

Water : Flow / Situations

Jeannette Betancourt at Le Cube

Gatherer of stories and objects, Jeannette Betancourt offers on the occasion of "Water: Flow / Situations" a wandering experience among singular works regarding water, its favors and diversions. Disjointing myths, Greek stories and marketing processes of this value, the artist does not come to conclusions, but challenges us. "My goal is not to make resolutions, but rather to share open-end questions that could lead us to a better understanding of our relationship with water," says the artist.

In the beginning, there is the Aegean Sea, the Greek myths and battles. "X-Ray of Power" and "Waterwall" were made in this context. They refer to the temperament of the water, as roaring, battling against the asphyxia due to severe pollution, and, alternately, serene and generous. But with today's environmental problems, the aspect of the sea as feeder is more shy at the expense of floral and fauna life. The contemporary man as the "first" animal having power over the natural world seems to have forgotten this situation, that of not letting go on the vigilance about the balance between aspects of its nature. The first man is first and foremost a multitude of daily events, themselves being a multitude of narratives, of stories that we do not imagine pernicious, to have global consequences on the world as a whole.

In general, everything begins with an isolated case in a short time, defined, like a ship that is left alone in the sea to become a phantom and die far away from guilty glances. These stories become yet the actual disturbing events – the current situation retraces many of them- with impacts such as the embrittlement of an entire ecosystem. The unstable equilibrium takes form of these five containers with objects recovered on the beach of Salé, Morocco, "The Sway".

The theme of water allows the artist to express antagonism and the current confusion in nature. With the work "Downpour", the artist recovers a fragment of her childhood, the sudden rainfalls on the island of Puerto Rico. But despite this propensity, water is scarce. The artist does not cease with this expression, she also wants - precisely with the work Fragmentation - designate the tendencies of the imperfect human will concerning water: the pragmatic vision, useful collection, distribution and daily use, plus the economic views.

In this "white cube", a purified space, Jeannette Betancourt generates, using this collection of objects and narratives, a discourse on our considerations and our relationship with water, from deification to contamination. Again, we find Greek stories, both mythological and historical. Today remain the traces of the divine presence, even though the Occident has abolished the gods and with them, predestination. Rather to stick to their suppression, man bestows upon himself the divine attributes, their moods and their gestures. The industrial era is one of the most significant expressions of this reality. If the story in each space, each time, yet reveals the presence of the divine state, it has rarely considered and reflected the finitude of man and nature. So, deification took place with man and his artifacts, such as the plastic bottle. He then withdrew gradually from an essential consciousness, his responsibility towards a world where all the tenants are intimately interrelated.

Sophie Voortman, 2013