

FIGURES WITH ABSENT LANDSCAPES

17 e-kus inspired by the family albums
of the Nepali community in Nottingham

An exhibition by Frédéric Lecloux
Leverhulme Trust artist in residence
at the University of Nottingham in 2017



The Leverhulme Trust Artist in Residence Grant

From February to November 2017, thanks to the dedication and confidence of Dr Jean-Xavier Ridon, a Leverhulme Trust grant allowed Frédéric Lecloux to be an artist in residence at the University of Nottingham for a total duration of three months divided into six stays.

With the grant the aim of the Leverhulme Trust was to help a university "to foster a completely new creative collaboration between an artist working in a discipline outside the applicant institution's usual curriculum and the staff and/or students of that institution."

The project

The grant-winning project originates both in Frédéric Lecloux's 25 years relationship with Nepal and in Dr Ridon's interest for the question of trace – including its photographic aspect. It has consisted in meeting several families among the 150 household strong Nepali community of Nottingham, in order to look into their representations of the migratory experience that brought them to the UK, through the prism of their family albums, and through a transposition of my findings and feelings into an artistic form.

The community

The project was expounded to the community at the local Nepali New Year celebration in April 2017. Interviews were organised with the families to partake in the project at their own homes. The conjecture was that most families would actually possess one or several physical albums of photographs, and that these would be the most relevant vehicle for their vision of their own uprooting. Which proved to be true. With each individual family Frédéric Lecloux viewed their available photographs and in many cases they assisted with the editing. And so they contrived to gather a large selection of images, which was solely guided by the photographer's aesthetic and human emotion for them, and sometimes inflected by their owner's historical or personal comments about them. All the selected prints were then digitised.

The e-ku

Frédéric Lecloux's work consists in a re-interpretation of the collected images by the means of a series of 17 e-kus. Based upon the classical haiku, a Japanese short poem of 17 moras aiming to evoke rather than to describe an emotion, the e-ku is a 17 seconds multimedia work that combines image, sound and text.

Frédéric Lecloux

Born in 1972 in Brussels, Belgium. Lives in Nyons, Drôme, France.

Autodidact photographer. Graduated with honours from the École nationale supérieure de la Photographie in Arles (June 2016). Associate editor at Le Bec en l'air in Marseille. A workshop teacher at photo.circle in Kathmandu and at the Rencontres d'Arles.

A recipient of the documentary photography grant of the French Centre National des Arts Plastiques in 2015 and of the Leverhulme Trust Artist in residence grant in 2016 for a residence at the University of Nottingham in 2017. Frédéric Lecloux's work is distributed by VU' Agency since 2003 and published by Le Bec en l'air.



The exhibition

The exhibition of the outcome of the residence was inaugurated at the Highfield House, University of Nottingham, Park Campus, on 13 November 2017 and lasted until 24 November 2017.

It comprises:

- 1 video file of the 17 e-kus (6 min 01 sec, MOV format, h.264 codec, 2.2 Gb);
- 15 PVC banners (550g/sq meter, 200 cm high) printed as follows:
 - 2 title banners, with original dates printed, that would have to be edited (85 cm wide, without rings neither pole pocket);
 - 10 banners reproducing frame by frame sequences of the 425 frames of a selection of 10 e-kus (85 cm wide, without rings neither pole pocket);
 - 3 explanatory text banners, including a biography of the photographer and details about the e-kus (65 cm wide, with rings on the top side).

At the exhibition in Nottingham the banners without rings were attached to existing roller banners of the same size by the means of small bulldog clips. These clips can be provided with the banners for future occurrences of the exhibition.

Whereabouts, shipping and availability

As from 24 November 2017 and until further notice the physical exhibition lies with Dr Jean-Xavier Ridon in Nottingham. It is available and shippable from there to any destination.

The total weight of the exhibition is 15 kg.

Its raw value is £660 / 750€.

Shipping costs of the exhibition from Nottingham or from its future whereabouts fall upon the inviting institution.

Video

The video file will be send on request by Frédéric Lecloux to the interested person via a file transfer protocol. The e-kus, as well as the diary of the residence, are available online at fredericlecloux.com/nottingham.

Lecture

Frédéric Lecloux is eager to take part in any type of intervention (lecture, pannel...) aimed at discussing the project or with interested audiences.

It behoves the organiser to cover the photographer's accomodation and travel expenses from his whereabouts at the time of the journey to the presentation's place.

Contacts

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Les Blaches, 26110 Nyons, France

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Dr Jean-Xavier Ridon

Room B 39, Trent, University Park, Nottingham, NG7 2RD, UK

T. 0115 951 5878 / jean-xavier.ridon@nottingham.ac.uk





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HIGHFIELD HOUSE, UNIVERSITY PARK CAMPUS

