

*Philomène*

*Artist Statement*

*The spinal cord of my work draws parallels between the human body, biodiversity and artificial evolution to renew our poetical contact with nature. Irrigated by Mother Earth, as a seed in the soil, which grows out of the river and sun, my philosophy is grounded in the belief of one universal energy which runs through everything. From plant, insect to mans introspection. My creative process takes the role of a scientific archeaolog which digs soil like it digs in it's soul trying to understand it's own perishment. Regarding Biology as a way to explore the evolution of form, the seed of my work evolves in hybridisation. From drawing, painting, sculptural installation, performance, sound production to film-making – my work is interconnected in it's own parallel mythological world that probes the dilemmas and traumas that shape our time. Based on biological imbalance between environment and society, my conceptual departure point is built from an imaginative fictional context entitled 'Toxic Germ'. With a focus on themes including feminism, identity, life, death, place and belonging. My work is generally associated with the representation of Mother nature. By interweaving the female body and nature, I represent mother nature as a living force that relate land and body to perform in it's circle of life from death to rebirth, allowing a synchronicity of events to naturally unfold themselves. Inspired by different cultural rituals 'ceremonial & practical' from religious and meditative as well as our mechanical modern life behaviour. The focus of my performative concept entitle 'Native-Self improvisation' consists of promoting the return to the source by transcending the use of my own body as a departure point for any spiritual development by interacting with natural elements as connective properties. It is about exploring the sacred in performance within the reintegration of spirituality, the application of ritualistic forms and the elevation of the formal body; It is about questioning how to mystify an audience in it's initiation to be more open to the inside space and promote the essential - the natural. From performance to film-making-production, my practice metamorph's into a spatial 'Cinematic Body-Language'. The camera is the eye that give perception, the montage is the cell that give it a shape, the editing process is the circulatory system that give it a pulse, the Screen is the skin which gives it a sensory interface with the outside world and finally the nervous system wires the consciousness of the film itself. © Philomène, Personal Statement, Published 2019.*