

CORALINE  
VANDERNOTTE  
**PORTFOLIO**



ABOUT WRITING  
2008/2022

Lisan Lantin  
& Dominique Wendler,  
Schauspielwerkstatt  
Research session,  
Berlin 2009



My work, mostly site-specific, connects words, audience and space.

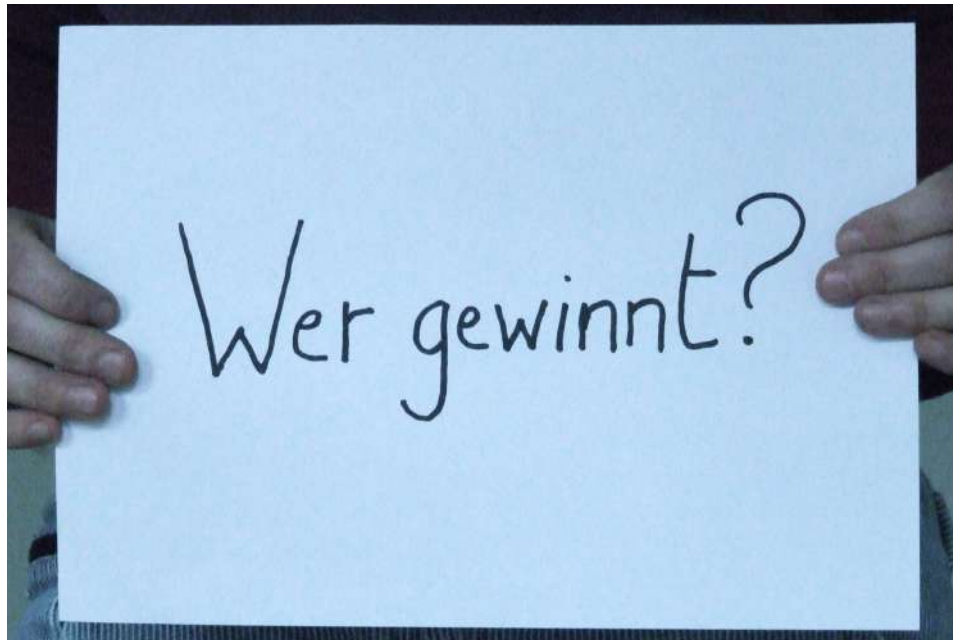
I have first worked for several years as theatre director on the question of fiction and representation in non-theatrical spaces in Berlin. In performing arts, signs are of multiple kinds, and often pre-existing: bodies, voices, space, objects, texts, music... The work consists first and foremost in bringing them together, to 'refine' them', then to work on a construction of meanings: a long-term, ephemeral and collective process, raising in its core the question of the theatrical address and the political consequences it entails.

*Die Schweigsame*  
(The Silent One)

Short Performance based  
on a Paul Celan's poem

*When the Silent One  
comes and beholds the  
tulips / Who will win? /  
Who will lose? /*

Production :  
Ensemble TAT, Berlin.  
Tour : Hebbel-am-Ufer  
Theater, Sophiensaele  
Theaterhaus Mitte  
Gelegenheiten, Berlin



In this director's work, my body was not my own tool. I guided the body of performers who attempted to master the signs they gave us to see. Words were at first voices, sounds going through bodies and addressed to an audience, although I also liked to play with the range of possibilities offered by fiction and scenography: recorded text, live written text, banner, etc.

## DRAMATURGY IN SPACE 2012



*Tree of glass*, Installation in Situ,

space : isolated tree, Nottingham Castle park  
materials : paper, glass jars, string, candles

With textes from T.S.Eliott, James Joyce,  
Marina Tsvetaïeva, Tristan Tzara, Gertrude  
Stein, Encyclopedia Britannica, Paul Celan,  
Japanese, African and Afro-American poetry

Production : Park in Progress 7, Pépinières  
européennes des jeunes artistes

2012, The pépinières européennes des jeunes artistes invited me to a residency in the Nottingham castle park, on my own, without my collaborators. I suddenly had to take on the act of writing myself, without the vector of fiction or that of other people's bodies.

I began there to develop an in situ installation work that directly connected a space, a text and an audience. A work that I first called 'dramaturgy in space', opening a new way to question the relationship between an audience and words, and its political issues.

