



PASCAL
NORDMANN

EXHIBITION AND MOVIES
"TRILOGY OF GLORY"

2022

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PASCAL NORDMANN

Writer, visual artist and a man of theater



Pascal Nordmann has lived between Geneva, Paris and Detmold, in northern Germany, where, in 1986, he founded a theater company, the "Chairos Theater", which he directed for ten years and for which he wrote texts, directed and created sets and props. The company toured in Germany, Poland, Switzerland, France, Austria and Holland...

Born in Paris, but of Swiss nationality, he now lives in Geneva. He leads several works (literature, dramatic writing, plastic arts and... computer science), giving pride to place with a surrealist spirit, to poetry, to the strange, to humor...

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In a celebration of colors, sounds and movements through a series of 156 images paying tribute to Max Ernst, Pablo Picasso or Paul Klee. Pascal Nordmann stages the memory of disaster in order to offer it - in a gesture of defiance - to the proponents of the eternal return, of national glories and old depraved moons.

The three parts represent a work on the same 20th century event: the German genocide perpetrated against European Jews.

Each part built around a central point includes an exhibition of 52 images, a short film of 18 minutes and a booklet of about thirty pages containing text and images.



1. **Un siècle de gloire (A Century of Glory)**, centered around France, is built on the intuition that what has been done will be done again. It is intended as a dedication to the agitators of certain ideas straight out of the past that are currently proliferating in the Western world and elsewhere. 18'

... Un siècle de gloire ...



2. **Après la gloire (After Glory)** addresses the descendants of the survivors and questions the trace and weight of blood and terror, asking the question of how much the shadow of history can haunt the future and whether it can go so far as to turn victims into persecutor. 18'

... Après la gloire ...



3. **À côté de la gloire (Beside the Glory)** is addressed to Switzerland, where the author comes from, to question and illustrate the difficult position of witness, to cite, in sadness and dishonor, those who took advantage and to honor those who did not look away, sometimes disobeying to save lives. 14'

... À côté de la gloire ...



Each part includes a film, a series of 52 images and a booklet.



The way speaks as much as the words.

These landscapes, these images, are those of Europe of times gone by. A century. Almost nothing. Reuse of postcards, advertising inserts. Photographs of mechanical devices belonging to history. It is the author's voice that leads us through this device.

The animation: it's almost nothing. No great digital effects. Only what the small basic toolbox of the computer enthusiast allows to do. Nothing more.

The collages, animated by the author's whispers, calculations of a childish simplicity. Characters coming from masters of the 20th century or older. Miro, Max Ernst, Pablo Picasso, Paul Klee, Jerome Bosch ...

The music is born from the mixture of voices. Use of noises. Raindrops. Falling coins. It can also come from the small electronic ritornello box which imitates so well the musical instruments, the small box which one makes sing by poising notes on a range according to a childish arithmetic. But does he know music?

To speak about the disaster, the greatest catastrophe: gather poor instruments. Texts, old images, the author's voice, piled sketches parade across the screen.

"It's not about showing the unspeakable or making a documentary. Do not expect to find images of the unspeakable. The aim is to mourn, to meditate, even to pray, everything that, in a work of memory, accompanies the memory to make it bearable or at least to make it seem as if it could be bearable."

Pascal Nordmann

Erected like a small memorial, this trilogy reminds us of the pebbles that we leave on the grave of a loved one or, more simply, behind us in order to find our way back if we get lost.

As the artist says, the work of memory is never abstract, as long as it is accompanied by various types of emotions and, in this precise case, *heavy* emotions if I may use this barbarism.

Pascal Nordmann's work could thus be understood as the memory of memory, it shows the impact of the events of the past on those who do not want to, should not or can not forget.

Thus, the subject goes beyond the context of the Jewish genocide alone to become a kind of meditation on evil in general.

Emeline Cusin

Un siècle de gloire



Un siècle de gloire

Pascal Nordmann



Un siècle de gloire