13-24 NOVEMBER 2017

10am-5pm Monday-Friday

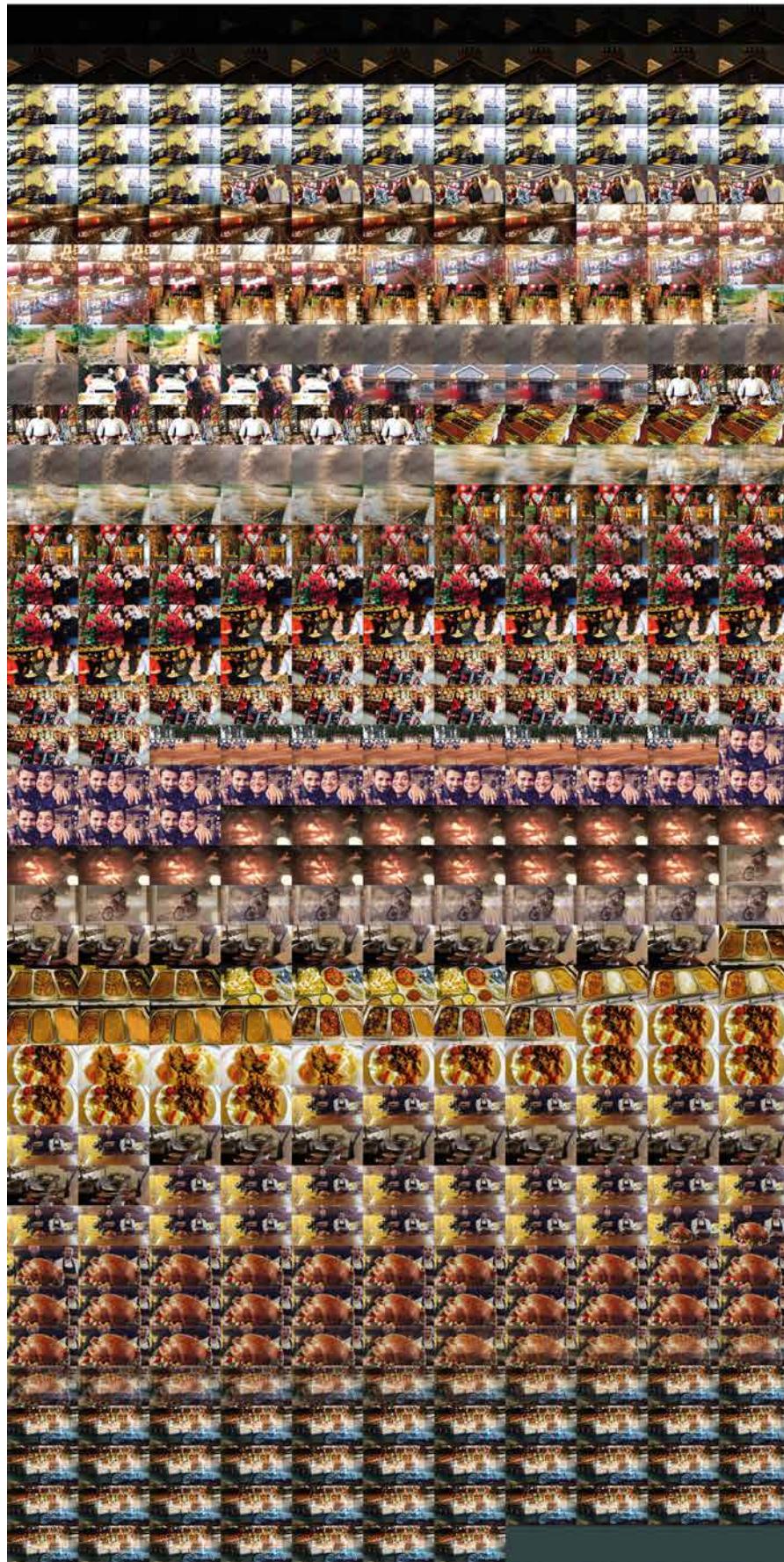
17 E-KUS

created from the family albums
of the Nepali community in Nottingham

by the photographer Frédéric Lecloux
Leverhulme Trust artist in residence
School of Cultures, Languages and Area Studies
The University of Nottingham



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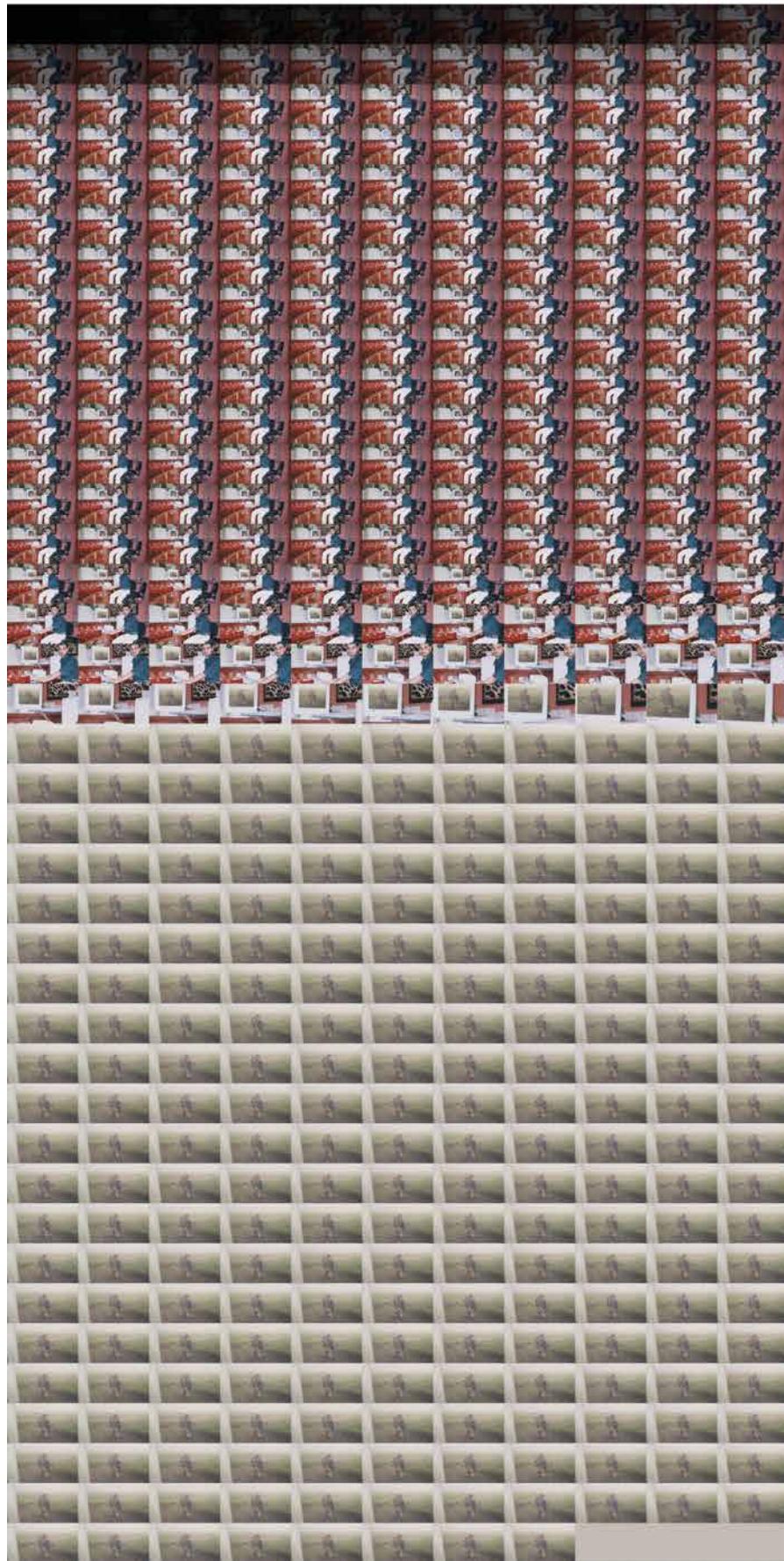


