

CENTRE
PHOTOGRAPHIQUE
ROUEN
NORMANDIE

la rose



est
sans
pourquoi

20 janvier - 11 mai 2024

Grégoire Alexandre, Brendan Barry, Valérie Belin, Leendert Blok, Damien Cadio
Philippe Cognée, Elspeth Diederix, Sarah Moon, Jean-Vincent Simonet

PRESS RELEASE

EXHIBITION 20 JANUARY - 11 MAY 2024

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La rose est sans pourquoi

Grégoire Alexandre, Brendan Barry, Valérie Belin, Leendert Blok
Damien Cadio, Philippe Cognée, Elspeth Diederix, Sarah Moon
Jean-Vincent Simonet

During the last two years of his life, Édouard Manet produced sixteen small paintings of flower bouquets. In these modest formats, the painter of *Déjeuner sur l'herbe* and *Olympia* traces on canvas the same minimal composition, simple in appearance: a bouquet arranged in a glass or crystal vase. Roses, tulips, lilacs, peonies: the flowers vary, as does the shape of the vase. The framing is tight, and we don't see anything of the table in his Paris studio, which he can no longer leave while bedridden. The subject remains before him and us: the flower, or rather, what he has pursued all his life: the painting of the world. In these small canvases, in which he concentrates his last efforts, he summons all his painting skills to give existence to a flower "as much in the air and as much a flower as anything else, and yet painted in full solid paste", as Vincent Van Gogh wrote to his brother after seeing one of these paintings.

La Rose est sans pourquoi brings together nine artists, photographers and painters who, for a time or for good, have made the flower a recurring motif in their work. The title borrows from a poem by the monk Angelus Silesius, taken from his masterpiece of 17th-century German literature: "The rose is without why, blooms because it blooms. Does not care for itself, does not wish to be seen." The exhibition is dedicated to the flower as an epiphany of the living world, and to the humility it imposes on the artist who perseveres in representing

it. Each artist takes inspiration from the sources of his or her medium – painting, photography, paste, light, chemistry, ink – to create on canvas or print, as if by empathy, an encounter with this decidedly indifferent, free, evanescent flower.

PRESS VISIT

Friday 19 January, 3pm. By prior arrangement.

OPENING

Friday 19 January, in the presence of the artists

PRESS CONTACT

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CENTRE PHOTOGRAPHIQUE ROUEN NORMANDIE

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Grégoire Alexandre



Grégoire Alexandre, « Sans titre », de la série *Le Jardin*, 2021. Pigment print, 30×40 cm. Courtesy of the artist.

Grégoire Alexandre (France, 1972) has made the white cube of the photographic studio his favourite field of experimentation. His photography is characterised by a recourse to the fundamentals: light, shadow, and a few accessories gleaned from the studio environment: gelatin, paper backgrounds and other bits of string. With this *Garden*, he uses his photography to play a game of make-believe. From a distance, the solid shapes with their simple contours, stubbornly superimposed on one another, could evoke photograms - an old process for making photographs by placing objects on the surface of paper in the darkness of the darkroom. But then we notice this discreet table plan, this strangely small jug compared to the bouquet, elements that alone bring the photograph back to the real space of the studio and its little arrangements.

The studio wall acts as a canvas on which the graceful shadows cast by the plants, the hasty, naive cut-outs of flower stencils on cardboard and their counter-forms and the sheets of coloured gelatine merge. So that these bouquets, as slender as they are disordered, are formed by the secret superimposition on the flat surface of the photograph of a mysterious multitude of planes: bouquets of ellipses, in short.

Brendan Barry



Brendan Barry, *Labyrinth dahlia*, 2022. Unique piece, chromogenic photograph taken with a camera obscura, 102×127 cm. Courtesy of the artist.

Brendan Barry (UK, 1981) describes himself as a photographer, educator and camera builder. Flowers play a central role in his work. *Flowers with Bea* is a series of photographs taken as a result of collecting wild flowers on morning walks with his daughter during the first confinement in 2020. The photographs are made on silver film, which he develops using two distinct analogue processes - one is a simple paper negative, the other a complex process of colour inversion that he has perfected over the last five years. Each print is the result of a random process that can last up to eight hours: the ambient temperature, the concentration of chemicals and the balance of colours are all factors that modify the appearance of the print.

In some cases, the surface of the print bears the vivid traces of the movement of the chemicals on the epidermis of the paper. This creates an astonishing analogy between the flower in full bloom, its growth halted by picking, and the blossoming of the photograph, halted by the chemistry of its halting bath.

