

**CENTRE
RÉGIONAL DE LA PHOTOGRAPHIE
HAUTS-DE-FRANCE**

CRPV

PRESS RELEASE

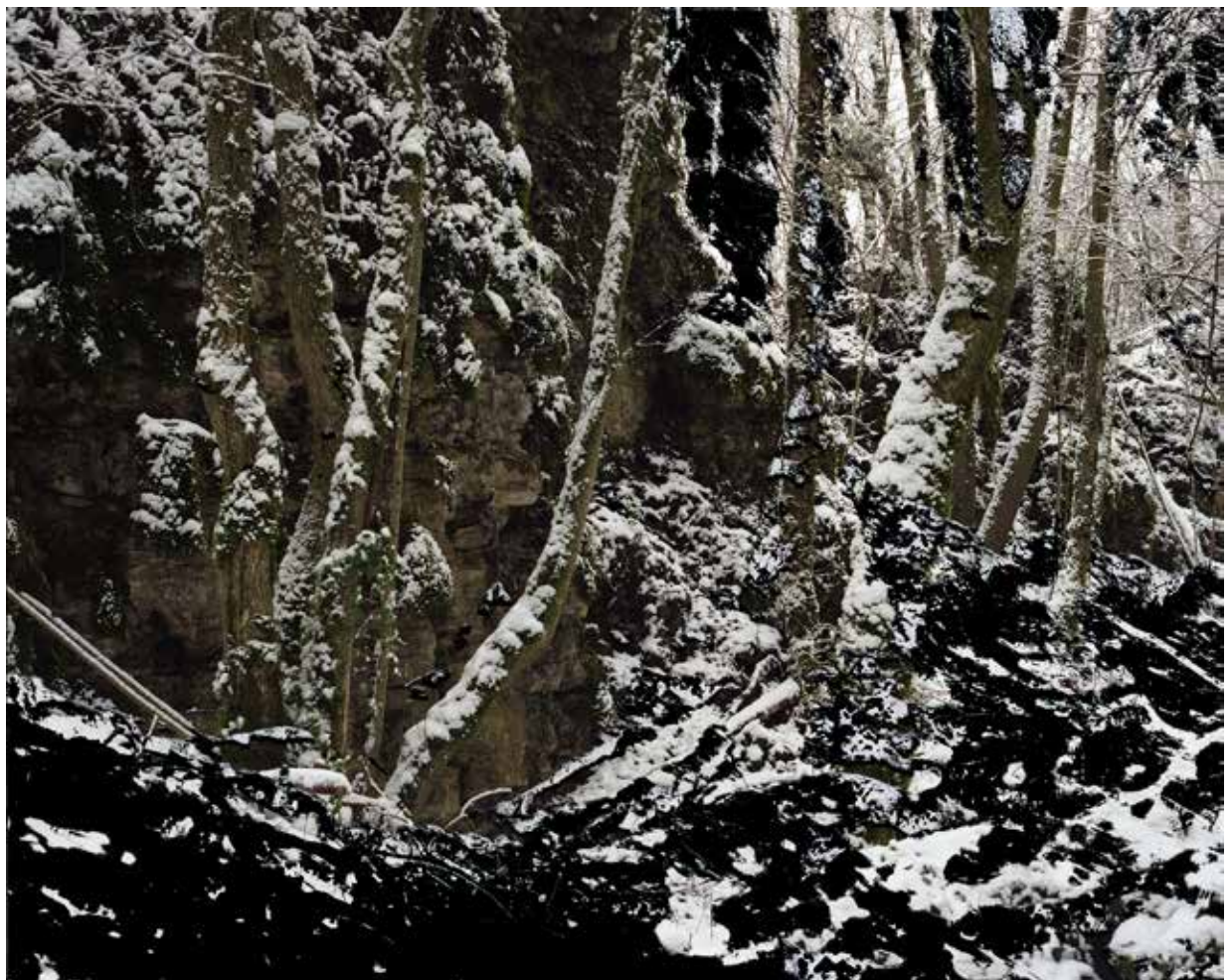
JEAN LUC TARTARIN

LE GÉNIE DES ARBRES, EXTRAITS 1983-2013

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Press contact

Juliette Deschodt
 communication@crp.photo
 + 33 [0]3 27 43 57 97

**CRP/ Centre régional
de la photographie**

Galerie de l'ancienne poste
 Place des Nations
 59282 Douchy-les-Mines / France

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***Le génie des arbres,
extraits 1983-2013*****Jean Luc Tartarin**

december 2 . . . february 18 2018

Press visit

samedi 2 décembre / 12.00 pm
 in the presence of the artist and the
 curator

Opening

saturday december 2 / 12.30 pm

Free admission

tuesday . . . friday
 1 pm . . . 5 pm
 saturday, sunday, public holidays
 2 pm . . . 6 pm
 closed on december 26 and january 1

