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French Alliance of Lucknow
French Institute d'Inde
Festival and association Sanatkada

RESIDENCE

"Indian dream"



Fishes map, Lucknow, Uttar Pradesh
January - February 2019
SEWA Workshop

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THE PROJECT

1 - APPROACH

"The map is not the territory"

Robert Filliou (Franco-American artist, close to the Fluxus movement)

The cards are primarily related to my childhood, they allowed me immobile travel, she became the central topic in my work for some years.



Vegetation planisphere

Editions Maison des Instituteurs Mapping workshop.
(1985). Orgeval (France)

For the former cartographers, the production of a map was the work of a lifetime. Today, this work constitutes a memory at the same time historical, political and poetic.



Heart-shaped globe

Recens et integra orbis descriptio

Oronce Fine, 1536.

Card engraved on wood and watercolor (51 x 57 cm in 2 f ° assembled) BnF, Cartes et Plans, Rés. Ge DD 2987 (63)

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Oronce Fine, cosmographer, was the first holder of the chair of mathematics at the Royal College - the future Collège de France - founded by François Ier. His map of the world is one of the many studies conducted by geographers of the sixteenth century to represent the terrestrial sphere on a map.

This map is, for me, a work of art and fully joins Jean-Claude Goshens in his introduction to the catalog presenting the exhibition "Maps and Figures of the Earth" organized by the Georges Pompidou Center in Paris in 1980, when he says: "Mapping lives on this kind of ambiguity that places it at the confluence of exact science and art"

The powers instrumentalize the maps and become familiar with the territories, as we have seen in the "Le Monde vu d'Asie" exhibition at the Musée Guimet.

"The singular power of the card lies in its very format: it allows at a glance to embrace immense territories and to grasp complex issues. In Asia as in Europe, cartography is used primarily to make war ..."

Pierre Singaravélou, Fabrice Argounès



Indian world map

Since 1770

Map presented at the Musée Guimet, during the exhibition "Le Monde vu d'Asie"

This marvelous and religious map presents a world with a detailed topography, recounting both the exploits of Alexander the Great, as well as the monsters and demons, mentioned in the Qur'an.

My approach, in these reuses of projections of the world made by scientists, is to see the world in a global way, without borders, the same unity. Thanks to this residence I am enriched by my environment and meet the local cultural actors, I am given the opportunity to create maps of the world by collaborating with artisans whose expertise is a poetic language in my eyes.

« Our first teachers of philosophy are our feet, our hands, our eyes. »

J.-J.Rousseau

During this residency, I placed Indian traditional crafts at the heart of my practice. Working with artisans who perpetuate a know-how from millennia traditions nourishes and inspires my work. The gesture, the action, is already the purpose of the work. The hand, the tool, the material, teach us. Here is a sentence I particularly like about Joseph Beuys:

« I attach a lot of value to the fact that something physical, a physical product, is created (...). Not only to think, but to prolong the thought by the arm. »

Bringing together crafts and contemporary art allows a meeting between tradition and modernity, these universes come together and together create a dialogue of ideas that go beyond cultures. With a collaborative work, there is a part of the work that escapes me, it is wanted. The part of the other, his own way of experimenting, generates a part of unpredictability.

Thus, this work will allow singular stories, and materialized by objects, not being words, they allow to let everyone appropriate this story. The transmission of knowledge is precious. By these stories that I want to parabolic, I wish to raise questions, emotions.

« If there was only one truth, we could not paint hundreds of paintings on the same subject »

Pablo Picasso

2 - LA RESIDENCE

I am continuing in Lucknow a committed work in Morocco that I will continue in July in Fez. My wish is to do it all around the world and thus multiply our perceptions.