Valérie Belin



Valérie Belin, «Sans titre», Série *Bouquets*, 2008. UV inkjet print on cotton paper, 155×122 cm (unframed), 187×154 cm (framed) Courtesy Valérie Belin and galerie Nathalie Obadia, Paris/ Brussels.

Flowers feature in many of the works by Valérie Belin (France, 1964), whether as the main subject (in the *Fleurs* series, 1998; *Bouquets* 2008) or as a motif on the surface (in the *Black Eyed Susan I* and *II* series, 2010-2013 or *China Girls*, 2018). From her *Bouquets* series, the work presented here is characteristic of the French artist's signature: the choice of a specific black and white treatment, close to monochrome, and a larger-than-life, monumental scale.

In the end, what the artist is showing here has little to do with flowers. Neither its multiple symbolisms nor its elegance are being explored here. The object of exploration is elsewhere: in the photograph itself, the artist seizing the palette offered by the choice of focal length, lighting, framing and degree of precision of the rendering. The bouquet lends its flowers, leaves, textures and cut-outs to the artist: it is the body of the bouquet that she reveals, its lines of tension, the balance of its masses, here radiating the flesh of the heart of the rose, there creating deep, confounding shadows. To linger in contemplation of this weightless photographic body is to rediscover photography laid bare.

Leendert Blok



Leendert Blok, *Bleuet à bourgeons* (*Centaurea cyanus*), about 1930. Pigment print, 13×18 cm. Courtesy Nationaal Archief/collection Spaarnestad/Leendert Blok.

A pioneer of colour photography, Leendert Blok (Netherlands, 1895-1986) dedicated his life as a photographer to flowers. From an early age, he experimented with different chemical photographic processes in his parents' pharmacy. This passion was soon joined by another interest: the flowers grown by the nurserymen of Lisse, his home town near Amsterdam. He became a professional photographer in the early 1920s, and began taking what he called his «flower portraits». These photographs, intended for reproduction in bulb growers' and exporters' catalogues, were primarily intended to meet the need for precision. The rendering of colour was one of his areas of research. Initially using the autochrome of the Lumière brothers (a thin layer of starch granules coloured red-orange, green and blue-violet cast onto a sheet of glass), he later invented Spectracolor (three positives in magenta, cyan and yellow, combined into a single image).

His search for the perfect flower led him to imagine a few tricks, such as using needles to add a few brighter, painted petals to a flower he considered tired. The commercial purpose of these photographs does not detract from the undeniably obsessive nature of this dialogue between photographer and flower, which emerges from observation of the photographer's archive collection, the remaining third of which is now kept in The Hague at Spaarnestad Photo.

Damien Cadio



Damien Cadio, *Verger*, 2021. Oil on canvas, 140×190 cm. Courtesy of the artist.

The flower, in a bouquet or simply lying on the table, is a motif that regularly appears in series in the work of Damien Cadio (France, 1975). These paintings, in monumental or miniature format, are all based on the same premise: a bouquet of flowers composed by the artist, laid out in the studio, photographed and then painted from a photograph. The light used when the photograph was taken often cuts out their silhouettes on the wall, doubling the bouquet with a forest of shadows.

In these bouquets, the manufactured element, the glass or earthenware vase, takes pride of place: it contains the flowers as much as it weighs down the composition, anchoring this bouquet that life is already leaving, to the space of the studio and its present time. The blue figure painted on the white earthenware is another leitmotif of the painter's bouquets. It places its strange presence in the composition and its gaze in ours. The use of blue recalls Delft blue, the golden age of Dutch earthenware, just as the character's Rembrandtesque features recall the long pictorial tradition that these bouquets perpetuate.

Philippe Cognée



Philippe Cognée, *Tournesol*, 2019. Encaustic painting on canvas, 200×150 cm.
Courtesy Philippe Cognée and Templon, Paris - Brussels - NYC, ©Artist Studio.

There is perhaps a moment in the life of a painter when the flower appears. Philippe Cognée (France, 1957), a painter of modern life, of places and objects that we can no longer look at - building blocks, fridges, plastic chairs, dishwashers - suddenly includes the flower in his repertoire of the everyday. suddenly brings the flower into his repertoire of the everyday. Monumental, full frame, full colour, the flower contrasts its smoothness, its moults and its colours with the solid, almost monochrome volumes of the painter's previous subjects. Sunflowers, amaryllis, roses and peonies all appear in this way, in 2020. Before that, there had already been the *Carcasses* series, another great vanitas motif in the history of painting.

