

Anne-Lou Vicente, Reflection, 2024 (EN)

« Every moment of our life presents two aspects: it is actual and virtual, perception on one side and memory on the other. Each moment of life is split up as and when it is posited. Or rather it consists in this very splitting, for the present moment, always going forward, fleeting limit between the immediate past which is now no more and the immediate future which is not yet, would be a mere abstraction were it not the moving mirror which continually reflects perception as a memory. »

Henri Bergson 'Memory of the Present and False Recognition',
edited by Keith Ansell Pearson and John Mullarkey, Key Writings, 2002.

In *Mirror* (1974), young Ignat helps his mother pick up the scattered contents of the handbag she has just dropped. As he speaks of feeling an electric shock, he explains that he has a sensation of déjà vu, generating an effect of dissonance and distancing from the present. This scene from Andrei Tarkovski's film takes place immediately after the child leafs through an art history book devoted to Leonardo da Vinci, showing before his eyes - and ours - engravings of his masterpieces one after the other, intermittently covered with a sheet of white tissue paper like a diaphanous skin acting as a veil, a filter.

Is this cinematographic sequence a highly poetic metaphor for the multiple spaces of re-presentation, and for the way images are woven into the fabric of time and the folds of memory?

False recognition. True rereading? Cosa mentale.

In Sophie Blet's work, everything is ever played and played afresh. But never twice in the same way, in the same state. «Same, same other», she writes. Each new iteration elicits a reconfiguration. Each reproduction produces a transformation through the use of other techniques and materials. The double creates a (false) resemblance, sowing confusion.

Her poetic writing practice also inspires objects and installations that can in turn often incorporate fragments of text, as in the installation *Du muable* presented at an eponymous solo exhibition at Salon du Salon in 2023. Sophie Blet uses a wooden shelves from the furniture available on site to arrange fragments of text excerpted from various of her texts, published or not, plaster casts of masking tape and snails, folds and margins, compartments and drawers, and so on. As well as printed on paper, a detail from a painting by Vermeer - *Lady Writing a Letter with her Maid* (1670) - depicting a net curtain veiling a stained-glass window, and, laid over the image, a transparent paper tautologically veiling it in turn. The image, thus split, evokes a false connection, a disjunction in the continuum of the present, diffracted into strata.

In another version of the installation, presented the same year at Château de Servières, identical or similar elements are (re)arranged, this time without shelves, on the floor, against and on the wall, at a low level. Glass plaques, a recurrent material in the artist's work, have been added, giving rise to both true and false reflections¹ that sow confusion about the times, spaces and forms present.

All around, no apparent movement other than our own, yet nor is there anything fixed, unchanging or immutable. Everything is challenged and questioned in the face of a «negative depth» that cannot be seen, but must be anticipated. A space of doubt is created, and a suspended time sets in, charged with perpetually reformulated possibilities.

¹ These are reflections of objects or installations photographed and then reprinted on Japanese paper before being repositioned between two glasses.

Using reproduction techniques to further explore the artist's thinking on the notion of the double and on a collection of dialectic tensions (presence / absence, transparency / opacity, fullness / void, etc.), the publications *Because there could have been a surface* and *Outside | Outside* combine text and scans, positive followed by negative, of glass plaques in the former, and of unrevealed photographic plates in the latter.