

## Sandie Brischler

“I work with notations, signs, lines, graphical process, body, vision and blindness, eyes and circles. Black and white are my main fields of experimentation. Paper is a raw material in my work, i use it as a multidimensional material, as a surface to go through.

The most compelling part of my art is its link with the unconscious, with medicine, and with the sacred. My research is concerned with the failings of consciousness.

At the beginning of my artistic work, I got my inspiration and first material into the framework of the medical world, health and disease, and in the field of psycho-analysis. My interest went to the weakness of the human body, in its dysfunction, in what lacks. Human beings are in permanent search of recovery, and my work in general concerns this everlasting attempts, the time and the repetition, the permanence of the process and the formulation of an existence. The concept of the "prosthesis" (object which is an artificial substitute for a failure) was very present at the beginning of my work. My first visual works, photography and installations, were compositions aiming at the visualized re-unification and restoring of severed limbs of a body with a whole.

This link between “language” and “body” has been developed over the years and transformed into a personal, coherent and objective scripture, a form of writing, as an attempt to pen down the original traces left by the body behind of its existence. This script found its character after a study and interpretation of the heart beat and its transcription into linear form or, in medical terms, the electrocardiography: Medical sign of our life principle, ideogram or alphabetical letter, I developed the sign (which is also a sound) and its disturbances into writing forms, graphical interpretations of impulses, lines studies, translating the organic functions or dysfunctions.

Since then, my artistic research concentrates and develops in this narrow space situated between normality and abnormality of the vital principle: it studies the sign and the huge potency existing between this sign and the flat line, which here means death.

These inscriptions, as the structure of a language, have also been translated in the evolution of my work into some concrete writing works that I call “semantic pictures”, where some words appear, developing into lexical fields giving the structure to the drawing itself, in a semantic and graphical articulation at the same time.

In my graphic work as well as in my performing work later, these notations have grown into a kind of automatic writing and get develop in a suite of graphical process: Signs system, graphical translation of electro acoustic pulses, systematic rhythms, strokes and vision lines, concrete forms of writing, semantic pictures, body-writings and blind drawing, all these notations become the vital text, an obsession of life signs, memories of human being, a testimony, transcribing the necessity to be present and to engrave oneself in a moment.

For a few years I am developing this work into performances, where I explore the physical capacity of the body to make some traces and to enter into a writing process. In my performances, drawing or writing becomes an action into a physical dynamic: Trace, intuition, spontaneity of the gesture and the movement get develop as a corporeal writing (grammar) in relation with the paper and with the space.

Between signs and language, traces and formulations, interjections and words, physical writing, organic writing, the body is the connection between traces and words: It becomes the sign itself, it is a printable surface and its movements become a writing form, trying to be letter or character that writes itself along big scrolls of white paper. It is the Word in the biblical sense of the term, a (re)writing of the body and its (re)incarnation in the world (in the word?).

This pure and minimalist concept get develop in my work into several media and materials: Drawing, photography, video, sound and performances. But foremost I would define my artistic work and its different translations only as an attempt: Attempt of formulation, attempts of understanding, attempts of writing, attempts of being.”