
Art Reveal magazine

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MICAELA DE VIVERO

The background image shows an art installation. On the left, a large, translucent, light blue human figure is visible, appearing to be made of a material that allows light to pass through, creating a glowing effect. On the right, a dark, reflective human figure stands, possibly made of a polished metal or a similar material. The background wall features a grid of lines and some text, including the letters 'MPHIT'.

Brigitte Amarger

Seine Port, France

Since 2008 I have been working predominantly with medical imagery and new technologies, in lifesize scale murals and sculptural works that unquestionably fashions a reflection about human, its place in the society, the universe and its future. Through various textile techniques, I seam together medical imagery, and, by cutting, transplanting and reconstructing the body, I am exploring the relationship between a surgeon and textile artist with needlework suggestive of incisions and scars implying surgical intervention. Paper, threads and textile represent the fragility of humanity and nature, the consequent interdependence of the two and questions about that body that expresses our complexity, mystery and fears, now and for the future. I also question dramatic topics and invite us to rethink and to reflect on an environment in distress, our role and relationship with nature. The diversion of materials, and more particularly of the support of medical imagery for artistic purposes and memory ends, is currently, essential for me. Sensitive to ecological issues, I find in my artistic practice a double direction, highly symbolic: to create artworks by recycling discarded materials. Owing to new technologies, smart, reflective and luminescent textiles and also traditional materials, I am working on the aesthetic factors of transparency, reflection and luminescence, and the transparent and ghostly transparency of X Rays allows me to play differently with the light and blur the boundaries between reality and imagination.



Who or what has a lasting influence on your art practice?

I am not someone who can really be influenced by one person and my inspiration comes to me mainly from the inside. I am fortunate to have a multitude of ideas that nourish my creation every day, as creating is for me a daily vital need and food.

I have worked on writing for a long time. It was at the same time an outlet, a private diary, deliberately illegible, because it was put in the form of palimpsests, and, at the same time, as a reflection on writing. This continues to hold an important place.

Photography holds a primordial place. It was, along with drawing, at the root of my art practice. It remains the common thread of my creations, upstream and downstream, because it allows me to play with light, to keep the memory of this passing time, through nature, individuals and objects, my favourite themes.

Light also plays an essential role in my creations which question nature, animating and recreating shapes and materials, through games of transparency, translucency, luminescence and reflection.

The use of, retro-reflective and luminescent textiles and lace threads

of hot glue, contribute to the expression of a poetic and singular plastic language. With black light installations I change the reading of my works and reveal a second skin and reading, doomed to evanescence.

Nature remains my eternal source of inspiration. Its diversity, its beauty, its strength always fascinate me, but, despite its power of rebirth, we know it to be so fragile...

Long before art really started talking about ecology like now, many of my works were a warning signal seeking to draw attention, a commitment to preserve our environment. My series of works, "Take care of Mother Nature" and "Black series" on fires, deforestation and oil spills, were messages of warnings.

Over time, with my encounter with X-rays material, more and more sensitive to ecological and human questions, my practice has evolved, taking a symbolic double direction: creating works of art by diverting, reinventing, recycling discarded materials, tackling serious subjects but transporting to a sensory, poetic and memorial elsewhere.

For 15 years, my work has undoubtedly shaped a reflection on humans, their place in society, the traces they leave, memory, the fragility of humanity and nature, and the consequent interdependence of the two.

