

AURÉLIE D'INCAU

PORTFOLIO

2022

ARTISTIC PRACTICE

Work description

Belonging to a generation where concepts of freedom, democracy or truth are being re-evaluated, more than ever, I believe that we also need to re-evaluate the representational art making which makes us artists into idealistic emblems of our generation. Instead, it is time to step back a notch and analyse what did and what did not generate actual meaning in our culture in order to become an active part of the culture making itself. In my case, it is the western European culture and the globalised middle class culture which becomes the research ground to start with.

First, thinking about the culture making, I think of people who constitute society and who generate meaning not by the individual but by the dynamics between them. It is thus, crucial to understand how we learn not only to survive biologically and socially but above all to act for the wellbeing of the community as an entity or organism. Second, just like the genes, culture is, on one hand, transmitted through direct contact with other individuals. Yet, some fragments also ripple through to far cousins, some of whom we have never even met. On the other hand, both are transmitted thanks to errors, through chance, and thus can't be designed or grasped entirely. Nonetheless, nothing evolves without communication and therefore language is the core culture carrier. Here, I am not only talking about the spoken language but also the visual and the behavioural language. For example, the commonly known fairy tales have long been orally transmitted moral values or the church which used images as carriers. All those elements of culture are represented in one way or another in material form (books, furniture, architecture, human behaviour). Even so, it is not the material existence which suffices for it to have meaning but it is only the consciousness which projects meaning onto the surrounding once the function is retrieved from the material.

Therefore, my work is a research on the life in a community (empathy), on what we share (identity) and how we maintain this community (ethics, rules). Consequently, throughout my work, I intend to integrate the very essence of art as a tool for awareness creation in the everyday life. In order to achieve this, I either involve the audience in the creation or destruction of material pieces; use their curiosity or their general behaviour as a medium. Furthermore, I occasionally involve them into story telling as character or as story teller. As a result I mean to show the impact of the singular person or to show the power of collective thinking and to give back the feeling of individuality. Thus I often draw on what I see as the highest form of learning: play. Play is free, disinterested and in an alternate time zone and thus can be perfectly used as a tool to question freedom of the human, quality in art, function of objects, materiality of the mind, fiction, truth, memory and our world view. It is either through play or the absence of play, choice, or the absence of choice, freedom or the absence of freedom that I am researching on the role of the participator and the role of the non-participator in my art. Often this research is closely interlinked with educational theories and neuroscience as they serve as a scientific backbone to my otherwise rather intuitional working method.

