



London Round Up

By Chris Fite-Wassilik

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Elodie Seguin's installation 'Plan d'interrogation' at Hilary Crisp is more shy and taciturn, turning one low-ceilinged room with a column into a shadowy game of hide and seek. Boards of MDF line parts of the floor, outlining the corners and crevices of the room. The hefty chunk of timber of *Board, Gap*, 2012, sits flat on the floor. A black rectangle is drawn on the nearby wall, as if the piece of wood's shadow, but looking just ever so slightly off kilter. The large, upturned black 'L' of *Crutch*, 2012, stretches out from the column, almost lining up for a brief moment with another solid black rectangle on a further wall to make some semblance of a solid shape. But it is only fleeting: Seguin's work demands motion, placing us as the motor in a constructivist mobile, where all the right angles give way to slightly misheard echoes, then to overlapping intimate whispers that ask you to lean closer, then to turn and walk back around another way. Seguin's work is a strong example of one of the current practices that productively rattle some of the ghosts of Minimalism, noiselessly taking up their sense of phenomenology and a politics of exhibition display.



Elodie Seguin, *Invisible boundaries* (2012), *Crutch* (2012) detail

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By: Ilaria Marotta

Hilary Crisp presents *Plan d'interrogation*, the first solo show in UK by the French artist Elodie Seguin. Interested in the process of production in art and in the relationship between the works and the environment they inhabit, Elodie Seguin aims at living in space and at proposing a investigation on forms, architecture, movement. Based on these principles, the exhibition is the result of a six-week residency period, during which the artist has set up her studio in the gallery spaces, considering the specificity of that place for producing her work. The exhibition space therefore acquires a laboratorial, experimental and intimate dimension, which fades the difference between artistic practice, research and production: this process is open to risk and sensitivity, to the spontaneous arising of the works' potentialities. After the creative stage the second one is the objects' destination, their transformation into artworks through their spatial disposition and the creation of an installation discourse. The visual and conceptual dynamics neutralizes the elements' intimacy and materiality, making them appear as formal crystallizations full of questions and potential developments. The works ask the observer to give up to the mobility of gaze and to accept to change the perspective in order to get the flux of images.

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