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Magnetic 3
Fluxus Arts Project
Cove Park, Helensburgh, Scotland

Daemonologie

This artistic project draws on the scientific, alchemical, and patriarchal imaginaries of the modern era to question the relationship between power, knowledge, and domination. Inspired by Carolyn Merchant's writings in *The Death of Nature*, it examines the sexual and violent metaphors that have shaped the mechanistic view of nature, from dissections to laboratory practices. This project seeks to reimagine these metaphors, creating a space where organic and unruly processes—fermentation, erosion, transformation—reclaim their autonomy.

This critical project is rooted in this memory, exploring the links between patriarchal domination, the subjugation of women, and the reification of nature. Merchant describes how, at the dawn of modernity, the quest for scientific truth was accompanied by metaphors of domination: the penetration of nature's secrets through dissection, the violation of its mysteries, and the use of violent tools such as forceps, emblematic of masculine mastery over the female body. Ecofeminism critiques this dual oppression, observing that the same logic of control, fragmentation, and exploitation applies to women's bodies, their social roles, and nature itself. The violent metaphors used to describe experimental science—forcing, penetrating, dissecting—reflect a conquering masculinity that views the power to "denature" nature as a proof of superiority. These practices are embedded in a cultural framework that echoes the enslavement of women to productive and reproductive roles in a patriarchal society.

The title echoes King James VI of Scotland's work on witchcraft and possession but subverts its meaning to pose a central question: how have human and natural bodies been alternately demonized, subjected, and exploited in the name of scientific and social progress?

On the Rosneath Peninsula, a strategic North Atlantic nuclear submarine base, the project invites the public to a sensory and reflective experience where control gives way to listening, and the quest for scientific truth is reframed as a dialogue with the living—far from the conquering gestures that have marked history. Scotland, with its historical controversies over witch trials, provides a fertile ground for reexamining these narratives and reviving a dialogue between the living and the human.

The work takes the form of a ceramic installation accompanied by a publication :

Photographic emulsions made from natural substances (algae, soil, local volcanic ash) are used to capture Scottish landscapes. They reveal an aesthetic of unpredictability, where organic processes (oxidation, fermentation) shape the images, in a co-creative nature. Pin-hole and analog photographs, developed through alchemical processes using solutions of algae and endemic plants, explore the unpredictable transformations of matter. Cameraless or taken at night with flash, the photos step away from artialisiation and the traditional representations of the Scottish coastline.

The sculptures, crafted from materials gathered at low tide along Loch Long, such as wild clay, pumice, ceramic shards, and oxidized metal recall ancient artifacts—pitchers or farming tools—repurposed as ambiguous objects, oscillating between violence and repair. Organic sculptures include hybrid forms: stones and local minerals, ceramics glazed with plant and volcanic ash, and natural pigments, merging the natural and artificial.

The sculptures will be exhibited in natural landscapes, establishing a direct dialogue with the organic ecosystems as natural processes will evolve over time (oxidation, mold).

Daemonologie seeks to reveal how the violent metaphors of modern science have shaped our relationship with the world while opening the door to reimaging these connections. Scotland's landscape, with its rugged coasts and mythological connections to feminine forces such as the Cailleach, becomes a fertile ground for these reflections. The tension between Faslane's militaristic presence and the cultural memory of these landscapes underscores the project's themes. The works do not offer a solution but create a space for confrontation: they present a sensitive, chaotic, autonomous nature and invite us to acknowledge the otherness of the living world rather than seeking to dominate it.