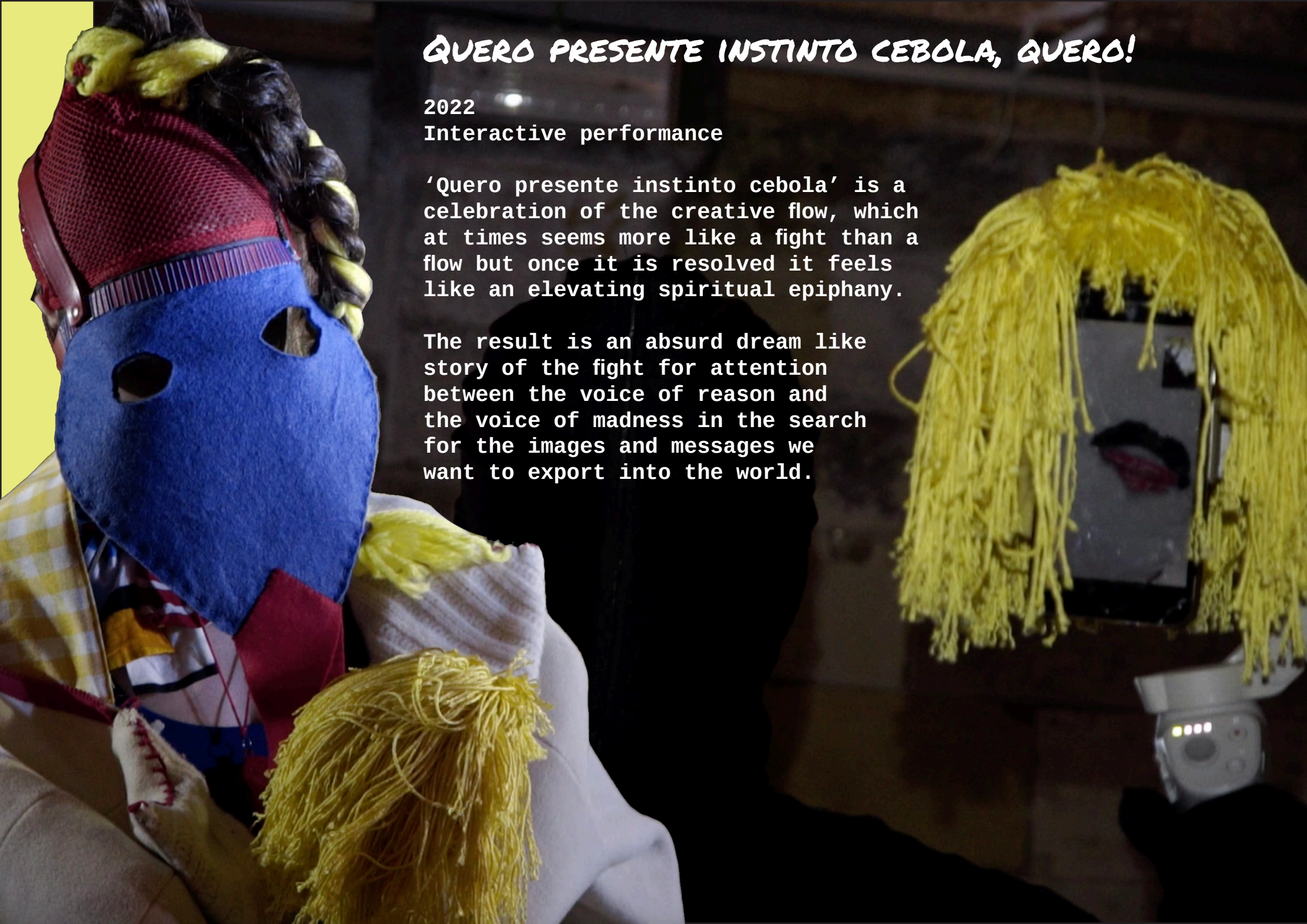
QUERO PRESENTE INSTINTO CEBOLA, QUERO!

2022

Interactive performance

'Quero presente instinto cebola' is a celebration of the creative flow, which at times seems more like a fight than a flow but once it is resolved it feels like an elevating spiritual epiphany.

The result is an absurd dream like story of the fight for attention between the voice of reason and the voice of madness in the search for the images and messages we want to export into the world.



NOITIBIHOC

2021
Collaborative exhibition in the form of a Play laboratory

Noitibihoc is a project built with the purpose to welcome people who wish to (re)-discover their playful self. Through play workshops with children and adults, Clio Van Aerde and myself created a vibrant ever changing exhibition.

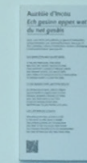


ECH GESINN EPPES WAT'S DU NET GESÄIS.

2021

**Not a photograph, a kind of installation, an
almost painting, a semi performance**

**Created for the #5 triennale de la jeune
création with the title of 'Brave New World
Order'**



**This is an interactive
constellation of white
monochromes that plays
with art historical
paradigms as well as
the public's relation
to images today. It
tackles our everyday
habit of fast image
consumption, teasing the
spectator's inner child
in order to engage them
physically and virtually
in the discovery of the
content of the artwork.
Whoever gives in to their
curiosity will be highly
rewarded.**

