

Hélène Garcia plays with the threshold of visibility of social and economic conditions which recover an artistic practice. She develops the stakes in the relational aesthetics towards a processual shape, which questions its own complications, its hidden part, involving «the mercato» (the market of transfers), this new disciplinary mutation.

The economic model of free-trading makes in all the scales a composite, a continuous speculation. It is necessary to join, to find relays and it is this game of communicating vessels that makes a history behind the history, which interests the artist ... An endless «storytelling», as an unknown figure, which she tells.

As the future of the produced objects, the artist thinks about a practice without any «return to sender». In any lucidity, she is engaged in a collusive practice which reveals ironically that the circuit is bigger than the idea. In the form of peripeteia, she creates voices of access to make her practice come to life.

The installation *No one's cup of tea* starts from a mug «Found there, at the studio» which supposes suddenly a vast coordination of corporate associations presiding over its change of scale, the object passing from the dimension of the hand to that of the body, finds itself cut in two, becomes split, a strange welcome area, where new exchanges occur.

She gives to these negotiations of uses an almost prophetic dimension when she realizes, with the complicity of Emile Degorce-Dumas, performances of clairvoyance, «haggling with the future», suddenly creating a bubble of justifiable doubts in the face of the instrumentalization of relationships in the art world.

« The rite interests me as an obsessive-compulsive disorder (...) The artistic process as a series of repetitions ...»

On returning to the studio, she encapsules in some silicone of the stored objects, goodies, the scraps, as the practice of recycling, «the runoff of water». She differentiates clearly «a gesture with intention» from a «gesture without intention», that is the architecture of a construction «product of use without any pump», which is not «in the service of». This questioning conditions in its work the visibility of an error, a breach.

As part of the program «the directors Paris» introduced by the artist Fabrice Hyber, she develops, in association with, the business school HEC and partners working with bronze, a vast feminine, wired metal sculpture, «witch in tightropes» which she intends to make disappear and reappear in a forest, by the sea, to create a myth, an extrapolation around the totemic existence of her work.

Hélène Garcia's practice, beyond the materialised anecdote, beyond the created or caused opportunity (Kairos), operates the desire to breathe life into a material, to look after committed reports (Care), to question interest statements, to face the junction between the part of fantasy and the social reality ... in sum, to confront, frontally, its real condition.