



I consider my artistic practice to be in every way an art of assemblage and cohesion. The work of art must always be constructed, and its very construction refines my vision of reality. Trained in the art of textiles, I was instinctively drawn to raw fibre for producing my sculptural assemblages. Turning the premises of my creative work back to the original fibre led me to confront various age-old cultures and to develop a respect for life processes and an awareness of gestures of survival. This has become a driving force in my work. Concerned with the paradoxical behaviour of man in his immediate environment, I draw from such considerations a constant source of social and critical renewal.

Gathering materials and objects, documents and anecdotes, I explore cultural structures that function as conduits of culture and accumulated know-how, allowing humankind to adapt to every territory throughout history. During my years of practice and of reflection on my art, I incorporated natural sculptural

assemblages, at once symbolic and educational, into complex installations that present a polysemic reading of the work in its environment, sometimes in a perspective that questions its very presence.

Whether *in situ* or in the gallery, my work always accommodates the space: environmental consciousness always arises from an apprehension of territory. I examine the latter very closely, meaning is constructed from detail. When I recreate a natural environment in a gallery space, besides the strictly visual aspect of the installation, there emanates from the new semantic associations of elements, the smells and sounds intrinsic to the assembled materials, a barely perceptible though urgent observation, underpinning the fragility of any balance.

Performance, as an active discourse, is increasingly an integral component of my creative work, where it sometimes takes the form of a videographic presence, a part of the assemblage which, like the subtly integrated non-natural and photographic material, reinforces the suggestion by steering the sense of beauty toward one of fragility, thus questioning memory, and memory's substitution for reality.

Art historian Chloë Charce best summarized my approach in these few lines: « [. . .] Levasseur's work demonstrates an ethics of reuse, driven by a desire for establishing a permanence and sense of continuity through a connection of past with the present, of ancestral traditions with modernity. »¹

¹ Chloë Charce: « Conscience et racines » de Nathalie Levasseur. Un musée de l'Imaginaire. Espace sculpture, no 88. summer 2009