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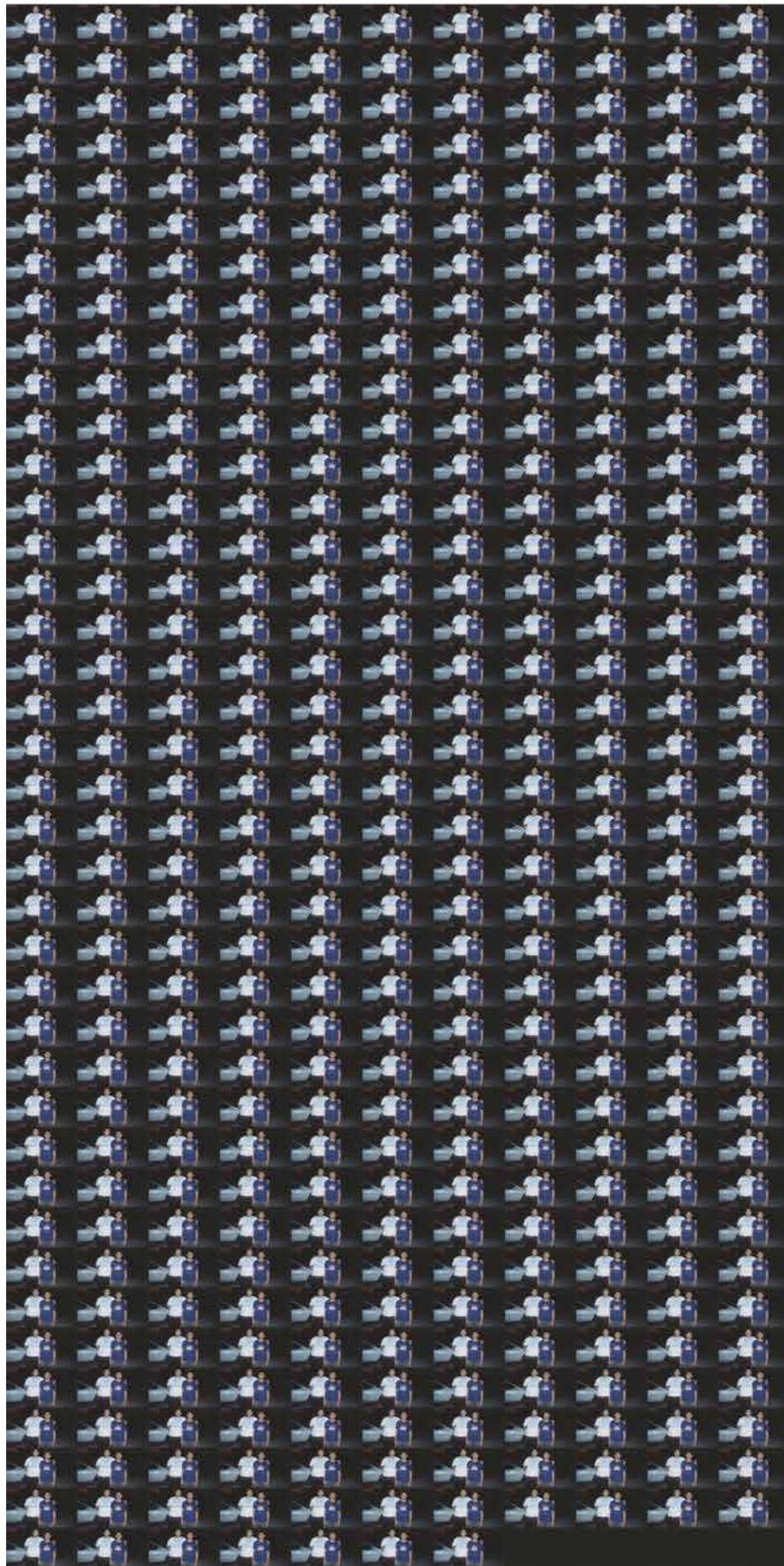
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