

AURELIE PETREL

REPETITION

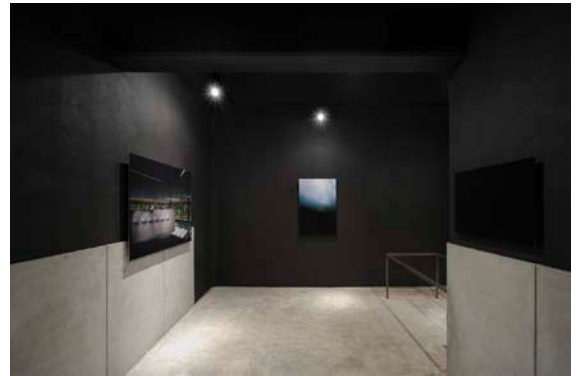
Openings : 09.06.20

Exhibitions : 09.06.20-09.08.16

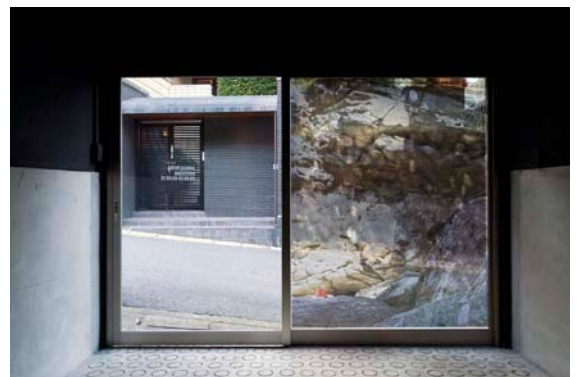
Super Window Project™ & Gallery are very pleased to announce *Répétition*, the first solo show in Japan of French born artist Aurélie Pétreil (born 1980) in partnership with Muzz Program Space. Aurélie Pétreil presents simultaneously a whole new corpus of photographs in the context of two different architectural 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 *Nocturne/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 (...)



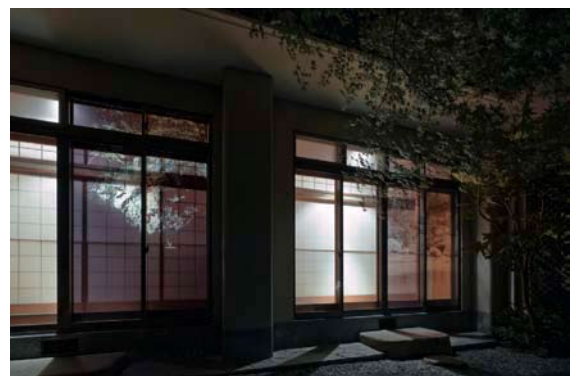
Exhibition view from inside (SWP&G, project room) : *Rappel*, 2009, color photograph, C-print and diasec, 100 x 140 cm. Edition 1/5 +2 AP ; *Montperrin*, 2009, color photograph, C-print and diasec, 100 x 66 cm. Edition 1/5 +2 AP ; *Miroir*, 2009, color photograph, C-print and diasec, 50 x 66 cm. Edition 1/5 +2 AP. Courtesy Super Window Project™ & Gallery, Kyoto.



Exhibition view from inside (SWP&G, project room) : *Shakkei 1 (Falaise)*, 2009, PVC transparent adhesive film, 160 x 200 cm. Courtesy Super Window Project™ & Gallery, Kyoto.



Exhibition view from inside (SWP&G, house & garden) : *Shakkei 1*, 2009, PVC transparent adhesive film, variable dimensions. Courtesy Super Window Project™ & Gallery, Kyoto.



Exhibition view from outside (SWP&G, house & garden) : *Shakkei 1*, 2009, PVC transparent adhesive film, variable dimensions. Courtesy Super Window Project™ & Gallery, Kyoto.

MUZZ PROGRAM SPACE

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(...) blurs 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, *Répétition*, Pétre explores furthermore the miracle of photography, of its so-called objective image, that reveals a radically non-objective world. Pétre'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, Pétre 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. Pétre 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.

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



Exhibition view from outside (Muzz Program Space) : *Shakkei 2*, 2009, PVC transparent adhesive film, variable dimensions. Courtesy Super Window Project™ & Gallery, Kyoto.



Exhibition view from inside (Muzz Program Space) : *Shakkei 2*, 2009, PVC transparent adhesive film, variable dimensions. Courtesy Super Window Project™ & Gallery, Kyoto.