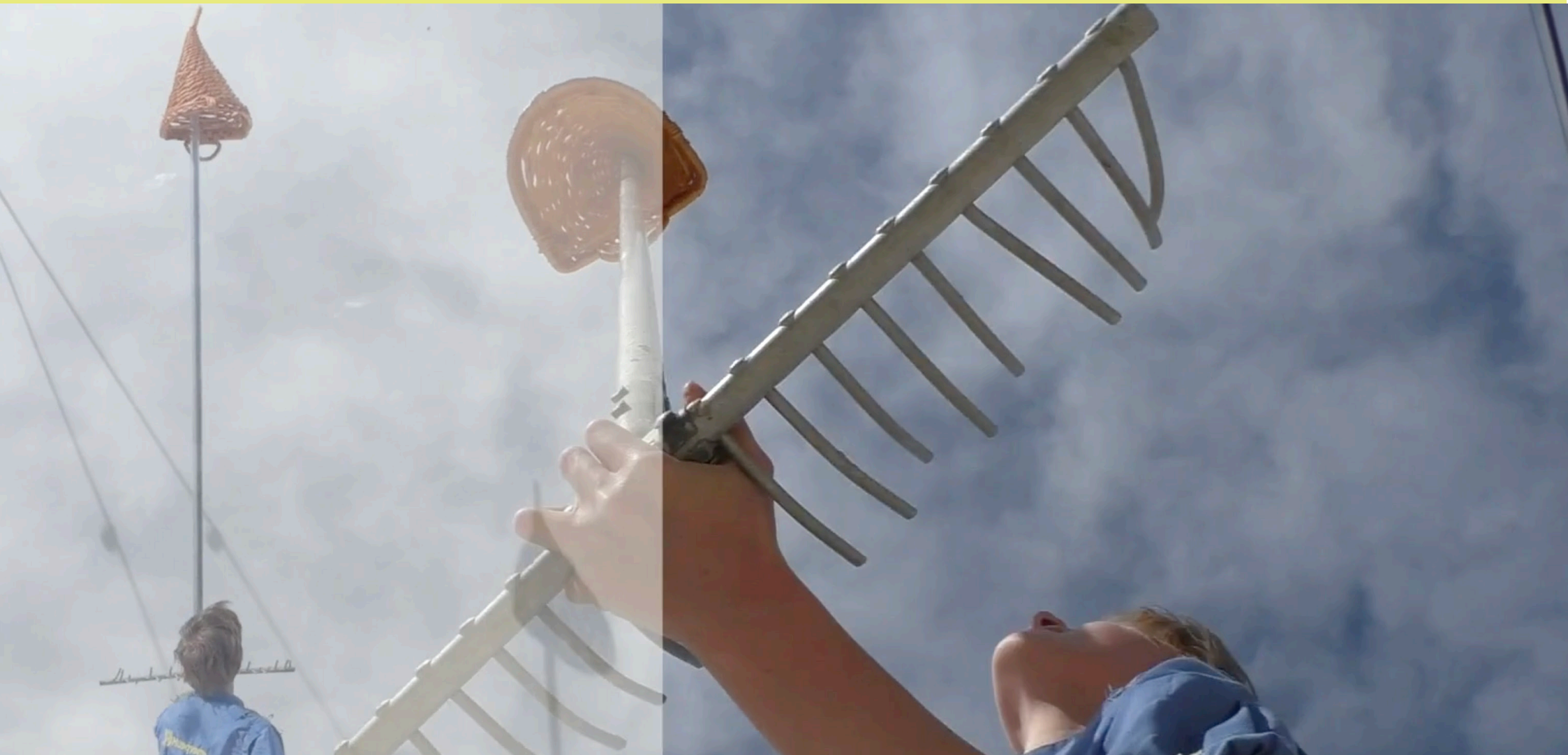
BIRDS OF CREVALCORE

May 2021

Collaborative video work with Clio Van Aerde (performer), Marieke Sytema (sound), Margot van der Sande (camera), Reem Dada (camera)

The Birds of crevalcore are in search of harmony on the border between madness and mindfulness.

Video: <https://vimeo.com/aureliedincan>



CARLOS

2020-x

live performative story with doll called Carlos

The doll previously called Carole has transformed into Carlos. This ironic project is an open end project in collaboration with Gonçalo Fialho (writer) where we explore the ways in which we can use Instagram to tell the story of Carlos.