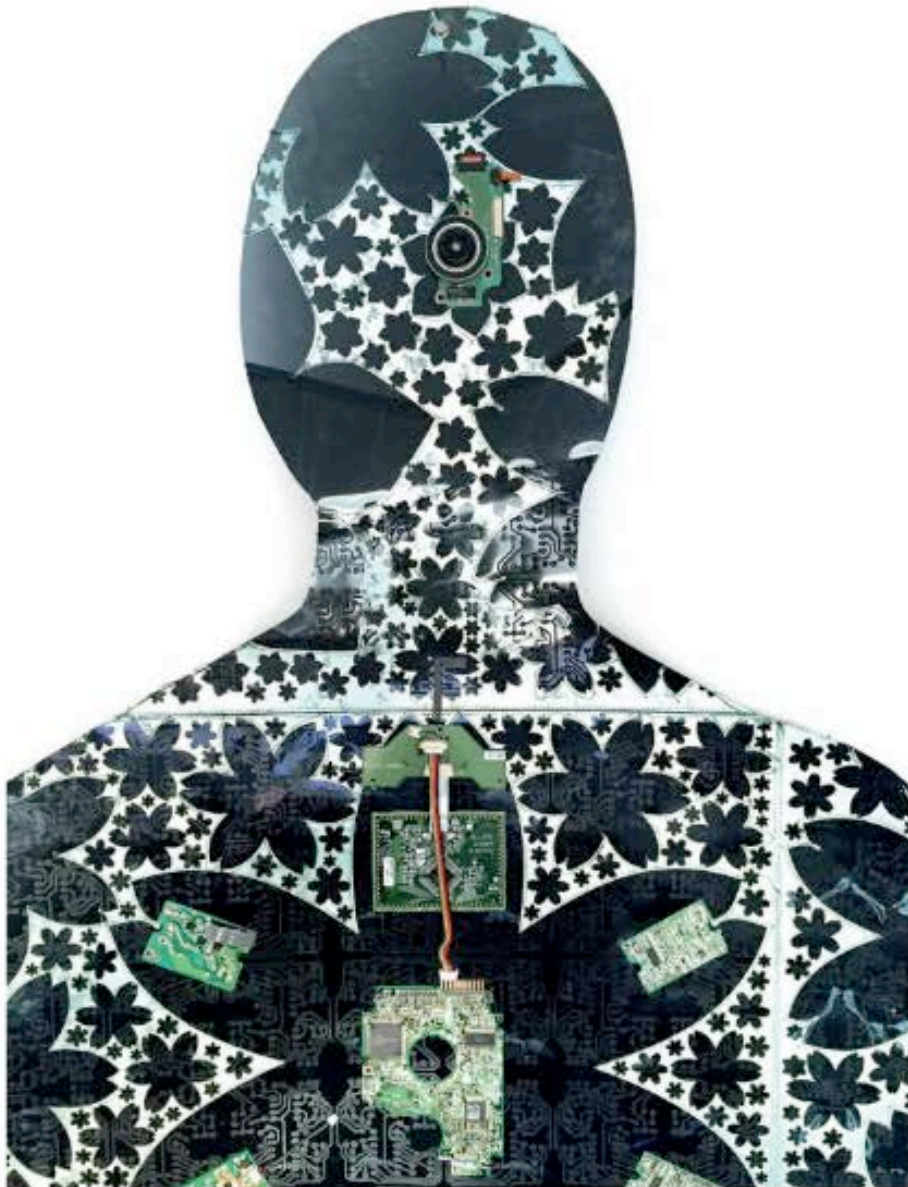
I have also always had a deep interest in the scientific and medical world and I wonder about this body that expresses our complexity, our mystery and our fears, now and for the future.

Tell us more about your installations.

My studies led me to work in large-scale wall art, then to stage sculptural tapestries that I had made.

The desire to make installations came gradually, from this need to play with space, staying on the border between sculpture and architecture, in a kind of spatial theatricalization that dialogues with the environment, confronting myself with on another scale and, of course, playing with light.

Working like in a laboratory with successive challenges and researches,



one idea leading to another, the same concept has led me to many variations, owing to laser cutting. Faced with my large production, the need to create other presentations came to me. The elements in twigs, porcelain, X-ray, paper, reflective and luminescent textiles, were thus assembled, accumulated, and suspended, as things progress, on nylon threads, barely visible.

Some interior installations with luminescent pebbles, twigs, branches, butterflies, visible under natural light but also under black light, offer another atmosphere, more intimate and poetic.

While some are or appear to be purely aesthetic, they can also question serious societal issues. A pretty flower garden, like "Le jardin des supplices" is an angry cry against female excision.

During a personal exhibition "D'âme Nature", in an art centre, I designed a specific installation, in relation to the architectural space of the place for which it was intended, consisting of laser cut paper and plastic flowerbeds. This work on nature, done with the idea of recycling discarded plastic to give them new life was also a real questioning of the future of nature and waste.

