took shape in a crossed residency between Marseille and Glasgow. Within studio visits, performances and evocation of new videos; walking across landscapes, with their scents, nuances and sounds; in front of sound works, classical paintings, natural specimens and technological utopias – the dices were thrown.

#### Some elements of the nœud:

The meeting of languages. *Misunderstanding, mishearing, misleading.* Faux amis.

Prisencolinensinainciusol (Adriano Celentano)

*Received Pronunciation*

*Scaffolding of language.*

*La matière-silence. La matière-parole*

*Un cri muet.*

Create oxymorons in the meeting between materials.

A velvet curtain (the sculptural density of its folds).

The sound of glass debris, vulnerable.

Make the glass resonate, with a circular movement of the finger. A double bass note.

Materiality of language. Sound of materials. Give substance to the sound, the voice.

Suffocate the piercing sound of the glass.

A black flag, tissue paper, the sound of its shredding by the wind.

Marbled veil, an interference in vision.

Cover, black on black. Cut-up as sculpture-painting.

The glass. Smoked. Black liquid. Black mirror (*Claude glass*). Mirror in mourning. Catoptromancy. Mirror as a communication medium through reverberation of light.

To disrupt – *faire irruption*, in the collaborative compromise.

Interference. Transmission. Reception. *38. 39. 40. 2 fois. Je répète : 38. 39. 40. 2 fois.* (Jean Cocteau, Orphée).

Numbers station.

*mise en représentation*

*mise en récit*

Qu'est-ce qu'un texte attend de la voix de l'acteur ?

a visual paradox

Ever tried. Ever failed. No matter. Try Again. Fail again. Fail better. (Samuel Beckett)

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## Act II

### – *L'intrigue se cherche dans le dénouement de son nœud* –

1) *La règle du jeu*. Work process imagined by the artists, *la règle du jeu* is a correspondence by images, sounds, texts and scans. This intermediate phase between the nœud and the dénouement of the project is designed to give substance to the ideas. It feeds exchanges and mutual responses, it provokes chance by interference and irruption, it impels the association of images and speech.

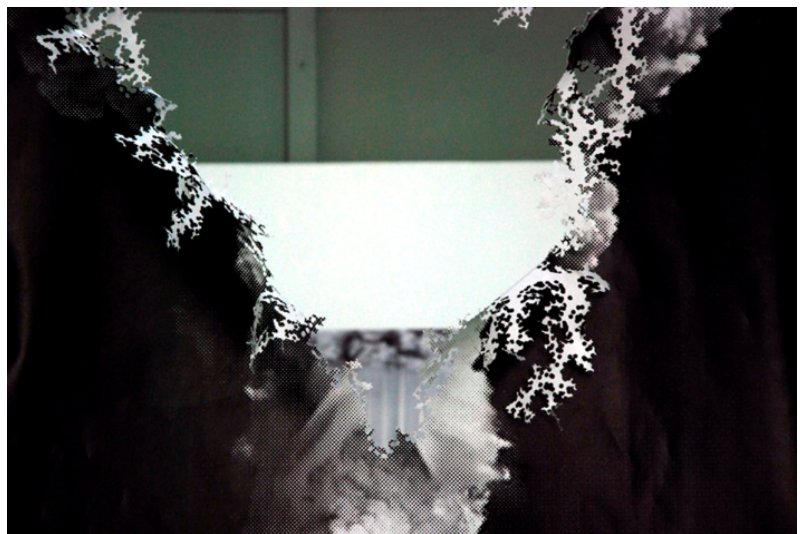
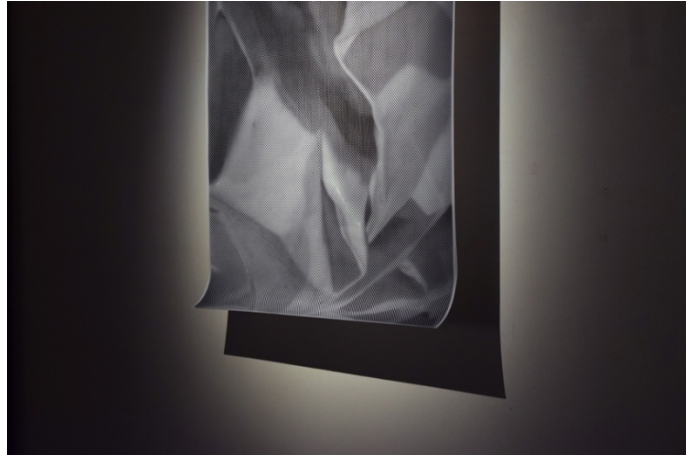
2) *The dénouement*. When the plot is embodied in the plastic object and the exhibition reveals its final dénouement.