Story:

Carlos C. Schnurres is a persona who wishes to become a famous artist. He is a mutlitalented, multi-lingual person who likes mundane things like doing the dishes or carrots. Besides sharing his private life in the stories of Instagram, he also reaches out to the world with his music and his poetry. One day, he will be an influencer, that he is convinced of.

Follow him on Instagram: [@Carlos.c.schnurres](https://www.instagram.com/Carlos.c.schnurres)





ENG ANER SIICHT OP D`NATUR

2020-x

permanent art hiking trail in the forest
collaboration with Mirador, Steinfort, LU

The trail is 29 km long and includes 10 +/-
interactive and playful art pieces.

'Another view on nature' is a collaborative
exhibition by Antropical artists explores
the role art in the reconnection of Human and
Nature.

While Antropical artists chose to adopt a
direct playful approach in normal situations,
this proposal is the reaction to the
restrictions we are experiencing at this
time.

*official opening planned for 21.06.2021

little documentary film: <https://vimeo.com/514954308>

<<< Example:

Le Grand Murmure

Concept: Alexandra Fraser



DOBAUSSEMINISTÄR #2

July- September 2020

performative nomade office by Antropical.

The Dobausseminister is responsible for all the impossible fake beaurocracies with the goal of placing people into another 'State of Mind'.

The Dobausseministär was part of 'Etat de la Natur' a Campagne for the summer holiday called 'Vacation at home' in collaboration with Administration de la Nature et des Forêts.





ANTROPICAL – THE ROLE OF ART IN SOCIETY

2016 - 2021

Artistic research residency (5 year cycle finished)

Over the last 5 years I organised a collabroative research residency with the goal to research the *role of art in society*, the *power of collaboration* and *Play as a meaningful engagement approach*

Website: www.antropical.com

THE PORTAL

2020
short film
'5:00
.

This video work is one result of the project 'Never Maybe' where I created a narrative around the project. It tells the story of 4 wise fortune tellers who try to see into their future collaboration accross different time and space realities:

Link to the complete video: <https://vimeo.com/493000190>



NEVER MAYBE

March 2020

Collaborative exquisite corpse residency

Invited by Nora Wagner, myself as well as Carole Louis and Trixi Weis participated in an experimental collaboration inspired by the game 'exquisite corpse'. The residency lasted for a total of 4 weeks of which my participation was only during the first week.

In this project I explored on how I can collaborate with other people without being there. I developed imaginary friends who became my collaborators.

After 4 weeks, the opening was held online on a video platform.

For this performance, I transformed myself into an alter ego doll called Cacahouetozoide.

Here you see a still from the online performance.

Link to the online performance:

<https://www.youtube.com/watch?v=sThuIfknvaw&t=4844s>





NO TITLE YET

February 2020

Online riddle and labyrinth in the context of the Wrong Biennale
Maastricht, NL, in collaboration with Gonalo Fialho (writer)

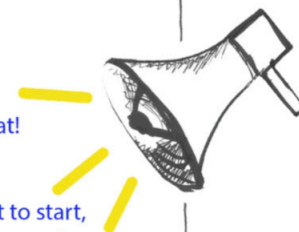
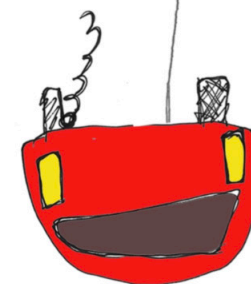
This online work is exploring the story telling possibilities of the internet. It plays with the expectations instinctive interactions of the people with the online world. The access is only through the invitation by email.

Special link for you: <https://www.aureliedincgau.com/michael>

Before you click the click, let me give you a tip:
you're about to embark on a little intriguing trip.
That being said, don't expect to jump in the passenger seat!
Oh no, you'll be the driver, the captain of your ship!

Yes, that's right... In order to fully enjoy what you're about to start,
a little effort on the appreciation of it is necessary from your part.

Are you ready to riddle?