*My Cruelty*  
(A tribute to Friedrich Nietzsche)  
Installation in Situ

Space : central stairs,  
Nottingham Castle  
Material : paper, tape, charcoal

Based on F. Nietzsche's Poem  
*I must go over a hundred steps /  
I must upwards and hear you cry /  
You are cruel ! are we made of  
stone ? / I must go over a hundred  
steps / And nobody wants to be a  
step.*

(The gay science, 1882)



## DRAMATURGY IN SPACE 2012



*Tree of glass. detail.*

This work was based on a few practical rules:

- It is based on written inscription (literary or otherwise) in a singular space or landscape
- It puts the spectators in motion, letting them make a simple gesture (e.g. picking up an object, climbing steps, etc.) in order to read the work
- Setting up a simple device, operating with an economy of signs
- It uses simple, ecological materials: glass, chalk, paper, charcoal, etc.
- It is ephemeral, created in a one-off context and/or left to the elements (and other cleansing agents)



*Tree of glass,  
nocturnal set up.*



## LES MOTS SONT CALMES 2016



While pursuing project in performing arts in Brussels, I continued exploring the relationship between words, space, and materials. Over the course of a year, I seized the urban public space, writing a single sentence 'Les mots sont calmes' ('Words are quiet') on different spaces, materials, with different tools, where my steps led me, in different Belgian cities.

A practical research that explores the question: How does a space, a context, or materiality influence the signifier?



*Les mots sont calmes* (Words are quiet)

Research in public spaces

writing tools : chalk, charcoal, chalk pen, dry erase marker...

*REGARDE* (LOOK)  
permanent installation  
Material : chalk paint,  
paper, ink, 40-watt  
bedside lamp

Production : Hectolitre  
Space, Via&carte



I was invited to a 3 months research residency at Hectolitre Space, a then new cultural and artistic center in Brussels, housed in what happened to be a former 350sqm illegal libertine sex club during 15 years.

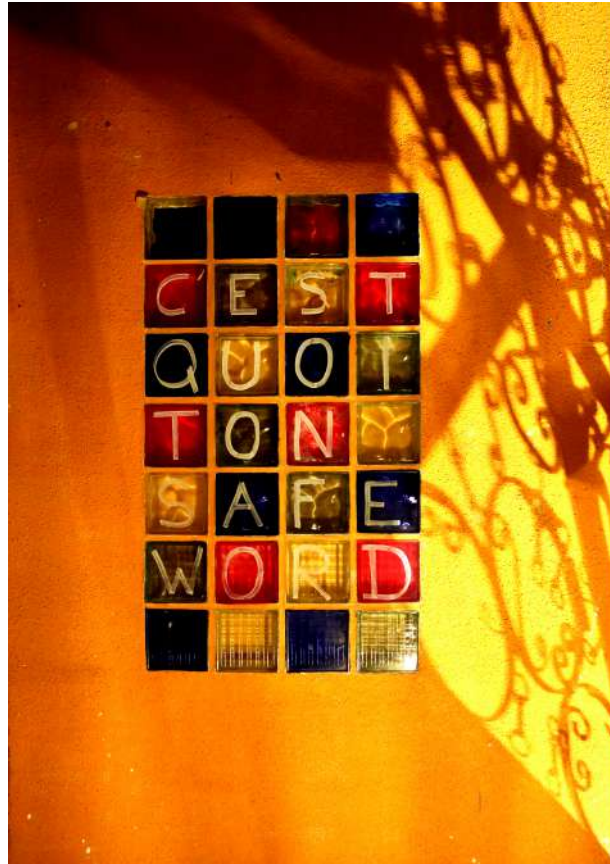
This residency took place at a particular moment, before extensive renovation works. As I had the freedom to make use of the entire building, I decided to work with its memory - to pay it 'a final tribute'.

This led to a work called *À nos désirs* (to our desires) a diptych composed of two installations. *Regarde* - an installation outside the building, in the shop window in front of it, which played with the curiosity and voyeurism inherent in this kind of place for people who remain outside.

## À NOS DÉSIRS - MÉMORIAL ÉPHÉMÈRE



*À nos désirs : Mémorial éphémère*  
Installation in situ - mixed writing tools



*Le mémorial éphémère* a nocturnal and ephemeral night wandering throughout the whole building. It was composed of 80 sentences written on walls, pieces of furniture, corners, surfaces, and other nooks and crannies. Each sentence was not explicitly erotic, but could have a double or triple meaning. In this work, I delved into the question of physicality in writing: How can the gesture of writing also be a trace of a movement, of a body? It was necessary to link each type of sentence to a place in space, a sort of typography and written materialities, to reveal a multitude of voices and traces of bodies.

This new work opened up questions of calligraphy and typography, but also of the body's involvement in space (crawling, climbing, twisting to trace a letter to the right place, in spaces and on surfaces that 'don't lend themselves to it'), followed by practical technical questions (measurements, setting up rulers, tracing tools, etc.)