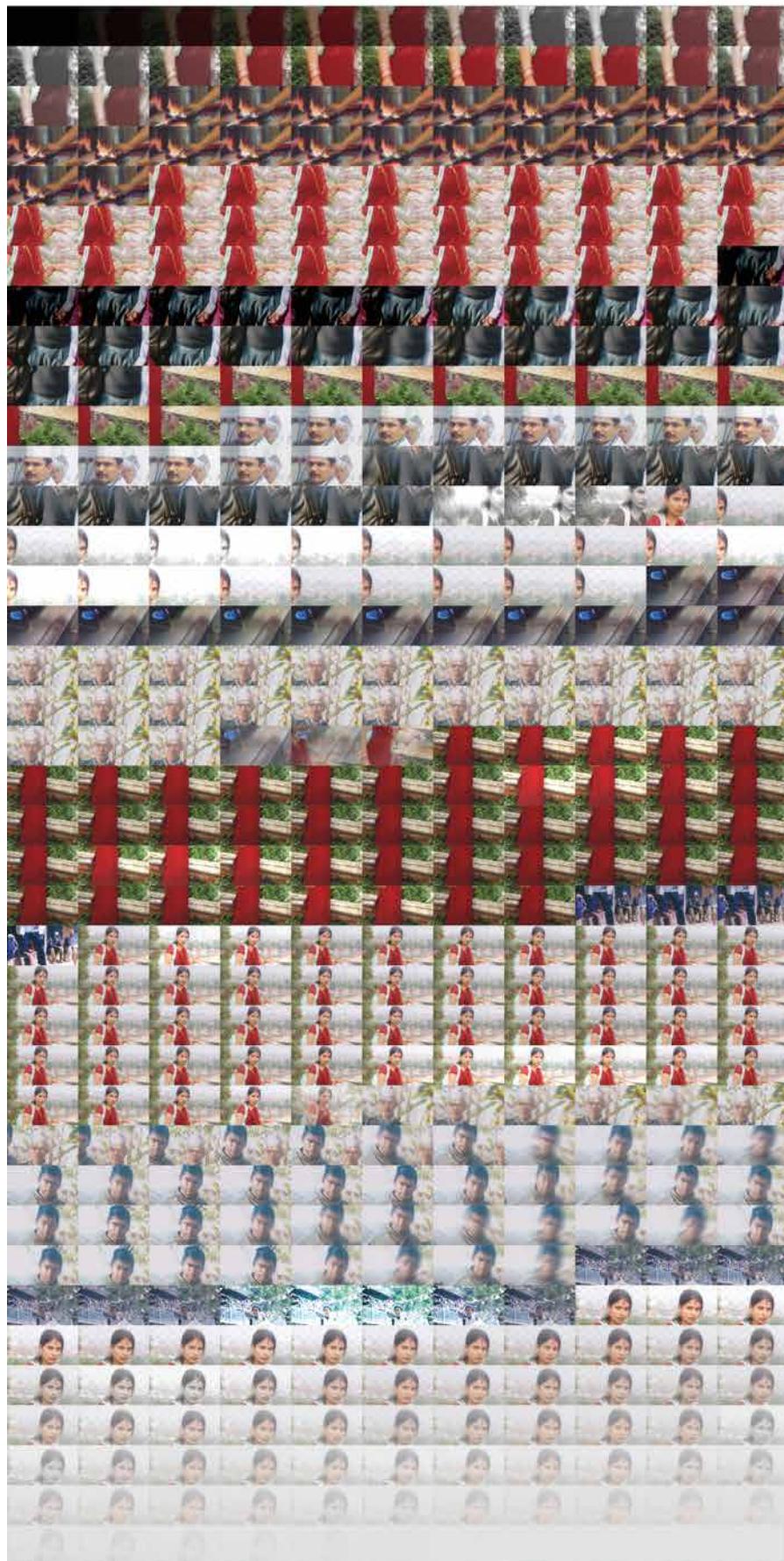
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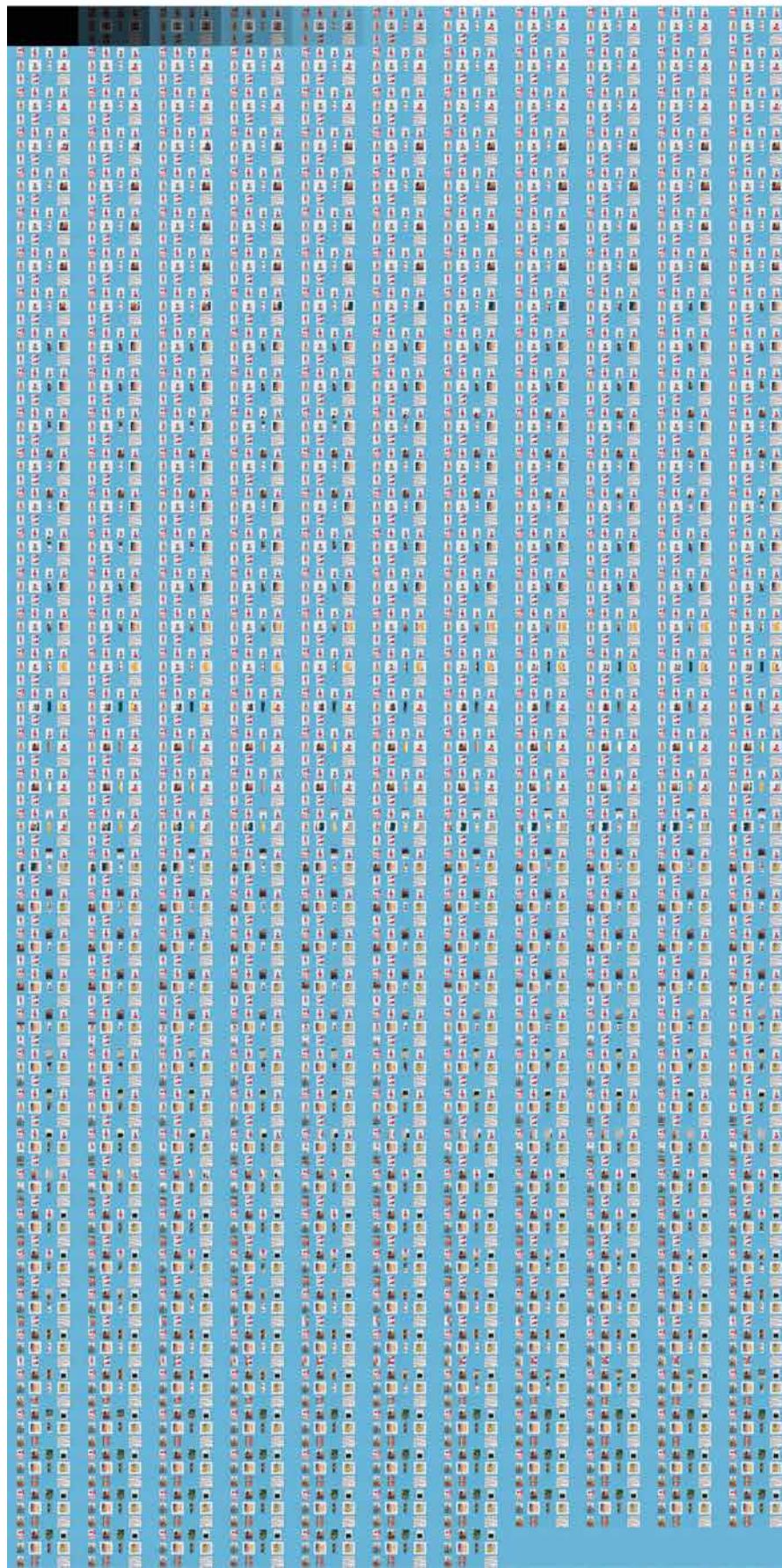


