



**laura rives**

## **laura rives**

Born in 1991 in Toulouse,  
she lives and works in Paris.

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## **solo shows**

- 2020 *Entrez dans la Matière !*, Cambrai 19 x FanatikArt, Paris, FR  
*Irradiation*, Bibliothèque Benjamin Rabier, Paris, FR
- 2017 *Miscellanéa*, Médiathèque - Centre Culturel, Bruguières, FR
- 2016 *SAS #1*, Espace Expérimental de l'Hôtel de Ville, Lespinasse, FR
- 2015 *Veinures*, Brasserie Flo Les Beaux-Arts, Toulouse, FR  
*Liquide*, Galerie du Château, Auriac-sur-Vendinelle, FR
- 2013 *Workspace*, Bazaar Compatible Program, Shanghai, CN

## **residencies**

- 2020 *Entrez dans la Matière !*, Cambrai 19 x FanatikArt, Paris, FR
- 2019 *Bienvenue*, La Réserve - Bienvenue, Bordeaux, FR
- 2018 *Post-Production*, Maisons Daura / MAGCP, Saint-Cirq Lapopie, FR

## **group shows**

- 2020 (*upcoming*) *Les mauvaises herbes résisteront*, CACN, Nîmes, FR  
*CRAC*, 17e Biennale d'art contemporain, Champigny-sur-Marne, FR
- 2019 *Liis Lillo invite*, Atelier de la DRAC Occitanie, Toulouse, FR  
*Brasero* par Double Séjour, Chapelle de la Madeleine, Arles, FR  
*Elevation*, WAC#2, La Réserve - Bienvenue, Bordeaux, FR  
*Fist*, 4<sup>ème</sup> Festival International de Stickers, Lieu-Commun, Toulouse, FR
- 2018 *Post-Production #2*, Maisons Daura, Saint-Cirq Lapopie, FR
- 2017 *Never Give Up*, Institut Culturel Bernard Magrez, Bordeaux, FR  
*Meeting#3 « l'expédition fantôme »*, Lieu-Commun, Toulouse, FR
- 2016 *POPUP STORE*, 19 rue Paul Vidal, Toulouse, FR
- 2014 *Le complexe de Wilson*, Cinéma Multiplex Gaumont Wilson, Toulouse, FR  
*Adieu*, institut supérieur des arts, Toulouse, FR
- 2013 *Tradukado*, Université des arts Nanjing YiShu XueYuan, Nanjing, CN
- 2012 *15 Mars 2012*, institut supérieur des arts, Toulouse, FR  
*Picturediting #4*, institut supérieur des arts, Toulouse, FR  
*Magic Ring*, Jeu de Paume, Espace Virtuel, Paris, FR
- 2011 *Démos Fantômes 1/2*, École supérieure d'art des Pyrénées, Pau, FR  
*Démos Fantômes 2/2*, institut supérieur des arts, Toulouse, FR

## **prints**

- 2019 *Stickers*, Production Lieu-Commun, Toulouse, FR
- 2014 *jour blanc*, Livre d'artiste, Édition isdaT, Toulouse, FR
- 2012 *Picturediting #4*, Catalogue d'exposition - Édition isdaT, Toulouse, FR

## **press**

- 2019 Point contemporain, Images fluides / Images matières, Julie Martin
- 2017 *paris-art.com*, Meeting #3 L'expédition fantôme
- 2016 *La Dépêche du Midi et ladepeche.fr*
- 2015 *La Dépêche du Midi*, Liquide

## **workshops**

- 2020 *Entrez dans la Matière !*, Cambrai 19 x FanatikArt, Paris, FR
- 2018 *Après-midi Riso*, Lafayette Anticipations, Paris, FR