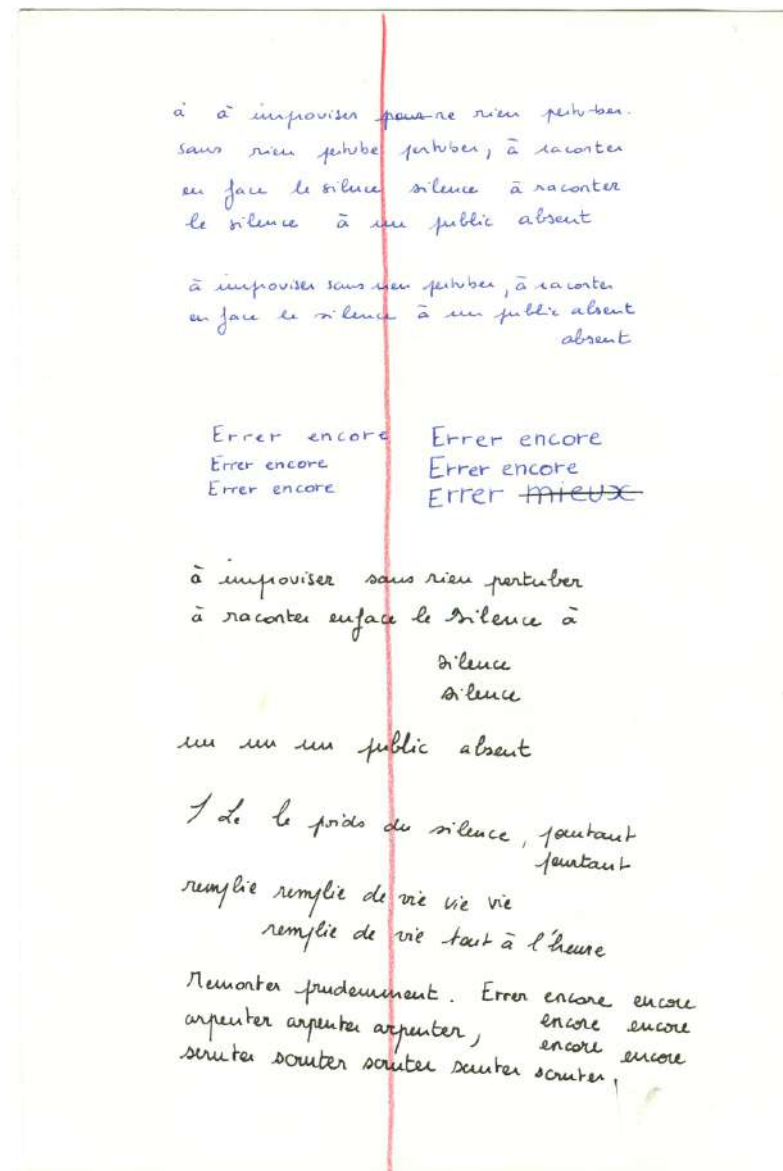


*S2\_ex4*, research "Du mouvement" (about motion), 2020  
soft pastels, 65x50cm

In 2017, my body fell apart. Unfortunately, this is a very common life experience for autistic women with high camouflage skills. This breakdown forced me to (re)discover my physical boundaries, and reinvent totally my physical relationship to my environment.

Looking for a way to pursue my work within these new boundaries, I had the chance to meet the team of the École de Recherche Graphique, which offered me to follow a Master's degree in drawing and graphic design in an inclusive environment.

These three years of studies gave me the opportunity to delve into visual arts work, as well as to reconnect with drawing, which I had been using until then mostly for preparatory sketches of scenographies and installations, or to create visuals for theatre productions.

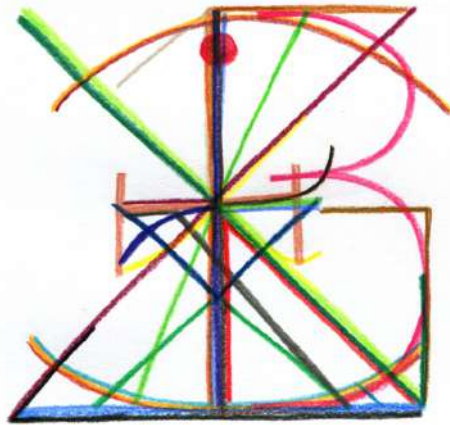


*Lignes rouges* (Red lines),  
 'tracer une ligne' research (draw a line)  
 soft pastel, 42x59,4cm, 2018