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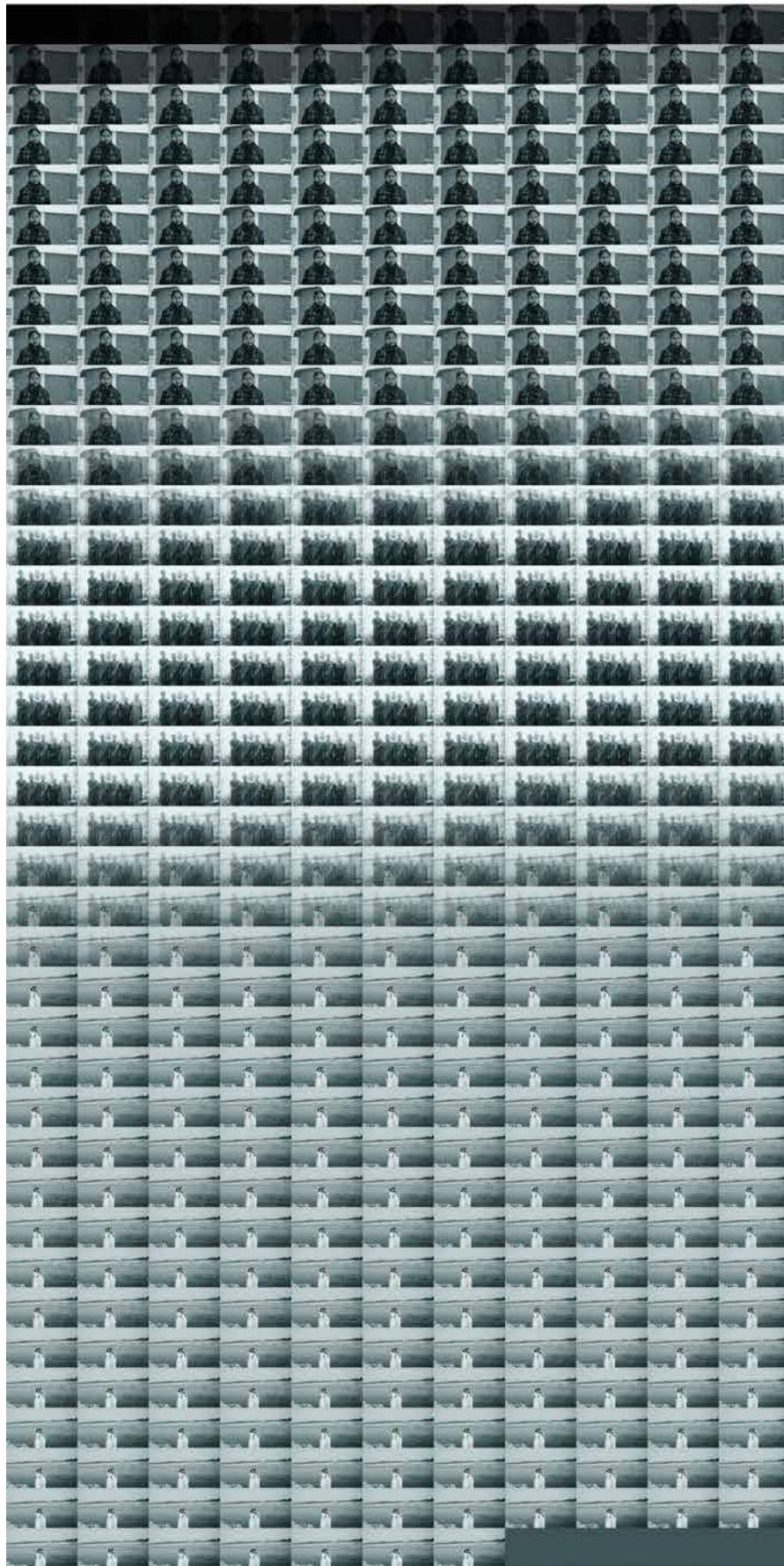
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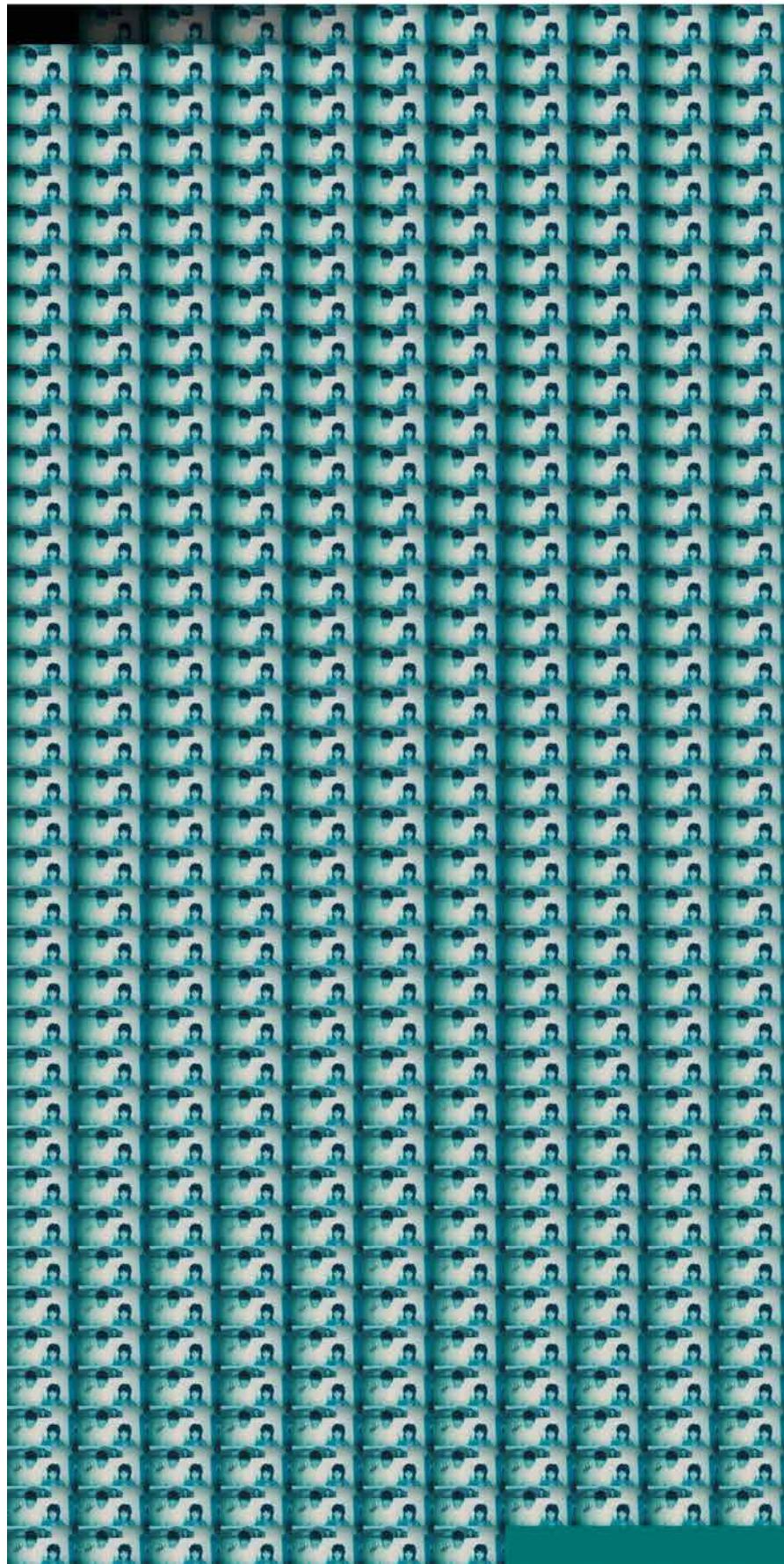
