

Interview by Sandrine Degry with Emmanuel Rémia: an artistic career - January 2015

**Sandrine Degry:** How do you explain the atypical side of your artistic career?

**Emmanuel Rémia:** I've been drawing forever and from the beginning it was obvious for me that I would make it an everyday practice. After arts studies I decided in 1994 to help my father in the company he set up. Therefore I left the world of arts and entered the one of labor and business, while maturing my artistic project.

The human and social dimension I encountered at that time had an important impact on me and became decisive. The humanist notion I claim in my work took root at that moment.

**SD:** How did you come back to the artistic world?

**ER:** Following the 2008 crisis, we had to do a cessation of activity. From that moment on it was obvious that I had to go back to arts, a visceral need that never left me.

**SD:** What was your approach concerning this comeback to arts?

**ER:** "Nothing records life better than a face." I wanted to place the human at the center of my work, in reaction of a destructive liberal society. Portraits appeared to be the perfect theme in order to explore this route. Then, I added conceptual aspects to it.

By beginning to work in that format, I started to take interest at the number of gold, ultimate reference to the 15<sup>th</sup> century humanism and to Leonardo da Vinci.

**SD:** Why the "diptych interlinked" and the use of inversion?

**ER:** Quantum physics is one of the greatest discoveries of our time but it is still poorly explored. When I started to be interested in that subject, I discovered the *Aspect* experience and his theory of quantum entanglement. It means that when two particles are entangled or interlinked, it is possible to separate them and when one of those particles receives an information, the other receives the same information at the exact same time, no matter how long the distance between them is. That gave me the idea of "diptych interlinked". The notion of intrinsically linked things, like inversion, sent me back to the work on colors and their complementary. In the end, all this process leads to the picture becoming a painting and that same painting becoming a picture again.

Traduction réalisée par Alexandre Adriano