**Conversation with Jean Luc
Tartarin on his exhibition at
the CRP/**

saturday february 17 / 2 pm
 a meeting and discussion on the
 subject of landscapes in connection
 with the series presented in *Le Génie
des arbres, extraits 1983-2003*
 with Jean Luc Tartarin, Héloïse
 Conesa, curator in charge of
 contemporary photography at the
 Bibliothèque nationale de France
 and Muriel Enjalran, director of the
 CRP/.

LE GÉNIE DES ARBRES, EXTRAITS 1983-2013

"What was the wind talking about? What was the foliage trembling over?"
Victor Hugo *Dans la forêt, Toute la lyre*, 1888 (published posthumously)

The solo exhibition that the CRP/ is dedicating to artist Jean Luc Tartarin offers visitors the chance to plunge into the richness of images through a selection of photographs from the series *Entre(s) 2013* and *Arbres 1983-1989*. Although the exhibition ***Le génie des arbres, extraits 1983-2013*** juxtaposes different series by this artist who has been developing a demanding body of photographic work since the 1970s, it is not in the spirit of a retrospective: the overview of works it offers makes it possible to unravel and understand a unique creative process involving constant research that delves into image material, into photographic emulsion. Photography shares with painting the aim of revealing and reinventing reality, and it has been carrying on a dialogue with this other medium ever since its beginnings.

This time, his experimentation medium is the motif of the landscape and forest. For over thirty years, the artist has been wandering the forests of Moselle to penetrate the mystery of images. This is done through meticulous work on prints, revealing the image on paper in all its potential as material and light, or through digital work on a computer file; the artist's technique and his very precise knowledge of the medium withdraw to the background, placing themselves in the service of the image he has in mind. The printed shots are so many work models that enable him to create the image, sometimes abstracting it to the point of freeing it from all temporality and making it perfectly unique.

The forest, which has inspired tales and legends, is a catalyst of imagination. Painting appropriated this subject, particularly in the nineteenth century; at that time, portraits of trees dominated representations of the landscape in fine arts academies. The painters and photographers of the Barbizon school immersed themselves in Fontainebleau forest for entire days to understand its secrets and metamorphoses. Jean-Luc's path takes him among the trees of the Metz forest; his lens reconstructs their shapes and beyond that, generates something else that surrounds them with an aura. This gives him a dialectical relationship with reality, which is to be found contained not so much in appearances, but rather in their recreation through the inner vision of the artist, who reconstructs this reality in all of the intensity of its presence.

Each photograph reconstructs an organic truth, an effervescence of life that can be sensed in the phosphorescences and flashes of light that punctuate the darkness of the woods in the series *Arbres 1983-1989*. In the frontality of the framing, he shows the vertical sprouting and soaring of the trunks, and the shimmering of the leaves.

Everything counts: the photographer's position relative to his

subject, the moment selected, the framing, the contrasts achieved, through meticulous printing but primarily through light. It is the light's brilliance and intensity that transfigure landscapes, reconstructing them as in a painting, by rendering the texture of things. The images result from a patient alchemy involving inter-reactions between depth, light, and different kinds of papers and silver salts. The medium is questioned, its limits stretched. The photographic material is transformed, constantly recreated in an endless quest. In an environment subject to seasonal and atmospheric metamorphoses, one must also choose the right time. In a way, photography is an art of "Kairos", the opportune moment. The images stage apparitions, construct epiphanies. They are momentary encounters in which beauty and the mystery of being have the power to shock, like a sudden flash of lighting. "*There is no place in art for the more-or-less. Where beauty is exhibited, it excludes approximation, neighboring caresses, manoeuvres of approach. It is achieved in the instant.*"¹ Intensely pale trunks emerge from the deep darkness, a vault of intermingling branches withdraws, opening a mysterious path in the thickness of the forest, and one can detect ghostly shapes drowned in the gloom. The forest is the protean site of every kind of mirage. This is asserted in *Forêts, décembre 2000*. A large solitary tree seems to be dancing, a chaos of tangled roots raises tentacles, and spindly, bowed trunks walk on the snow. These forests are apocalypses, to borrow Victor Hugo's words².

