

(Luca Francesconi)

Dear Sonia,

I'll begin this little chat with the image of a work you created: a broken vase with—apparently—its contents. I see no soil but I see pieces of earthenware, like a “matriochka” set, an object concealing another, of the same shape but of a different size. Exactly like the huge crumpled paper you made: it's an expansion of an anonymous piece of paper, tossed on the ground... In short, can we say that every object is a potential form?



(Sonia Kacem)

Dear Luca,

First of all, I think it's important that we agree on the notion of an object.

Reading your text, I'm wondering what you invest in this term?

The pieces that you've chosen to comment on are collections of fragments of materials. These fragments sometimes originate from a utilitarian geometric volume, which I would call an object (example: a flowerpot). In this case my object reflects a specific use and environment. Starting from there, I actually consider every object a potential of form. But sometimes it's impossible for me to dissociate the form from the object, since it is inseparable from its environment and function (example: a chair).

(LF) In this image we can see a pebble and an eraser (which actually belongs to Frédérique Valentin and I have to remember to give it back!) - at first glance these two objects are almost identical, except in their purpose of use. The substance "can" be an independent variable, or "should" be an independent variable? I find that in your works, the material and the substance are often different, since every piece is a kind of pretext for speaking about others. And to return to the large crumpled paper, it is an "object" that is more reminiscent of a marble mountain than a humble piece of paper tossed on the ground.

Do you use powders for their ephemeral side of reality?

(SK) It is clear that I'm interested in materials for their metaphorical potential. Nevertheless, the metaphor model that interests me conceives of them as subtle sense games, also linked to a certain time of reflection and to the experience of the installation.

But for me, if the object has to reflect something else, it would rather be the question of its own nature. And as you seem to point out, we can ask ourselves the question of knowing if the crumpled photo content can still withstand the "object" designation? One of the strong points I have specifically retained from 20th-century sculpture is the diversion of objects and the question of their status.

