

**SYLVIE ARLAUD**

*The Human Factor*

*I reduce in "The Human Factor" the esthetical interventions and concentrate myself on historical investigations and relationships between worlds of political, financial, social and communication systems.*

*Remixing past and present facts, i assemble symbolic images and try thereby to reach a high emotional content, that i hope could be also a kind of warning-message for the next generations.*

*In this way, my art belongs to pionnieriing and modern political artwork. I´d like to donate it to us humans, as a political Objet Trouvé.*

## *Political Objets Trouvés* *of the early twenty-one century*

Since 2011, Sylvie Arlaud has been increasingly mixing various media, involving collage, assemblage, installation, and photo-performance. In her series *Sensual Abstraction* (2011) and *Feminine* (2012), she undertook a very sensitive and humorous introspection of her feminine identity, introducing an autobiographic approach and some strong feminist aspects to her work. This included work on photo reproductions from material actions by Otto Muehl in the 60s, a sexual education book from France in the 70s, and a current retrospective photographic volume by Jeanloup Sieff.

In contrast to these two previous series, in *The Human Factor* she reduces every aesthetic intervention and focuses on historical investigations. Orchestrating some fragments of controversial realities put in an artistic context, she creates political objet trouvés (found objects).

The title of Sylvie Arlaud's new series refers to Graham Greene's 1978 novel. The story of the book takes place in the context of the Cold War. Being a vehicle for human doubts — between professional duty and human responsibility, conscience and setting aside — it describes a world characterized by a culture of secrecy and manipulation, where people are permanently confronted with disloyalty and the precariousness of peace. It is obvious that the choice of this literary work is not merely a coincidence. The book is not only very applicable to our present time, it also makes some generally applicable statements about human behaviour and power structures. Above all, it doesn't damn the individuals, but instead the deprivation of liberty in human societies. In this way it corresponds perfectly with recurring themes in Sylvie Arlaud's work, strongly characterized by the mindset of the Age of Enlightenment.

In *The Human Factor*, Sylvie Arlaud takes an investigative approach, her artistic process approximating a journalistic strategy. For her collage-assemblages, the artist selects original images and texts from original documents, which she applies in original or reproduction on paper or transparent foils. All of her materials are literary finds possessing an intrinsically significant symbolic meaning. After their montage, they reach a much more emotionally charged content with a stronger force of expression. Giving us indications about some politically charged backgrounds, they emerge to their objective, historical veracities with a provocative value whose relevance is not limited temporally.

Furthermore, as an inherent part of her artistic process and product, she meticulously researches and mentions every source of the utilized and exhibited documents, which then acts as a form of knowledge transfer that her historical résumés may require. On an interactive level, she exhibits all the associated literature, allowing observers to inform themselves about her chosen themes.

Notions of transparency and freedom of expression also get symbolized. She uses transparent materials such as foils, and mounts her works on transparent acrylic glass or glass plates. She installs everything into vitrines or wooden frames without backgrounds. In this way the works seem to hang free and the background pages can also give important hints regarding contexts.

After conceiving her collages, she allows inspiration to introduce a sculptural level to her installations. Recycling literary remnants, she installs them together with carefully selected familiar objects (usually old-fashioned and highly symbolic), which maintain a relationship to the overall content.

Complementary to her more sober and intellectual collage-assemblages, her sculptural installations elicit strong feelings, such as facing an "Autodafé", entering an area after bomb attacks or an earthquake, or simply entering the flat of a chaotic and intellectual peace activist...

Sylvie Arlaud's work may not be characterized in a way that reduces it to political art with elements of visual art, literature, and sculpture. It is a manifest in itself. It is about freedom of expression and liberty, ephemerality and manipulability of information, the fragility of knowledge and the fragility of life. And it bases on her thirst for truth that guides her quest for truth.

\*The series "The Human Factor" is an homage to the artist Mark Lombardi, (1951-2000) and a reference to his highly explosive sociograms.

Sylvie Arlaud, February/March 2016  
& Ambacher Contemporary Munich-Paris

60 - *Château abandonné*, 1952, huile sur toile, 97 x 77 cm - Studio Marconi, Milan *artent 14*



