



## LE CLIMAT DE L'ÉCRITURE

by Anne le Troter

ENG

Anne Le Troter's body of work explores the rhythms and physicality of language through sound: "I arrange 'language blocks' one after the other, reworking them, using the constraints of each phrase: duration, tone, and breathing." Le Troter edits and reconstructs in a linguistic montage, often combining a multitude of voices speaking in unison or overlapping one another with results that are hypnotic and at times illogical, bordering on the absurd. The artist then builds installations for her audio works that function as spaces to listen. For her video "The Climate of Writing"\*, Le Troter became interested in a company that "rents affects" where it is possible, for example, as a client, to pay for the services of a person who apologizes for yourself. For the artist, this work on the new market of affects and fictitious friends finds its origin in 2017 during a speech by Donald Trump at the Conservative Political Action Conference in Maryland where the former president calls on mysterious "Jim" to speak, a person whose identity has never been proven. Imaginary friends become witnesses here, but also monetary values. Anne Le Troter addresses, both poetically and politically, the following question: how, through and within the language, can the contemporary body be expressed without being collectivized or instrumentalized?

\*Anne Le Troter, *Le climat de l'écriture*, 13', 2019 / Production Bétonsalon and la fondation Pernod Ricard / Courtesy of Anne Le Troter and galerie frank elbaz.

Anne Le Troter (1985) is a Paris-based artist. After writing two books - "The Encyclopedia of Matter"/"Claire, Anne, Laurence" - Le Troter started to work, by cycle, on the modes of appearance of speech within determined and situated groups through series of exhibitions (often of sound works) before generating eventually written pieces. Anne Le Troter often invites groups of people, such as e.g. ASMR artists, to collaborate with her ("*L'appétence*", sound piece, 2016, Salon de Montrouge and Palais de Tokyo Prize). After working on forms of speech alienation through these cycles of sound installations, her artistic research has been recently looking at the genre of speculative fiction. Invited by the Pernod Ricard Foundation, the Biennale de Rennes, the contemporary art center Le Grand Café in Saint Nazaire, the Nasher Sculpture Center in Dallas, and the Centre Pompidou in Paris, Le Troter undertakes a new cycle of writing at the intersection of biography, fiction, and utopia. In 2020, she wins the Villa Kujoyama (Kyoto) Residency Prize

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