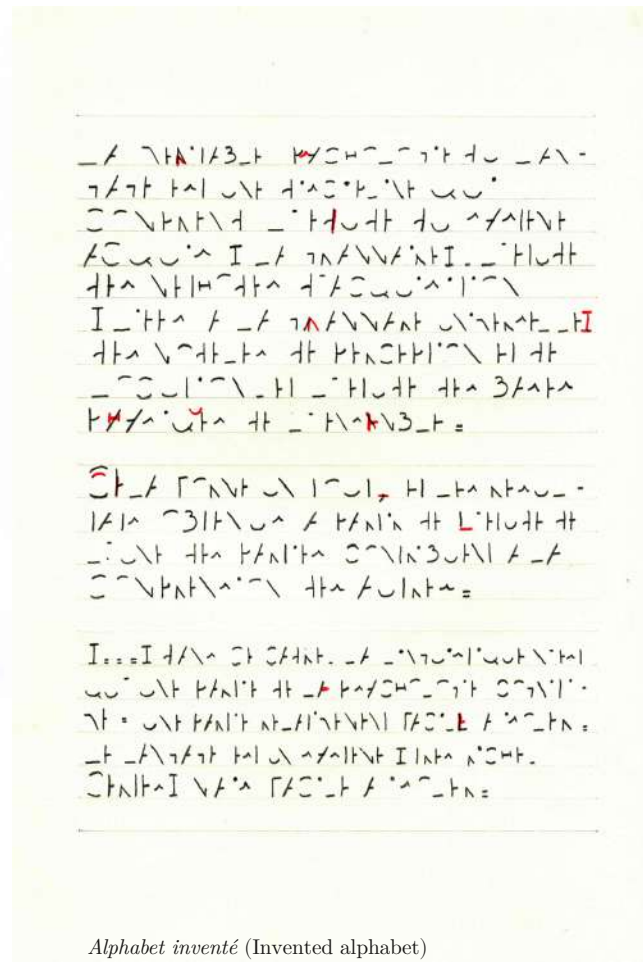
While beginning a Master's degree in visual arts, I became aware that the core of my practical work was the arrangement of signs, addressed in a particular way, irrespective of the forms or materialities they may assume. However before signs can be arranged, before a mechanism of meaning can be constructed, signs have to be made to happen. That led me to come back to the very first question: what does it mean to draw a sign?

In drawing classes, I began to explore the physicality in writing, where and how the drawing can become a writing, while deploying the question of the line: the very first basic gesture.