As with the buildings and other objects of our modernity, the flowers are gleaned by the painter from photographs. This is followed by an alchemical process: a few pots of melted wax are heated in the studio and applied to the canvas. Once the canvas was painted, he applied a plastic film and ironed over it. The wax melts, taking on the folds of the film in places, before he removes it and it sets again. Smooth and wrinkled at the same time, exuberant in its shapes and crumbling in its contours, it bears the traces of these different applied gestures: the painter's time mingles with the time of the petals, which have begun to disintegrate. The black background, like the choice of this monumental scale, abstracts the sunflower from the flower we know. Painting a sunflower, then, might be the act of painting «free of everything».

Elspeth Diederix



Elspeth Diederix, *Tulipa for UMCU*, 2015. Pigment print, 40×26,6 cm.
Courtesy Elspeth Diederix et galerie Stigter Van Doesburg, Amsterdam.

Flowers are part of Elspeth Diederix's (Netherlands, 1971) daily life. The photographer first set up a garden in the courtyard outside her studio. The flowers she grew there became the raw material for her delicate arrangements. In the space of her studio, she would observe the flowers she had picked and sometimes dress them up with a simple line of light, or enhance them with a painted motif on the tip of a petal. These neighbours are inexhaustible playmates, and will be the protagonists of portraits staged over several years. This familiarity with the plastic language of flowers led her to train in horticulture and then, in 2018, as the winner of a competition to encourage renaturation projects, to take over a garden plot in Erasmus Park, one of Amsterdam's major parks. There she installed a total work of art, her 'Miracle Garden'. In 2020, she will be creating a garden for the Rijksmuseum Twenthe.

In these projects, she intimately blends the cultivation of plants, chosen for the shape and colour of their foliage and flowers, with photography, seen as much for its ability to document the life of plants as for its capacity to act as an echo chamber for their plastic beauty. In places, we are completely immersed in the flower, concentrating solely on the silky or wrinkled epidermis of the petal, its transparency and powderiness.

Sarah Moon



Sarah Moon, *Day & Night*, 1997. Silver print, 59×71 cm. Courtesy de l'artiste.

The flowers of Sarah Moon (France, 1941) are rustling, inquiet. She often presents them fragmented, slightly overhead, off-centre. Neither space nor time seems to have a hold on these hushed photographs. Using Polaroid film, she willingly allows accidents, scratches and other marks to enter the image, so that they can easily be imprinted on its surface. The Polaroid negative, present in the exhibition, notably with the diptych *Day & Night* (1997), is another medium favoured by the photographer in her work. Here, it is the life of the emulsion, interrupted de facto when the Polaroid film is removed, that joins that of the cut flower.

From these Polaroid prints, she often makes pigment prints, commonly known as charcoal prints, with a very specific rendering and texture: with this pigment process, photography tends towards painting. Sharpness and smoothness are not the order of the day. For Sarah Moon, colour is not an instrument of realism but of confusion. The flower, which recurs frequently in her work, marries the deep, muted tones of the print and the velvety texture of its pigments.

Jean-Vincent Simonet



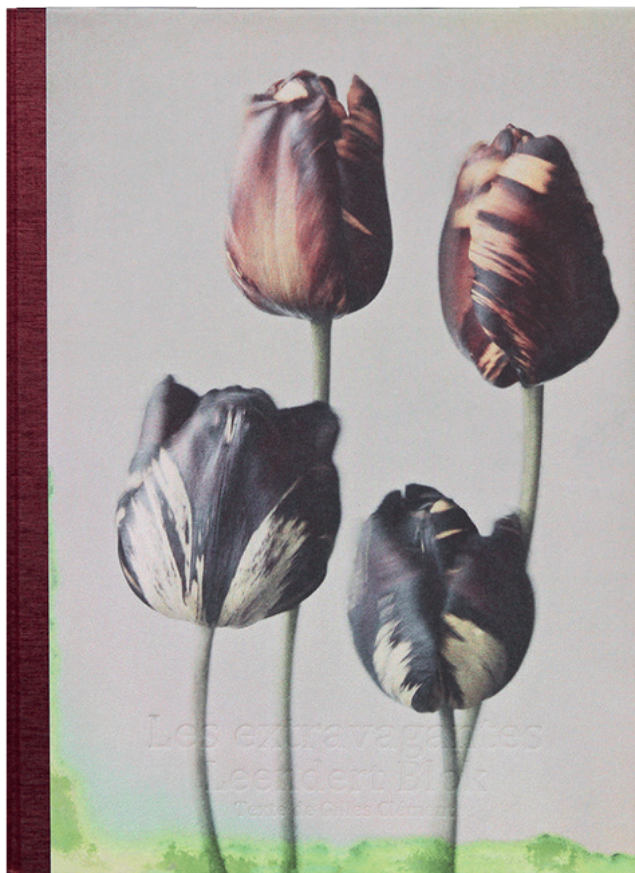
Jean-Vincent Simonet, *Novembre, Flowers LAST#SF*, 2023. Ultrachrome inkjet print on 350g/m2 plastic film, washed and fixed, 70×100cm. Courtesy of the artist.

