

Ecarts. Vues et Données Aurélie Pétre

March 28 – June 1, 2024

Opening reception: March 28, from 5pm to 8pm



Aurélie Pétre, *Vue #3*, 2024, direct print on glass, 90 x 140.5 cm, 35.4 x 55.3 in, Ed. of 3 + 2 AP

GOWEN is honoured to host a solo exhibition by French artist-photographer **Aurélie Pétre** (b.1980, Lyon).

Ecarts. Vues et Données presents around 35 works across various formats, produced by Pétre over the past ten years and complements the artist's concurrent exhibition, *View and Data* at Photo Elysée, Lausanne.

Not only an experimental photographer, Pétre has, throughout a comprehensive career, striven to place a philosophical and conceptual emphasis in her work. Like a personal manifesto, her avant-garde, theoretical methods and unique terminology may today be considered as a point of reference for a younger generation of photographers, in particular, in the area of post-photography.

Of significant interest are several emblematic inclusions from the artists oeuvre, in particular selected works from her *PROCESS* series, as well as from *Sillons* and *Tracés*, which exemplify the distinctive techniques relating to photographic or sculptural possibilities invented by Pétre and which mark key advances in the evolution of photography within the art historical canon. A film diptych shot in the Villa Kujoyama in Kyoto complements other pieces included at Photo Elysée and which are reflected in the gallery show.

The work of Aurélie Pétre questions the image, its status, its (re)presentation and its production mechanisms. From photographic shots, she develops her language in an approach which goes beyond photography to explore the field of plastic art, transferring the flatness of shots to the creation of volume pieces or architecture. Through processes of consecutive mise en abymes, Pétre addresses the question of the persistence and transformation of the image.

At the core of Pétre's work are the notions of fragmentation and synthesis, where works are configured in several versions or "activations". Through experimental methods, Pétre works in formats that require great skill. Her installations, often consisting of large glass panels, or of images printed onto wood, metal, felt, or tissue paper are planned systematically and with precision.

The 'meuble jachère' will be presented at Photo Elysée, *View and Data*



Sourced from a personal laboratory of images taken across several cities, notably Lyon, Romme (France), Paris, Beirut, and Tokyo, Pétrel's shots are archived in a 'meuble jachère', an ambiguous, raw steel cabinet containing ten black box-folders and a kind of holding ground specifically constructed by the artist, inside which latent images, collected over 20 years of shooting, remain until the moment when Pétrel acknowledges their readiness to re-emerge.

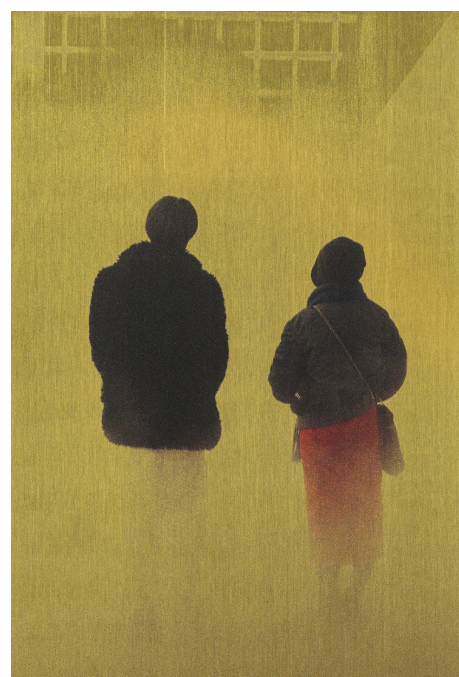
As these "activated" images, often selected from different origins, take form and shape, they find sequence and their next place in the world.

According to the artist "some images resist, and these are the ones which I gather, using them in such a way that they take shape and volume, to become rooted back into the world. Through the process of gaining body, a new work is born, destined to land somewhere else".

This concept of 'resistance' of images is crucial to Pétrel's practice. Throughout her research, the artist constantly searches to explain how, and at what point, an image goes beyond the sum of its parts to represent something pivotal, even iconic, and a reference from which other images originate, thus taking on an even greater significance over time.



Aurélie Pétrel
Chapitre 1 [extrait] (étude) #2 – Sillon colorimétrique
2017-2022
Direct printing on plywood
130 x 130 cm
51.2 x 51.2 in



Aurélie Pétrel
Unité de mesure [regardeur], 2018
Direct print on brass
24 x 36 cm
9.4 x 14.2 in
Ed. of 3

Running simultaneously at Photo Elysée, *View and Data* is a photographic investigation resulting from a collaborative project headed by Pétrel and undertaken with philosopher Fabien Vallos, artist Dieudonné Cartier and master's students from ENSP Arles and HEAD – Genève and addresses the gaps, or oscillations between a view and data.

Specifically examining the concept of data in art, and in the field of contemporary photography, the project considers the advent of the internet and connected mobile devices leading to a more fluid flow of photography, or dematerialization of representations, which now circulate in the form of files and data packages. In her work, Pétrel, along with her students tackles the limits of photography when it comes into contact with digital technologies.

The exhibition is the culmination of the wider project which collates every aspect, from objects to commentaries, that has been produced, collected and conceived of as part of the research. A catalogue reuniting all the work is published by Photo Elysée for the occasion.

Aurélie Pétrel has been represented by GOWEN since 2010.