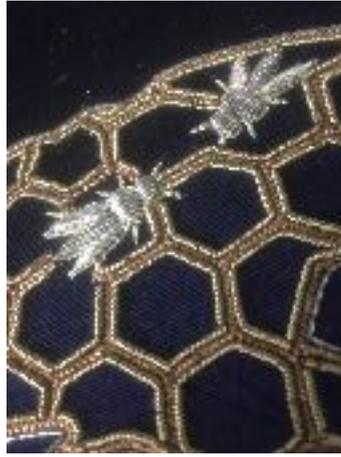
Map of bees in Zardozi

Zardozi, Hindi: ज़रदोज़ी, Urdu: زردوزی

Zardozi, comes from two Persian words: zar, which means "gold", and dozi, which means "work". Zardozi embroidery is a type of metal embroidery. It was also used to adorn the walls of royal tents, sheaths and tentacles of royal elephants and horses. Zardozi's embroidery work consists of elaborate designs using gold and silver threads, studded beads and precious stones.



Originally, the embroidery was made with pure silver threads and real gold leaf. However, nowadays, artisans use a combination of copper wire, gold or silver varnish and silk thread.



At Zardozi's workshop in Lucknow



"The Hao Xiaoguang Map"

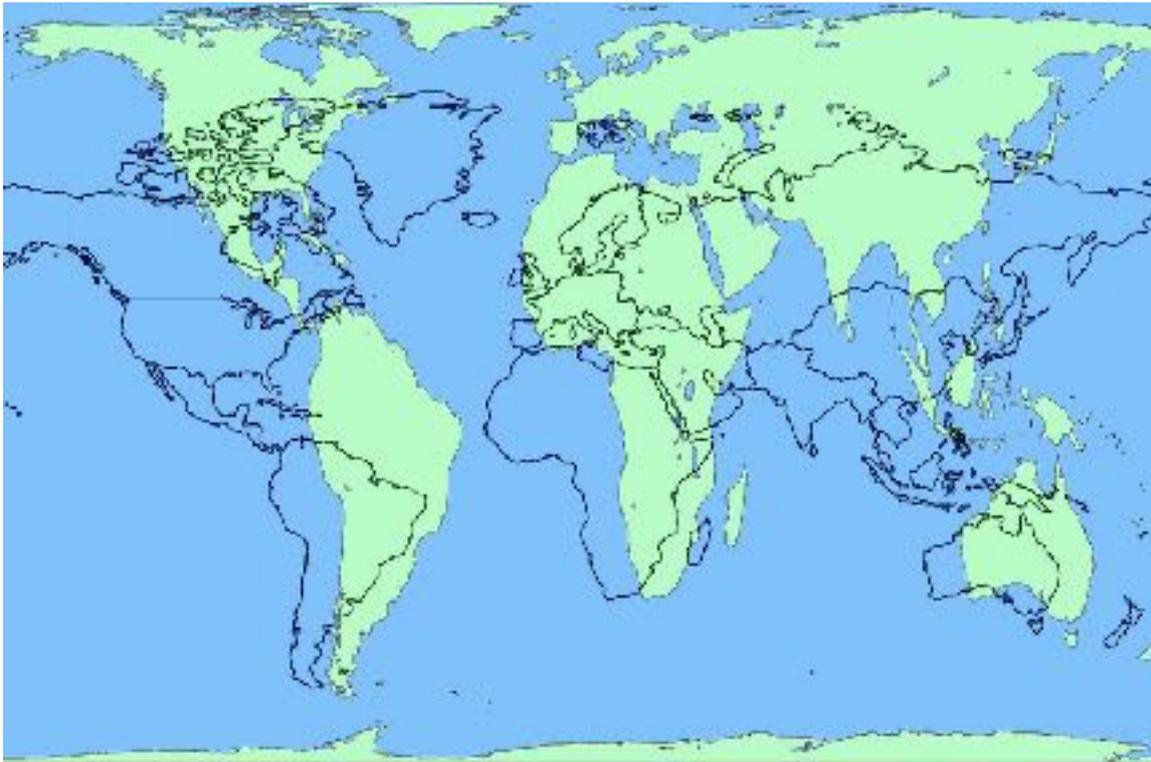
It is the world upside down for a Western eye accustomed to the representation of the globe in force since the sixteenth century. The United States is overturned, New York is placed in the west; it is not the Pacific that separates China and the United States, but the Arctic Ocean; the latter becomes a Mediterranean encircled by Eurasia and the American continent (...)

LE MONDE | 20.02.2017 By François Bougon, Francesca Fattori, Jules Grandin et Véronique Malécot

I chose this Chinese map because it changes our view of the world, Europe is no longer in the center, there is more north up and more south down, India is found in the middle. Multiplying the visions of the world is important to me.