Many of my installations present always the same human silhouettes in x-rays, 2m15 high. "Humanoids" offers an anatomy of the impossible, "Osmosis", a man who is one with nature, "Homo Algorithmus", a reflection on artificial intelligence and the questioning of identity.

This year, I gave a second wind to various heaps of sampling tests carried out for the manufacture of a fabric, recovered, transformed and associated with x-rays, engraved in transparency with their anatomical and dermatological traces: "H360 Autopsy", "The fabric of the skin H154", "State of emergency: moult/mutation" and "Chairs textiles".

What is the most challenging of working interdisciplinary?

I don't have a feeling of challenge but of necessity, of need and of pleasure.





I think it's part of my way of being, a rich and open creativity, an attitude of mind made of curiosity, a sense of experimentation and adventure, the need to challenge and overcome them.

I don't really like being put in such and such a category. I prefer the coexistence of the elements and I borrow various complementary forms of expression that fertilize the central idea. The result is a protean work, which, around essential leitmotifs, retains coherence in unity.

I claim "a dialogue of the arts", the fact of being able to express myself in different fields, with various techniques and materials, which provoke interactions, resonate together, interpenetrate without imposing themselves, and allow me to journeys into the unknown, discoveries and sometimes unforeseen combinations.

In your opinion what does art mean in contemporary culture?

Just as culture gives man a capacity for expression and reflection on himself, art represents a form of human expression, a kind of universal language, a way to project and build itself, to challenge and to resist.

Arts and culture are linked through history and they are markers of societies, engines of civilization.

We are fortunate to be part of a society where artists have the privilege of being able to express themselves freely, to testify and to share points of view through their art.

I also appreciate the fact that our school system allows new generations, from an early age, to access an arts education. The program put in place, of systematic visits to exhibitions, brings them culture, development of the aesthetic sense and imagination, education of the gaze, exchanges with teachers and artists, followed, after their visit, by a creative expression during workshops.

The pandemic has shown new virtual approaches and set up broadcast tactics to overcome the feeling of lack of art and culture to all mankind.

In these uncertain times, I still want to believe that art can always help bringing a note of hope and aesthetic pleasure, provoke curiosity and reflection, open our eyes and hearts, shape our perceptions and influence a bit our values.

How would you describe the art scene in your area?

I am fortunate to live near Paris, which offers a varied perspective on the world of contemporary art, in a historically rich context. But the city is generally swarming, noisy and tiring.

This is why, for a very long time, I chose to live in the countryside, in a small village. Even though there are only a few small exhibitions in this one, the cities around and closer to Paris offer magnificent contemporary art spaces to see beautiful exhibitions and also exhibit there. My natural environment is idyllic, favourable to creation, imprint of serenity and I can work in a nice studio.



What do you like/dislike about the art world?

The Internet has undoubtedly facilitated the sharing of art outside the traditional cultural way: visits to museums, galleries, contemporary art centres, and so on.

The pandemic has allowed a more intense development of online galleries, social media and platforms. This is at least a positive aspect in the dramatic situation it has created.

However, I find the hold of this virtual world a bit confusing, forcing artists to communicate more and more through it. I don't like this pressure that forces you to be visible all over on social media.

I think that a website is sufficient to communicate the essentials and to let

time for an artistic practice. Personally, I work so much that I already have trouble updating mine. How can we spend so much time communicating our artistic work on the networks and have the one to create?

To finish on the world of the Web and that of Art, I would like to say that I am against the commodification of art.

The "art market" is a word I don't like and it seems to take on an even more disturbing and unsettling face with the emergence of the NFT. It seems that collectors are snatching them up, or should we now only speak of speculators?

I wonder about this dangerous perspective, which tends to reduce the existence of artworks in digital one, the real physical contact with them, the sharing of the public with

the work and the artist, at the risk of losing the real sensitive and authentic approach from a pure aesthete or a simple art lover.

What are your future plans?

I will continue to work on my anatomical and dermatological researches, on the "Textile skins", that I have started this year, from recovered fabric samples and x-rays.

Two installations, "The Fall" and "Weightlessness", designed in tandem with a physicist for an exhibition on the theme of imbalance, linking science and the arts will be made in November.

An exhibition on insects, at the end of the year in Paris and several others in France and internationally, the USA, China, Germany, Italy, Slovakia and Poland, scheduled for 2022.

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