LET'S GO

WE WERE HERE

working title

2019-2020

Video portraits, painting, people

collaborative project with people with mental disabilities in Lisbon. Exhibition planned for September 2020

Sneak peek:

<https://vimeo.com/366775918>



MINISTRY OF STRANGE AFFAIRS

Art Box RTL report:

https://www.rtl.lu/tele/artbox/a/1397187.html?fbclid=IwAR0yv4IdDH0G-CBjSR04_S988Lh_ueQf7tkvnBbwoU8W8Hh-cpVumm9YFkY

PASSPORT
VISA



PASSPORT
VISA



DOBAUSSEMINISTÄR

2019

performative installation, collaborative project at art research residency Antropical

Where does Play Start? It starts when we enter the magic circle by getting a passport to the alternate reality called Kolla Land. If you gather all the stamps, you will be eligible for a visa back into reality.

ZUCH

2018

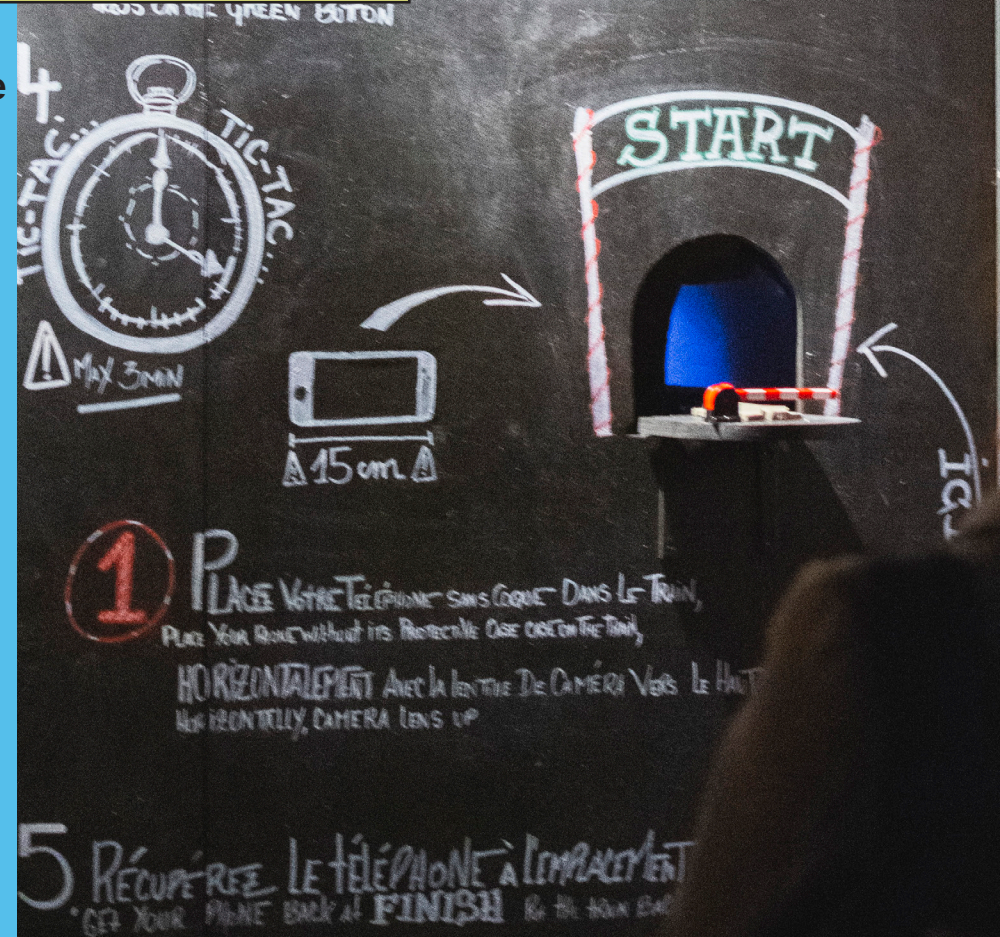
Mixed media

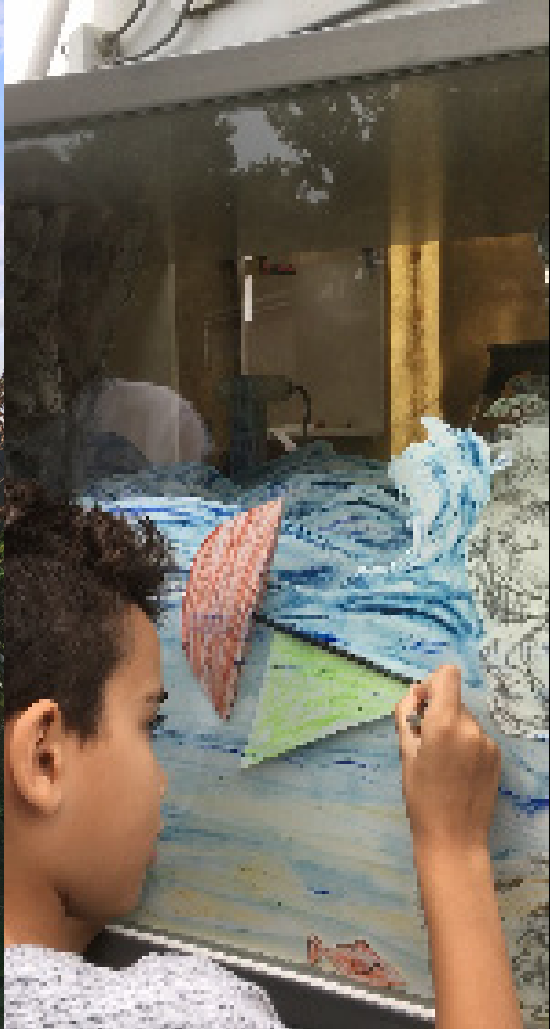
This installation is only visible through the eye of the smart-phone, our magic mind- and body-extension.

The ones who dare to send their phone on an adventure are compensated with a little personalized animation film to take home.

animation film:

<https://vimeo.com/aureliedincou/review/366771950/5746a72792>





AANRAKEN AUB (PLEASE TOUCH)

2018
mixed media, people

Windows filled with animated drawings which can partly be animated by the visitors using magnets.



CONCRET JUNGLE

Fashion Clash 2018
Felt, plastic, paper, person

Garment animated by gravity

SAILING

2017

wood, metal, visitor

Sailing invites people to drive through turning waves on 2 prefabricated tricycles without any instructions or rules. This installation has been conceived predominantly for adults, for the players to find the child within themselves and to learn to play again by moving freely and without a goal.

video documentation:

<https://vimeo.com/253600322>



TALES

2017

Animated drawings, wall, visitors

Tales is a series of animated drawings which are hidden behind a white wall. In the wall you have holes through which the visitors can immerse into this hidden world. However, it is only the attentive and curious visitor who will notice.

Video documentation:

<https://vimeo.com/253406251>



IGLOO

2017

Styrofoam, string, metal, people

Would you believe that if you went
through that door to see art, you'd
be part of the destruction of it?

video documentation:

<https://www.youtube.com/watch?v=BQK2khSx-0UE&t=37s>



TIN CAN TELEPHONE

2017

Paper, pen, tin can, string, post
its, people

In this game, two people sit opposite each other with only a visual shield between them. A begins to tell a story by saying one sentence which B has to write down and follow up with the next sentence. Like a cadavre exquis, A and B develop a story together. In the end both parties have two different stories on each end as much gets lost in translation comparable with the chinese whisper game we know.