## **engagements**

- 2019 Volunteering, *Week-end de l'Art Contemporain WAC#2*, Bordeaux, FR  
Design of Hermès collection cartels, *Cabinets de Curiosités*,  
Fonds culturel Leclerc, Landerneau, FR  
Cultural Mediation, *Revolution*, Lafayette Anticipations, Paris, FR
- 2018 Cultural Mediation, *Le centre ne peut tenir*, Lafayette Anticipations
- 2017 Artist's assistant Aurélie Pétreil, St-Ouen, FR  
Installation of the group show *SoixanteDixSept Experiment*,  
Centre Photographique d'Île de France (CPIF), Pontault-Combault, FR
- 2016 Launching an exhibition space (SAS), Hôtel de Ville, Lespinasse, FR
- 2008 Volunteering, association *Toulouse 2013, Capitale européenne de la culture*, Toulouse, FR

## **education**

- 2018 *Structurer et développer son activité artistique*, BBB, Toulouse, FR
- 2014 *DNSEP art*, institut supérieur des arts de Toulouse (isdaT), FR
- 2013 École offshore, sous la direction de Paul Devautour, Shanghai, CN
- 2009 *BAC STI Arts Appliqués*, Lycée Rive-Gauche, Toulouse, FR

## **bio**

Laura Rives was born in 1991 in Toulouse. She lives and works in Paris, France.

Graduated from the institut supérieur des arts de Toulouse (isdaT), Laura Rives seizes the contemporary image and its reality by manipulating it through processes of distancing, alteration and disappearance.

Her work has been presented at the Espace Virtuel du Jeu de Paume (Paris, FR), Lieu-Commun Artist Run Space (Toulouse, FR), Maisons Daura - international artist residencies - Maison des arts Georges et Claude Pompidou - MAGCP (Saint- Cirq Lapopie / Cajarc, FR), the Chapelle de la Madelaine (Arles, FR), the Bazaar Compatible Program (Shanghai, CN), the YiShu XueYuan University of Arts (Nanjing, CN), the Bernard Magrez Cultural Institute (Bordeaux, FR), and the Gaumont Wilson Multiplex Cinema (Toulouse, FR).

She has also been in residency at the Réserve-Bienvenue (Bordeaux, FR) and will exhibit in autumn 2020 at the CACN (Nîmes, FR).

## **statement**

Polishing my relationship with the world, I am interested in its surfaces, the physicality of things, its different skins, the multiple materials and liquids that make it up. Working on the surface, I photograph my environment and experiment on its reality.

Through explorations, I try to incarnate the photographic image by numerous manipulations to counter the decline of our tactile and sensitive sensations.

In a very intuitive way and allowing for the accidental. I play, I erase, I scratch, I stretch, I attack, I sand, I saturate the image. Photography abandons itself to doubt, chance, drift, error and to the uncertainty of transformation. It thus becomes unstable and evanescent, it flees and liquefies under my actions.

In a desire to free photography from its role of mimicry of reality, the subject of my images escapes in the exhaustion of its matter. The image loses its referent, a distance occurs. It is erased. But the loss is not absolute, nor is the image totally emptied. There are always tenuous traces of it, fragments of material that have been lost, which make the crumbly aspect of the skin more apparent. Because of this emptiness, necessary in our era saturated by meaning, photography becomes an open form. The viewer then finds himself more in front of a presence than a representation of reality, allowing him to project his own narrative into it.

Hybridizing installation and sculpture in suspended forms, the body of the photograph is shaped by wandering, charged with imprints. And ultimately, wouldn't this mutation of the images bear witness to a reality that has become too disappointing and that should be augmented at all costs?

## entrez dans la matière

2020  
Exhibition view,  
Espace19 Cambrai, Paris

UV prints on liners, ropes

Various sizes

Restitution of the art residence  
« entrez dans la matière! » at  
the social center Espace19  
Cambrai.

