

LAURENCE AËGERTER CATHÉDRALES HERMÉTIQUES

Laurence Aëgarter practices the art of shifting. She has never ceased to reclaim, circumvent, reinvent reality. She collects, divides, plays with the icons of our collective unconscious, drawing images from the internet, encyclopedias, books or art reproductions to bring them back to life, providing them with new spaces of freedom.

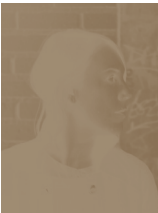
In her *Cathédrales* series, created in 2014, she opened a book from the fifties (*Cathédrales et églises de France*) to the central double-page spread which showed the Gothic cathedral of Bourges. In her studio, every minute for two hours, she captured the movement of the sun and the projected shadow from the windows which was gradually obscuring the reproduction, until it became invisible. This series of photographs, made up of 126 shots and also published as an artist’s book, immerses the spectator in a different perception of time, suggesting new ways of reading the image and thereby the depicted object.

Cathédrales hermétiques is the follow-up to this series. Moving away from the facades, she focuses on three church interiors, tackling ten centuries of architecture, from Romanesque (Saint-Benoît-sur-Loire) to Gothic (Coutances) and even a modern cathedral (Sainte-Jeanne-d’Arc in Nice). Later, she included in this series the three Provençal sisters of Cistercian architecture: Sénanque, Silvacane and Le Thoronet, whose architectural design echoed her meditative quest. Silkscreened with an ink reactive to the heat of the sun, the images emerge when exposed to sunlight. The heat penetrates each layer to better reveal it. Laurence Aëgarter invents a new method of photo development: the dark room exists in broad daylight.

Through this juxtaposition of eras, Laurence Aëgarter pays tribute to the monumentality of these works of art. She shifts the history of architecture but also that of the photographic technique. Yesterday’s immutability meets today’s fleetingness.

Laurence Aëgarter herself says that she builds “small monuments to Time.” But with this imperceptible temporal experience, she creates and invites us to a temple of meditation and contemplation.

Fannie Escoulen



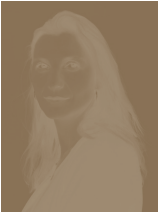
Portrait of Fannie Escoulen:
Julien Magre.

LAURENCE AËGERTER

Born 1972, Marseille, France.
Lives and works in Marseille and Amsterdam, Netherlands.

Laurence Aëgarter’s extensive oeuvre comprises photographic series, site-specific installations, collaborative projects, and artist’s books. She makes inventive use of archives and existing images, from illustrated books to museum collections, in a transcultural and transhistorical practice reflecting on the meaning of the image in relation to identity and collective memory. Over the past years, she has exhibited in several international solo and group shows, and commissioned projects for a number of cities and museums.

Portrait of Laurence Aëgarter: Naomi Jansen.



*Cathédrales
hermétiques,
Coutances
(Gothic church,
12th century).*

Exhibition curator: Fannie Escoulen.
Publication: *Cathédrales*, RVB Books, 2014.
Mounting by Deuxième Œil, Paris.

Exhibition venue: Croisière.

