

## **Ways of Worldmaking, an artist's library**

High school is the last universal learning space in the educational curriculum. It allows to apprehend the world in its diversity thanks to the taught contents and thanks to the persons we meet there.

The project *Ways of Worldmaking* starts from that postulate to offer students, in a direct way, a representation of the world, of worlds.

The future CEOL students are born in the digital age. They navigate continuously between computers, smartphones and tablets with ease and natural. Real and virtual, material and digital are their new poles.

In front of the ocean of manuals, titles and texts available in digitalised format, I propose a selection of books, materially and visually present. Organised in a rhythmical and colourful composition, these books are mainly art books or books about art, because art is a way of seeing the world and art is a way of worlds making.

The project plans one book per student, so 1'300 different titles. Mainly in French, German, Italian, English and Spanish, the original edition is favoured. Each book is juxtaposed according to an order that responds to personal artistic criteria and not according to a classification by content or by alphabetical order. The work is isolated in a made to measure compartment like a jewel in its box. The back of this box is printed with the visible part of the book in the library. This book's edge is reproduced with serigraphy in order to leave a trace when the book is borrowed.

On the way from the mezzanine to the forum, the access of this library is direct, immediate and free. It is a participative and evolutive library. When a book is borrowed, the back of the box allows to read the trace of the book being read. If it isn't ever brought back, the serigraphy will stay as a trace of an *archeology of the knowledge*.

In the future and in a evolutive mind, the opposite wall could function as a fossil mirror: a print from the alive library would be taken in order to create a matrix for the coffering in concrete, in the same way as the casts of the Vienna memorial by Rachel Whiteread. It wouldn't be here a memorial but a previsional memory, a sort of future-perfect tense for the book as object.

The library artwork is conceived as a common ground and a common good. It is a bet that it will be alive, used and respected. It is a real wall but the difference here is that the bricks are books. It is *Kunst am Bau* literally and literarily because art here builds and edifies. It represents symbolically and concretely a way of worldmaking.