Produced by Fanatikart



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## **physophora**

2019

Studio view

La Réserve-Bienvenue,  
Bordeaux, FR

UV prints on transparent  
plexiglass, rope, stainless  
steel

95 x 70 x 25 cm

100 x 60 x 25 cm

95 x 60 x 25 cm

90 x 60 x 25 cm

100 x 75 x 30 cm



## **physophora**

Details

2019

Studio views

La Réserve-Bienvenue,  
Bordeaux, FR

UV prints on transparent  
plexiglass, rope, steel

95 x 70 x 25 cm

90 x 70 x 25 cm





## **physophora**

2019  
Exhibition view  
DRAC Occitanie studio,  
Toulouse, FR

UV prints on transparent  
plexiglass, rope, stainless  
steel

100 x 40 x 25 cm  
80 x 70 x 25 cm  
100 x 75 x 30 cm



**asteria**

2019  
Studio views  
La Réserve-Bienvenue,  
Bordeaux, FR

UV prints on transparent  
plexiglass, wood

35 x 30 x 15 cm  
40 x 30 x 15 cm  
35 x 25 x 15 cm

25 x 25 x 15 cm  
35 x 25 x 15 cm  
45 x 25 x 15 cm



2019  
Studio view  
La Réserve-Bienvenue,  
Bordeaux, FR

UV prints on transparent  
plexiglass

200 x 70 x 20 cm

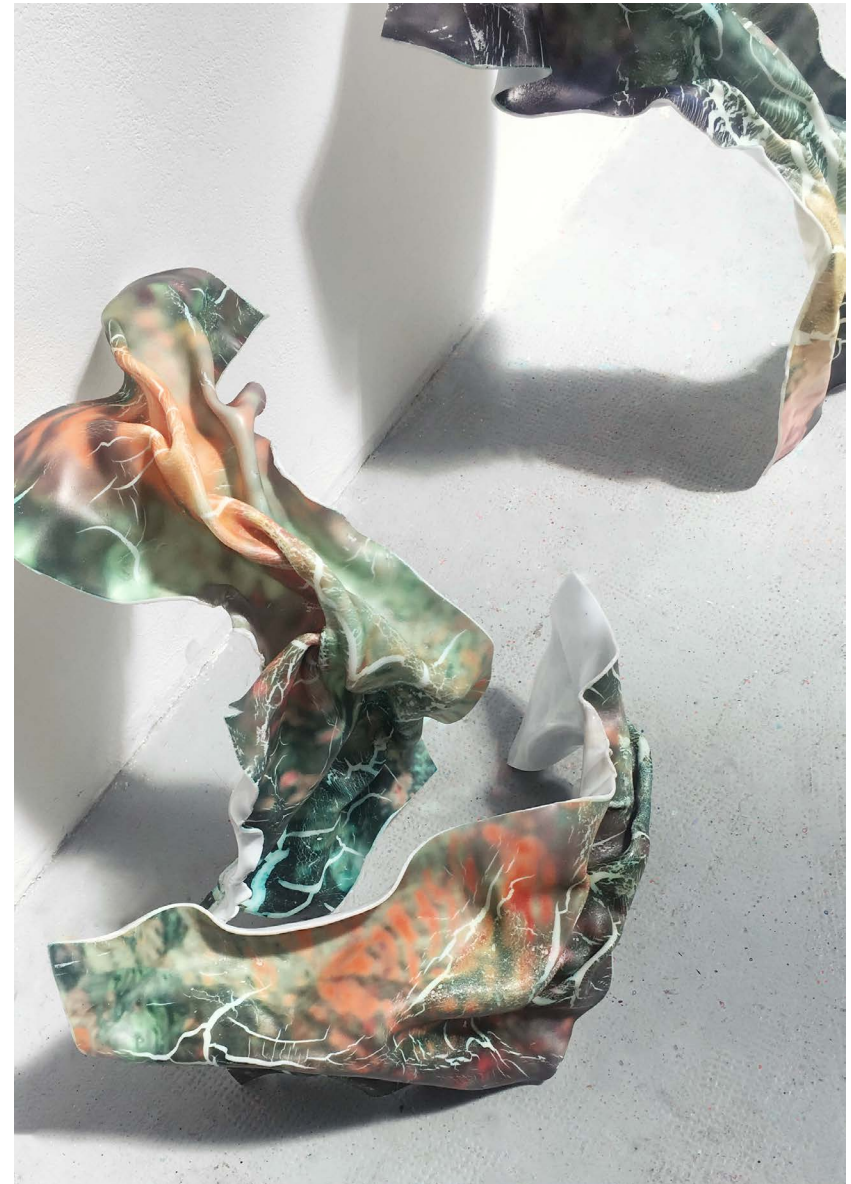


2019  
Studio views  
La Réserve-Bienvenue,  
Bordeaux, FR

UV prints on translucent  
Plexiglas, ropes

200 x 40 x 20 cm

70 x 20 x 40 cm  
70 x 20 x 40 cm  
70 x 20 x 40 cm



## **brasero**

2019

Text by Clara Muller  
for the exhibition Brasero by  
Double Séjour, curated by  
Thomas Havet, assisted by  
David Pons