Exhibition view from inside (Muzz Program Space), left to right : *Vitrine*, 2009, C-print and diasec, 50 x 76 cm ; *Shakkei 2*, 2009, PVC transparent adhesive film, variable dimensions. Courtesy Super Window Project™ & Gallery, Kyoto.



Exhibition view (Muzz Program Space) : *Mirair*, 2009, C-print and diasec, 50 x 76 cm. Courtesy Super Window Project™ & Gallery, Kyoto.

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REPETITION

Openings : 09.04.25

Exhibitions : 09.04.26-09.06.06

Super Window Project™ & Gallery ではフランス人アーティスト、オレリー・ペトレル (1980年生) の日本初となる個展をMuzz Program Spaceとの共同企画でお届けします。オレリー・ペトレルは一連の新作写真を、建築様式もロケーションも全く異なった京都市内の2つの会場で同時に発表します。会場のひとつは、山手の住宅街に位置し、樂吉左衛門が所有する1975年に建てられた個人住宅 (Super Window Project™ & Gallery)、そしてもうひとつは、市街地にある元ホームセンターだった建物 (Muzz Program Space)。フランスの哲学者、ジル・ドゥルーズとクレモン・ロセにインスパイアされ、オレリー・ペトレルは写真によるインスタレーションを制作してきました。そこでは、鑑賞者をイメージそのものの中に入り込むよう誘うことで、現実、空間と知覚を巡る実験が試みられています。

ペトレルはイメージの内部で構造やレイヤーを展開するに当たって、ウィンドウステッカーに写真をプリントするという広告業界の手法を用いています。イメージの構成は写真が構想され、展示される空間の建築と結合し、実に斬新で独創的なイメージ体験を造り出します。イメージが建築の一部となり、建築が視覚的、精神的、社会学的、隠喩的、形而上学的な投影構造となるのです。静止し、無言で、遠く、ありそうではないながら実は不在の現実が投影されるのです。ペトレルの写真によるインスタレーションが即物的に描き出すのは、こうした現実の不在にほかなりません。このようにして、ペトレルはテクニクという概念そのものを作り直し、テクニクは二面性を備えた営みの機会となるのです。それは、錯覚や視覚表現のコンセプトを増幅させるものです。作品と現実世界の間に関係が築かれるのです。世間一般のイメージの多くはことばを、ストーリーを語りかけてきます。その騒々しさを拒むことはできません。こうしたイメージはその対象の意味を消し去りますが、ペトレルが生み出すイメージは無言の証拠が立ち現れることに干渉したり、それを隠蔽するものを悉く排除しています。彼女の写真は主観のインパクトをフィルターにかけ、対象が備えた魔力が発揮されることを促します。対象は架空の境界線以上のもではありません。世界はすぐそこにありながら、つかみ所のない対象なのです。世界までの距離はどれくらいあるのでしょうか? どうすれば、もっとうまく焦点を合わせるのでしょうか? 写真の世界の境界線をほんの束の間、映し出す鏡なのでしょうか?あるいは人間が、自らの意識の肥大した鏡像に惑わされ、視覚的な遠近感をねじ曲げ、世界の精緻さを不鮮明なものにしているのでしょうか? アメリカ製の車のバックミラーのように、遠近感をゆがめながらも「ミラーに映っているモノは思ったより近くにあるかも知れませんが」と親切に忠告してくれるようなものなのでしょうか? しかし実際は、ミラーに映っている対象は見かけよりも遠くにあるのではないのでしょうか? 写真のイメージは、「現実世界」と呼ばれてはいるが、実際には遙か遠くに存在するものに我々を近づけてくれるのでしょうか。それとも、対象の間近な存在やそのバーチャルな危険性から我々を守ってくれる人工的で綿密な知覚を造り出すことで、世界を遠ざけているのでしょうか?

REPETITIONにおいてオレリー・ペトレルがさらに探究を進めるのは、写真の奇跡であり、写真のいわゆる客観的イメージの奇跡ですが、それは根本的に非客観的な世界をさらけ出すものなのです。彼女はレプリカを超えた、だまし絵の領域へと私たちを導き入れます。ペトレルの写真は視覚的なテクニクの遊び、切り取られた現実の断面、静止状態、沈黙、そして運動の現象学的還元を通して、イメージの最も人工的で純粹きわまりない提示を高らかに主張しているのです。



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



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