

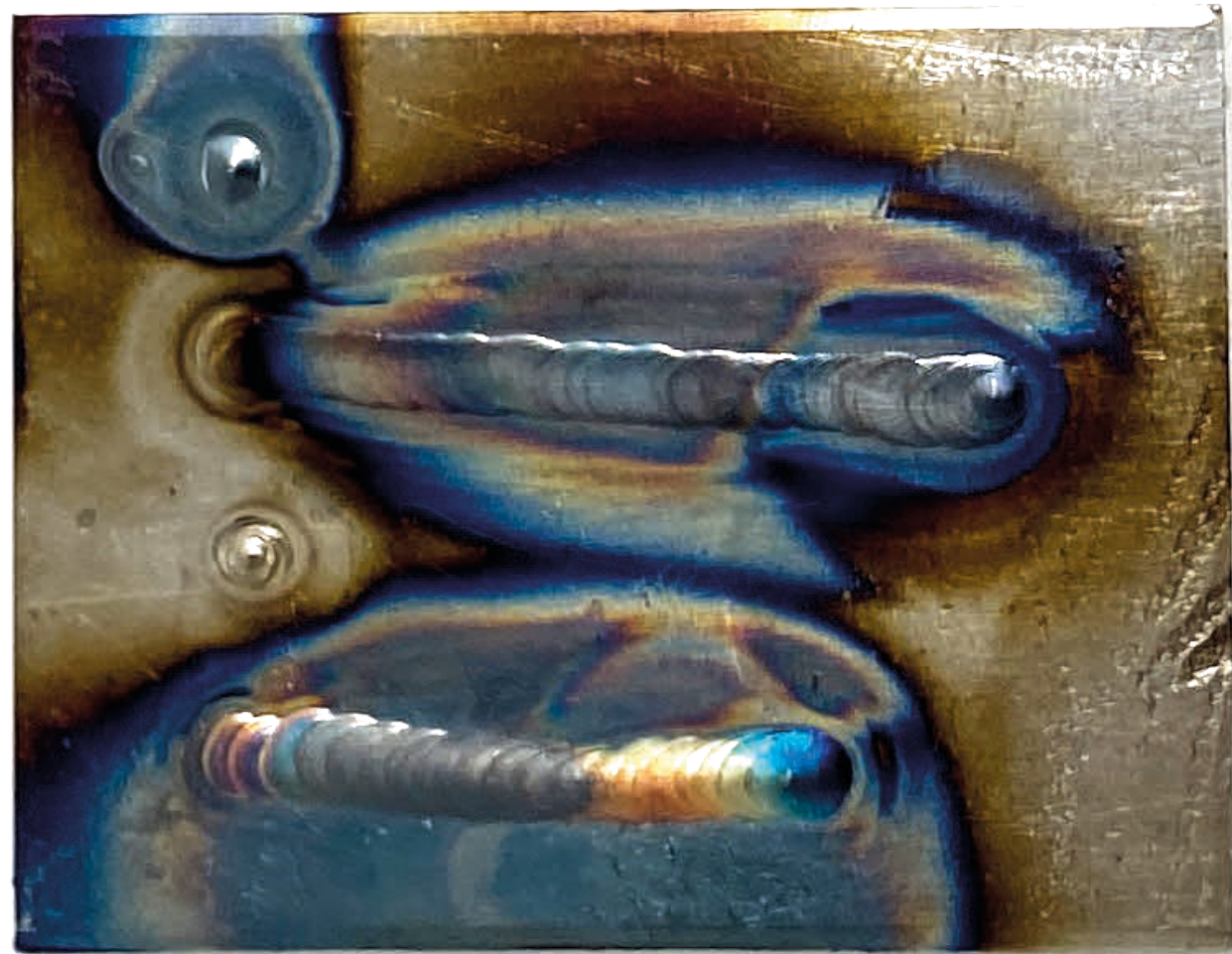
# TRANSLATION AS A SCULPTURAL PRACTICE

Em de Korsak

em.de-korsak@beauxartsnantes.fr

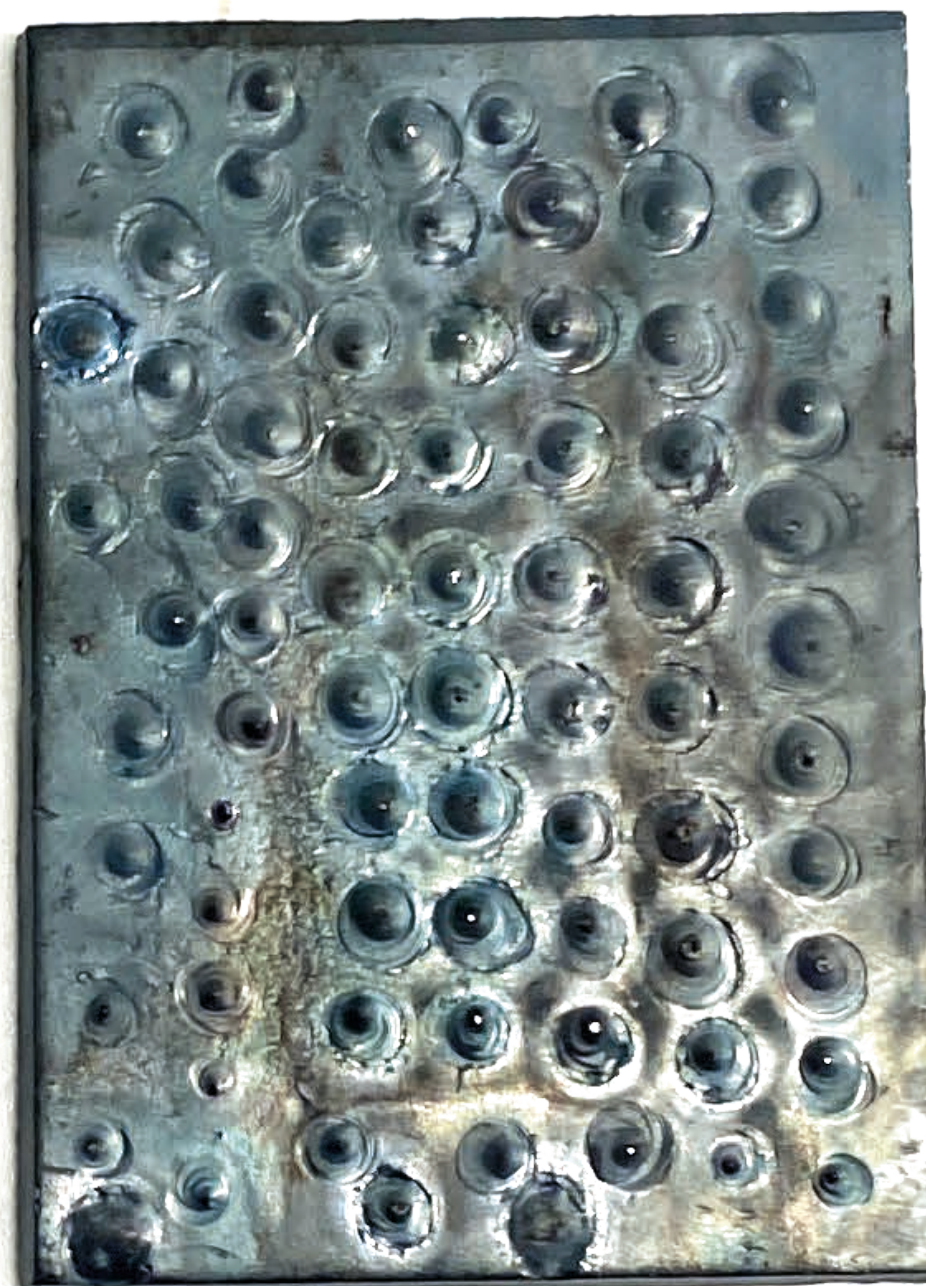
## INTRODUCTION

Confronted with the difficulty of translating my own works between two native languages, I became increasingly aware with the idea of **language, translation and comparative literature within my sculptural practice**. I have been focusing recently on translations of my own writings between French and English, exploring the **tension** between these languages and the creation of a “**third space**” within it.



## REFERENCES

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## ABSTRACT

My work is **multidisciplinary**, encountering processes such as casting, welding, writing, carving, burning, collecting, melting, eviscerating and sanding. The aim of this paper is to delve into a broader scope of my **sculptural practice** in order to create a text-as-sculpture. A text-as-sculpture is imagined as a sculpture within the reading, as if one is entering a physical space through words, and is meant to coexist here with specific three-dimensional forms, through an **expansive analysis of language, form and matter**. Language and the translation of it is used here in two ways. The first as a literal translation, a two way street between French and English.

The second, a process used in my writing, stemming from translational methods, which is **rewriting** or *réécriture*. Form is represented by the sculptural works which are primarily metalworks made of cold-pressed steel. Matter is condensed space and can be unwound. At the heart of each piece lies the same concept, that of **translation**: translating matter into form, scientific concepts into art, words into space, from one language to another... To consider what is lost, and what remains, when in translation.

WHAT IS LOST IN  
TRANSLATION? WHAT IS  
FOUND IN TRANSLATION?  
**WHAT DOES IT MEAN TO BE  
UNTRANSLATABLE?** HOW DO THESE QUESTIONS SHAPE A  