To represent the world with bees, symbolically for me, is to represent a society organized in a harmonious way. Its cells are formed spontaneously by the pressure exerted by each bee on the walls. On the other hand, in Brittany, the region where I come from, beekeepers have found painfully that a third of the bees died in 2018. The cause of this mortality is the use of pesticides. The bee is in danger, as small as it is, its disappearance would be a global catastrophe that would endanger humanity.

The card with candles / oil lamp



Mercator projection with black line, for navigation
Projection of Peters in green with good proportions

It is while visiting a village of Dewa with the team of Sanatkada that the idea of this map comes to me



The raw material required for this pottery is a clay found in the Dewa region, from where this pottery takes its name. The clay is mixed with ash and sand, kneaded by the feet, then by hand. All solid particles are removed from this mixture. The moist clay is mounted on a lathe. As the clay is shaped on the lathe, fragments of the raw material are shaved to give the pottery its final shape. This style of pottery is unique and requires skilled hands. The final product is then cooked on the floor heated by cow dung cakes. I chose Peters' projection for its egalitarian properties in its proportions. In the world we often see the Mercator map, suitable for navigation because it keeps the angles, but it does not have the right proportions, the southern countries are much larger in reality.

This card is composed of a multitude of lamps, filled with mustard oil and wicks. It is not the end that matters, what matters is to do it all together, naturally people offer their help. This gesture is customary, because there is in India a festival of light ...

The object in itself comes from the earth, it is natural, simple, modest, fragile, for me it is a little our human condition, but this object contains light



Light is a universal, spiritual symbol, light is creation, knowledge, civilization, there would be no life without light. We need all the lights in the world to evolve, we are all interdependent with each other. The meeting with the public was a highlight, the dialogue took place. Each stage of the performance revealed something existential.

The card in Flowers

This idea of a card in bloom develops with Hammida, a young woman from the NGO Sanatkada. She tells me that she paid for her studies when she was a child, making flower necklaces on the market.

I choose the projection of Peters. In France, the "Marigold" flower native to Central America is called the marigold. Flowers around the world accompany men and women in important moments: birth, marriage, death, etc. The flowers are used also in different religions ...

This flower is particularly interesting, very easy to cultivate, it is often used as companion plant, it is associated



with other crops, especially in organic farming. It attracts hoverflies (less known than bees, hoverflies are important pollinators for wild and agricultural plants) butterflies, and repels many parasites such as aphids ... The marigold is a herbaceous plant whose flowers are edible. It has medicinal virtues, the pre-Colombian civilizations already used it to heal itself.

Kolam, folk art in India, which is passed from mother to daughter, is a ritual practice through which women vow to protect their family and their home, it is also a welcome sign for visitors.

Les fleurs rappellent le caractère éphémère et passager de la vie. Face à l'importance grandissante des enjeux liés à la protection des ressources de la planète, j'ai choisi de faire cet planisphère. C'est aussi une carte participative, je demande au public (hommes, femmes et enfants) de venir déposer des œillets symbolisant notre lien avec la terre.

The card with bells

I choose the projection of Peters to make a map with a multitude of bells hanging from a bamboo. Bamboo is used for scaffolding in India, I choose it for this symbolic.

The bells come from ancestral work around Lucknow, they are all unique with a different sound for each of them. The metal used in these bells is a recycling of tin and iron waste. These bells are used for livestock, each breeder of the region identifies his flock thanks to the sound of these.