FAMILY DINNER

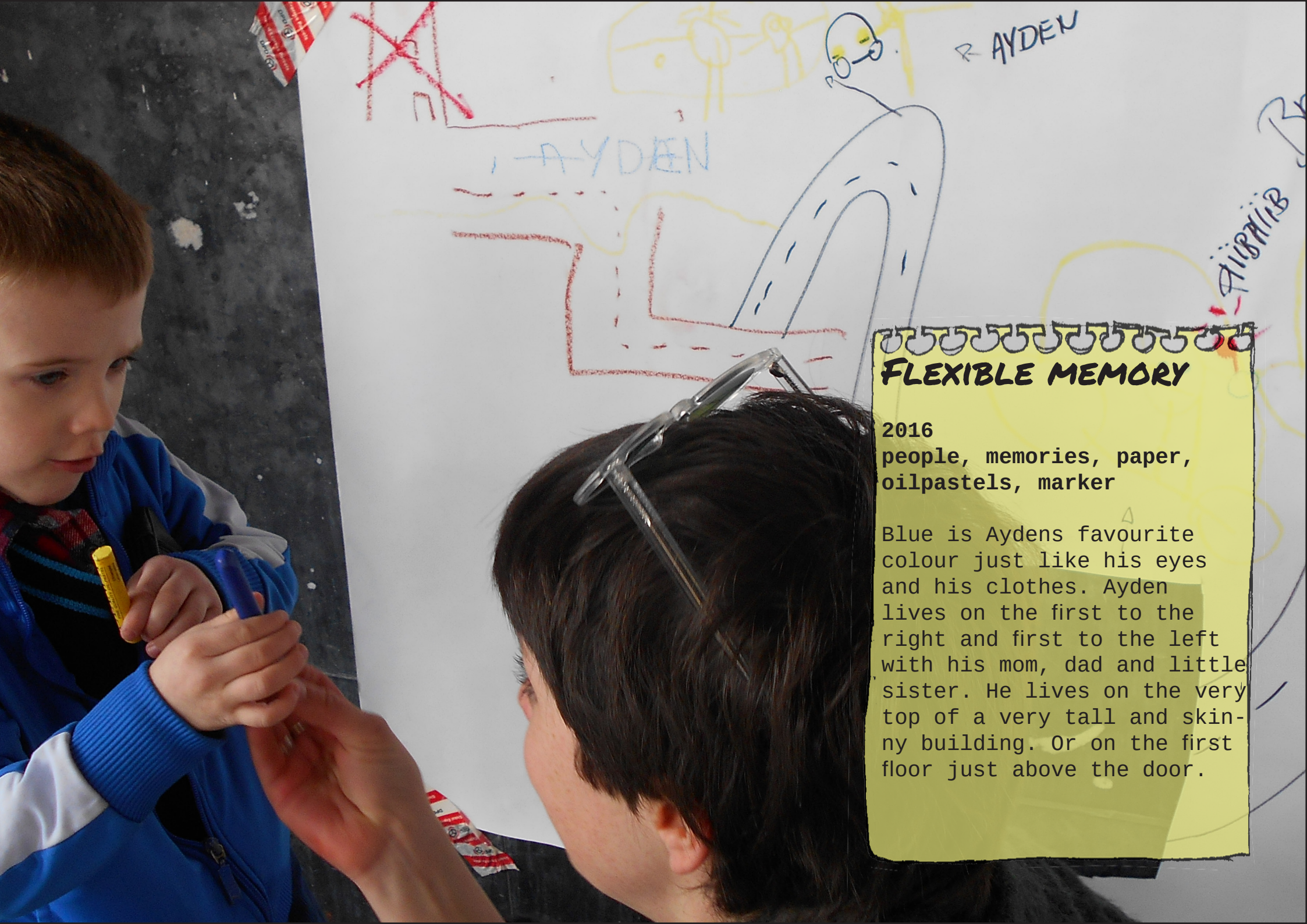
April 2016

Cloth, cardboard, paper,
wood, plastic people

What does it look like to you?

Are you sure?

<https://www.youtube.com/watch?v=M3G7FavH-JY>



FLEXIBLE MEMORY

2016

people, memories, paper,
oilpastels, marker

Blue is Aydens favourite colour just like his eyes and his clothes. Ayden lives on the first to the right and first to the left with his mom, dad and little sister. He lives on the very top of a very tall and skinny building. Or on the first floor just above the door.