BACK TO PAPER 2018-2020

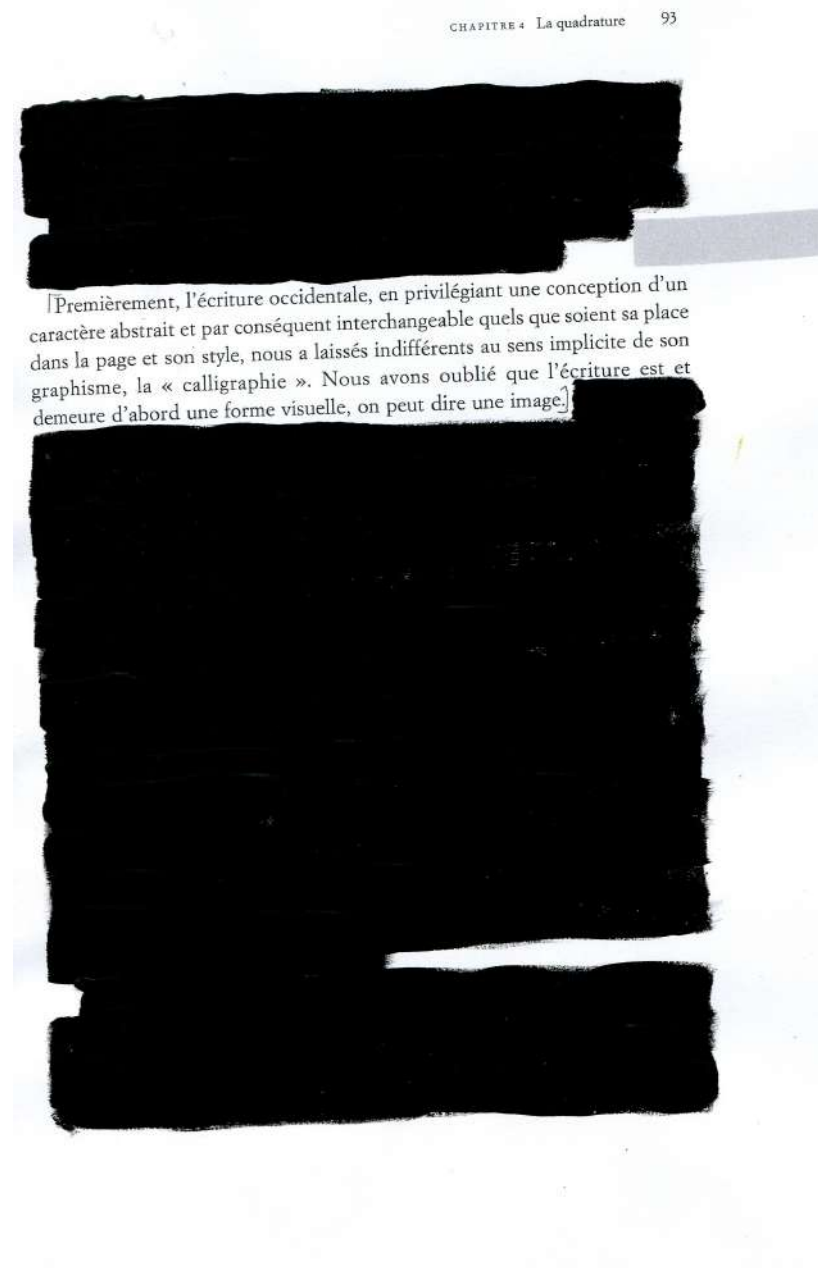


*A Inventé*, "Superposition" series,  
color pencils, 21x29,7cm, 2019



*Alphabet inventé* (Invented alphabet)  
lead pencil, color pencil, 21x29,7cm, 2019

This led me to the ductus, specific gestures unique to each alphabet. I began by exploring the curves, straight, horizontal and diagonal lines that make up the Latin alphabet, before slowly moving on to other alphabets (Cambodian, Armenian, etc.) to finally come to invent one.



*Le livre revisité*, revisiting some pages of the book *Livre*, from Michel Melot (L'oeil neuf éditions, 2016)

Mixed media on paper, 2020

In graphic design, I have immersed myself in the history of writing before the printing press, exploring the age-old techniques of manuscript production, the tools used for writing and the particular calligraphic gestures of the scribes. That led me to question the form of the codex, as a historical normative form of sharing texts.

In a way, I came to the end of a 'reverse' path, a long-term practical research around words, texts and literature, which has first taken place in fiction and bodies, then in three dimensional spaces, to slowly come back to the very first gesture of drawing a letter on a piece of paper.



## ARTIST BOOKS 2020

### REGARDE (LOOK)

Editorial adaptation of the installation  
REGARDE

Landscape format 297x210mm  
26 pages WB on drawing papers  
20ex.

Éditions Via&arte, 2020



The question of the relationship between performing bodies and audience shifted to the relationship between the writer's body and the writing tools and the reader's body and the written signs.

While continuing to explore this question, I took advantage of the free experimental space offered by the École de Recherche Graphique, to investigate other media and confront new practices.

My exploration of the codex led me to craft artistic books, tackling and playing with the basic rules of graphic design, printing, binding and book editing.

### *Du mouvement* (On motion)

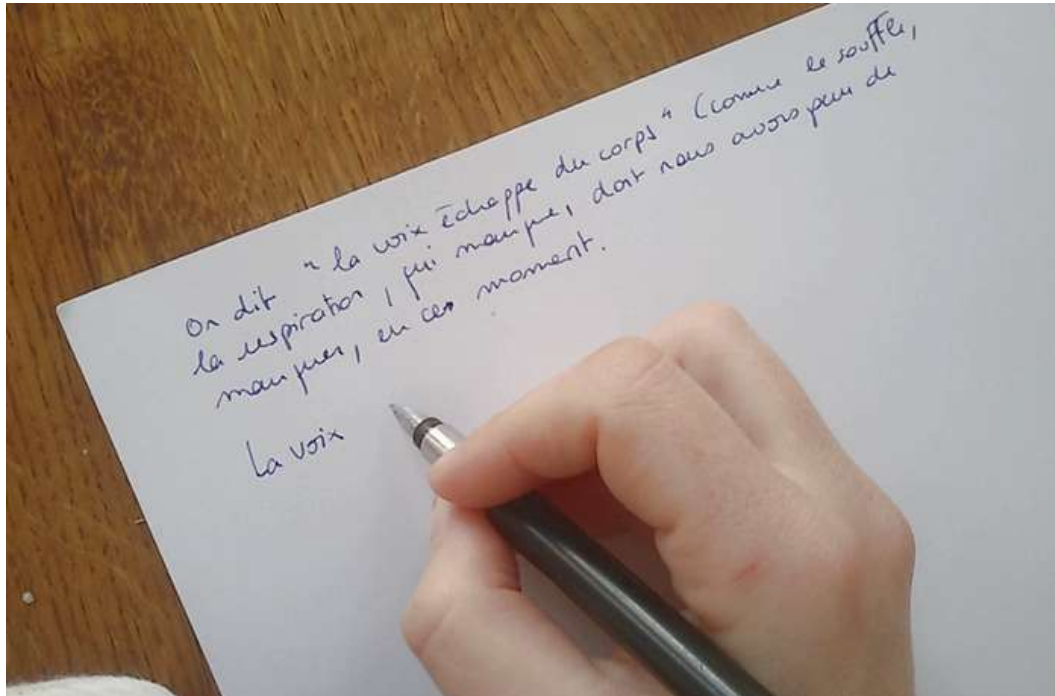
Drawing diary of a research internship about drawing the movement in Aurélie Gravelat's drawing class, ArBa ESA, Brussels

Format 21x28cm  
120 pages colors, mixed papers  
15 ex.

