

Lutte permanente du fond et de la surface (The constant struggle between the bottom and the surface)

To sail on Halong Bay is to dive into a forest of pinnacles, of icebergs of rock anchored in its smooth waters. At times, one has the disturbing impression that the ballet of islets that appear one after another will never end, that this space is infinite and offers no way out. One passes a rock, behind it another, then yet one more and something Sisyphian emerges from the trajectory. To weave through this forest of rocks whilst sliding gently upon the waters is to experience the continuous advance of the foreground against the stage. As much as one advances towards the depths of the 'decor' a fresh 'backdrop' rises up behind. If the vessel is indeed moving, one has the overwhelming impression that the craft itself is immobile and that the decor is moving around it.

The paradox of this scenery is also that it unites the clear and total singularity of each rock with the feeling that the space is uniform in every direction, from wherever viewed. Upon reflection, it is a space without hierarchy: what is behind can pass in front without fundamentally modifying either element. It can be said that the depth is without bottom or focus: it cannot be erased by movement and it persists as long as it is experienced. The depth is permanent, 'flat' in a way.

Whilst the hackneyed beauty of this landscape overwhelms any depiction, the fact remains that to recreate an image of this space is to also take into account how to put into thought the comings and goings of the dimensions: the age old question of how to represent flatness and depth, how to ensure that the depth of the image co-exists with the surface of the medium.

And so, if what drives and constitutes the heart of the narrative of my work is often very different (how to depict community, town, living, language...), any construction of an image will inevitably come up against this knot and requires resolution. Therefore, when I draw a town, a domestic space or a character in a space, on every occasion, the tension between the bottom and the surface poses a question and requires that a decision, whether formal or conceptual, be taken.

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