

CENTRE
RÉGIONAL DE LA PHOTOGRAPHIE
HAUTS-DE-FRANCE

CRP/

PRESS RELEASE

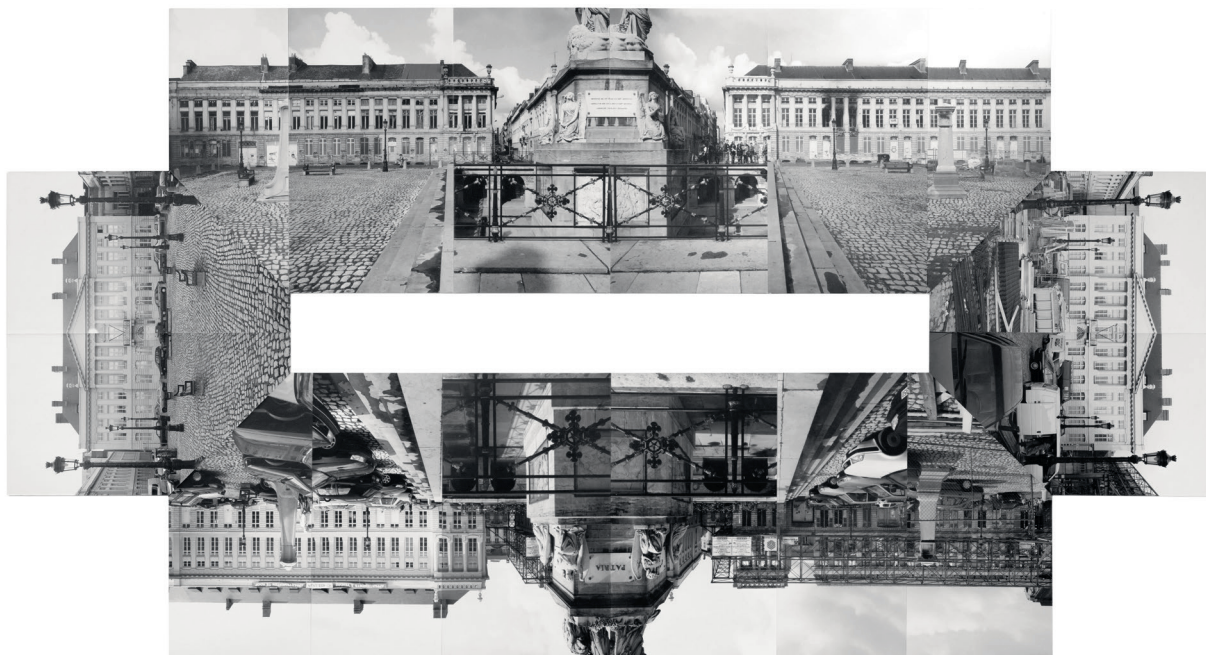
METAPHORAI

A CHOICE IN THE CONTRETYPE COLLECTION

Isabelle Arthuis, Elina Brotherus, Vicente De Mello, JH Engström, Enikő Hangay,
Isabelle Hayeur, Philippe Herbet, Angel Marcos, Alain Païement, Sébastien Reuzé, Satoru Toma

JUNE 9

...
AUGUST 19, 2018



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**CRP/ Centre régional
de la photographie**

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

En train Gare TGV de Valenciennes :
45 min de Lille
1h40 de Bruxelles
1h50 de Paris

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Associate partner

Metaphorai is part of the 2018 Plein Soleil, l'été des centres d'art contemporain, the Summer of contemporary art centers coordinated by d.c.a / French association for development of art centers..

**Metaphorai****A choice in the Contretype
collection**

june 9 ... august 19, 2018

Press visit

Friday, june 8th / 12pm

Opening

saturday june 9/ 12h30 pm

Followed by a concert-reading by artists
Franck Andrieux and Timothée Couteau at
2pm

Free admission

Tuesday ... friday
1pm ... 15pm
saturday / sunday / public holidays
2pm ... 6pm

Opening Contretype, Bruxelles

tuesday june 5, 2018 / 7pm

On the occasion of the opening of exhibition,
The industry ... and after? : Meeting if the
theme of creative residencies with **Satoru**

Toma, artist and **Danielle Leenaerts** for
Contretype/ **Claire Chevrier**, artist and **Muriel**
Enjalran for the CRP/.

Contretype 4A Cité Fontainas
1060 Bruxelles

**Screening of *The Area* by David
Schalliol**

saturday june 23 / 7pm - free admission

David Schalliol, winner of the Resilient Images
program present his latest film *The Area*. The
screening will be followed by a talk with the
artist in partnership with Le Labo CCP.

Cinéma l'Univers
16 rue Georges Danton
59000 Lille



METAPHORAI

A CHOICE IN THE CONTRETYPE COLLECTION

Metaphorai : a selection from the collection of the Contretype center for contemporary photography in Brussels

Isabelle Arthuis, Elina Brotherus, Vicente De Mello, JH Engström, Hangay Enikö, Isabelle Hayeur, Philippe Herbet, Angel Marcos, Alain Paient, Sébastien Reuzé, Satoru Toma.

