

An archive is not a record of what happened. It is a record of what was kept. Between the two lies everything that was allowed to disappear: the words no longer recognized by the institution, the person who boarded a train and did not arrive, the dream a novelist refused to transcribe. *La veillée* brings together three works that attend to these gaps, not to recover what was lost, but to give each absence a body, however briefly.

In November 2024, the Académie française completed the ninth edition of its dictionary and quietly removed a number of words. They were not obsolete. They had simply ceased to belong to the language as the institution defined it. *Disparition* (2026) collects these deleted words and republishes them. Yue Yuan commits them to memory and carries them back into everyday conversation as an ongoing performance. When one reappears in speech, in a café, on a street corner, in a phone call, a statement is printed. The archive updates. What the dictionary removed, the body restores. The archive records the disappearance; the conversation is the reappearance. Speech is shaped breath: between the two, something that had only a shape begins, briefly, to live again.

In 1957, Michel Butor published *La Modification*, a novel written entirely in the second person. You are on a train from Paris to Rome. You observe the strangers around you. On page 36, your train passes Dijon, you notice a man smoking disappear between the carriages. In September 1890, Augustin Le Prince, an early pioneer of cinema whose work predated that of the Lumière brothers, mysteriously disappeared on the train from Dijon to Paris. He was never seen again. The archive of his departure exists; the archive of his arrival does not. *La modification* (2025) places these two pages side by side: one from the novel, one from the historical record. Brought into the same room, they form a scene: an invitation to pass through the gap between fiction and the real.

In 1982, *Janine*, Alasdair Gray follows a middle-aged man into a hotel room, into despair, into fantasy, and then, at the moment the protagonist falls asleep, the novel falls silent. Two pages are left entirely blank. The dream occurs somewhere in that whiteness. The text records only its shape: the space where language stops. *A Dream* (2025) frames and exhibits these two pages. Installed in a room furnished as a place of sleep, the blank pages are no longer a gap in a book. They become the room itself, a physical location where the dream can happen again, without being told.

A veillée is a gathering in which people remain awake together through the night, keeping company beside what is absent, staying close to what has not yet resolved itself into meaning. These three works do not recover what was lost. They perform it: they take what the archive kept, a list, two pages, a silence, and give it back to the body, to the room, to the moment of encounter. What was preserved as shape becomes, briefly, event.

1. **Disparition**, 2026–ongoing, ongoing performance
publication, 10,5 x 29,7cm, 20 pages, 100 copies

2. **Disparition**, 2026–ongoing, ongoing performance
statement, printed paper, 21 x 29,7 cm

3. **La Modification**, 2025

wallpaper x 2

Left: *Changing Track*, Michel Butor (1957)

Right: *The Missing Reel*, Christopher Rawlence (1990)

4. **A Dream**, 2025

book scan from 1982, *Janine*, Jonathan Cape, London,
First Edition (1984), Fine Art Print, Framed, 30x40cm,
wallpaper