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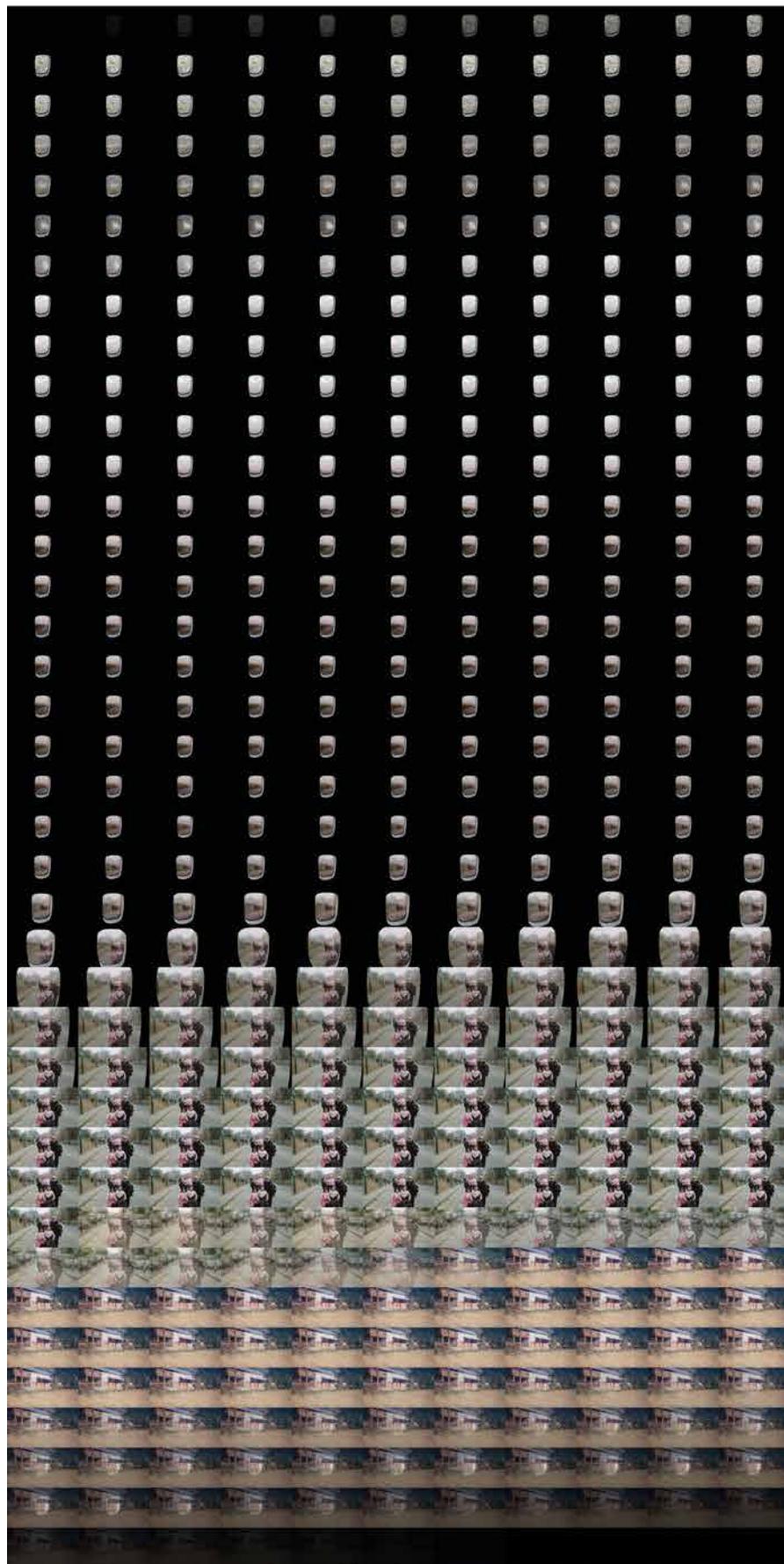
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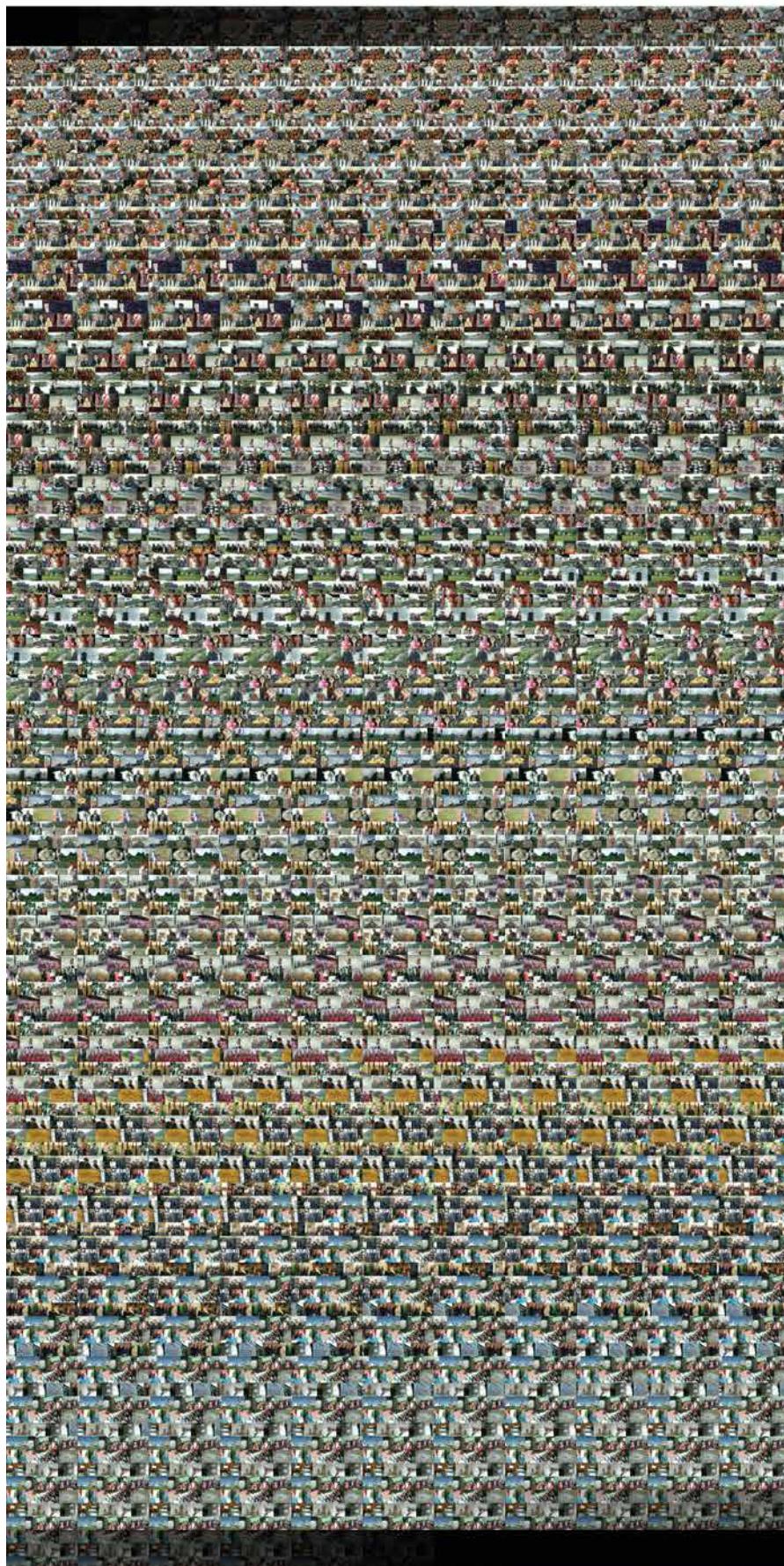