“One must awaken the stories that sleep in the streets and that sometimes lie within a simple name, folded up inside this thimble like the silk dress of a fairy¹”.

For its summer exhibition, the CRP/ is teaming up with Contretype, the contemporary photography center in Brussels, to co-construct a project based on their respective collections, born of the production and residency activity of these two organizations.

In its gallery in Douchy-les-Mines, the art center is presenting an exhibition on the artistic and poetic perspective of artists on the City, through a selection of works from Contretype’s collection. This art center dedicated to photography has been offering a residency program since 1997, inviting artists from around the world to confront the European capital. The aim is for them to redeploy their research in contact with Brussels, producing works that now make up an exceptional collection of images on the city, throwing light on its multiple, shifting identities.

In Athens, public transport vehicles are called “metaphorai”. So one takes a “metaphor” to go to work. The city is like a language with its own syntax, stylistic devices, and “rhetoric of walking”. Through their works, the artists presented in the exhibition “Metaphorai” give rise to objects and images that document and reconstruct the city’s narrative function. Thus they all produce stories about Brussels, revealing its metaphorical dimension and metamorphic power.

Heterogeneous and unsettled, the city favors all sorts of metamorphoses. *“The form a city takes more quickly shifts, alas, than does the mortal heart²”* Baudelaire tells us in his Parisian Scenes. The photographer’s lens captures fragments of an urban space under perpetual alteration, catalyzing stories and legends waiting to be revived.

In his title, **Alain Paient** clearly indicates that he is taking inventory, with the stereoscopic view of a monumental plaza unfolded like a quatrefoil in a mirrored composition. Through his digital photomontages, this Canadian artist—Contretype’s first resident—reconstructs spaces by means of a few simple parameters: frontality, double-sidedness, symmetry, and the recurrent

1 Michel de Certeau, Luce Giard, Pierre Mayol, *The Practice of Everyday Life, Volume 2: Living and Cooking* (tr. Timothy J Tomastik), University of Minnesota Press, 1998, p. 142.

2 Charles Baudelaire, *The Flowers of Evil*, (tr. James McGowan), Oxford University Press, 1993, p. 175.

idea of the double, connected with the walk of a stroller in Brussels in this case. Through this process, he reveals strata of superimposed, coexisting histories, reconstructing a hybrid heritage that characterizes contemporary Brussels.

Vicente De Mello and his silent images explore the fictional potential of night when the city is sleeping and, alone in his room, he projects patterns on the wall and makes up shadow plays; these scenes plunge us into dreams and fantasy, disturbing our perception and introducing doubt and confusion about the presence of the photographed objects.

Hangay Enikő plays with scales through her photographic series, using her images to compose intimate, sensitive visions of the City. She strips certain urban horizons down to the abstraction of the lines, which suddenly turn into a musical staff. She diverts and decontextualizes urban signs to bring out their poetic potential.

Angel Marcos explores the solitude of men and women in big cities. In his backlit photographic paintings he portrays impossible meetings, like that passer-by stopping in front of that woman on glazed paper, crystallizing the solitude of our desires.

In the city, surprising apparitions loom up, like that of a rhinoceros escaped from the Belgian colonial past. On the trail of someone taking a stroll in Brussels, **Isabelle Arthuis** delivers images of a cultural, heterogeneous Brussels where landscapes, portraits and painting details mix and start resonating, activating an unusual narrative on the City and conveying its complexity.

Urban phantasmagoria; an immense, empty sky pushes the line of roofs to the very bottom of the frame, or releases an outpouring of variegated colors like pyrotechnics; reversing relations of scale, **Elina Brotherus** composes a new urban horizon.

Points of light form a strange constellation in the clouds. Through his photographic objects, **Sébastien Reuzé** creates colored ambiances that seem connected to an artificial city with unreal skies. Playing upon digital confusion, he takes pleasure in offering a virtual wander through Brussels, opening dreamlike, contemplative breaches in reality, where anything suffices to shift the everyday towards the fantastical.

There is little human presence in a city penetrated by vegetation, where the boundary between the rural and urban worlds is blurred; lawns and clumps of trees sing every tone of green. **Satoru Toma** is permeated by the memory of the “akichi” (wastelands) of his childhood, placing landscapes at the center of his work. Through walking and wandering, he redefines those marginal spaces that have escaped standardization, re-expressing them as he roams through them like spaces of freedom.

JH Engström loses himself in the City in search of deserted spaces. In his images, the leaves are dissolved to the point of transparency in an ochre light, and they envelop abandoned buildings; the ruins stand like ghosts of a strange, unknown city. The images testify to shipwrecked histories, and remind us of our confused feelings in the face of the evanescence of things.

