

# LAURENCE BRIAT

INTERVIEW + DESIGN BY STEPHEN KNEZOVICH

Can you tell us a bit about yourself and your art practice?

I'm a woman artist living south of France. I work in several fields: painting, engraving, photo engraving, and photo mounting. My attraction to collage is born from the dialogue between these different practices. Going back and forth from intuition and spontaneity to in-depth study is my method of work.

Themes of time and deletion and memory, narrative and story, show up in your work again and again. And you've mentioned that you approach

your work by feeling your way through a piece, leaning on intuition and the unconscious. How do these themes and your mode of creating speak to one another? Are they connected in some way?

Indeed, the fragility of memory, time and its work of erasure, are recurring themes in my work. These themes are perfectly connected with the collage process that meets my need to create and destroy. Destruction is the first step by collecting and deconstructing materials. Then, shaping and composing them always create new narratives. However, my approach is instinctive. I invent as I go along and I don't really analyze everything that is played out. I like to give up some control and let things run their course.

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Are these themes of disappearance and the passage of time and memory and uncertainty just the human condition, or is there something deeper, more personal, driving your work?

My work is personal in its form but it concerns universal subjects, such as absence, memory ... Of course the source material I tend to use is part of my identity. I feel connected to it. Anonymous fragments often evoke intimate memories. There are probably many of me in these choices.

I've seen you equate collage to a game. I love that! Can you talk a bit more about what you mean by "collage is a game"?

Collage incorporates the idea of chance and



In many ways, collage is what holds me together – it's my glue. What helps hold you together?

For me, what keep me together are my loved ones, nature and my passion for art. When designing the collage, while trying to set up the composition with dissimilar or contradictory fragments, there are painful moments. Sometimes the elements argue among themselves and it is difficult to reconcile them. When I finally manage to unify all the elements, when the collage is tuned, it calms me down. Balancing sense, shapes, colours ... can be considered as a therapeutic exercise.

What question do you wish more people asked you about your work?

« How much? »

unpredictability. That's what fascinates me. For me, it's really a recreational and playful practice – even if I play seriously! There is of course a lot of know-how but also a random part as in all games. Sometimes the fragments themselves seem to quarrel and play with each other!

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