I sometimes imagine my blood is flaming. Like a thick, throbbing lava. My passion and anger burning with the same flame. I burn with desire. I burn with envy. I burn to say. I burn with rage. I burn, I burn. What incendiary fevers! The fire within me roars, tawny in its cage of bone and flesh. It lacerates me with its claws. Then I let it gush out like an insurrection, to change the world, to redesign images or metamorphose matter.

It is said that artists create with their blood.  
In reality, artists create with their fire.

Gathered around this brasero that is the exhibition, they burn with the same desire to express this inner pyrotechnics of which art is the outlet. They burn like suns, mark out the night like candles, crackle like fireworks. Their works express the vivid glow of their fires: tortuous like the fire —real or metaphorical— that shaped them; light as a splash of brazing sequins; full of desire, fury, of those revolts that set souls ablaze like the streets. Sometimes they are even threatening, ready to ignite, or to make their delicate materiality explode. As if to leave their mark on the universe.

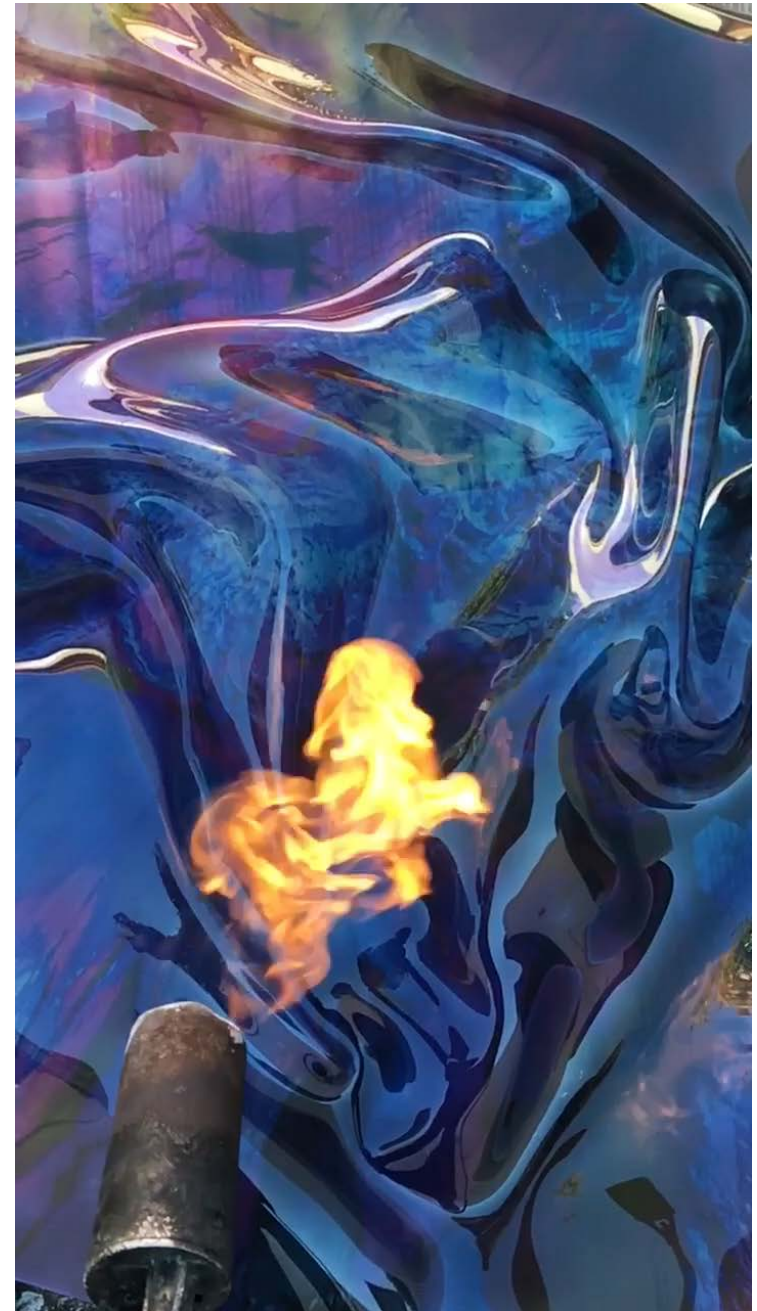
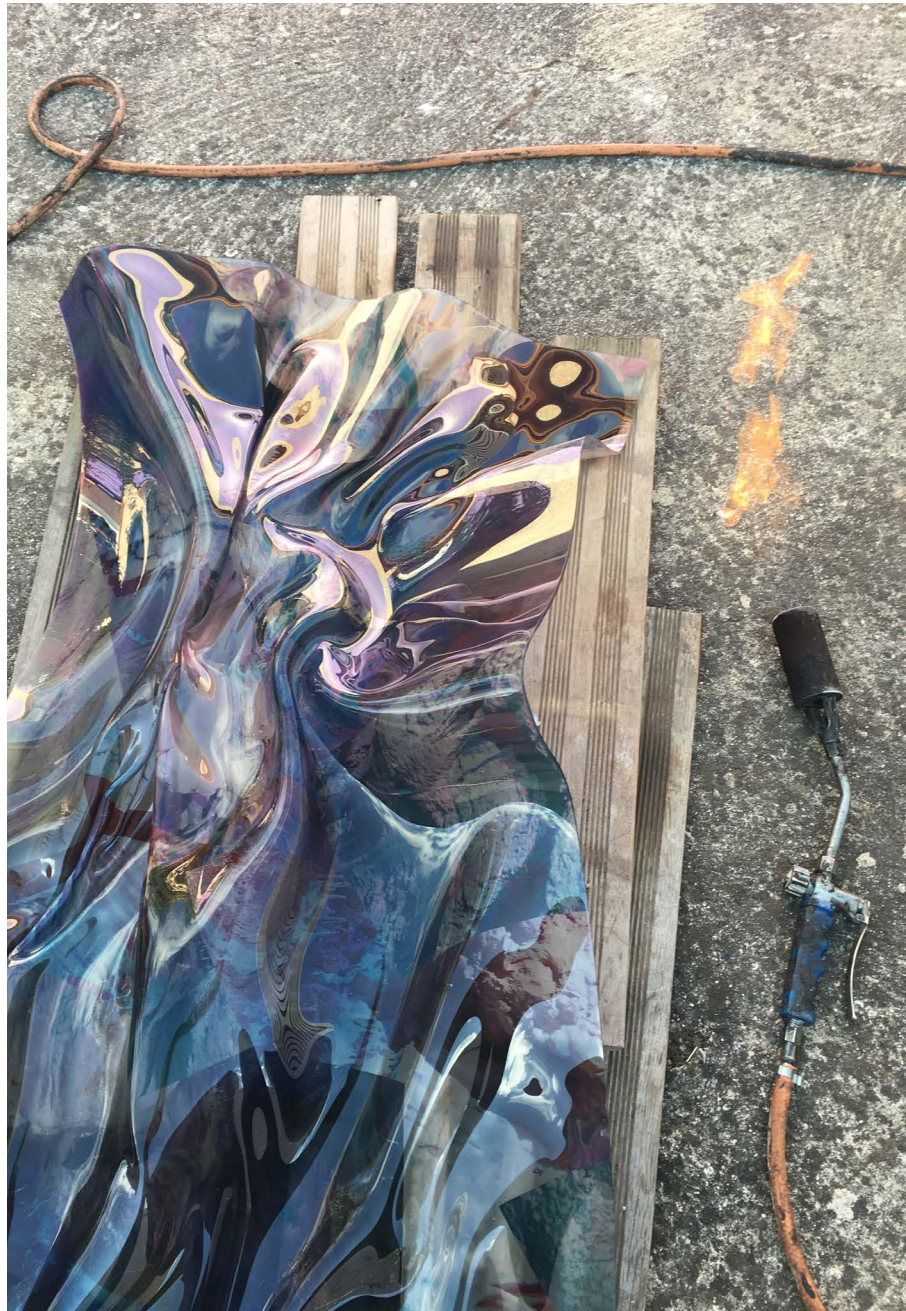
Here, under the cold dome, the fire of our entrails is blessed.