The photography of Jean-Vincent Simonet (France, 1991) deconstructs the idea that digital printing processes prevent gesture and interpretation. Familiar with machines - thanks to his family's printing business - he has become something of a printer-tuner, twisting conventional operating procedures to bring the mechanics into tune with his work, which takes the form of a psychedelic symphony.

A materialist photographer, he likes to saturate the surface of his images with textures and colours, until the eye, in visual apnoea, finds its way into the whirlpool. His subject seems to devour the frame, to eat away at the surface of the paper; its contours often seem to be diluted in effects whose origin we can't immediately guess. In this quest for matter, the flower has become a recurring motif in the artist's compositions. It lends its organic and fleeting character to the artist's chromatic and surface work: the stems and their plumes mingle their designs with those left by these elusive inks, the blossoming of the corollas with the light that irradiates everything.

REBONDS

Between the exhibition and what it inspires us, we've created a micro-sales area featuring a delightful and eclectic selection of books, ceramics and other objects that have a direct or more distant resonance with the exhibition, its works and the echoes they generate.



LEENDERT BLOK

Les Extravagantes

Texte de Gilles Clément

19 × 26 cm / 176 pages / 2014

Atelier EXB

Prix de vente : 49 €

Blok photographs tulips, narcissi, dahlias, hyacinths, irises and gladioli. As well as taking a documentary approach, he captures flowers as objects of desire, using a sober staging and a subtle play of light to reveal the coloured nuances of the autochrome. Muted tones and soft golden tones reveal a timeless world of plants, where corollas, petals and buds are sublimated by chiaroscuro. The flowers stand out against a plain, dark background, a nod to the famous vanitas of the Dutch Golden Age. «Behind the list-maker lurks an observer who turns the flower into a little trophy, a subject of voluptuousness and modest ecstasy», as Gilles Clément points out in his text, which places this work in the historical, artistic and botanical context of the period.

DAMIEN CADIO

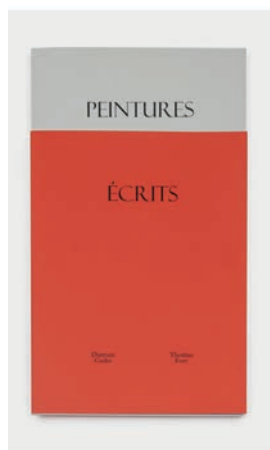
Écrits – Peintures

Textes de Thomas Fort

21,5 × 28 cm / 216 pages / 2021

Éditions Dilecta

Prix de vente : 32 €

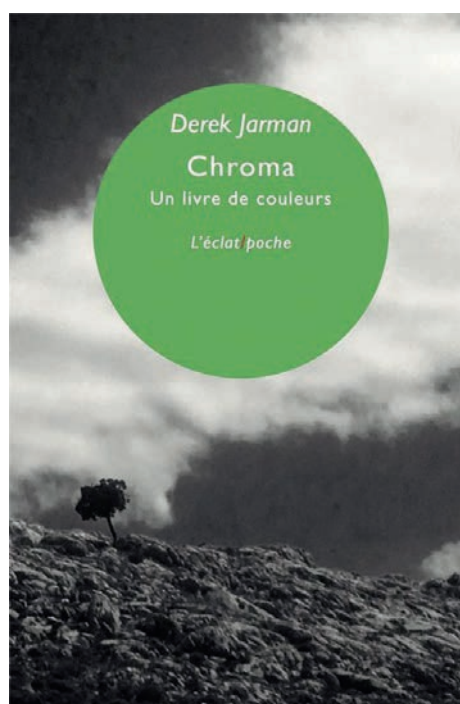


The artist's first monograph, *Écrits - Peintures* brings together the five series the artist has been developing since 2014 («La Folie Hennequin», «La Nuit de l'histoire», «Blackouts», «La Géante», «Animals») and his correspondence with curator and art critic Thomas Fort. Comprising two volumes (a book of reproductions and a collection of texts), this boxed edition enables readers to establish links between the works, the critic's perception of them and the painter's intentions.