Éditions Via&Arte, 2021



## FILMING AND RECORDING



16 avril 2020, vidéo, 21'12

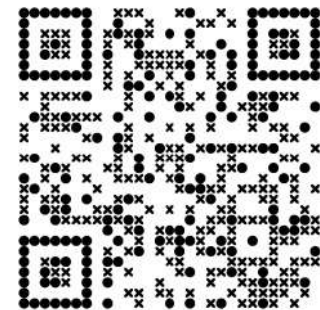
*Our bodies are confined. Voices are confined. Writing is confined. In books.  
Can they (perhaps) help us free ourselves?*

With texts from Gertrude Stein, Hélène Bessette, Pinar Selek, Monique Wittig, Anne Dufourmantelle, Emmanuel Fournier, Anna Tsing

Brusselsvideoonlinefestival, CENTRALE for contemporary art, Brussels

<https://vimeo.com/408402384>

The Covid-induced lockdown then prompted me to explore video-making and sound recording, engaging with two primary senses of human beings: sight and hearing.

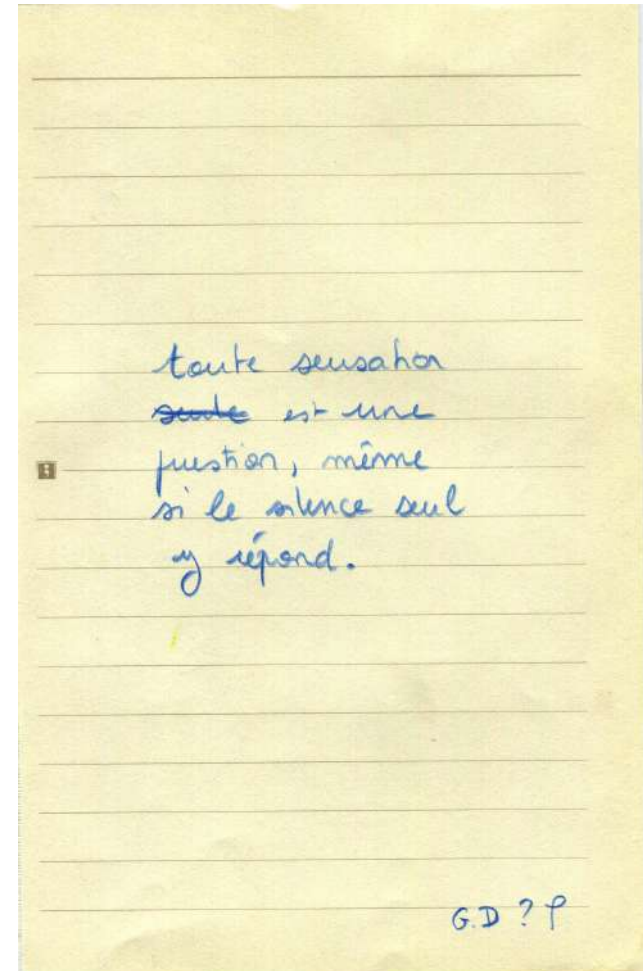


REGARDE

A reading aloud that becomes  
sound poetry

Starting my Master's thesis made me realise that although research had always been at the core of my artistic practice, I had never shared it before. I then had to face a first obvious fact: in order to be shared - and therefore legitimised - a research process must be written down, in a fixed and particularly normative sense. This awareness opened up a wide reflection on the place and form of writing in the articulation and transmission of a thought process.

Encouraged by my supervisor, the philosopher and dancer Fleur Courtois, I began by crafting short texts, rooted in my memories of seemingly ordinary or trivial experiences. These narratives delved into the intricate notions of sharing and its expectation, with a specific focus on the nuanced gestures inherent in both writing and its inseparable counterpart, reading. In particular, it reveals how the school system gradually leaves sensation as a legitimate space for knowledge aside.