**abîme**

2018  
Process images  
Maisons Daura,  
Saint-Cirq Lapopie, FR

UV prints on plexiglass, torch

Produced by MAGCP /  
Maisons Daura, résidences  
internationales d'artistes



## **abîme**

2018  
Exhibition view,  
Post-Production #2,  
Maisons Daura,  
Saint-Cirq Lapopie, FR

UV prints on plexiglass,  
threaded rods, stainless  
steel

90 x 60 x 25 cm  
95 x 70 x 25 cm  
90 x 70 x 25 cm  
90 x 70 x 25 cm

Produced by MAGCP /  
Maisons Daura, résidences  
internationales d'artistes



## **abîme**

2018  
Exhibition view,  
Post-Production #2,  
Maisons Daura,  
Saint-Cirq Lapopie, FR

UV prints on plexiglass,  
threaded rods, stainless  
steel

100 x 75 x 25 cm  
90 x 60 x 25 cm  
145 x 85 x 30 cm

Produced by MAGCP /  
Maisons Daura, résidences  
internationales d'artistes





**pavillon #3**  
**pavillon #4**

2019  
Exhibition views,  
Elevation,  
La Réserve-Bienvenue,  
Bordeaux, FR

UV prints on textile threaded  
rods,  
straps

150 x 100 cm

Produced by Lieu-Commun



**synarchipel,**  
**îlot**

2017  
Exhibition view,  
Meeting #3,  
« l'expédition fantôme »,  
Lieu-Commun, Toulouse, FR  
in collaboration with  
Julie Kieffer

UV prints on textiles,  
and translucent, ropes,  
aluminium composite

Produced by Lieu-Commun



**synarchipel,**  
**pavillon #1**  
**pavillon #2**

2017  
Exhibition view,  
Meeting #3,  
« l'expédition fantôme »,  
Lieu-Commun, Toulouse, FR  
in collaboration with  
Julie Kieffer

UV prints on textiles,  
threaded rods,  
straps, aluminium

150 x 100 cm

Produced by Lieu-Commun



**synarchipel,**  
**spectra**

2017  
Exhibition view,  
Meeting #3,  
« l'expédition fantôme »,  
Lieu-Commun, Toulouse, FR  
in collaboration with  
Julie Kieffer

UV prints on textiles,  
aluminium composite,  
copper tubes

2m20 x 10 cm

Produced by Lieu-Commun



## images fluides / images matières

2019

Extract

Text by Julie Martin  
for Point Contemporain

In an era of unprecedented data fluidity, our images, which can be transmitted by e-mail and shared with a simple click, travel through metal cables that run thousands of kilometers on the ocean floor to end up stored in datacenters, physical infrastructures. Whether they appear on print or our personal screens, our images also require materialization through a medium in order to be visible. It is this double reality that we forget when we speak of digital images, assuming that they remain suspended in the cloud or transiting through equally nebulous paths, and it is this paradox that Laura Rives is working on to render visible. Indeed, the artist produces photographs, or technical images generated by a visual recorder such as a scanner, which she uses in relationship to matter and spaces similare to those of sculpture.

[...]

