

FADING#

A STORY OF APPEARANCE

SOPHIE LALY



«The landscape is more mysterious precisely because it's a mystery (...); let's say it's a bit of a landscape of feelings.»

Michelangelo Antonioni

NOTE D'INTENTION

FADING # is a video installation featuring the appearance of a house, projected on a scale of 1 in a landscape. The projection takes place at dusk, right in the landscape, whatever it may be: trees, bushes... domesticated or not. Twilight reveals the subtle metamorphosis of the landscape: light fades, night falls, the house appears, and disappears again at sunrise.

Like a dowser, or a gold digger, I'm constantly on the lookout for new architectures to locate and reveal. The aim here is not to find a spring or a shelter for the night, but to fictionalize the memory of a place whose genesis is not visible. Cartography is enriched by new discoveries..

In my work, I like to question the way we look at nature and the landscape. My aim here is to re-establish or find the right balance between the visual objects I create and the spaces in which they unfold. And through *FADING#*, beyond fictionalizing a memory, a story, this intervention in nature itself offers a new dimension to the landscape.

All the «images» of houses that appear here and there are taken from photos I took in Iceland, where I was constantly surprised to discover yet another house «at the end of the end of the end» of a Fjord. It's as if the inhabitants of this island, itself isolated, were seeking even greater isolation by entrenching themselves further than the end of the road that takes us there.

These images appear to me today as samples of a particularly vivid folklore. Iceland maintains and perpetuates an ancestral belief that nature is inhabited by the *huldufólk*, the hidden people. Elves, gnomes and trolls live in the mountains and forests, where they build their cities : the *Álagablettur*. Everyone respects and fears these dwellings, even if it means veering off course to avoid disturbing the spirits.

Revealing these Icelandic houses is for me an opportunity to reactivate the sensation experienced at the time of shooting, and to relocate them, to subjectivize the landscape in which the sequence is now set.

Cartography appears as a memory of apparitions, but also as evidence of the deployment of a common imaginary, on a global scale.

This shift in focus affects the landscape, which is no longer seen as a painting contemplated from a distance, but as an environment in which the viewer is immersed. They are no longer in front of the landscape, but inside it for the duration of a night.

>>> time-lapse shot in Annecy *FADING#5* : <https://vimeo.com/459689391>

FADING # has the appearance of a house but is more akin to the idea of a hut, in the sense that there is no real threshold, no marked boundary between inside and outside. Doors and windows are visible but do not fulfil their function. These architectures, in which shelter seems possible, are both material and immaterial, open to all winds, because it is ultimately nature that welcomes and surrounds us.



FADING #6
Paysages en mouvement
Pont Van Gogh, Arles
2021



FADING #1
 Entre Cour et Jardin
 Barbirey-sur-Ouche
 2013
 ©Sophie Laly



FADING #2
 Extension Sauvage
 Le Château de la Ballue,
 Bazouges La Pérouse
 2014
 ©Sophie Laly



FADING #3
 Plastique Danse Flore
 Le Potager du roi, Versailles
 2014
 ©Julie Barrau