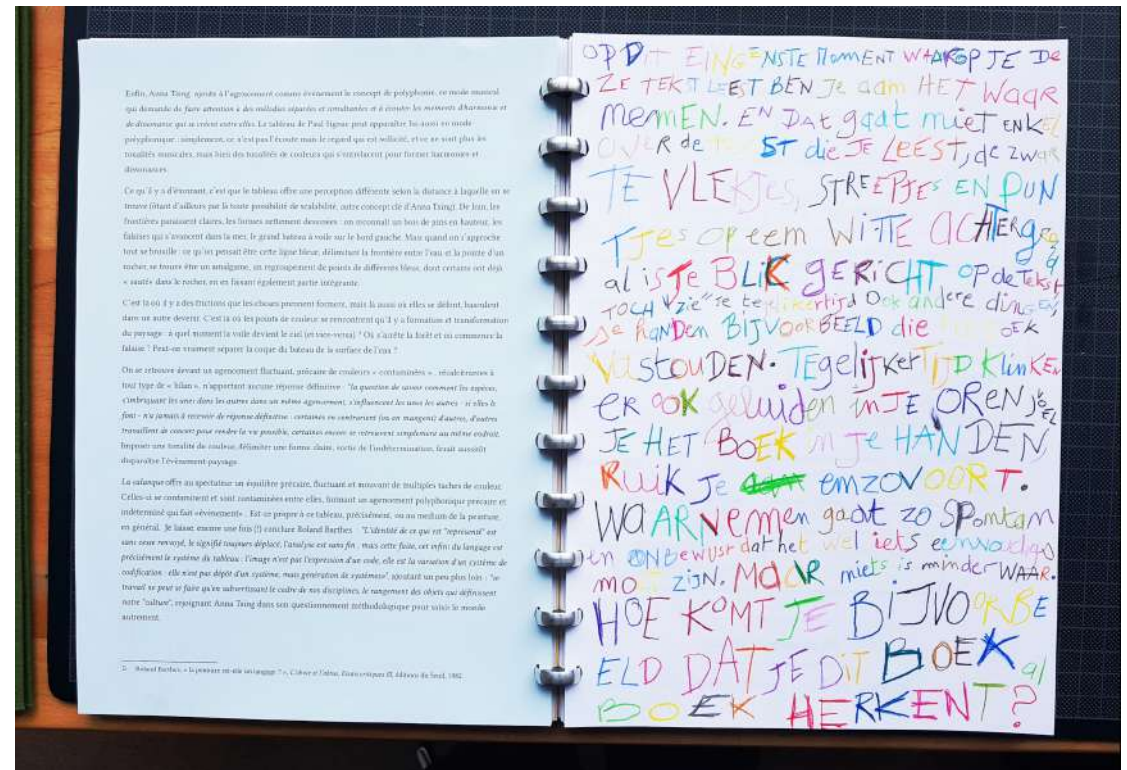


"Every sensation is a question, even if only silent answers it."  
Quote by Gilles Deleuze from *Qu'est-ce que la philosophie?*,  
handwritten in a notebook, 2021

## P.A.G.E / PARTAGE, ATTENTES ET GESTES D'ÉCRITURES

This first step led me to collect and bring to light around 150 items of various kinds: texts, quotations, photos, documents, drawings, notes, etc., which I gradually assembled and 'wove' together into two different forms:

- a website, using the elementary tools to display texts on a web page : a server and basic html and CSS languages.
  - an editorial form: four original Atoma notebooks, each containing all the items in its own unique arrangement - offering four unique reading experiences in the process. The Atoma binding offered the reader the freedom to rearrange the order of the pages, as well as a '360° book', with potentially no begin nor end.
- However, these propositions are not meant to serve as the 'result' or the 'sum' of anything. Instead, they represent a preliminary formal attempt to challenge the conventional expectations of writing and the codex as legitimate forms for conveying a trajectory of thought.



PAGE. Partage, Attentes et Gestes d'Écritures.  
(S.E.W.. Sharing, Expectations and Writing gestures)

