

## Forget Concrete! Now is the time for living things

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*Les Alisiers*

*Now is the time for things that have a life of their own. Everything around us seems to have changed considerably and the climate has gone through four different seasons throughout the day. The early morning air feeds the earth, with new fruits emerging that yesterday at this same time were not there. In fact, everything appears to have slowly moved a few centimetres from its original location. The fallen leaves have moved as well as the small rocks and stones around them.*

*Has something happened while we were asleep? Everything seems to be a clone of its original self, but it is a different place each day. And so, that branch leaning against the log shed, and the tree was not there yesterday, and the speed at which the first mushrooms sprout from the ground seems to be science fiction. It seems that nothing is fixed here, at least not like concrete. The animals become active in the very early hours of the morning, and become masters of the night proving that you do not control this place. The house speaks and the wood of its robust and interesting construction seems to want to say: "hey, I am also moving!, will I appear a few centimetres further north tomorrow morning?"*

*There is something outside that I am missing and everything seems in movement, changing and in constant evolution. If we take a small part of these elements, will they continue evolving in a different and far away location? If everything on the surface changes, what happens underground? The level of activity in our field of view sometimes leads us to believe that below the surface everything is static and hermetic, as if nothing were happening, as if everything were safe. If an object becomes buried in the humid and alive earth, will it continue its progression, and if so, what will it look like after one month?*

*Forget concrete! Now is the time for living things* is a response to all these questions. The project is based on the daily coexistence with the natural habitat surrounding the country house Les Alisiers in southern Switzerland (Les Mayens-de-Sion, Canton of Valais) during the months August to October. The artistic activity undertaken represents the unique identity of the location by means of a collection of drawings, sketches, paintings, objects and actions which present a portrait of this experience.

In a way, the work produced has also evolved progressively, changing throughout the process and imitating the features of its surroundings, which were its companions. Consequently the pieces presented have indirectly mimicked the mood as the days have passed, as in the illustrated diary of drawings and paintings; and also on the other hand directly, as in the bird houses and small minimalist architectures buried underground, producing their own gardens on the surface.

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