In the 2000s, with the series *Entre(s)*, the landscapes drifted towards abstraction. Out of printed shots, unusual colors and textures emerged as a result of painstaking work on the pixelation of the digital image, without adding or subtracting any motif: everything is already latently there in the image, waiting to be revealed. Streaks, hatching and black lines draw dynamic shapes. Scales are blurred. Trees become wefts, dotted lines, microscopic cellular life. Color is cleverly instilled in the black and white. Pinkish pigmentations, watercolor browns, greens and blues compose a mass of optically shocking colored sensations. In the most recent compositions, color invades the image and dissolves the shapes; the landscape is the scene of colorful explosions that intermix a spurting variety of nuances and tones. Infused with opalescences and iridescences, the forest sings a hymn to color. In 2013, the aim was the same as in 1983: to get ever-closer to the truth of reality in its power to shock, by capturing subtle impressions and conveying the feeling of surprise.

The images pin down one moment and are timeless, and this makes photography a poetic gesture that opens a door to the being of the world.

1. Henri Maldiney, *L'art, l'éclair de l'être*, éditions Comp'act, Chambéry, 1993 p. 10

2. Victor Hugo, *Les Misérables* II,3, chap. 5

JEAN LUC TARTARIN

Born in 1951. Lives and works in Metz.

SOLO EXHIBITIONS / Selection

- 1992 Musées de la Cour d'Or, Metz
- 1993 Ecole supérieure d'Art, Tourcoing
Ecole supérieure d'Art, Metz
Musée du Barrois, Bar le Duc
- 1994 Bibliothèque Nationale, Paris
Musée d'Art ancien et contemporain, Epinal
- 2000 Conseil Général de la Meuse, Bar le Duc
- 2001 Galerie Zéro l'Infini, Paris
- 2002 Espace Moselle, Bruxelles
- 2003 Saarland Landesvertretung, Berlin
- 2004 Galerie Guy Ledune, Bruxelles
Musée Lorrain, Nancy
- 2005 Le Château d'eau, Toulouse
Musée Georges de la Tour, Vic sur Seille
- 2008 Enea Outside/In, Zurich
- 2009 Galerie Guy Ledune, Bruxelles
- 2010 Galerie Jean Greset, Besançon
Galerie Marie Cini, Paris
Musée de la Cour d'Or, Metz
Galerie de l'Arsenal, Metz
- 2012 Maison Européenne de la Photographie, Paris

COLLECTIVE EXHIBITIONS / Selection

- 2000 *Dans le champ des étoiles*, Musée d'Orsay, Paris
- 2001 Staatsgalerie, Stuttgart
Prix Robert Schuman, Musée de la Cour d'Or, Metz
Petit traité du Paysage, Château de Fougères sur Brièvre
- 2002 *La Disparition*, Musée d'Art Contemporain, Liège
Paysages, Musée d'art moderne et contemporain, Strasbourg
Paysages photographiques, Galerie Zéro, l'Infini, Paris
- 2003 *Regarde, il neige*, Centre national d'art du paysage, Vassivière
Portraits/Visages, Bibliothèque Nationale, Paris
Un bestiaire fabuleux, Daelin, Contemporary Art Museum, Séoul
- 2004 *Traversées du paysage*,

- Le 19, Centre régional d'art contemporain, Montbéliard
Paysages Photographiques, Galerie Guy Ledune, Bruxelles
Portraits d'arbres, Musée d'Evreux
Point de Vue, Le Vent des Forêts, Ville-devant-Belrain
- 2005 *Portraits/Autoportraits*,
 Galerie Guy Ledune, Bruxelles
 Images au Centre 2005, Abbaye de Noirlac
- 2006 *L'Amour des images*, Musée de l'Image Epinal
Envoyer/Promener, les limites du regard, Parc de la Villette, Paris
- 2008 *Portrait et Paysage du XXI^e siècle*, Espace IGN, Bruxelles
La grande traversée, Musée des Beaux Arts, Québec
- 2009 *Acquisitions récentes*, Musée d'Art moderne et contemporain, Strasbourg
Cosmos, Galerie Jean Greset, Besançon
Les nuages... là-bas....les merveilleux nuages..., MuMa, Le Havre
- 2010 *Paysage 2*, Galerie Jean Greset, Besançon
Du Paysage, Galerie de l'école des Beaux Arts, Besançon
Du regard à l'autre, Musée d'Art moderne et contemporain, Strasbourg
Rétrospective prix Niépce 1955/2010, Musée du Montparnasse, Paris
Entre(s), in Chef-d'oeuvres ? Centre Pompidou-Metz, Grande Nef
- 2011 *Les territoires du désir*, MuMa, Le Havre
Point de vues. Art contemporain et paysage,
 Prieuré de Saint Benoît du Sault
- 2012 *La nature mise à l'épreuve*,
 Musée d'art moderne et contemporain, Strasbourg
Lumière, Château de Malbrouck, Manderen
Paint it black, Galerie Jean Greset, Besançon
Frac Forever, Centre Pompidou-Metz
Etonnantes affinités, Collection du Château d'Eau,
 Institut français, Madrid
- 2014 *Entre(s)*, acquisition récente, Musée de la Chasse et de la Nature, Paris
Etonnantes affinités, Collection du Château d'Eau,
 Photo España, fondation Antonio Saura, Cuenca, Espagne
Le Mur, Collection Antoine de Galbert, La Maison Rouge, Paris
- 2015 *Etonnantes affinités*, Collection du Château d'Eau,
 Couvent des Jacobins, Toulouse
La Photographie Française au XX^e siècle, centre de recherche et
 d'archives de la Photographie, Pordenone, Italie
Entre(s), acquisition récente, Musée de la Cour d'Or, Metz
- 2016 *Le Cabinet des Merveilles, 15 ans d'acquisitions des Musées de
 Strasbourg*, Musée d'Art Moderne et Contemporain, Strasbourg
- Soon : *Epreuve de la matière*, BnF - Curator Héloïse Conesa