REBONDS

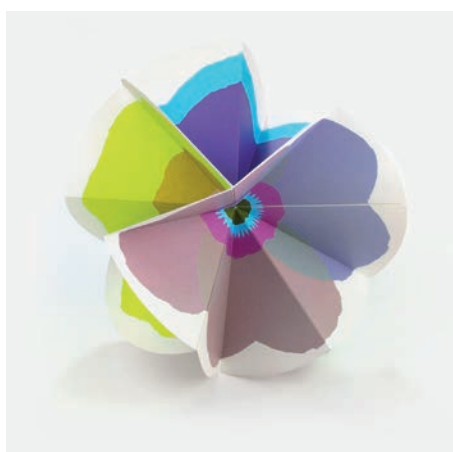
And a few more books, among those selected for sale at the exhibition:



DEREK JARMAN *Chroma*

11 × 17 cm
256 pages
2019
Éditions de l'éclat
Prix de vente : 8 €

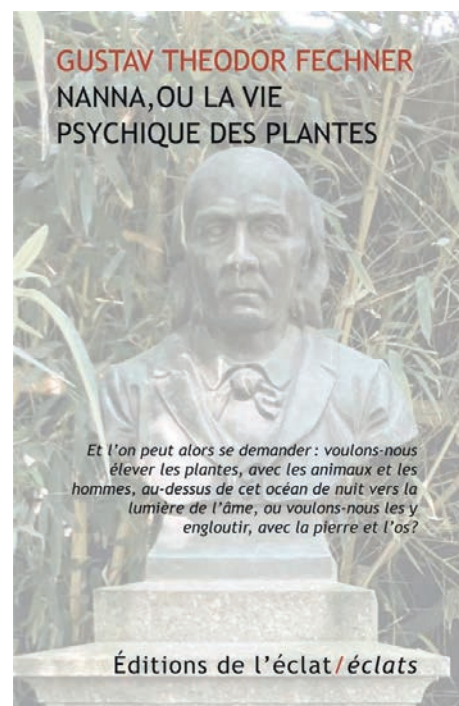
The last book written by the British film-maker and artist Derek Jarman (1942-1994) before his death, *Chroma* recalls episodes from his life, the readings that influenced him, the garden he created at Dungeness in Kent, his thoughts on painting, and so on. In his characteristic style - a lyrical blend of classical theory, anecdote and poetry - Jarman guides the reader through his life. Jarman guides the reader through the colour spectrum, presenting each colour as the embodiment of an emotion, evoking memories and dreams.



JULIE SAFIRSTEIN *Bloom*

14 × 14cm
10 pages
2022
Éditions du livre
Prix de vente : 20 €

A 360° pop-up, this book about flowers in bloom lets you make them bloom one by one or unfurl them all to create a full, colourful bouquet.



GUSTAV THEODOR FECHNER *Nanna, ou la vie psychique des plantes*

10 × 15,5 cm
168 pages
2024
Éditions de l'éclat

Prix de vente : 10 €

«Why should there not also be, alongside the souls that walk, shout and eat, souls that blossom and exhale their fragrance in silence, souls that quench their thirst by absorbing dew and their inclinations by budding, and that respond to another, higher aspiration by seeking light?»

In this extraordinary plea for the soul of plants, Fechner reveals himself to be one of the great Romantic thinkers of the 19th century, who helped to develop a philosophy of nature in which the «voice of poetry» proves to be an equally creative instrument of our knowledge.

REBONDS

In the Rebonds space, the Centre photographique Rouen Normandie is continuing its collaboration with the ceramist H  lo  se Bariol, inviting her to propose the work of ceramists whose approach and/or aesthetic «rebounds», near or far, with that of the works and artists on show.



MANON LAURENT

Fané, 2022

Stoneware, porcelain, enamel

Manon Laurent's series of faded bouquets began in Brussels in 2018. Since then, she has continued to expand it, always with reference to other works. Deliberately depriving herself of documentation, the artist calls on her memory to visualise the archetypes of classical painting that she tries to retranscribe with clay. In her copies, the artist deliberately misses out on what painting has dexterously displayed for centuries, producing dexterous replicas, with spontaneity in the modelling work and in the execution of flowers and traditional Delft motifs, which retain their softness.

Manon Laurent (1984) is a ceramist with a sculptural practice, in which the flower occupies a central place. She is developing a polymorphous body of work in which she combines her interest in several artistic disciplines, such as textiles and drawing, whether abstract or figurative, utilitarian or decorative. After studying visual arts at ENSAV La Cambre in Brussels, she moved to France in 2021. Originally from Rouen, Manon Laurent lives and works between Rouen and Brussels.