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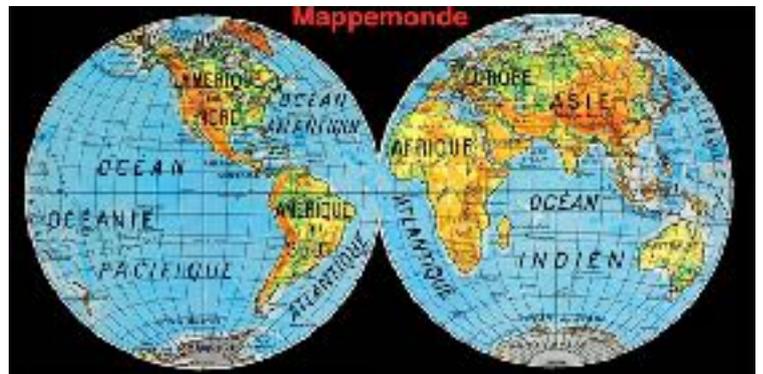
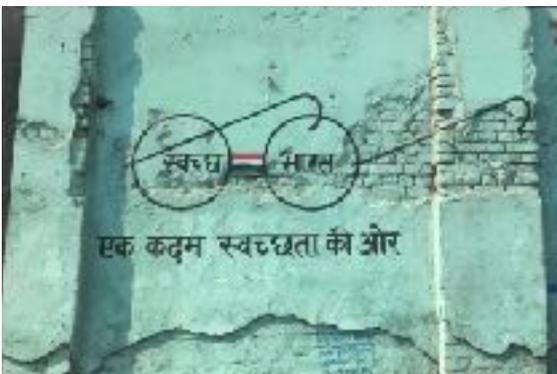
The public is invited to ring these bells.

Gandhi's glasses



Work embroidered by Sewa (Self Employed Women's Association) in Lucknow, which values and promotes an equal and equitable society between men and women in the framework of women's rights and sustainable human development.

I associate for this piece, several ideas:



- The visual symbol of Gandhi glasses that I see everywhere in Lucknow
- A world map taken from a textbook
- The Khadi, Gandhi encouraged Indians to spin and spin and weave their own fabrics and clothing by hand. This initiative, the khadi, is part of the independence movement led by Gandhi. It made it possible to give complementary work to the populations of the rural areas, who lived primarily from agriculture.

Four other pieces are being realized, they will be finished late april

- A piece in Zardozi, with the projection of Füller, projection of the Earth on the surface of an isocaèdre (polyhedron with twenty faces), exploded and then laid flat. This representation is particularly interesting because it distorts very little, it offers us a vision without orientation, there is more North and South. Here are the words of the author:

« This planisphere brings together all continents in a seamless set as astronauts can see the Earth from their spaceships. It helps men to realize that the planet is an interdependent system ».



With this Zardozi technique, I want to present the world as a treasure island, embroidered with pearls and gold threads on a turquoise velvet fabric.

Three others in Chikan

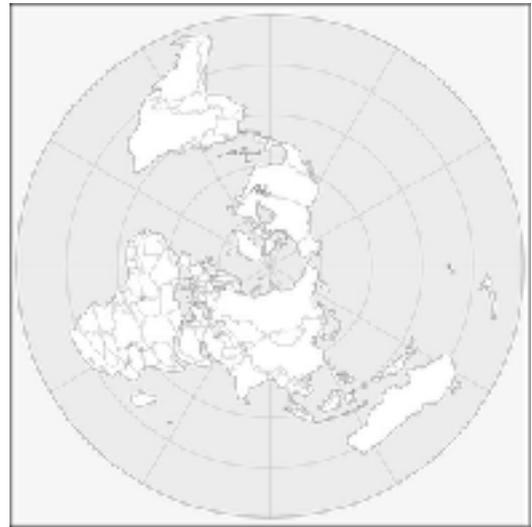
Lucknow's Chikan embroidery is renowned as one of the finest couture traditions in India. From the 3rd century BC JC, Megasthene, diplomat, historian and geographer of ancient Greece (born about 340) spoke of the fine-flowered muslin worn by the Indians at the court of Chandragupta Maurya, perhaps the first historical reference of the chikan.

The preparation of the embroidery is done with tampons, it was a strong and intense moment to use this ancestral practice.

The use of delicately carved wooden blocks to print patterns is typical of Lucknow's Chikan production. Block makers are still active in the old neighborhoods of Lucknow. The blocks are a graphic memory. In every Lucknow print shop, there are thousands of blocks, the patterns are stamped with a blue erasable dye.

I prepared three pieces to embroider :

- A Kurta, an Indian dress, with the projection of Atlantis on the front, is a resolutely feminist piece, reminding the importance of women in the world.