COLLECTIONS

Fonds National d'Art Contemporain, Paris
 Bibliothèque Nationale, Paris
 Musée d'art moderne et contemporain, Strasbourg
 Musée d'Art Ancien et Contemporain, Epinal
 Musée National d'Art Moderne, Paris
 Musée Georges de la Tour, Vic sur Seille
 Musée Niepce, Châlon sur Saône
 Maison Européenne de la Photographie, Paris
 Frac Lorraine
 Collection Antoine de Galbert
 Artothèque, Montpellier
 Château d'eau, Toulouse
 Artothèque, Conseil Général de la Meuse
 Artothèque, Conseil Général de la Moselle
 Banque Populaire de Lorraine Champagne
 Musées de la Cour d'Or, Metz
 Musée de la Chasse et de la Nature, Paris

MONOGRAPHS

Fragments, Venezia 1989/1991
 Préface Eliane Escoubas
 Bibliothèque Nationale, Paris 1992
Arbres 1983/1989
 Textes Régis Durand, Alain Coulange, Bernard Huin
 Musée d'art ancien et contemporain, Epinal 1995
Grands Paysages, Bestiaire, Fleurs & Ciels 1997/2001
 Texte Régis Durand
 Edition Conseil Général de la Moselle, 2002
Lei
 Textes Eric Corne, Muriel Enjalran
 Musée Georges de la Tour, Vic sur Seille, 2005
Monographie Jean Luc Tartarin
 Textes Sally Bonn, Laurent Le Bon, Régis Durand
 Editions Somogy & Musée de la Cour d'Or, Metz, 2010

PRESS

Art Press, avril 1988. Text by Régis Durand
Art Press, avril 1993. Text by Régis Durand
Le Monde, 11/12 avril 1993 Michel Guérin
Revue de la BN n°48, 1993

L'œil, novembre 2001 Text by Damien Sausset

Art Press, janvier 2003

Arte News Janvier 2004

Connaissance des Arts, Juillet 2005

Interview www.oc-tv.net/jean-luc-tartarin

Interview *Actuphoto*

Jean Luc Tartarin *You Tube*

Le Salon, janvier 2010. Revue du Centre de Recherche I.D.E, Sally Bonn

Le Monde, 13 février 2011 Claire Guillot

De la nature des choses, Sally Bonn

50Sept, Art culture Moselle et patrimoine, CG Moselle

La forêt, Billebaude, Fondation François Sommer & Glénat éditions, 2014

Works presented at the CRP/ :

From the series *Arbres 1983-1989* :

Décembre 1983, 78 x 64 x 3 cm

Avril 1984, 132 x 106 x 4 cm

Avril 1984, 132 x 106 x 4 cm

Avril 1984, 103 x 84 x 3,5 cm

Octobre 1984, 132 x 106 x 4 cm

Octobre 1984, 132 x 106 x 4 cm

Janvier 1985, 103 x 84 x 3,5 cm

Janvier 1985, 103 x 84 x 3,5 cm

Janvier 1985, 103 x 84 x 3,5 cm

Octobre 1988, 132 x 106 x 4 cm

Décembre 1989, 132 x 106 x 4 cm

Tirages argentiques réalisés par l'auteur

Encadrement chêne naturel

From the series *Forêts - Décembre 2000* :