AGENDA - PROGRAMMATION CULTURELLE

OPENING

FRIDAY 19 JANUARY, IN THE PRESENCE OF THE ARTISTS

GUIDED TOUR

SATURDAY 20 NOVEMBER AT 4PM, IN THE PRESENCE OF THE ARTISTS

GUIDED TOURS

SATURDAYS 20 JANUARY, 17 FEBRUARY*, 11 MAY, 4PM

THURSDAY 21 MARCH, 7PM TUESDAY 9 APRIL, 12.30PM

* dubbed in sign french language



WORKSHOPS FOR CHILDREN

Ages 5/10

with Sophie Grassart

Sunday 24 March, 2.30pm

For each of our exhibitions, we invite Rouen artist Sophie Grassart Sophie Grassart, aka **TIGRE**, to offer a creative workshop for children. The workshop begins with a visit to the Centre photographique and continues at TIGRE.

TIGRE is a place where art workshops for children and teenagers, a children's library and a cultural programme dedicated to young audiences coexist. The centre is run by Sophie Grassart. She combines her personal artistic concerns with contemporary and traditional practices, techniques borrowed from the plastic and manual arts, and materials of all kinds.

AGENDA - CULTURAL PROGRAMMING

CONFERENCES



THURSDAY 1 FEBRUARY, 5.30PM
BY VALÉRIE BELIN
Auditorium of the Rouen Museum of Fine Arts

The medium of photography is the subject of Valérie Belin's work and her means of reflection and creation. Light, matter and the «body» of things and beings in general, as well as their transformations and representations, form the terrain of her experiments.

Valérie Belin (1964) graduated from the École des Beaux-arts de Versailles (1983-1985) and the École nationale supérieure d'art de Bourges (1985-1988). Her work is exhibited all over the world and features in numerous public and private collections. She won the Prix Pictet in 2015 and exhibited at the MNAM - Centre Georges Pompidou the same year.



THURSDAY 14 MARCH, 5.30PM
BY JEAN-VINCENT SIMONET
Auditorium du musée des Beaux-Arts de Rouen

With their hallucinatory colours, liquid shapes and shifting contours, the artist's photographs take on a resolutely painterly appearance. By working on the surface of the digital print, he reintroduces gesture and matter and subverts the mechanical nature of the digital technique.

A graduate of the Ecole cantonale d'art de Lausanne, Jean-Vincent Simonet (1991) is based in Paris, where he combines commercial photography, editorial work and personal explorations. In 2022, he took part in Paris Photo in the Curiosa sector with the Heirloom project, and in 2023 in the Salon a ppr oc he.

These lectures are part of the *Écoute l'artiste* series organised by the Réseau arts visuels Rouen métropole. Lasting between an hour and an hour and a half, they are introduced and moderated by Tania Vladova, professor of aesthetics at ESADHaR - Rouen. They are free of charge and take place in the auditorium of the Musée des Beaux-Arts, 26 bis, rue Jean Lecanuet 76000 Rouen, and can be booked in advance at: info@centrephotographie.com

AGENDA - CULTURAL PROGRAMMING



CONFERENCE

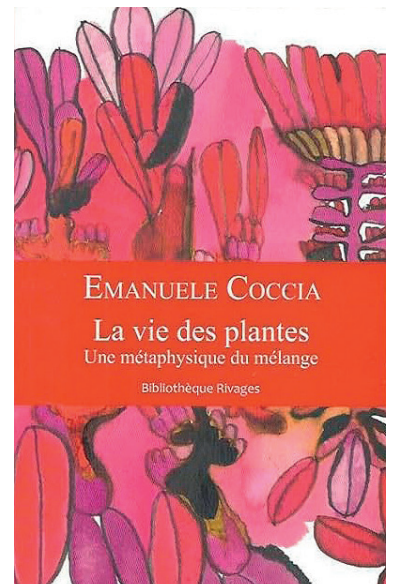
by EMANUELE COCCIA

Philosopher

THURSDAY 18 APRIL, 7PM

Nobody notices them. We barely know their names, we barely recognise their dignity as living beings. Yet no city would be possible without plants. We live in and through their bodies. Plants have literally created the world in which we live: it is thanks to them that we can eat, it is thanks to them that we can breathe. Gaia is a plant entity: it is a garden, much more than a zoo, and it is only because Gaia is a garden that we can live in it. All cosmological speculation must take the form of botanical reflection.

Italian-born Emanuele Coccia is a philosopher. He has been invited as a research professor at the universities of Tokyo, Buenos Aires and Düsseldorf, then at Columbia and Harvard. He is currently a lecturer at the École des hautes études en sciences sociales (EHESS). He is the author of *La Vie sensible*, *La Vie des plantes*, *Métamorphoses* and *Philosophie de la maison*. *La Vie des plantes. Une métaphysique du mélange*, won the 2017 Rencontres Philosophiques de Monaco prize and has been translated into ten languages.



