

**Norville GUIROUARD-AIZE****Et l'homme créa Dieu**

24.09 – 05.11. 2016

caryl\* ivrisse-crochemar and [creative renegades society] have the great pleasure to present the the second individual exhibition of Norville Guirouard-Aizée's work at espace d'art contemporain 14°N 61°W.

Entitled Et l'homme créa Dieu (And man created God) the exhibition will take place between September 24 until November 5, 2016

Norville Guirouard-Aizée, artist in mythology, furtive, even clandestine, performs works deeply rooted in culture and Martinique collective unconscious. Without departing from his usual approach, where his eyes and his vision of Martinican society are of a very current and critical aspect, delivers this time a condensed self-derisory and humorous (sometimes creaking) account of his observations and research.

The work for this presentation / exhibition focuses on "the creative act".

The title: "*And man created God*" is a way of saying that man, in his quest for spirituality has created pantheons, pyramids of power... Would man be "God"? Would God be "man"?

In the holy writings we can read: "God created man in his image, he created him in the image of God, he created man and woman." The human asks: "What is the creative act? Who is it addressing? For who? Why? When? How?"

Through these questionings, the artist, through a materialization of objects and the formalization of an expression, an artistic practice, immerses us in a singular universe.

He also addresses the issue of History, power, individual and collective regressions, imbalances of Martinican society, ideologies sloughed by religious and other misunderstandings, violence, the complexity of everyday life, of living together.

The title of the exhibition and the works suggest, evoke, guide and trying to channel our reading. The artist believes that "the title of the exhibition, its communication are important for succeeding in drawing the attention in a busy landscape. When competition is strong, it is necessary to look for originality. We sometimes have endless debates and discussions around the title of the exhibition, because we enter a subjective communication. It is the signs of an extremely strong offer which creates a more lively need for imagination and for creation for the exhibitions."

The artistic expression here translates the conceptualization of words with images, association, misappropriation of objects, the harvest of the creative act in motion.

Since the invention in 1913 of "ready-made" by Marcel Duchamp, the introduction of objects in the work is a process declined under all its forms and the work of Norville Guirouard-Aizée is no exception.

The object becomes diverted, alternately material, space, support of the work. This omnipresence reflects on the importance which objects take in our economic and cultural environment and the artist invites us in an adventure around a selection of these objects.

For him, no social construction without object (Each can easily be situated in a list of social class by gauging and by counting the objects which he/she possesses. The object carries with it socio-cultural values easy to decipher) - No religion without object (At the heart of the religious rites, the object reinforces every symbolic gesture by strengthening it, its iconography and its function) - No art without object (The materiality of an artwork makes it in fact, an object which conveys cultural, moral, political and esthetic values. It is the shape which the artist gives to his object that makes it a support of questioning for the viewer). Colors speak, make meditate and sometimes symbolize... Materials are never for granted. They respond to a "complete" reflection. In passing in the hands of the artist, everyday objects change status, lose their names, their usual functions and undergo a number of operations that often radically alter the shape in favor of the critical or poetic contents of the artwork.

The artist does not hide either his references and motivations.

Quoting Edouard Glissant who in *Le discours antillais* (The West Indian discourse) suggested being inspired by the "verbal delirium" to make an esthetics for the West Indian theater, Norville Guirouard-Aizée understands the logic of the writer - because we must not forget that theater is the armed wing of literature - and turns it into a major act, ie introduce the visitor /

spectator into his reading of the "verbal delirium".

Also assuming that the artist would be the one with a foot in madness and the other in the "normal" world and who goes back-and-forth across the border, the artist also wonders about this circulation between the two worlds. "We know artists who went crazy, but no madmen who became artists..." Like Edmond Evrard Suffrin, who claimed to be an artist in mythology while practising oneiromancy, Norville Guirouard-Aizée considers himself as a creator of dreams and questions our lucidity and our critical spirit. His works form "a hermetic figure which only insiders and perhaps only the artist can decipher. The non-initiated, without resource, his(her) mind free from any preconceived idea, can nevertheless understand the raw presence of mystery and myth, the symbolic paths of past and present". The artist, whose references to the history of art are reflected in his works, is divided between a critical position towards this consumer society and a form of fascination for objects and phenomena which they produce.

It's not enough to hang paintings on the wall, the visitor / spectator wants to live a unique and global experience around a theme, around an artist, around an artwork.

These works are not answers, nor silences, but the realization which questions the making...

**+ / more info: [14n61w.org](http://14n61w.org)**