



Quentin Armand, Raft, wood found in the forest, plastic cord, 2011, Nida Art Colony
Made during a residency in the colony 01.03 – 23.03.2011

----- Original Message -----

Subject:application

Date:Wed, 5 Jan 2011 18:12:45 +0100

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A place we could consider and for a while think with

To be contemporary is a full time job, if you want to do it your way, it's even more: a stake.

To be contemporary as an artist means exist on the contemporary art scene, get exposure for what you do, and search opportunities to do more. Create artworks is one thing, give them possibilities to live their life is a very different activity, that can be strangely demanding.

In daily life, these two gestures are very much mixed, and in a way linked, nevertheless the balance between these two sides frequently demonstrates how much, in the modern world, a well accepted schizophrenia can be an efficient tool in

the search for happiness.

It is of course of some interest to compose and adapt maybe a way to be more "definitely modern", the scale of it however keeps me wondering chronically.

I often tell myself that most of my energy goes to get "inside"; art centres, galleries, people's mind etc... And I very much regret there were no social black magic classes in my art school years. Spending so much time and mind on papers, proposals, explanations, descriptions ... without seeing most of them becoming "real" drives me - as many of my colleagues i suppose- to some weird questions about the interest of "all that", wondering where the raw of my intention is all gone, and how it could express itself more essentially.

Despite all these considerations on my very common daily routine, the concept of inside stands as paradoxical, in a world where so many scenes and stage - both numeric and "hard"- come to life everyday. I therefore consider it as a material for a reversed attempt, consisting in building a paradoxical outside, constitute a space hypothesis rather than invest one, one more with one of the numerous projects i store in different folders more or less all named "one day".

I intend to constitute a space as a conceptual tool, a landscape of "maybe", a ground of possible that would happen as a third cosmogony attempt.

This place would exist as an independent recipient, finding its achievement in presence rather than practice, like a sculpture, a room made to stay blank without a home above.

Concretely, my intention is to build a raft, an available space in the shape of a floor, able to stand on water as an independent polder, both landscape and prototype, this construction is a flat stack, eventually a boat.

The ship is a minimal raft, designed to be the most anonymous of all, kind of rectangular, taking place as an hypothesis, a leftover prototype or a building starting point.

It is made of the floated wood the sea brings, or the branches the trees let go taking its materials from the context, building from the environment.

This raft is made for static situation, it's not a ship but a location, a point on the map, it's an instrument rather than a tool.

It's, of course, a barely utopic ground, both in its statement and materials. Used wood, twisted branches and straight surface relieve the operating contradiction of the intention.

The costs of such a piece would be really low; i want them to be so not only for practical reasons but also as a need. Do artworks with no money, found material, cheap process is to me an important statement. It is freestyle povera, which doesn't

mean being sad, grey or against the art market or whatever, it just means care for the very primary material of art work willing.

Quentin Armand, 2011 01 05, Biarritz, France