If an image is a representation, it cannot exist outside the support that makes it perceptible. The artist also alters this support, whether she crumples vinyl paper in *malléable* (2014) and *malachite azurite* (2016), folds fabric in *synarchipel* (2017) or melts plexiglas with a blowtorch in *abîme* (2018). The artist chooses flat industrial materials, on which it is possible to print images, but which, once the transfer is completed, can be reworked to occupy the space. In this way, the image does not hybridize with a volume, in the sense that it is placed on top of a pre-existing sculpture. It is photography, by its already physical dimension, that becomes volume, and the material abandons its function as a support to become a form that breaks with the flatness of the images and inhabits the space. The folds of paper, fabric and plexiglass hinder the movement of the gaze over the surface of the image, which is no longer smooth; the attempt to read the photograph, and through it reality, is suspended.

In Laura Rives' approach, the link to reality relaxes, twists, folds and retracts like the supports on which she prints her images. To this loss of the referent, however, responds an increase in the photographic medium through its three-dimensional deployment in space. The images that we generally think of as entities that have become impalpable are resolutely physical, but their fluidity persists in the flexibility of the fabrics and the waves of plexiglass formed under the effect of heat. By tensioning the properties of contemporary images in the digital age, the artist manifests the disarray they cause in our conception of photography, and more broadly of its role in our understanding of the world.

**émulsion corrosive**

2014  
Installation view,  
DNSEP, isdaT, Toulouse, FR

Digigraphs on glossy paper,  
aluminium composite

150 x 80 cm



**malléable**

2014  
Installation view,  
DNSEP, isdaT, Toulouse, FR

Screen prints on vinyl paper

200 x 150 cm



**membrane souche**

2013

Installation view, isdaT,  
Toulouse, FR

Digigraphs on matte, semi-  
gloss, blue-backed, glossy  
papers

Variable dimensions





## à rebours

2016

Uses of photography  
contemporary abstract  
Interview with Bérenger Hébert

Can you introduce yourself: age, background?

I'm 24 years old, I grew up on the outskirts of Toulouse. As a child, I was very manual, needing to touch everything: playing with clay, observing nature and insects, colouring sheets of paper, painting the walls of my room, building objects out of cardboard, tinkering in the garage with my dad. Later, I studied Applied Arts to reflect on the forms, aesthetics and functions of the objects around us. My first contact with the arts was through objects and design. It is undoubtedly an approach that has remained with me. Two years ago, I graduated from a DNSEP Art from isdaT in Toulouse where I built an approach to photography by insisting on process, manipulation and support.

When did you become interested in photography? How did your interest in it come about? Have you practiced, or studied, other artistic disciplines? Does this nourish your work?

It's difficult to date the moment I became interested in photography, but I remember the discovery of a wonderful object: an Ektachrome sheet film. It was during a work session in the studio, on how to use of a camera, with my photography teachers, Françoise Gorja and

Christine Sibran. I was fascinated by its colours, its transparency, its luminosity, its fragility and its unique materiality.

The interest was built through the encounter with the history of this medium. For example: during my studies on the American pioneers, I was more fascinated by Pictorialism, the practice of photogrammetry and Richard Avedon's photographs than by Straight Photography. The German school, especially in Düsseldorf, also influenced me considerably.

I was fortunate to learn in a school that encouraged an interdisciplinary approach to art. The artists-teachers as well as the workshops of guest artists encouraged me to experiment with several disciplines. I also worked with Morgane Tschember and Émilie Pitoiset, who brought me a lot and allowed me to develop my photographic work in space, and to ask myself questions about its deployment as an installation.

Do you consider yourself as a photographer? As an artist? As a visual artist?

I have been asking myself this question for a long time, being very hesitant about my status. I consider myself more of an artist than a photographer. I use the photographic medium,

I question it, but my practice does not stop there. We often speak of a visual artist, and I think this term is very close to that of an artist, because the contemporary artists with whom this term is associated are often multidisciplinary, perhaps that's where the nuance comes in.

Do you think it's wise to talk about abstraction in photography? (I remember this sentence: «There is no such thing as abstract photography, the image always draws its source from the world around us» in the presentation of an abstract photography exhibition at the BNF).

