

Cecile Devezeaux de Lavergne

Artistic Process

Direct Size leads a relationship to **Vital Sensations**

"My wood carvings express my inner vital sensory world. This research work attempts to recreate human sensations in sculpture.

I carve the unspeakable by a free formal expression drawn from a spiritual experience.

My works are speaking in a universal and intimate way to the deepest of the human." Cdl



In the woodcarving work of Cécile Devezeaux de Lavergne, the material is needed. Through the process of direct carving, the sculptor coordinates her movements on the natural material with its such particular texture and smell. The cut of wood with hand tools shows how the tree grew, the beauty of its veins, the sense of its thread, its density, and its color. All the mixed senses trigger the inspiration. An **intense relationship is born at the heart of the womb**, charged with life, meaning and history. Wood asserts itself with cracks and knots. It is its accidental forms mixed with the **spiritual research** of the artist that will express the dramaturgy and the subtleties of the real world.

The direct cutting of wood allows to remove chips after chips everything that blurs and mislead the reading of the sculpture. Little by little, the work is unveiled ...

The **etymology of the word "abstract"** means to remove, extract, isolate from a whole... The direct cut is ideal to make a work abstract. Cecile Devezeaux de Lavergne enters the essence of matter to draw a formal language. The sculptor embarks on an underlying energy in another dimension. This technique is neither in reproduction nor in the predictability of the final result because the size of the wood is out of control. It is a practice from which the creative impulse springs from the body, drawn from the human source. The result is **a precipitate cut in the wood**.

"By directly carving wood, I express and **concretize my personal reflections in sculptural form**. The wood material is the one I choose because it is the source of the land from which it was born and lived. Lively and sensual, ideal for the practice of direct cutting, it allows to shape the sensoriality of the human being through the interaction it imposes by its density and its fibers. My work of spiritual research in the depths of my being is in symbiosis with the path of the destitution of wood. In this direct mode of expression, the intuitive gesture is primary and immediate, animal like. It goes beyond aesthetics and déjà vu and creates a **new language** out of conventions and packaging to make essential sensations exist in plastic form. »Cdl

Faced with the sculptures of Cecile Devezeaux de Lavergne, the viewer is brought into contact with the work to feel and understand it with his own experience and references. A reflection on the **human Vital Sensations** fully contemporary begins.