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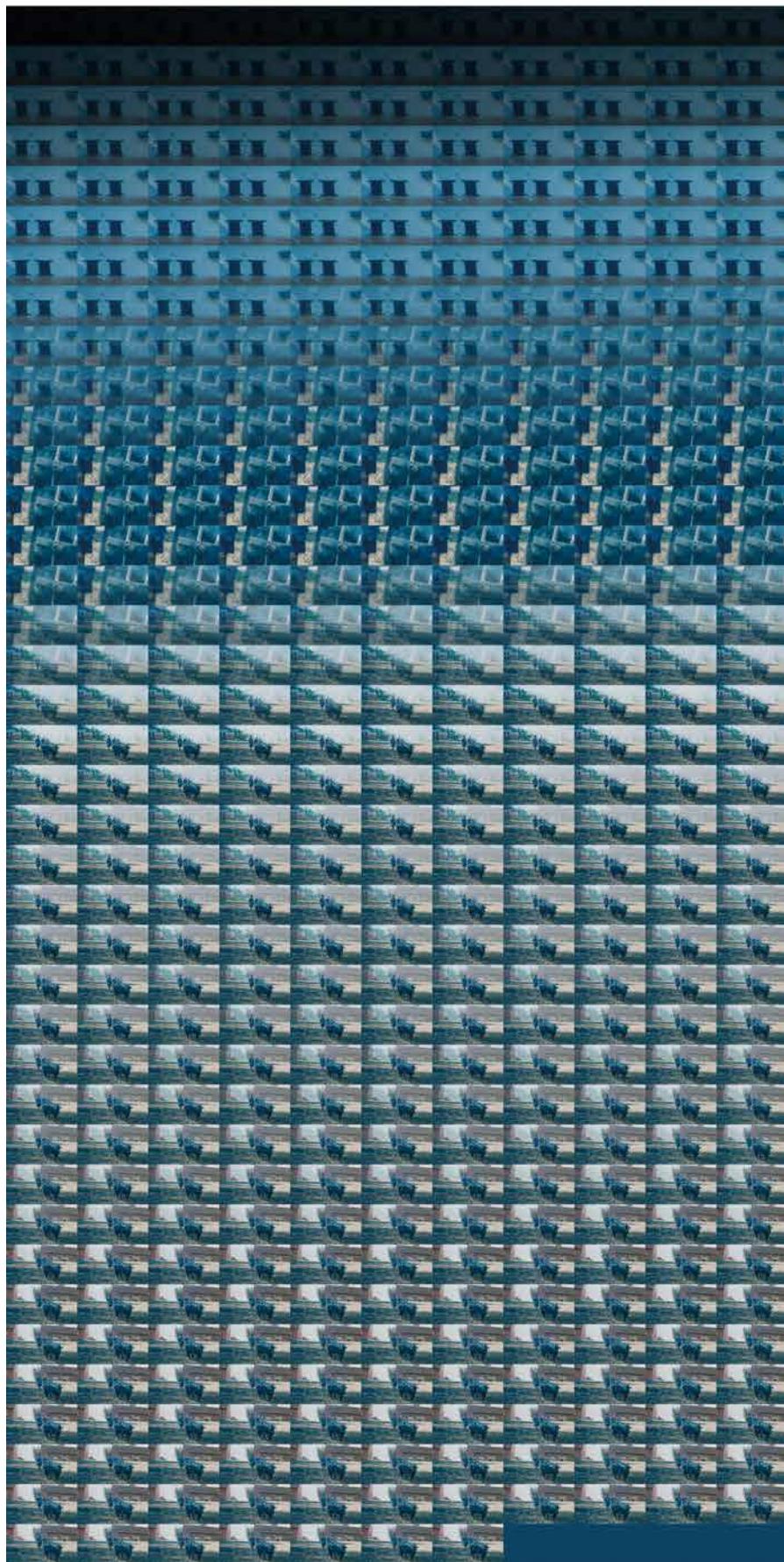
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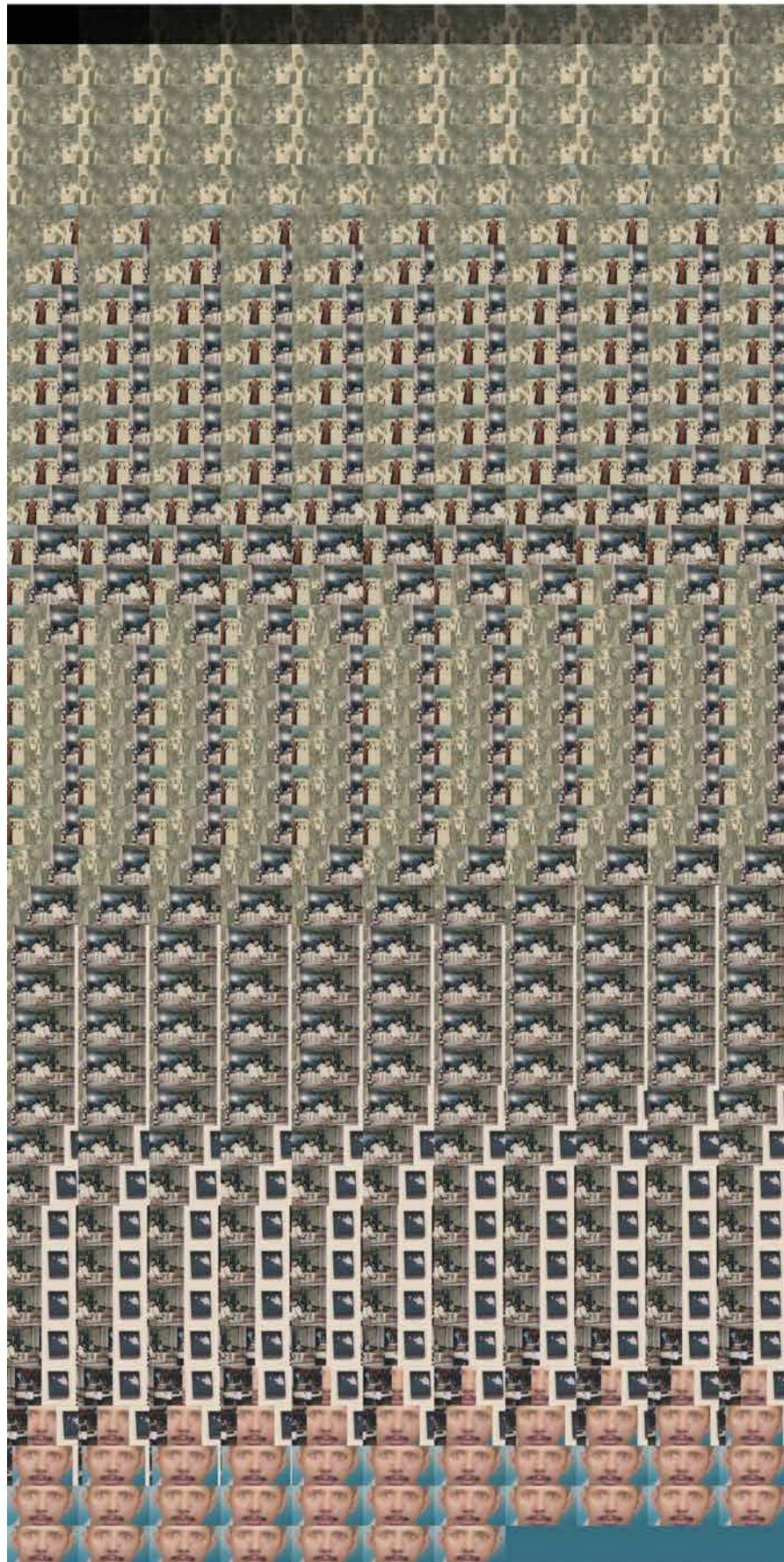


