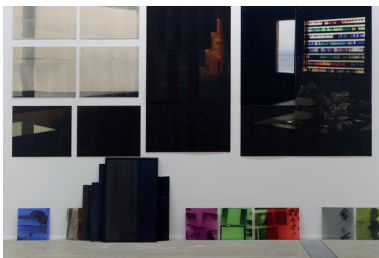


Paris Photo 2017, November 9-12 - Booth P5, Prismes *INACTINIQUE* - Aurélie Pétreil (France, 1980)

With the support of Centre de la Photographie d'Île de France (CPIF)

Opening in the presence of the artist: Thursday November 8, from 4pm to 9:30pm (by invitation)

Public opening: November 9-12, from 12am to 8pm (7pm on Saturday)



Aurélie Pétreil is working on a new cycle of research in her artistic approach, reenacting its founding principles. A first project development was presented at the Centre de la Photographie d'Île de France, using as raw material an archive collection of the Kandinsky Library. Considering the fundamentals of photography, the artist activates a laboratory, as a separate installation, bathed in an inactinic light. The archive furniture, on which latent images rest, awaiting activation, together with the mosaic of artist studio views based on research around transparency, turns photography into a space of transformation, of sedimentation, and then into an image. The image in the making is for Aurélie Pétreil the principle of creation of the artistic work. Visualizing the process involved in the making of a photography allows one to see a form being born, expanding on a surface. However, Aurélie Pétreil emphasizes her use of the «Photographic Drawing», the ink lost on the surface, which she distinguishes as a technique of ghostly appearance of the image. The photograph is no longer the resulting object, nor a trace, but a working tool to invent, interact, erase the material again. Aurélie Pétreil opens photography to the notion of process. (Sandra Doublet, 2017. Translated from French)

Starting from the matrix piece *Images Jachères*, a rack with archive boxes containing the latent images, where the photographic practice can be seen in the form of essence, Aurélie Pétreil opens a 'musical score' of the laboratory black and white prints. This laboratory-project was exhibited and initiated at the Centre de Photographie de l'Île de France in March 2017 during Aurélie Pétreil's solo exhibition entitled *SoixanteDixSept Experiment* and its installation entitled *135, 125iso, 24x36, m6, 35. supports and variable formats*.

Inactinic consists of the photographic laboratory installed and treated as an image by its arrangement (1 large format enlarger, 1 gray developer tray, 1 gray stop bath, 1 gray fixer, 4 white 15l cans, 4 red funnels). The installation includes *Partition #1*, made up of 7 archive boxes containing the realized baryta prints, 7 wooden battens that have been exposed to 7 inactinic light bulbs and 7 boards on which the prints were laid during the drying time. These elements function as an index of the work process. The red light exposes here and there ghostly traces of prints deposited. The viewer can come and go between the spaces. Perforations in the Plexiglas surface let the smell of the photographic laboratory escape.

Aurélie Pétreil est née à Lyon en 1980 et a étudié à l'École Nationale des Beaux Arts de Lyon. Elle vit et travaille à Lyon, Paris et Genève, où elle est chargée de cours et responsable du Pool Photographique à la HEAD depuis 2012. Elle enseigne à l'ENSBA de Lyon depuis 2007 et est un des membres fondateurs du laboratoire de recherche artistique 'A Broken Arm' à Paris.

Parmi ses expositions individuelles figurent : Fonderie Darling, Montréal ; CPIF et le centre Georges Pompidou, Pontault-Combault (2017); FMAC, 'regard sur la collection d'images en mouvement', Genève (2017); Centre d'Art de Clamart, Paris (2014); Gowen Contemporary, Genève (2013, 2015, 2017); Enssib, Villeurbanne, (2012-13); Pilotenkueche, Leipzig, (2011) ; Musée des Beaux Arts, Shanghai (2011); Galerie Olivier Houg, Lyon (2011); Université ECNU, Shanghai (2011). Parmi ses expositions collectives figurent: Fonderie Darling, Montréal (2017); CPIF et le centre Georges Pompidou, Pontault-Combault (2017); Villa du Parc, Annemasse (2016); CNAEI, Chatoux (2016); BAC Genève (2015, 2016); CDN, commissaire: Audrey Illouz, Caen, France (2015); Frac Languedoc-Roussillon, France (2015); Frac Centre, France (2015); A/R Passagen', La Capitainerie (Focus de la Biennale d'Art Contemporain), Lyon; Gowen Contemporary, Genève (2014, 2015, 2016); (Fondation Bullukian, Lyon (2014); Echos, Buxelles (2014); Westpol AIR Space, Leipzig (2012); Baumwollspinnerei, Leipzig (2011) ; Palais de Tokyo, Paris (2012 et 2011); Musée Huhui, Shanghai (2010); Exposition Universelle Shanghai (2010); Hôpital St-Joseph – St. Luc, Lyon (2009); Super Window Project/Embassade de France, Tokyo (2009); Musée d'Art Contemporain, Lyon (2008); Musée d'Art Moderne Saint-Etienne Métropole, St-Etienne (2006). En outre A. Pétreil a exposé dans de nombreuses galeries privées en France, Italie, Espagne, Japon, Brésil, Portugal. Le duo A.Pétreil et V.Roumagnac sont les lauréats 2014 pour la prestigieuse résidence d'artistes à la Fonderie Darling (Montréal). Aurélie Pétreil est représentée par Gowen Contemporary, Genève (depuis 2010); Super Window Project & Gallery, Kyoto et, depuis cette année, Ceysson & Bénétière, Paris. Collections: BNP Paribas Suisse, Byblos Bank Beirut, Frac Languedoc Roussillon, Nuits Castel, private collection, 1% culturel, Lycée de St Chamond.