**A few more words...**

In Antonella Bussanich's work words, whether written or simply said, reappear frequently. In *Le monde actuel*, the artist culls the words coming from mouths of adolescents as one would be telling of a secret, that is with attention, sobrerly : according to the individual, the revelation is uncertain, timid, painful, clear or proclamed. I, too, would like to try out this exercise and attempt to produce a few words that seem to have a rôle in part of Antonella Bussanich'artistic work.

**The verb**

The verb is the first and foremost action. Of course Antonella Bussanich films and contemplates but she also acts. The adolescents are at the center of the work, they are the heart of the subjet itself of her message but the artist, like a satellite in orbit, creates movement by shifting place herself. She accompanies them, constantly modifying the point of view. The « performative » way of working favoured by the artist and used by her in many works whilst at the same time questioning it, here, in the mechanism of the installation, only appears as sort of watermark. But in the circle formed by the televisions the memory of the now-absent gesture is recovered.

**Circle**

This involves, amongst other things, the rotatory movement of the video camera, which leads the spectator to progressively discover the face of the unknown being. At this point you encounter a glance and stop for a fraction of a second before the silence is broken by the brief intrusion of the word. It is possible, in this furtive encounter, to capture the complexity and depth of a person? Faced with the world of today, so familiar and at the same time so alien, perhaps we are condemned to merely being able to brush against it, with no hope of penetrating and understanding it except for brief but intense moments.

**Perpetually**

« One does not enter the same river twice » with these words Heraclites of Ephesus emphasized the changing nature of the world. *Est-ce-que?*, an installation made in 2004, echoes the philosopher's words, showing two video projections in which a sentence broken up into fragments can be seen descending a river. This relationship with duration, this reflection on time passing is an essential element in Antonella Bussanich's creative processes. In *Est-ce-que?* The camera is still, the powerless witness of the river's flow, time runs on but nature seems to be unchanging. In *Le monde actuel* it is the video camera that moves round, circling its subjet; by refusing a linear reading of time it is forced to move in a circle without experiencing a beginning or an end.

**Spellbound**

Antonella Bussnaich's works seem to have their roots deep in some forgotten rite. In La marche infinie, a video that dates back to 2002 in which the artist takes up the words of a Navajo healing ritual, the spectator is spellbound by the steps of a marching woman. The repetition of the gesture, the rythm of the movement create a special sort of alchemy aand the strange sensation that it is possible to establish harmony between the living being and the world. In the same way, paradoxically, this communion also exists in Le monde actuel. The figure of the circle symbolically traces a closed space in which one does not know of the person occupying it experiences it as a shelter or a prison, like a coccon that provides immunity or isolation. Each of the adolescents has his or her own special universe, a personal world, to which Antonella Bussanich perhaps possesses one the keys.

**Fabienne Fulchéri**