The paan leaf is the symbol of auspicious beginnings, the seal of alliances and invitations. Thus placed on the back of the dress, it is considered as a protective icon, as essential as any other part of the dress, without which the garment would seem incomplete.

- A dupatta with flower prints



A dupatta is a long scarf that is part of the women's wardrobe in South Asia. The dupatta has long been a symbol of modesty.

A multitude of "Blocks printing" is at my disposal, many floral motifs are parallel to the biodiversity of the world. Traditionally embroidered motifs are white; I make the choice to use shimmering colors to make this projection of Peters alive.

For this piece, I quote Paul Valéry, who in his book "Pieces sur l'art", speaks of an embroiderere :



"She has not complained of pain or duration. These beautiful pages of fabrics of gold and silk have consumed several years. There is sacrifice and paradox in this work of grace and magnificence, where the obstinacy of the insect and the fixed ambition of the mystic combine in the forgetfulness of oneself and of all that is not not what we want. »

- A dupatta with fish prints



For this new dupatta I make the choice of the projection of Peters, but this time, with an off-center Europe.

I find a multitude of carved blocks of fish because I want to highlight the sea and its invisible fauna. The earth, despite its central position, seems discreet against the motives « very alive ».

Fish is a common motif in Lucknow's workshop because it is the symbol of the city.

Fish is a widespread motif in Persia, it symbolizes bravery and strength, the Nawabs (emir or deputy) descend from this region. Lucknow was the capital of the Nawabs, from the 18th to the 19th century, sovereigns in love with the arts, they contributed to the cultural wealth of the city by developing poetry, music and dance. Legend has it that the first Nawab, Saadat Khan Burhan-ul-Mulk, sailed the Ganges, the most sacred river in India, when two fish jumped on his lap. Saadat Khan Burhan-ul-Mulk, having just been appointed governor of the Awadh region, took this as a good sign and chose to make them the emblems of the golden Nawab dynastys.



3 - WORKSHOPS

Several workshops have been set up in different schools (Study Hall School, KK Academy, the Higher School of Art and Crafts in Lucknow) and during the festival with the public



Using my world map wood dies, participants learned the technique of the press, with the use of dye found on the spot. Then, they were offered to work graphically around their engravings. Their personalized proposals of their world reflect their doubts, their hopes, their criticisms, their happinesses.

This has been for me very good moments of exchanges. Expectations, colors, ideas, amaze me a lot. Their creativity and vision nourish my work.

4 - LOCAL PARTNERS

Richard Franco, director of the Alliance Française de Lucknow and Alice Brunot cultural attaché of the French Institute in Delhi have agreed to include the project in the programming 2019.

To allow me to realize this residence, I was supported by :

The French Institute and the French Embassy of India, the Alliance Française of Lucknow and the Sanatkada Festival

- FRENCH INSTITUTE OF INDIA



The French Institute in India (IFI) aims to promote cultural, linguistic, educational, academic and scientific exchanges and partnerships between France and India.

Cultural cooperation

- Artistic exchanges: performing arts, visual arts, architecture, heritage, design, fashion, music,
- Exchanges in the field of books, writing, literature and publishing
- Audio-visual cooperation and support for film broadcasting
- Support for the promotion of French thought in the debate of ideas

Linguistic and educational cooperation

- Implementation of programs for learning French (teacher training, method development, language promotion)
- Establishment of cooperation program between Indian schools and French schools, educational cooperation
- Coordination of French language certification actions (DELF, DALF and DELF junior)
- Promotion of French among young audiences in cultural programs
- University cooperation
- Establishment of cooperation between Indian and French higher education institutions
- Promotion of studies in France through Agence Campus France
- Management of French government scholarships for Indian students
- Scientific and technological cooperation
- Promote scientific and technological cooperation between scientists, universities, laboratories, and more - - broadly all actors in the R & D sector, Indian and French
- Facilitate the exchange and networking of scientists between the two countries, in particular through the dissemination of calls for research projects on the website www.frenchscienceindia.org
- Provide support to Franco-Indian research teams and laboratories via the Franco-Indian Center for the Promotion of Advanced Research (CEFIPRA, www.cefipra.org)

Decentralized cooperation

Linking French local authorities with cities, regions and Indian states to develop partnerships in various fields ranging from technical cooperation in development to heritage restoration or urban development

Alice BRUNOT

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- FRENCH ALLIANCE

<https://www.fondation-alliancefr.org>

Founded in 1883 in Paris, the French Alliance, a partner of the MEAE (Ministry of Europe and Foreign Affairs), today represents the world's leading cultural network, with more than 800 locations in 137 countries on five continents. Each year, more than 500,000 people of all ages come to learn French in the Alliances françaises, and more than 6 million people participate in their cultural activities. The coordination of the network is ensured by the French Alliance Foundation.



