

AURELIE PETREL

REPETITION

Openings : 09.04.25

Exhibitions : 09.04.26-09.06.06

Super Window Project™ & Gallery are very pleased to announce the first solo show in Japan of French born artist Aurélie Pétreil (born 1980) in partnership with Muzz Program Space. Aurélie Pétreil presents simultaneously a whole new corpus of photographs in the context of two different architectural buildings and locations in Kyoto : a 1975 private house on a residential hill, property of living treasure Raku Kichizaemon (Super Window Project™ & Gallery), and an industrial building in the city (Muzz Program Space). Inspired by the theories of French philosophers Gilles Deleuze and Clément Rosset, the artist has created photographic installations in which to experiment reality, space and perception by inviting the viewers to enter the image itself.

Since *Garden Party*, 2007, (Saint Joseph & Saint Luc hospital, Lyon, France), and *Nocture/Le Temps du loup*, 2008 (Void has no exit, 2008, Hiroshima, Japan, curators Pascal Beausse & Yukiko Ito) through specific photographic techniques, Pétreil creates conceptual tricks, and displacements of reality, in-between spaces. Pétreil develops structures and layers within the image by using the advertising techniques of photographs printed on sheets of adhesive film and applied on windows. The architecture of the image is combined to the architecture of the space where the photographs originate and are displayed to create a totally new and original experience of the image. An image that is a piece of architecture and architecture that is a visual, mental, sociological, metaphorical and metaphysical structure of projection. The projection of an immobile, silent, distant, and yet possible but absent reality. Pétreil's photographic installations materially translate this absence of reality. Thus, Pétreil transforms the very notion of technique and technique becomes an opportunity for double play: it amplifies the concept of illusion and visual forms. Complicity between the artwork and the world is established. The power of objects and of "objective" techniques converge. The photographic act consists in entering this space of intimate complicity, not to master it, but to play along with it and to demonstrate that nothing has been decided yet. "What cannot be said must be kept silent." But what cannot be said can also be kept silent through a display of images. The idea is to resist noise, speech, rumours by mobilizing photography's silence; to resist movement, flow, and speed by using its immobility; to resist the explosion of communication and information by brandishing its secrecy; and to resist the moral imperative of meaning by deploying its absence of meaning.

Suburbia, people queueing in airports, landscapes, construction sites... Most images speak, tell stories. Their noise cannot be turned down. They obliterate the silent signification of their objects but Pétreil's images achieve to get rid of everything that interferes with and cover up the manifestation of silent evidence. They filter the impact of the subject and facilitate the deployment of the objects's own magic. The object is never anything more than an imaginary line. The world is an object that is both imminent and ungraspable. How far is the world? How does one obtain a clearer focus point? Is photography a mirror which briefly captures this imaginary line of the world? Or is it man who, blinded by the enlarged reflection of his own consciousness, falsifies visual perspectives and blurs



Montperrin, 2008, C-print and diasec, 100 x 66 cm (5ex + 2AF). Courtesy Super Window Project™ & Gallery, Kyoto.

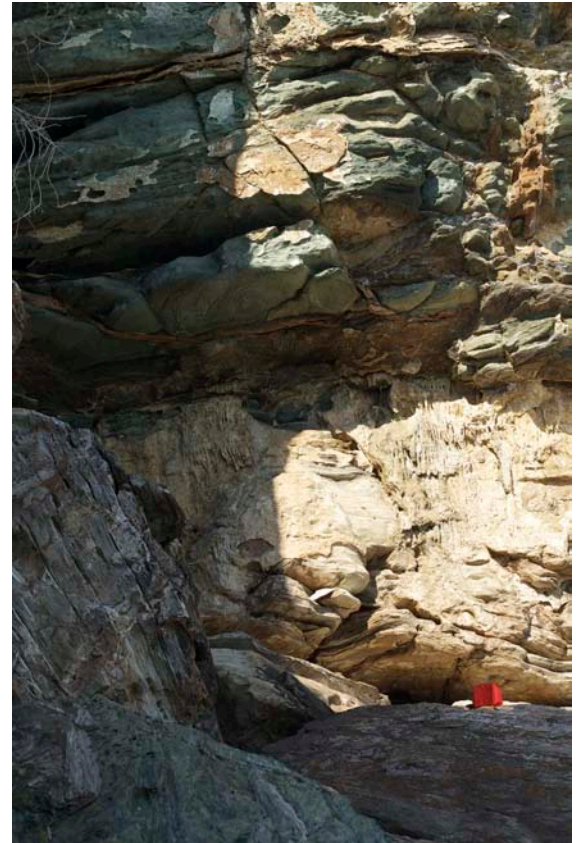


To build a fire, 2008, C-print and diasec, 50 x 76 cm (5ex + 2AF). Courtesy Super Window Project™ & Gallery, Kyoto.

the accuracy of the world? Is it like the rearview mirrors of American cars which distort visual perspectives but give you a nice warning "objects in this mirror may be closer than they appear"? But, in fact, aren't these objects farther than they appear? Does the photographic image bring us closer to a so-called "real world" which is in fact infinitely distant? Or does this image keep the world at a distance by creating an artificial depth perception which protects us from the imminent presence of the objects and from their virtual danger?

With this double exhibition, *Repetition*, Pétrel explores furthermore the miracle of photography, of its so-called objective image, that reveals a radically non-objective world. Pétrel's photographs through the play of visual techniques, the slicing of reality, immobility, silence, and the phenomenological reduction of movements, assert the most artificial and the purest exposition of the image. She has added to her vocabulary a new comprehending context and a contemplative dimension that takes us beyond the replica, into the field of the *trompe l'oeil*. She has subtly introduced into the specific body of work, presented at Super Window Project™ & Gallery, a comment about the Japanese concept of *shakkei* (借景), or borrowed scenery* with nearby Enstu-ji, (one of the first and best examples of *shakkei* gardens in Japan) as a direct reference and inspiration. But here, in the intimacy of a home, with large windows overlooking a small private garden, both sides of the image are visible. Look outside, look inside, the image is captured in the middle, frozen, materially suspended, offering the furtive density of superimposed images to the light and hours of the day. A full immersion in a state of grace in which to draw intimate geographies.

In the meantime, Pétrel shuttered the white cube of Muzz Program Space with another series of photographs entirely covering the ten-meter long glass façade, and transforming the building itself into a life-size light box from the outside. Pétrel literally offers through this photographic installation the opportunity to confront the (meta)physical emptiness of the white cube, and to question the reality and its double from the inside. What is at stake is the place of reality, the question of its degree. Photography questions "pure reality", but still does not expect an answer.



Falaise, 2009, PVC transparent adhesive film, 160 x 200 cm. Courtesy Super Window Project™ & Gallery, Kyoto.

*principle of "incorporating background landscape into the composition of a garden" found in traditional East Asian garden design.