SCULPTURAL PRACTICE, AND HOW DOES TEXT PLAY A ROLE ?

Politics of **decay, repair and transformation** interlink through a comparative approach to **sculpture, landscape and poetry**. The material-specific, process-driven metalworks resonate as both source material and as extrapolation of poetic theory. Landscape specifically interacts with the body of work as a growing collection of fragments in the form of a stone collection, representative of specific places.

The written poetic text employs the method of geological **sedimentation** as a means to build upon layers of meaning, notably within translated and untranslatable words.

Through a **comparative** lens I seek to create pathways between the boundaries of languages, materials and classifications, drawing on conceptual “**third spaces**” such as caves, internal landscapes and the pool where two *langues maternelles* (maternal languages) liquify into something that is **both and neither**.

## FINDINGS

What has been discovered through these processes is the idea that **everything created is in fact rooted in translation**. The first law of thermodynamics states that energy cannot be created or destroyed, only transformed. Within the act of creating something we recognize that it is simply a transformational act. The difference between translation and transformation is that **translation carries the intent to explain or to make accessible**. Translation is the bridge between two cliffs. Following this idea leads me to acknowledge that therefore all my work is then rooted in translation as it always inherently seeks to connect, to explain, to **convey**.

This concept allows for further research in my practice, both sculptural and written, dissecting the bonds held between interdisciplinary works. The hope is that this paper will encourage **further interest in the welding together of languages, forms, materials and subjects**. I am looking to apply to PhD programs after I graduate in June 2026.

## NEXT STEPS