*Jeux interdits I, 2011-15*

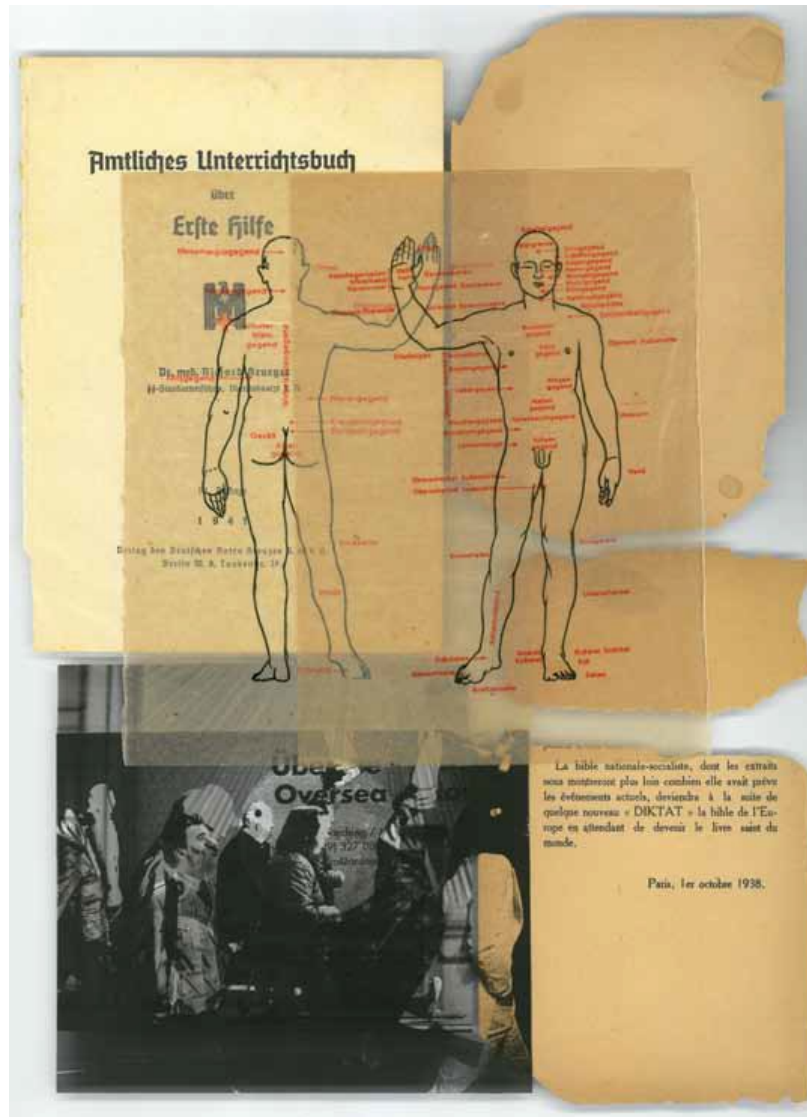
*Book page, collage and cut on acrylic glass-plate in wooden-frame, 30 x 21 cm.*

*Sources: "Chateau abandonné", 1952, in Man Ray, Celiv Paris 1990/Janus-Fabbri Editori 1973 & Filmstill "Jeux interdits" by René Clément in Realités et Problèmes de la vie sexuelle, Hachette Paris 1975/Fabbri-Bompiani, Milano 1976*



### *Jeux interdits II, 2011-15*

*Book page, collage and cut, watercolor and tape on acrylic glass-plate in wooden frame, 25 x 18 cm.  
 Source: Filmstill "Salò", by Pier paolo Pasolini, 1975, in *Realités et Problèmes de la vie sexuelle*,  
 Hachette Paris 1975/Fabbri-Bompiani Milano 1976*