Forêts - Décembre 2000, 125 x 155 x 5 cm

Forêts - Décembre 2000, 155 x 125 x 5 cm

Tirages Ilfochrome sous Diasac

Contrecollage sur aluminium, encadrement bois teinté ciré

From the series *Entre(s) 2012 - 2013* :

2012 # 09_3, 125,5 x 155 x 4,2 cm

2012 # 12_2, 125,5 x 155 x 4,2 cm

2012 # 22_7, 125,5 x 152 x 4,2 cm

2013 # 03_b, 120 x 97 x 3,4 cm

2013 # 04_b4, 180 x 122 x 5,4 cm

2013 # 13_20, 80 x 100 x 3,2 cm

2013 # 06_f7, 120 x 100 x 3,2 cm

2013 # 44_18, 100 x 120 x 3,4 cm

Tirages type C Digital

Contrecollage sur aluminium, châssis affleurant, bois teinté ciré

De la série *Entre(s) Janvier 2004#3*

Janvier 2004 # 3, 132 x 160 x 5 cm

Tirages type C Classic

Contrecollage sur aluminium, châssis affleurant, bois teinté ciré

Pictures available



First page /

Jean Luc Tartarin, de la série *Entre(s)*, 2013, tirage type C Digital

© Jean Luc Tartarin



Jean Luc Tartarin, de la série *Entre(s)*, 2013, tirage type C Digital

© Jean Luc Tartarin



Jean Luc Tartarin, de la série *Arbres*, octobre 1988, tirage argentique réalisé par l'auteur

© Jean Luc Tartarin





↗
Jean Luc Tartarin, de la série *Entre(s)*, 2012,
tirage type C Digital
© Jean Luc Tartarin

→
Jean Luc Tartarin, de la série *Forêts*,
décembre 2000, tirage Ilfochrome sous Diasec
© Jean Luc Tartarin



↗
Jean Luc Tartarin, de la série *Entre(s)*, 2013,
tirage type C Digital
© Jean Luc Tartarin

→
Jean Luc Tartarin, de la série *Entre(s)*, 2012,
tirage type C Digital
© Jean Luc Tartarin



Jean Luc Tartarin, de la série *Entre(s)*,
janvier 2004, tirage type C Classic
© Jean Luc Tartarin



Jean Luc Tartarin, de la série *Arbres*,
janvier 1985, tirage argentique réalisé par
l'auteur
© Jean Luc Tartarin

THE CRP/

The CRP/ Centre régional de la photographie, based in Douchy-les-Mines, develops art centre missions in the field of photography and contemporary images.

In the visual arts sphere, art centres are essential actors promoting the creation of contemporary art and its distribution in France and abroad. Their primary purpose is to support artists by helping them conduct research produce their works, and by transmitting and distributing this art research to the wider public, by means of innovative mediation tools.

Founded in 1982, the CRP/ grew out of a collective of photographers who came from the photo club of the Usinor Denain Work Council. As a mobile association at the time, the CRP spent four years developing exhibitions and organising photography competitions. In 1983, in connection with its photographic commissions and its production of works, the Ministry of Culture recognised the CRP's art library, which became the first of its kind in France in the field of photography. In 1986, the CRP/ moved in to a former post office made available by the town of Douchy-les-Mines, and in 1991 the Ministry of Culture recognised it as a national art centre.

As a centre that supports creativity, at the outset it developed a project to commission works linked with its territory: the Mission Photographique Transmanche (1988 to 2006), which lay the foundations of its collection. This has since been supplemented through the art centre's programme and productions. The CRP/ is one of the few art centres endowed with a collection directly linked to its own production activity.

The CRP/ collection currently contains 9,000 works, with an art library offering the public over 300 works that may be borrowed. Linked to its significant publication activity, it also has a document collection of over 8000 books.

The CRP's activities include creative support, research, production, distribution and mediation, all of which is developed in a region that is marked by its industrial past, an area that showed a very early commitment to culture.

Today the CRP/ is a place of experience transmission, awareness-raising, mediation and training in the field of images, with a trans-regional and national reputation.

The CRP's artistic and cultural vision, championed by its current director Muriel Enjalran, endeavours to be forward-looking, encouraging young artists through its research and support mission, keeping in mind the regional history of images to which its collection testifies. It is regionally rooted while also giving attention to other art scenes abroad, through invitations to artists who come and shift or renew visitors' perceptions of their history and region, and provide access to other cultural and societal issues in the world.

CRP/

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Place des Nations
59282 Douchy-les-Mines / France

+ 33 [0]3 27 43 57 97
communication@crp.photo

www.crp.photo

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