

About the work of Virginie Prokopowicz

Artistic approach

Drawing upon her origins and family history, Virginie Prokopowicz derives the principal lines of her work, focused on memory. War, confinement, memories of bodies and minds: the multiple objects of memory organized by their presence or absence in her installations and her paintings. Her work is characterized by the use of raw materials and materials of construction, iron, plexiglass, concrete, wood, which are transfigured in in situ installations. It is a singular and minimal work centered upon forms and their relationship to space, where the lines which cross the void and space are the queens, playing a fundamental role in composition and rhythm. Often in gray-black tones, Virginie Prokopowicz sculpts her most recent paintings with concrete in the manner of an architect. Her references are multiple and include suprematism, modern art and the Bauhaus.

Writings about Virginie Prokopowicz

Virginie Prokopowicz resists forgetting; *Memoirs of War* presents concrete sculptures, and art installations. Wars leave scars; the artist creates a dialogue between the bruised, abandoned, stunned, but resistant landscapes, and the people absent from the foreground whose presence resonate in our minds. In greyblack shades, Prokopowicz sculpts her drawings with concrete, construction materials that build themselves, threatened with the destruction of war. *Memoirs of War* unfurls in the Pont Loup priory, where numerous monks died during the hundred years war. "As Nature is always resisting, the *Barriers of Defense* series tells stories of resistance, where man finds in nature only what can be useful for his defense, decaying wood, stones; unusual forms left behind by ruins are at the heart of her work. She explains, "these little pieces that are left, these are the things that register in our mind's eye." There is something distinctly human that remains in all of her landscapes: a path, an obstacle, spaces where the human is present by its absence, regenerative environments where once Nature was disturbed, and is now ready to be reborn. Prokopowicz's childhood is a complete history of war, from her grandfathers' stories about their imprisonment in concentration camps. Painter and sculptor, she renews herself every year from *Carte blanche* to *Contemporary Art* at the Pont Loup priory.

Andrée Grammatico

A survivalist artist, Virginie Prokopowicz likes raw materials, a certain simplicity, and obvious physical efficiency. A guest of *L'Espace Vallès*, she presents an exhibit that unifies previous works *In Situ* on the hall's main wall, over 6 meters high. Flush against this wall, polyvinyl rails at regular intervals rise and distort at their centre. Taking full advantage of this space's incomparable configuration, as well as its mezzanine, the exhibit offers itself to the viewer at different levels for more than one point of view, creating multiple illusions where the black railings almost free themselves from the wall's surface to become the sculpture themselves or, to the contrary, the *trompe l'œil* makes the wall appear to follow their movement, expanding into their constraints, minimalistically geometrical, chiseled to conform to measure. At first glance, Virginie Prokopowicz's work appears to use refined construction material: concrete, polyvinyl, and plastic, but upon further inspection they reveal their conception— nothing is hidden— we imagine where scotch tape was ripped away, we see the modeling of the mortar, and the tracings of a felt-tip pen on plexiglass...

B. Bardinet