I believe that it is possible to talk about abstraction in photography, but that it is difficult to talk about Abstract Photography. I don't quite agree with this sentence from the exhibition at the BNF, from what I understand from it: since the image always draws its source from the world around us, no photograph is abstract. I consider that all photography is precisely an abstraction, an abstraction of reality, whether it represents a subject or not. What do you think about this?

*In fact, we have to distinguish between a process of abstraction, that is to say the extraction of a subject from the real world, which we sometimes tear out, which we*

*sometimes simplify, and this is the hallmark of photography (Philippe Dubois spoke of spatial and temporal cutting) and the term «abstraction», which is assimilated to non-figuration, to the fact of not representing a recognizable object. It is on this last meaning that I have essentially based myself to talk about abstract photography. By the way, how would you define photography? How would you explain it to someone who has never heard of it? What would be, for you, its characteristics, its essential qualities?*

I will try to explain the word itself: Photography. Beginning with its Latin prefix photo: which comes from light, clarity. And its Latin suffix graphein: which writes, paints or draws, engraves, enshrines. We could then define it literally as writing with light or engraving light. Light is a physical phenomenon, a radiation.

Photography can be used with several tools (optical apparatus, chemistry...) to fix this radiation on a support (sensitive papers; silver film, digital sensors...). From there everything is possible.

Regarding your work in particular, how would you present it in a general way? What would be the themes, the general orientations?

I define my work as an approach to photography that emphasizes the process, the digital manipulation and the physical medium. I use unconventional processes as well as an overabundance of images that erases the representation of the subject. With these notions, I try to promote analysis and thoughts on the images, because they are everywhere.

I have taken a phrase from Carol Squiers, curator of the exhibition *What is a Photograph*: «Although digital photography seems to have made analog obsolete, artists continue to create works that are photographic objects, using both old and new technologies, blurring boundaries and mixing techniques.»

My practice echoes this. I usually work from my personal archives, silver or digital photographs, which I use as a resource. The process is at the centre of my work. Learning by doing is of decisive importance. I oscillate between an experimental, subjective and intuitive studio process, trying to create a space between reality and its double. I try to reconsider and rethink the role

of light, colour, composition, materiality, and subject. My photographs are more constructed than taken, they are the result of a process, of gestures, which are often the subject of the work.

I go through multiple stages before arriving at the final piece. For example, I may start by scanning one of my own silver photographs to play with, manipulate it with Photoshop (erasing, selective color correction, area duplication, area cutting, and area rearrangement). Sometimes, I use the scanner as a digital photosensitive paper and compose directly with different materials on the frosted glass.

Afterwards, I can digitally print this manipulated image in a large format on silver paper. I can erase and blur the prints with chemicals or by physical processes such as sanding. This creates fugitive images that fade until they disappear. The referent of the image is erased under my interventions and digital retouching. I try to distance myself from photography and the notion of representation. Each image becomes a unique piece. There is a performative aspect to this process in that the images were created and then destroyed. I want my work to produce new possibilities where the destruction, through the act of erasing, is constructive and positive.

Certain themes, certain approaches, may be common to all your work, but there are undoubtedly differences, divergences? Would it make sense to establish «large sets» to categorize your different works? One might think, for example, that *ultralight* and *écorce* have a slightly different approach than *malléable* or *membrane souche*. Can you tell me more specifically about *ultralight* and *écorce*?

I include a particular attention to the materiality of the photographic surface, as a painter so to speak, as well as a singular engagement with the physical or digital medium of photography, as a sculptor would. I wish to create a space where these media are intertwined.

For example, *écorce* where the surface of the paper is over-sanded, tortured, torn, erased, my destructive gesture, which dissects the layers of paper, becomes creative in a delicate balance. Between fragility, flexibility of the paper but also almost transparency of the material which melts into the white of the wall. For *ultralight*, which is one of my latest series, the silver paper reacts to the cleaning and sanitizing chemistry of bleach. Its layers of colors are separated under my actions. These pieces are apprehended as a painting, so to speak.

While with *malléable* and *membrane souche*, I grasped them like a sculptor. But each piece is a frozen residue of time from the moment my gesture stopped.