Editorial object

Mixed media, atoma binding, 100 pages

Produced in four original singular copie

École de Recherche Graphique de Bruxelles, 2021



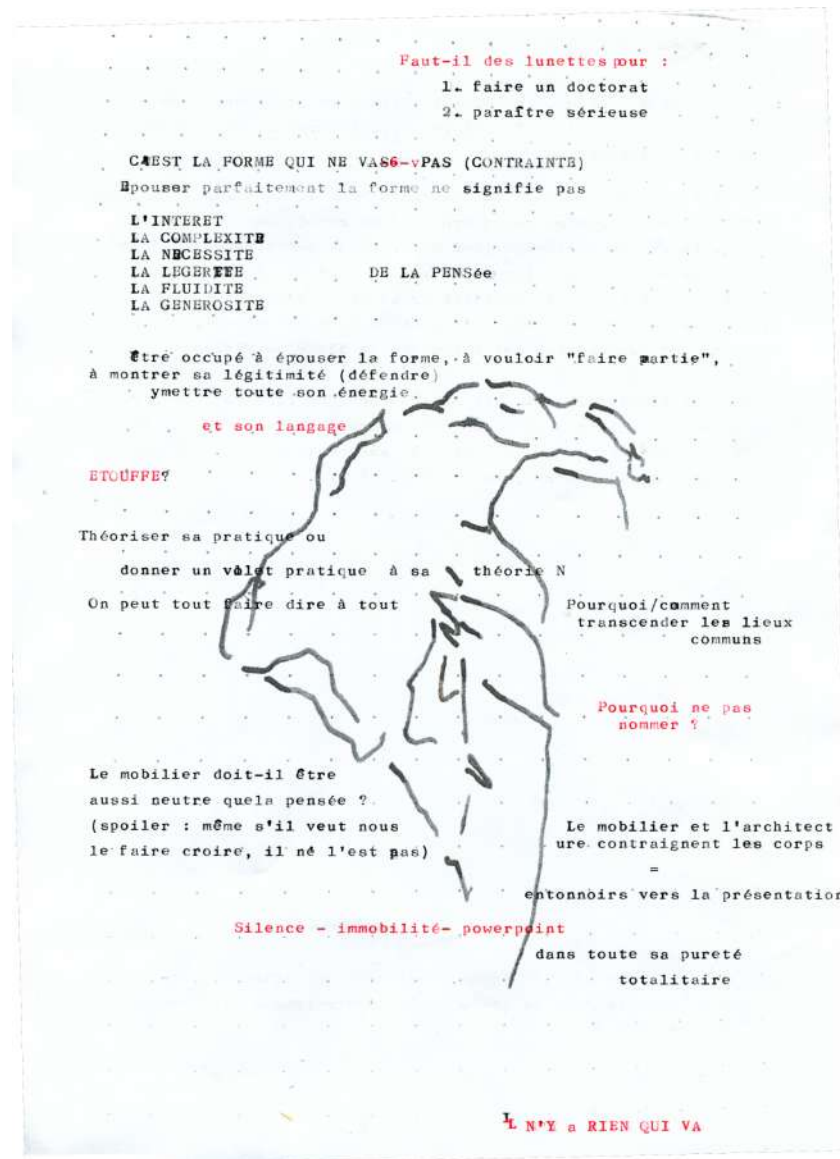
## CHERCHER 2021 - TODAY

For me as for my supervisor, it was evident that this research had to be pursued. Looking for an environment to go further, I discovered the field of research-creation and research in the arts and its contemporary issues, and amongst others, came upon the work of philosopher and visual artist Erin Manning, who had opened the research-creation field as critical space in Canada almost twenty years ago. As I contacted her to tell her about my research proposal, she was very enthusiastic and keen to support me in this process, and has kept supporting me since.

The purpose of engaging in arts research, for me, is precisely to contribute to a dynamic environment of collective thought that welcomes critical and political inquiries. For the last two years, I have looked for the right environment in the French-speaking institutions, while continuing my reflection on the side.

Research around my written annotations from  
the research day 'art et création' in UCL University  
13 november 2023

Printed sketch on A4 paper and typewriter, 2023.



## CHERCHER 2021 - TODAY

It became necessary for me to delve into the everyday digital writing gestures, exploring further how to display text on a webpage, as well as the writing experience enforced by social media. It led me to simultaneously experiment and question the physicality of digital writing and, in the same gesture, to share this process online.

Regrettably, while moving further in the French-Belgian field of research in the arts, I discovered not only a lack of significant development but also an overwhelmingly academic perspective, without it being open to question critically the place of research in the arts.

At the same time, many interesting research programmes have been underway for several decades in various parts of Europe. In 2024, I've turned to English speaking programs, which offers a critical approach and focuses on artistic practice as knowledge production.



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2 <html>
3 <head>
4 <meta charset="UTF-8"><meta name="viewport" content="width=device-width initial-scale=1">
5 <link rel="stylesheet" href="style1.css" />
6 <title>Chercher/Via&arte</title>
7 </head>
8
9 <body>
10
11 <nav>
12 <div class="nav left button"><a href="1/0/00.html" class="picto-item-left" aria-label="page précédente"><span></div>
13 <div class="nav right button"><a href="1/0/01.html" class="picto-item-right" aria-label="page suivante"></div>
14 </nav>
15
16 <header>
17 <div class="button"><a class="picto-item-top" href="about.html" aria-label="c'est quoi ce site ?"><span class="rotate"></span></div>
18 </header>
19
20 <footer>
21 <div class="button"><a class="picto-item-bottom" href="1/1/13.html" aria-label="une page au hasard"><span class="rotate"></span></div>
22 </footer>
23
24 <div class="main">chercher.</div>
25
26 </body>
27 </html>
```

Website *chercher*, 2023

[www.chercher.via-et-arte.com](http://www.chercher.via-et-arte.com)

Screenshot of the homepage  
and its source code

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