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17 E-KUS

created from the family albums
of the Nepali community in Nottingham
by the photographer Frédéric Lecloux,
Leverhulme Trust artist in residence
at the School of Cultures, Languages, and Area Studies
at the University of Nottingham in 2017

The Leverhulme Trust Artist in Residence Grant
Since February 2017, thanks to the dedication and confidence of Dr Jean-Xavier Ridon, a Leverhulme Trust grant has allowed me to be an artist in residence at the University of Nottingham. The residence lasts until November 2017, for a total duration of three months divided into six stays.

The stated aim of the grant is to help a university "to foster a completely new creative collaboration between an artist working in a discipline outside the applicant institution's usual curriculum and the staff and/or students of that institution."

The project

The grant-winning project originates both in my 25 years relationship with Nepal and in Dr Ridon's interest for the question of trace – including its photographic aspect. It has consisted in meeting several families among the 150 household strong Nepali community of Nottingham, in order to look into their representations of the migratory experience that brought them to the UK, through the prism of their family albums, and through a transposition of my findings and feelings into an artistic form.

The community

The project was exposed to a significant part of the community at the local Nepali New Year party in April 2017. They responded favourably to my proposition. Interviews were organised with the families to partake in the project at their own homes.

Although I was ready to delve into social media albums online, my initial conjecture was that most families would actually possess one or several physical albums of photographs, and that these would be the most relevant vehicle for their vision of their own uprooting. Which proved to be true.

With each individual family I viewed their available photographs and in many cases they assisted with the editing. And so we contrived to gather a large selection of images, which was solely guided by my aesthetic and human emotion for them, and sometimes inflected by their owner's historical or personal comments about them. All the selected prints were then digitised.



One of the two printed photographs that Prakash has got with him.



One of Taru's family albums.



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The e-ku

I have striven to re-interpret the collected images by the means of a series of 17 e-kus. Based upon the classical haiku, a Japanese short poem of 17 moras aiming to evoke rather than to describe an emotion, the e-ku is a 17 seconds multimedia work that combines image, sound and – though in my case with some license – text.

The e-ku was conceptualised around 2010 by late Jean-François Michel between Paris, Brussels and Monosque. The first e-kus were created at that time by myself and a few other artists. Since then, although I did frequently use the form of e-ku both in my personal and commissioned work, I never really found the occasion to explore the larger scope of its poetic potential. This was one of the goals of this residence.

The present e-kus are thus the result of the encounter of two displacements towards a same "elsewhere". Furthermore, they emerged at the confluence of two different perceptions of the images that I was allowed to manipulate and to translate into a new form – provided an image can actually translate another one. So much so that this translation might also be regarded as being devoid of an original text. Indeed, if these images are very dear to their owners, they also are, in a way, the trace of a reality that persists in eluding us – them and me. This might be the reason why one of the participants in the project once told me : "whatever I say, please keep it for you, but whatever you feel about what I say, you are free to use it."

The exhibition shows both the 17 e-kus in video format as well as printed frame by frame sequences of a selection of some of them.



Screenshots of some e-kus created during the project.



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Frédéric Lecloux



photo Florian Bourneau

Biography

Born in 1972 in Brussels, Belgium. Lives in Nyons, Drôme, France.
Autodidact photographer.
Graduated with honours from the École nationale supérieure de la Photographie in Arles (June 2016).
Associate editor at *Le Bec en l'air* in Marseille.
A workshop teacher at photo.circle in Kathmandu and at the Rencontres d'Arles.
A recipient of the documentary photography grant of the French Centre National des Arts Plastiques in 2015 and of the Leverhulme Trust Artist in residence grant in 2016 for a residence at the University of Nottingham in 2017.
Frédéric Lecloux's work is distributed by VU Agency since 2003 and published by *Le Bec en l'air*.

Main series

Nepal-Qatar, the Void and the Fullness (2016-...)
Le Bord de l'éclipse (2002...)
Explanation, peace, forgetfulness (2013-2015)
Epiphanies of the everyday (1994-2013)
Brumes à venir (2008-2012)
L'Usure du Monde (2004-2005)

Artist statement

'A photograph.
Not just an interesting scene, to be frozen onto a surface: a photograph.
One of the images that exist in me, though I don't know where, or with what features, to the point where I get a vibration in the real, and the framing scintillates so that the image takes on flesh and matches up with its internal trace, still latent a second earlier. Except that ordinarily the realness stops vibrating well before I act. Faced with what could become a photograph, I need time. To observe necessity intensifying. To understand. To doubt. To let the image get infused with the knowing. Not to accept it being infused only with a flash of vision. The flash is essential, but I can't turn it into a photograph other than by postponing: the gesture of execution until life reveals the kind of flash it actually is. It's often a fake; in which case, best do nothing. The innocent photographer? That's not me. I'd like it to be the case, but it's not. After all that, if I'm not dissolved in the confrontation, well then yes, I'll take the photograph.

What follows is a time of patience, worry, excitement, uncertainty as to whether the camera saw the same thing as me. Not to mention the randomness of chemistry. But I gradually slip into insouciance, and soon stop thinking about it. Then one day the film comes back from the lab in the post. I spread it out on the light table. Among the images that say just what they say, I seek a familiar form. An irradiation. When I find it, I'm raised up again, with a flash still more decisive than at the moment of pressing the shutter, by a vibration, a trace, a framing of the real, previously recognised, now sanctioned by a sprinkling of silver salts on nine square centimetres of polyester.

A photograph. I see it as an organ transplant. And I immediately recompose myself. Without even having had time to feel the wound, I'm healing myself. Less infirm now.'

Translated from French by John Doherty

Main books

Nepal. Epiphanies of the everyday
Le Bec en l'air, 2017
Texts and photographs

La grande Route par tous les temps
Arnaud Bizalion, 2017
Sonnets and photographs

Brumes à venir
Le Bec en l'air, 2012
Text and photographs

L'Usure du Monde. Hommage à Nicolas Bouvier
Le Bec en l'air, 2008
Texts and photographs

Katmandou 2058
La Renaissance du Livre, 2003
Photographs, text by Gérard Toffin (cnrs)



