

Introduction of VAL - sculptor

The time she devotes to her pieces each day is, in fact, a kind of meditation. She stands back, empties her mind, and thinks about nothing but the work at hand. Capturing the shapes when inspiration guides her fingers is nothing less than an automatic sculpting process. She strips things down to the bone in order to uncover the essence of things. Through the concepts of minimalism and essentialism, she has found a way to capture the quintessential nature of the human form and convey such feelings as loneliness, fantasy, the search for love and connection with others.

VAL's gift is her ability to create truly monumental works on a small scale. Her tiny figures are placed in urban or natural settings on stands or pedestals which are specifically intended to convey a sense of the gigantic...

Works that measure some 30 centimeters in height can also be mentally transposed into the midst of colossal installations, proving the artist right in her choice of proportions. VAL focuses on elements of urban architecture that are excessively high, that overwhelms and crushes us, as much because of their spatial dimensions as the arrogant pride and excesses of the ego. She is drawn to things that are larger than the individual and therefore, make him appear fragile and unsteady.

These works heighten the impression of man as a stuttering tightrope walker - a precarious, ephemeral, flickering shadow - in the great adventure of life.

The artist describes her reflections on the "human condition in the immensity of the universe surrounding him" as a way of putting proportions in perspective. Man, insignificant in relation to the infinite, stands on the edges of a cube or on the base of a pillar, bringing to mind a pathetic version of the Tower of Babel.

VAL thinks of herself as having a "mental library of sensations." A book or a random street scene instinctively nourish this stock of images and arouse a tumult of emotions that is later translated in clay and ultimately in metal.

Much of VAL'S work is distinguished by the primacy of support, whether it is man-made - suggested by architectural forms, or natural, with rocky promontories, cliffs or aquatic expanses.

However, all these types of support serve only to highlight the subject that interests her - the infinite regress of mankind. The plate allows her to demarcate an imaginary space where dreamlike scenes unfold or to isolate a vision. The base is transformed into an integral part of her works. It is often a matter of a solid, stable foundation. In VAL's work, bases are not necessarily designed for specific sculptures. Instead, they may shift from one piece to another according to the rhythmic relationship between works, which the artist is almost constantly revising and correcting.

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