### *Erste Hilfe, 2015*

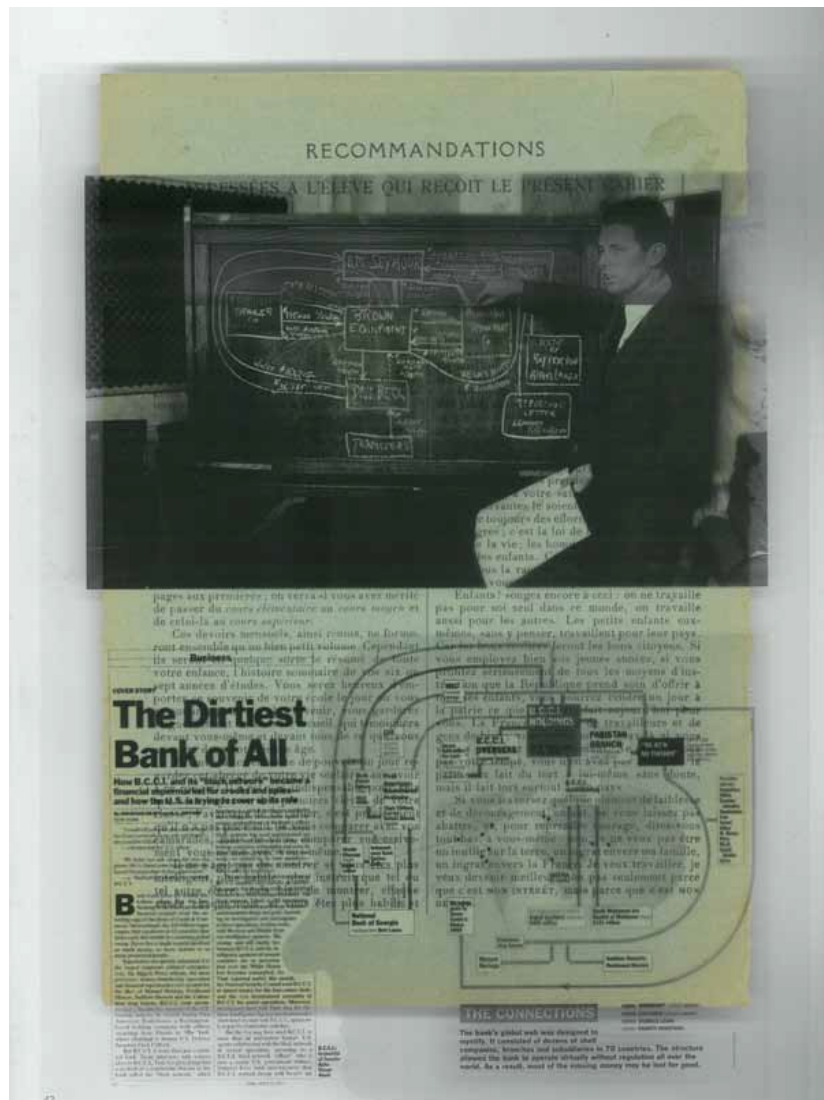
*Book pages (shredded and cut), transparent synthetic and paper foils in acrylic glass-vitrine, A3. Sources: Photocollage by Sylvie Arlaud & Erste Hilfe, Lehrbuch des Deutschen Roten Kreuzes, 1941 & Mein Kampf accompagné de commentaires, par E.L. Michel, Paris 1938*



*Kochen mit einer Mark, 2015*

*Book pages and transparent synthetic-foil in acry-lic glass-vitrine, A3.*

*Sources: Photocollage by Sylvie Arlaud & Kochen mit Einer Mark, Dachauer Verlag 1916/1929  
& Mein Kampf accompagné de commentaires, par E.L. Michel, Paris 1938*



*Le cahier de l'élève, 2015*

Exercise bookpage and transparent synthetic-foil on acrylic glass-plate in wooden-frame, A4.  
 Sources: Ministère de l'instruction publique, France 1887 (great grandmother-archive), and  
 Mark Lombardi/Global Networks by Robert Hobbs and independent curators international, New York 2003



*Wallstreet and he, 2015*

*Magazine page (shredded) and transparent synthetic-foil on acrylic glass-plate in wooden-frame, A4.  
Sources: Wallstreet und der Aufstieg Hitlers, Antony C. Sutton and Andreas Brache/Perseus editions,  
Basel 2008 & Filmstill "The Great Dictator" by Charlie Chaplin 1940, Chaplin Archives and  
Taschen edition Spring-Summer 2015*



*Les temps modernes, homage for Robert Doisneau,  
Jacques Tati and Mark Lombardi, 2015*

*Book page (shredded), transparent synthetic-foils in and on acrylic glass-vitrine, A3.  
Sources: Robert Doisneau, Jean-Claude Gautrand, Taschen publishers, 2014, &  
Playtime by Jacques Tati 1967 & Mark Lombardi/Global Networks, Robert Hobbs  
and independent curators international, New York 2003*



*Bank, 2015*

*Newspaper page (cut), on acrylic glass-plate in wooden frame, A4. Source: Ein Fall von Selbstbedienung (photo Behrakis), Süddeutsche Zeitung Nr. 289/15.12.2011*



*Mein Kampf I and II (Dyptich), 2015*

*Book and magazine-pages (shredded), on acrylic glass-plates in wooden-frame, each A4.  
Sources: Filmstill The Great Dictator by Charlie Chaplin 1940, Charlie Chaplin Archives and Taschen  
edition, Spring-Summer 2015 & Mein Kampf accompagné de commentaires par E.L. Michel, Paris 1938*



### *Die Politik der Päpste, 2015*

*Newspaper-page, transparent synthetic-foils and bookcover-copy in acrylic glass-vitrine, A3.*  
*Sources: Die Politik der Päpste by Karlheinz Deschner, Alibri editions, Aschaffenburg 2013 & French newspaper, 1973 (unidentified, mother archive), handwritten footnote by the mother of the artist „Je suis dans la foule“ & Wallstreet und der Aufstieg Hitlers by Antony C. Sutton and Andreas Bracher/Perseus editions, Basel 2008 & Der finanzierte Aufstieg des Adolf H. by Wolfgang Zdrul, financial editions Ueberreuter, Berlin 2002 & Mark Lombardi/Global Networks by Robert Hobbs and independent curators international, New York 2003*



60s-70s..., 2015

Magazine-page and transparent synthetic-foils, A3.