Emanuele Coccia
La vie des plantes
Rivages, 2016
12 × 19,5 cm, 192 pages
19 €
en vente au Centre photographique

IMAGES DISPONIBLES EN HAUTE DÉFINITION

Images can be sent on request by email to info@centrephotographique.com. The captions mentioned must be included in every publication. No cropping may be applied to the images. The visuals below may be published free of copyright in any publication related to the exhibition.



1 - Grégoire Alexandre, «Sans titre», de la série *Le Jardin*, 2021. Tirage pigmentaire, 30×40 cm. Courtesy de l'artiste.



2 - Brendan Barry, *Labyrinth dahlia*, 2022. Pièce unique, photographie chromogénique réalisée à l'aide d'une camera obscura, 102×127 cm. Courtesy de l'artiste.



3 - Brendan Barry, *Common poppy*, 2020. Tirage pigmentaire, 61×51 cm Courtesy de l'artiste.



4 - Valérie Belin, «Sans titre», Série *Bouquets*, 2008. Impression jet d'encre UV sur papier de coton, 155×122 cm (sans cadre), 187×154 cm (avec cadre). Courtesy Valérie Belin et galerie Nathalie Obadia, Paris/ Bruxelles.

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5 - Leendert Blok, *Bleuet à bourgeons* (*Centaurea cyanus*), vers 1930. Tirage pigmentaire, 13×18 cm. Courtesy Nationaal Archief/ collection Spaarnestad/Leendert Blok.



6 - Philippe Cognée, *Tournesol*, 2019. Peinture à la cire sur toile, 200×150 cm. Courtesy Philippe Cognée et Templon, Paris – Brussels – NYC, ©Artist Studio.



7 - Damien Cadio, *Not all roses*, 2017. Huile sur toile, 70×95 cm. Courtesy de l'artiste.



8 - Elspeth Diederix, *Blue iris*, 2021. Tirage pigmentaire, 90×60 cm. Courtesy Elspeth Diederix et galerie Stigter Van Doesburg, Amsterdam.

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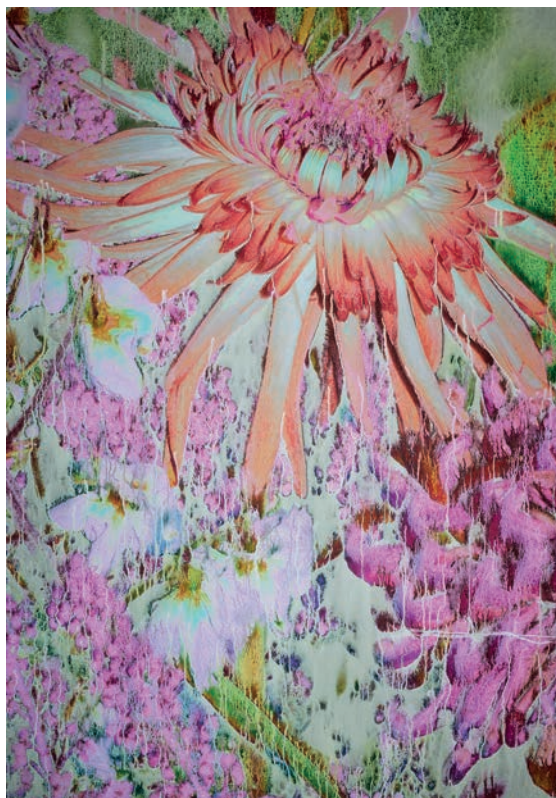
9 - Elspeth Diederix, *Tulipa for UMCU*, 2015. Tirage pigmentaire, 40×26,6 cm. Courtesy Elspeth Diederix et galerie Stigter Van Doesburg, Amsterdam.



10 - Jean-Vincent Simonet, *Novembre, Flowers LAST#SF*, 2023. Impression jet d'encre ultrachrome sur film plastique de 350g/m², lavé et fixé, 70×100cm. Courtesy de l'artiste.



11 - Sarah Moon, *Day & Night*, 1997. Tirage argentique, 59×71 cm. Courtesy de l'artiste.