FADING #4
 Coup de chauffe
 Cognac 2015
 ©Sophie Laly



FADING #5
 Anney Paysages
 L'île aux cygnes, Anney
 2020
 ©Marc Damage



FADING #6
 Paysages en mouvement
 Pont Van Gogh, Arles
 2021
 ©Marc Damage



FADING #7
 Ccn de Caen
 Pont de Bir-Hakeim, Caen
 2022
 ©Sophie Laly



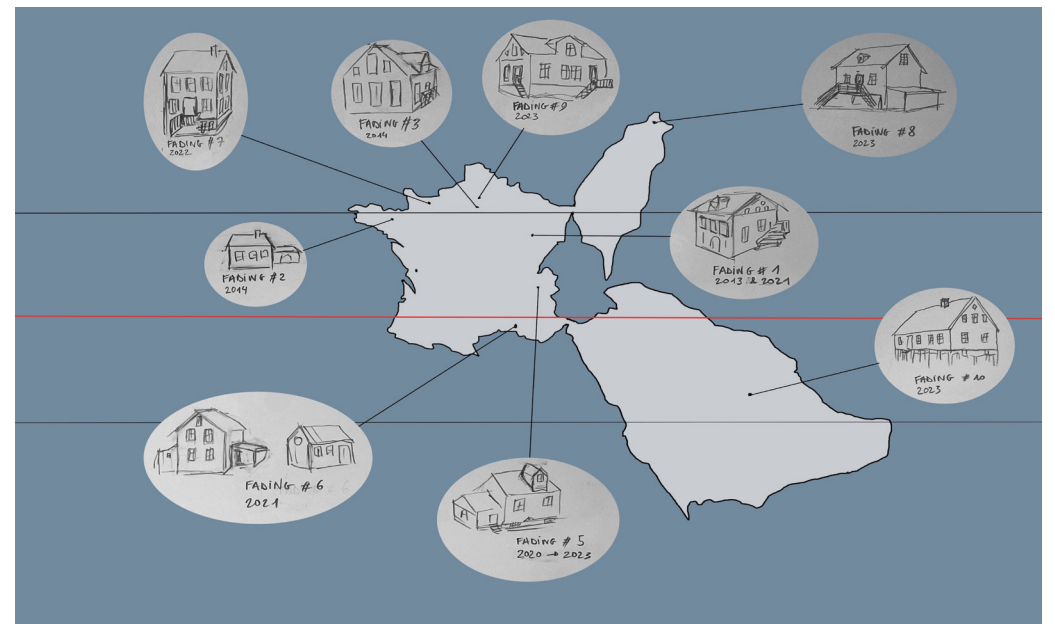
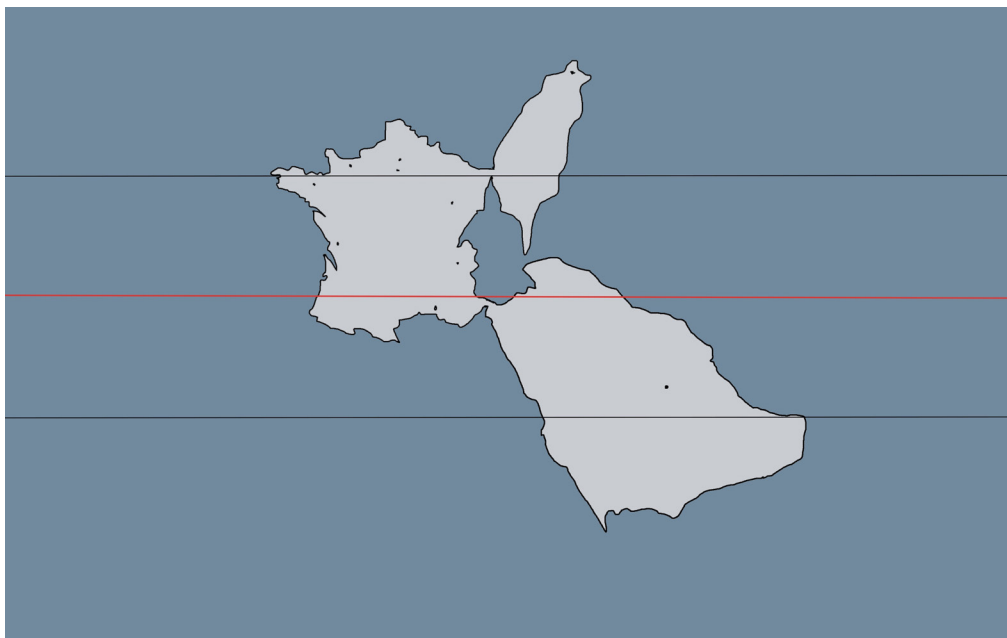
FADING #8
 NUIT BLANCHE
 Taipei, Taiwan
 2023
 ©Sophie Laly



FADING #9
 Théâtre Louis Aragon
 Tremblay-en-France
 2023
 ©Sophie Laly



FADING #10
Noor Riyadh Festival
Riyadh
2023
©Mario Guerra



Le paysage devient ici le terrain de jeu de la vidéaste, et prend des allures de conte mystérieux. L'effet est saisissant : la maison, qui illumine l'île, semble vivre au rythme de la vie secrète et nocturne de ses occupants, pour s'évanouir au lever du soleil. Un moment enchanteur qui vient conclure ce parcours plein de surprises.



FADING #5, de Sophie Laly, pour Anney Paysages 2020 © S.T. / Maison à part



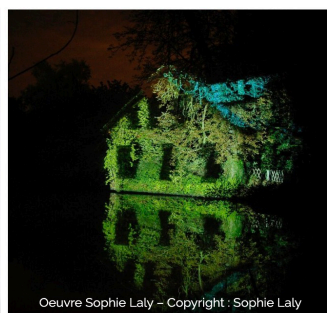
FADING #5, une histoire d'apparition, de Sophie Laly, lumière nocturne, Jardin de l'Europe, Anney Paysages 2020, France © Vincent Laganier

Selon l'angle du visiteur par rapport à l'axe du vidéo projecteur, la maison disparaît et s'évanouit dans les mystères de la nuit. Lumières nocturnes.

La Nuit Blanche de Taipei

Depuis 2016, La Nuit Blanche de Taipei, comme sa sœur de Paris, **place les artistes au cœur de la cité**. Cette année, le slogan est « **Time to rise up** » et une myriade d'événements seront organisés dans le quartier de Xinyi à l'occasion de l'ouverture de la Taipei Arena.