### Acte III

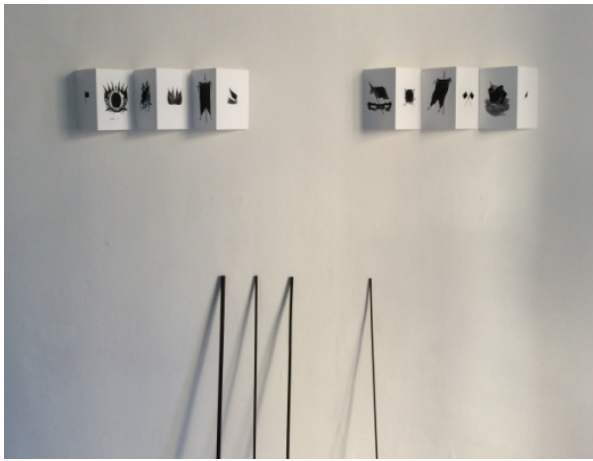
*– The critical framework set, the creation emerging from ideas and images*

*little by little is fixed in the paper –*

In the form of a publication, the act III walks in the steps of the evolution of the project. As a witness object of the previous acts, the publication also opens up new possibilities.



Douglas Morland, Untitled (Slow Reveal # 2), 2015  
 Doriane Souilhol, Fail Better II, 2015  
 Douglas Morland, The Death of Lady Mondegreen (Feather, Horn), 2015 (detail)  
 Doriane Souilhol, Fail Better I, 2014



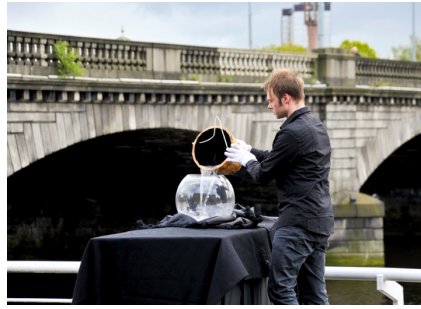
Doriane Souilhol, Pan noir, 2017

Douglas Morland, The Death of Lady Mondegreen (Feather, Horn), 2015 (détail)



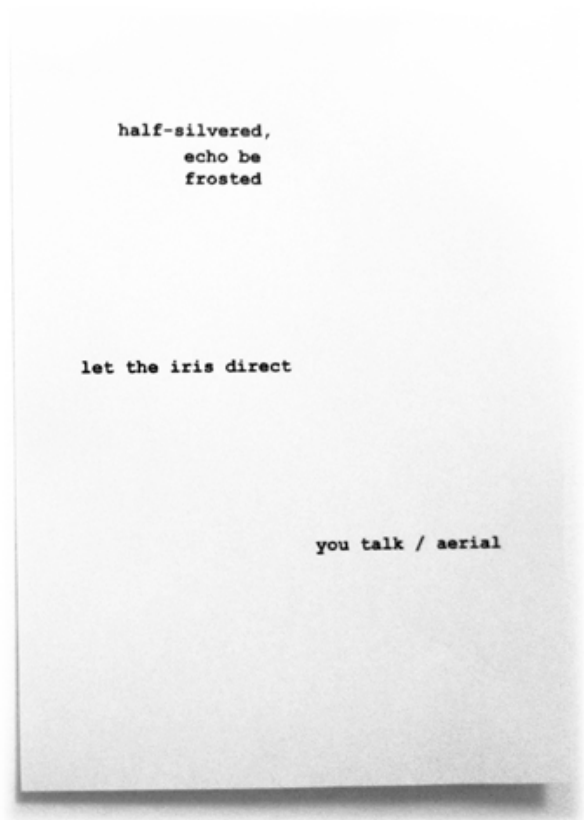
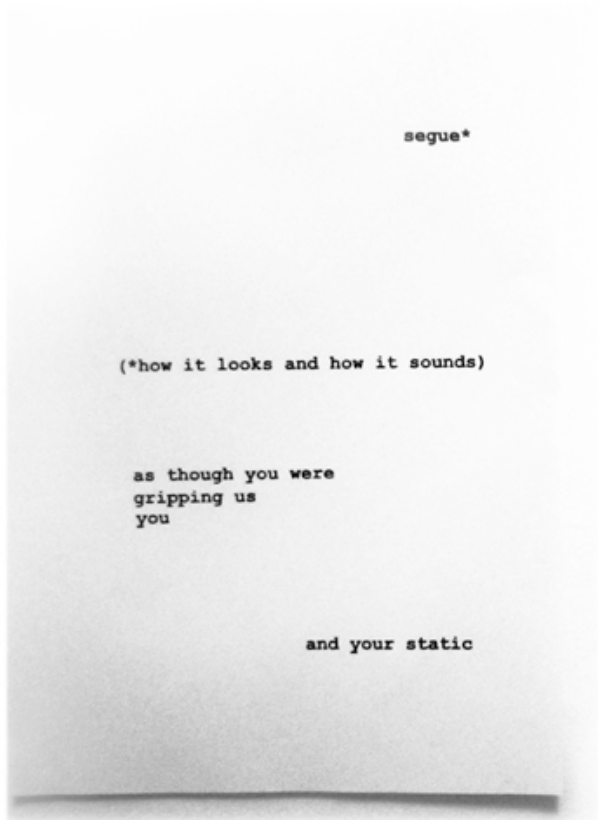


Douglas Morland, To Talk politely of the Studio as Circuit (When at Night the Signal's Stronger), 2013 (détail)  
 Doriane Souilhol, Fail Better I, 2014



Douglas Morland, Keening Luna, 2012

Doriane Souilhol, à la recherche de l'objet petit a, 2016. © Salim Santa Lucia



Doriane Souilhol, Fail Better III, 2015  
Douglas Morland, As Long as the Signal Is..., 2013