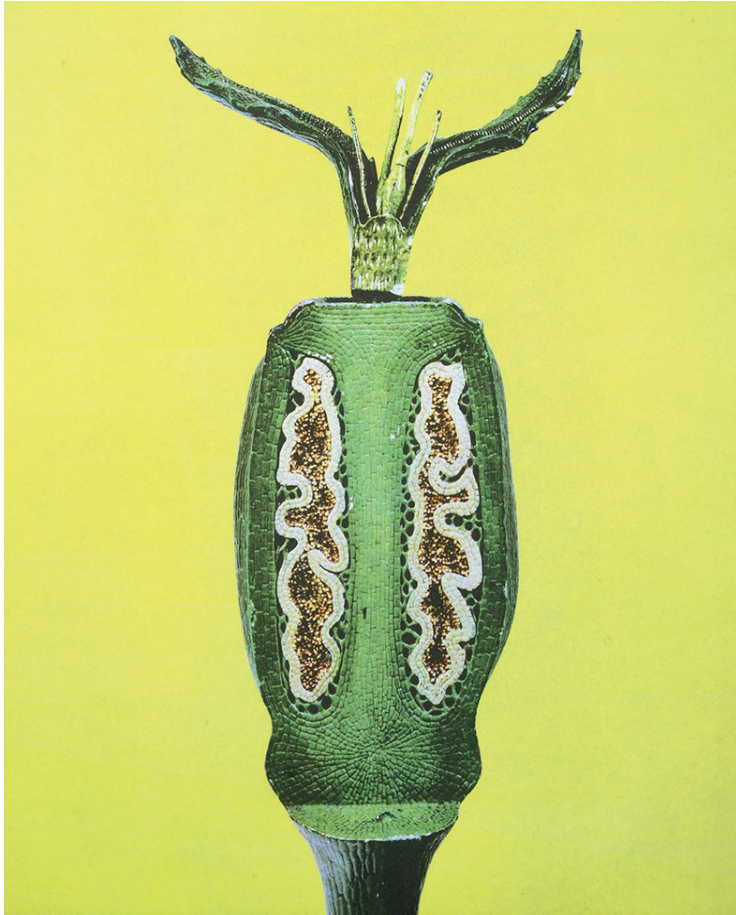


12 - Jean-Vincent Simonet, *Mercuriales — 03*, 2023. Impression jet d'encre ultrachrome sur film plastique de 350g/m², lavé et fixé, 70×100cm. Courtesy de l'artiste.

COMING SOON

LAURENT MILLET – FORMER L'HYPOTHÈSE

Exhibition from 24 May to 7 September 2024



Laurent Millet,
De l'enseignement de l'anatomie et des couleurs, 2023.
Gum bichromate print.

From Graham Bell's savant kites to Saussure's measurement of the blue of the sky, from Janmitzer's polyhedra to Euclid's geometries, the work of French artist Laurent Millet (1968) has been consistently mapping out the scientific world in a highly personal way for several years. Viewed as a powerful vector of the imagination, science is for him a place of experience and quest. As much as the invention itself, his photography gives form to the long process of research, its trial and error and the solitary peregrinations it entails. It's not unusual to come across the silhouette of the artist, always on the move, busy constructing and manipulating. Laurent Millet appears not as a commentator but as a maker, formulating his own hypotheses from his position as an artist, using shapes.

A stroll through Laurent Millet's reveries, the exhibition also reveals previously unpublished works from his creative residency devoted to the astonishing human and plant anatomical models of Docteur Auzoux (Eure, 1797-1880), which he chose to interpret using the old technique of colour gum bichromate prints.

The exhibition is being held as part of the Normandie Impressionniste festival, with the support of the festival.

LE CENTRE PHOTOGRAPHIQUE ROUEN NORMANDIE



Exposition *IN SITU*, Marleen Sleeuwits, sept. 2023 – jan. 2024.



Exposition *PARIS*, Frank Horvat, avril – sept. 2023.

The Centre photographique Rouen Normandie, located in the heart of the city centre, has been awarded the “Centre d’art contemporain d’intérêt national” label. Its annual programme of three or four exhibitions is complemented by off-site events, in partnership with regional and national institutions, and a programme of artistic residencies. Through its programme, which brings together historic figures and so-called ‘emerging’ artists, the Centre photographique defends singular artistic proposals that are in touch with the realities of the world, through exhibitions that are for the most part unprecedented in France and offer an international panorama of photographic creation.

A sustained policy of educational projects and a rich programme of visits, debates, screenings, photographic workshops, literary writing and performances offer the widest possible audience an opportunity to gain a new understanding of the world of the image (photography and the moving image), to discover its resonance with other forms of artistic expression and its ramifications for society. Portfolio reviews, workshops and grants are all part of the programme, providing support for regional and national professional photographers. As part of the European FUTURES project, the Centre photographique Rouen Normandie is developing the Frutescens programme, dedicated to emerging French photographic creation.

The Centre regularly runs photographic residencies in the Normandy region. The artists are invited to focus on an aspect of the region that resonates with the issues at play in their personal work. Each residency is an encounter between visual writing, a conceptual path and the faces of a territory.

The Centre photographique Rouen Normandie is supported by :



It is a member of the :

