

CHOU CHOPS

You place your left foot on the copper groove, and with your right shoulder you try in vain to push the sliding panel a little further.

You enter through the narrow opening, rubbing against the edges (...)¹

Clearly, you have embarked on a journey through tacit knowledge, and yet, you're still firmly attached, as if belted to the matter of what matters.

Cut.

"Writing like a knife" is consistent for this kind of operation.²

If this exhibition were a vehicle, it would transport you into a diffracted space of experience, with sausages as boundary objects, like pre-chewed fabrics, becoming through the trimming of what once was—a compact block of wood.

Chou chops and sharpens this blurry boundary between outside and inside, until the carved lines converge with the optics, which is far from being the only constituent of what is offered for our apprehension, namely the world of physics.

Sculpting this opening a little wider, the artist has left you a few clues to help you in your investigation.

¹ *La Modification (1957), Michel Butor.*

² *L'Écriture comme un couteau (2003), Annie Ernaux.*

You might be looking for a surface or wall to project a common script, better: a screen-play. Instead it's a floor that causes your eyes to stumble.

Along the way, rolls of canvas impregnated in concrete secure the path to a possible landing.ⁱ

Sensing that something is about to change, perhaps you already identify with the subject—whether by adherence or rejection, but never without *e-motion* – since you're the one who voluntarily set foot into the experiment.

Don't worry, you and I are just passengers here. So, let's take a closer look at this agency in order to meet our newly acquainted situation.

Here, a rather unusual definition of weaving seems handy: « dealing with materials of all kinds on an equal footing, moving beyond any hylomorphic hierarchy »³

A reminder that textility is not the sole property of fabrics. Infrastructures, systems, maps, laws, services, architectonic devices, networks, are all ways of making that pertain to textiles. And this is not just significant on a metaphorical level. Think about each one of these realms as psycho-social envelopes charged with information and affects, all parts of the constitutive process at the heart of which lies conflict and negotiation. Nothing less than: « Gross motor skills ».

Cut.

³ *The Textility of Making (2010), Tim Ingold; op.cit. Anne Röhl, in Textile Terms: A glossary. Textile Studies no.0 . ed. Imorde.*

ⁱ *See Lapse I-V, 2023. Concrete Canvas, ratchet straps, lashing straps, packing tape, rope, cast net, eyelets, nuts, bolts, zip ties, keychain, and squid skirt.*

Few works combine the power of suggestion, formal rigor and conceptual consequence as Sabrina Chou's do. That's why it gives me such pleasure to follow every step in the development of her work.ⁱⁱ And if I have agreed to write this short introduction, it is also to maintain a peer exchange that is essential to the sustainability of art's practice—not only hers and mine but the whole network around us. Indeed, each production represents a bundle of possible trajectories to grasp, proposing a future that is otherwise sorely lacking. Here, then, is a new exhibition that contributes to a life-sustaining web for overcoming discontinuities. And because Sabrina Chou's work and writing are generously expansive and informative, I see it as my role to give visitors a foretaste of the attitude with which I invite them to welcome Chou's work: acute, humorously ferocious, always elegant.

Axelle Stiefel

ⁱⁱ *For example, each of the ten meters of a handwoven ratchet strap, or the gradual emergence of slow-carved sausage forms.*

