

The Greek term μετάνοια is composed of the preposition μετά (that which exceeds, encompasses, puts above) and the verb νοέω (to perceive, to think, to conceive); it means a "change of view", a "transformation of the mind", a "reversal of thought". The corresponding verb, μετανοεῖν, means "to change one's way of seeing things". That is to say, conceiving ideas by going beyond the limitations of the model of the world, in respect to those limitations induced by mental programming that works mechanically, without having been reviewed or updated.(1)

At the foundation of Caroline Le Méhauté's practice is a persistent questioning of how to be in the world. How to situate oneself, to position oneself, to question our impact and, from there, how to register this permanent state of negotiation that favours a necessary and constant adaptability.

At the heart of the installation *Négociation 84 - Le sens de la croissance (Negotiation 84 - The Sense of Growth)*, is a temporal and contextual sketch of the surroundings of a residency in Normandy. Five earths, successive layers fabricated by hand and signs of the quality and richness of the surrounding land. It is a closer look at the depletion of the soil clearly manifest in the colorimetric degradation of the mounds. The darkest bears the trace of a unique ecosystem, that of peat bogs; true biological conservatories with a high mineralogical density of fossil material. It is understandable that peat is one of the materials privileged by the artist. A contrasting landscape, carried by the hand of the artist who has replayed its own process: constituted by stratification of the earth. The sense of growth questions as much the meaning to give growth as its direction...

Like a salutary reversal of our positioning, *Ancrer le réel (Anchor the Real)* puts us literally head-on in front of a piece of land from the Baupte region that has been formed from successive layers of twelve-thousand-year-old sifted peat. A density of existence that enriches the laborious construction of a microcosm that has become rare and precious. Faced with the immensity of what precedes us and the influence of man over the future, to position oneself and, by the same token, intensify the game of frontality (confrontation) appears a necessity.

*Habiter le temps (To Inhabit Time)* and *Je suis là (I Am Here)* reaffirm, without forcing, the conjugation of space and time. At the same time the past, the present and the future, make the synthesis of different rhythms, of different breaths. A place gained somewhere in the different layers of history is suggested, still, perhaps, emerging from the continuous flow to touch the verticality of the moment of Gaston Bachelard.

*Negotiation 87 - Prendre la relève (Negotiation 87 - Take Over)* plays out, for its part, an unstable balance: an indetermination in its behaviour, the contradiction of its materials at the same time fragmented, broken, pure and impure, flexible and hard. Appearing like a staff of power, this object, necessarily unstable, arises as an address to the audience, a possibility to seize the world differently, to get into position and to readjust...

Finally, the experience of the series *Tout sujet déplace avec lui son horizon (Every subject moves its horizon with it)*, is understood as a renewed variation of the question of points of view, of anchorage and of perception: the horizon bends and will reveal itself again and always in multiple unions.