Alliance Française

Alliances françaises have in common the pursuit of three essential missions:

- offer French classes, in France and around the world, to all audiences;
- to increase awareness of French and Francophone cultures ;
- foster cultural diversity.

And especially the French Alliance of India and the Lucknow branch that organizes my residency, I am in direct contact with the director Richard Franco.



Lucknow

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- THE SANATKADA FESTIVAL AND ASSOCIATION

At the next festival, the work of women for their emancipation will be highlighted.

<http://www.mslf.in>

The association promotes local crafts in Lucknow. The French alliance and the association are working together for the 2018 edition of the festival, dedicated to the links between France and Lucknow.

Madhavi Kruckeja, director of the Sanatkada festival invites me to a residence where I worked with local artisans, especially with the women who are at the heart of the project for their promotion and emancipation, around traditional techniques such as chikan , the shadow point, etc..

Here is the excerpt of an article from RITIMO, du 16 janvier 2017

« The situation of women in India is questionable in many respects. The weight of religion and tradition, as well as a considerable imbalance in the sex ratio, endanger their fundamental rights. Practicing dowry, infanticide, rape, prostitution ... The Indian woman suffers from discrimination and sees her freedoms reached daily. The 2011 Thompson Reuters Foundation survey shows that India is the fourth most dangerous place in the world for women. In this extremely difficult context, however, feminist movements have emerged that work day after day to defend the position of women and to evolve a society still rooted in dangerous patriarchal traditions..



Madhavi Kruckeja,
Director of the
Sanatkada Festival



I am with a part of the Sanatkada team, with its director Madhavi Kruckeja, and the director of the French Alliance, Richard Franco

Photo credit Richard Franco, Emma Salpetrier et Stéphanie Pommeret

6 - PHOTOGRAPHIC WORK

In a few weeks, after having let "ferment my memories", I will rework my photographs taken in India, in the same way as those taken during my residency at the French Institute of Tetouan in Morocco, exhibition that I called « Marso Loco ».



WORK FROM THE RESIDENCE
AT THE FRENCH INSTITUTE OF TÉTOUAN
VILLA DAR BEN JELLOUN - MARCH 2018

These shots are a work on the moment, a desire to capture a very short interval in time passing. This captured moment is doomed to disappear, impossible to live twice, this ephemeral is already a memory the next moment. Time is irreversible, it is a photographic pause in a fleeting movement that allows conservation.



Light is fundamental in my work. Photography is the imprint of light. I reinforce this impression by reworking each image, I saturate whites and blacks. The imprint is a sensitive trace, there is this sensation of discovery, like an archaeologist looking for traces of the past.

« *My images are both very realistic and not realistic at all. They are like memories, memories of images that print in our brain* »

Robert Longo (American contemporary artist)

WORK FROM THE RESIDENCE
AT THE FRENCH INSTITUTE OF TÉTOUAN
VILLA DAR BEN JELLOUN - MARCH 2018

After this digital manipulation, once the file is ready, the image comes out in a photocopy, the machine deposits black on the white paper to make the image appear. The reminiscence of the moment is there.

« *Nothing is ever discovered: everything is found here, returned to the memory thanks to a reunion with the original idea.* »

Clément Rosset (French philosopher)

Then I rework with the memory of sensations, I remove part of the real image, replace it with a painted color that is similar to that of the dream. The image is transposed. These images are then a hybridization between the imaginary perception and the real world.



WORK FROM THE RESIDENCE
AT THE FRENCH INSTITUTE OF TÉTOUAN
VILLA DAR BEN JELLOUN - MARCH 2018