Comme l'a rappelé Franck Paris, Directeur du Bureau Français de Taipei lors de la conférence de presse de la Nuit Blanche : « *Le Temps d'une nuit, les maires de ces deux capitales n'ont pas peur de confier leur ville aux artistes. En nous réjouissant souvent, en nous fascinant et nous bousculant parfois, les œuvres d'art contribuent à rendre notre démocratie vivante et à développer l'esprit critique. Notre attachement commun à la démocratie culturelle nous rapproche* ».



Oeuvre Sophie Laly - Copyright : Sophie Laly

Côté français cette année, vous pourrez découvrir ou redécouvrir **une installation du célèbre photographe J.R.**, *Inside out project*, **les photographies d'Hubert Killian**, fin connaisseur de Taipei, **le subtil travail vidéo de Sophie Laly**, ou encore **les œuvres lumineuses du collectif franco-taiwanais Hellobastworkshop**.

Le Quotidien de l'Art Lundi 20 septembre 2021

Le Quotidien de l'Art

Lundi 20 septembre 2021 - N°2233

L'IMAGE DU JOUR



Sophie Laly,
Fading #5,
2021, Île des Cygnes,
projection vidéo.

De l'art sur le lac

Posée entre lac et montagne, la 4^e édition du festival Anney Paysages invite à une promenade en plein air au fil de 42 installations, dont certaines sont désormais pérennes. Au cœur de la vieille ville, sur la tache d'huile du lac, au milieu des arbres, le regard se pose sur la beauté de l'environnement naturel et s'interroge sur ses interactions avec l'espace urbain. En longeant le petit canal du Thiou, la sculpture de l'Argentin Pedro Marzorati détache d'énigmatiques figures bleues métalliques comme tombées du ciel sur de fragiles pontons de bois. Au crépuscule, l'Île des Cygnes se transforme en une séduisante installation de la vidéaste Sophie Laly, qui fait apparaître, féérique, une étrange maison flottante. La contemplation est aussi le maître-mot de ce festival. Produit par Bonlieu Scène nationale à travers un financement public (1,03 million d'euros) et un partenariat étroit avec Lausanne Jardins – grâce au programme européen Naturopolis –, il attire chaque année plus d'un million de visiteurs.

JULIE CHAIZEMARTIN

« Anney Paysages »,
jusqu'au 26 septembre.
anney-paysages.com



Sophie Laly, director and video artist, born in 1973, lives and works between Paris and Arles..

Sophie Laly graduated from the Ecole Nationale Supérieure des Beaux-Arts in Dijon in 1998. Her work focuses on the notions of human scale, space and time, through which she questions man's place in the landscape, and always brings us back to our earthly «being».

Her projects take the form of installations, short formats and documentaries, and she has also collaborated on choreographic creations, notably with Christian Rizzo since 2008.

In the French contemporary dance scene, she has worked as a video artist with Emmanuelle Huynh, Rachid Ouramdane, Richard Siegal, Latifa Laâbissi and, more recently, Sylvain Prunenec. In 2008, she began working closely and regularly with Christian Rizzo, assisting him on all his pieces, and co-wrote the piece neo-fiction in 2012, as well as *D'après nature* (a piece in episodes, to date 2 episodes) in 2018.

In 2004, his film *N/EVER* won a prize in «Entraînements», a film competition initiated by the EDNA association and the Siemens Art Program. In 2007, her film *nous ne sommes pas* joined the collection of the Cinémathèque de la danse. In 2008, her film *PA* was awarded the Nokia Paris-Rome prize, followed in 2012 by a special prize for cinematographic quality at the LGBT Chéries-Chéris festival. In 2013, she directed the documentary *DES ENFANTS* based on Boris Charmatz's show enfant, which was selected for the Côté-Court festival in Pantin and presented at the Centre Pompidou as part of the videodanse cycle. Since 2013, she has been creating *FADING #*, a site-specific video installation featuring the appearance of a house projected on a scale of 1 in a landscape. In 2016, she directed *La 25ème image* at the invitation of Michèle Braconnier for the 25th anniversary of L'L.A film about the place and its residents; a film about research. In 2017, at the invitation of Mickaël Phelippeau, she directed *Taper dans la balle*, a film conceived as an extension of his show *Footballeuses*. In 2020, she will take part in the creation of *48ème parallèle*, a choreography for long distances, a project by the dancer-choreographer Sylvain Prunenec. In 2021, the «collision» exhibition at the CCN in Montpellier brings together two ways of relating to temporality: the elusive flow of time and the lightning inscription of fragments of the present in memory. A face-off between a waterfall and haikus written on the wall. Since 2022, she has been developing a rhizomatic and polymorphous visual project in three parts: «*Nôtre île ton île mon île*», the first two parts of which are *L'homme qui marche* ; a short film made in 2022, *TERRESTRE* ; a video installation created in 2023, and the third is *INSULA*, currently being created.

PHOTO CREDITS

Fading #3 - Julie Barrau

Fading #6 - Marc Domage

portrait - Julie Barrau

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