Sources: *Le spectacle du monde* Nr 155, Paris February 1975 & *Der finanzierte Aufstieg des Adolf H.*, by Wolfgang Zdrad, financial editions Ueberreuter, Berlin 2002 & *Robert Doisneau* by Jean-Claude Gautrand (Photo: Boulevard Saint-Michel in Paris, May 1968), Taschen ed. 2014



Installation view „The Human Factor“, Viennacontemporary 2015

*Sources:*

*Two children chairs, Union of Soviet Socialist Republics (USSR), design of the 50ies;*

*Erste Hilfe (shredded-book), Lehrbuch des Deutschen Roten Kreuzes, 1941*

*Mein Kampf accompagné de commentaires (shredded-book), par E.L. Michel, Paris 1938*

*Kochen mit einer Mark (shredded-book), Dachau editions 1916/1929.*

*Books on the floor:*

*Der finanzierte Aufstieg des Adolf H. by Wolfgang Zdral, financial editions Ueberreuter, Berlin 2002*

*Wallstreet und der Aufstieg Hitlers by Antony C. Sutton and Andreas Bracher/Perseus editions, Basel 2008*



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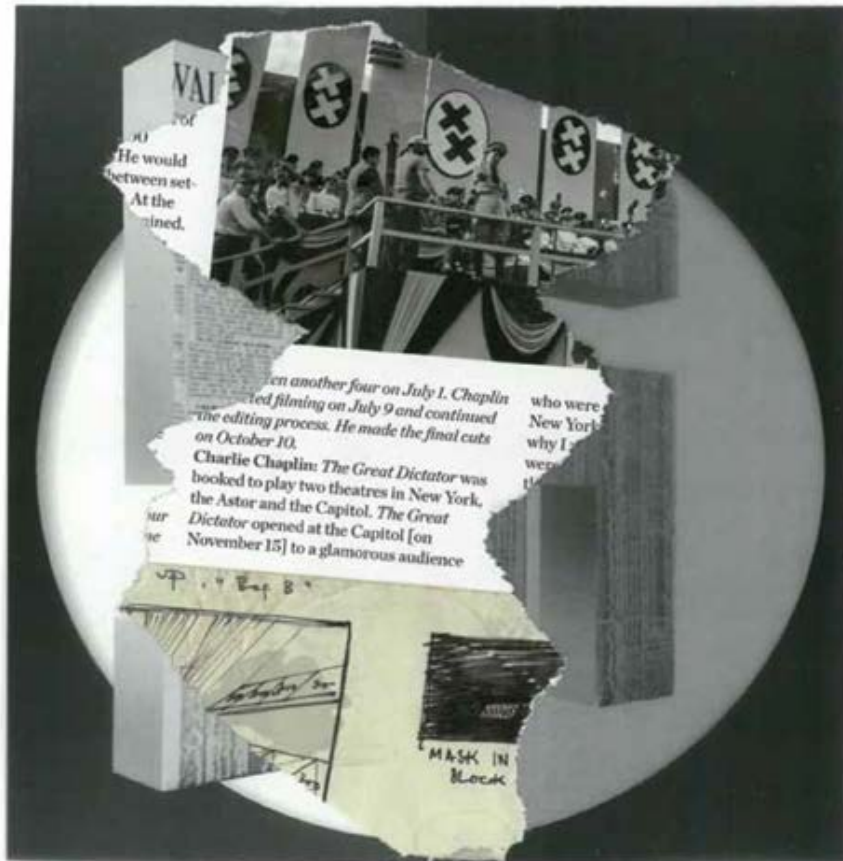
## BACKPAGES



*Mein Kampf I, 2015*

*Magazine backpage, torn.*

*Sources: Sketches for The Great Dictator by Charlie Chaplin 1940,  
Charlie Chaplin Archives and Taschen editions, Spring-Summer 2015*



*Wallstreet and he, 2015*

*Magazine backpage, tear and transparent synthetic-foil.*

*Sources: Wallstreet und der Aufstieg Hitlers by Antony C. Sutton and Andreas Brache/Perseus editions, Basel 2008 and Filmstill and sketch from/for The Great Dictator by Charlie Chaplin 1940, Charlie Chaplin Archives and Taschen editions Spring-Summer 2015*

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