Blurred human silhouettes in a grey monochrome and a latticework of superimposed diamonds, or busts of old statuary emerge from a construction site. Through a digital collage technique, **Isabelle Hayeur** superimposes images, setting in motion stories that make us question our societies' relations with their territories, reminding us of a fragmented, incomplete memory, especially that of colonial history. They are like fractures or scars in the city, opening upon histories waiting to be resolved. "*Stories about places are makeshift things. They are composed with the world's debris.*"³

A poetic wink, an urban trompe l'oeil is what **Philippe Herbet** offers with the image of that tourist bus in the heart of the European Quarter in Brussels, transporting us to a mountain landscape. Nature looms up in the heart of the capital through that slightly naive alpine painting reproduced on the body of the vehicle.

Different kinds of framing and lighting recreate a strange city almost deserted by its inhabitants, enveloped in dreamlike light, or rendered in the sobriety of black and white and the rigor of geometric compositions. The photos sketch itineraries in the course of the photographers' perambulations and wanderings, testifying to their encounter with Brussels. They give voice to the City and endow it with depth by making up stories and revealing its historical strata. They force the fantastic out of its hiding places in familiar everyday scenery, and through their gestures, they make themselves into archivists of the city.

The urban stories they compose "*affect it with unknown depth to be inventoried, and open it up to journeys. They are the keys to the city; they give access to what it is: mythical.*"⁴

Muriel Enjalran
Curator and director of the CRP/

3 Michel de Certeau, *The Practice of Everyday Life* (tr. Steven F. Rendall), University of California Press, 1984, p. 107..

4 Michel de Certeau, Luce Giard, Pierre Mayol, *The Practice of Everyday Life, Volume 2: Living and Cooking* (tr. Timothy J Tomastik), University of Minnesota Press, 1998, p. 142.

ABOUT THE ARTISTS

Isabelle ARTHUIS

Born in 1969 in Le Mans, France. Lives and works in Brussels, Belgium.

Elina BROTHERUS

Born in 1972 in Helsinki, Finland. Lives and works between Helsinki and Avallon.

Vicente DE MELLO

Born in São Paulo, Brazil in 1965. Lives and works in Rio de Janeiro, Brazil.

JH ENGSTRÖM

Born in 1969 in Karlstad, Sweden. Lives and works between Paris and Smedsby, Sweden.

Enikő HANGAY

Born in 1976. Lives and works in New York, USA.

Isabelle HAYEUR

Born in 1969. Lives and works in Montreal, Quebec.

Philippe HERBET

Born in Belgium in 1964. Lives and works in Liège and elsewhere.

Angel MARCOS

Born in 1955 in Medina del Campo, Spain. Lives and works in Madrid and Valladolid, Spain.

Alain PAIEMENT

Born in 1960 in Montreal where he currently lives and works.

Sébastien REUZÉ

Born in Neuilly-sur-Seine, France, in 1970. Lives and works in Brussels.

Satoru TOMA

Born in 1976 in Gunma Prefecture, Japan. Lives and works in Brussels.

Works presented to the CRP /:

Isabelle ARTHUIS

From the series
Bruxelles active, 2000
 Inkjet B/W printing, 47 x 56 cm
 Contretype collection
 © Isabelle Arthuis

Elina BROTHERUS

From the series *The New Painting*,
Broken Horizon 2, 2001
 C-print on aluminium, 80 x 101 cm
 Contretype collection
 © Elina Brotherus

Vicente DE MELLO

From the series
Silent city, Théâtre d'ombre, 2012
 Digital print B/W 120 x 120 cm
 Contretype collection
 © Vicente De Mello

JH ENGSTRÖM

From the series
Je suis où (La résidence), 2003
 C-print, 90 x 120 cm
 Contretype collection
 © JH Engstrom

Enikő HANGAY

From the series
Dessin de la ville,
cordes de voile, 2012
 Photo, 40 x 60 cm
 Contretype collection
 © Enikő Hangay

Isabelle HAYEUR

From the series
Formes de monuments,
Monuments aux hommes
des carrières III, 2009
 Inkjet color print, 52 x 78 cm
 Contretype collection
 © Isabelle Hayeur

From the series
Formes de monuments,
Le Congo reconnaissant II, 2009
 Inkjet color print, 57 x 78 cm
 Contretype collection
 © Isabelle Hayeur

Philippe HERBERT

From the series
Bruxelles-Europe, 2002-2003
 C-print, 53 x 53 cm
 Contretype collection
 © Philippe Herbert

Angel MARCOS

La chute 33, 2000
 light box,
 duratrans adhesive on plexiglass,
 51 x 66 cm
 Contretype collection
 © Angel Marcos

La chute 39, 2000
 light box,
 duratrans adhesive on plexiglass,
 51 x 66 cm
 Contretype collection
 © Angel Marcos

Alain PAIEMENT

Un Etat des lieux, 1997, *Martyrs*
 Photo, 110 x 180 cm
 Contretype collection
 © Alain Paiement

Sébastien REUZE

From the series
Constellations, 2002
 Inkjet color print, 90 x 120 cm
 Contretype collection
 © Sébastien Reuzé

Saturo TOMA

From the series
Bruxelles Limites, 2009-2010
 Digital print with pigment ink
 , 65 x 79 cm
 Contretype collection
 © Saturo Toma

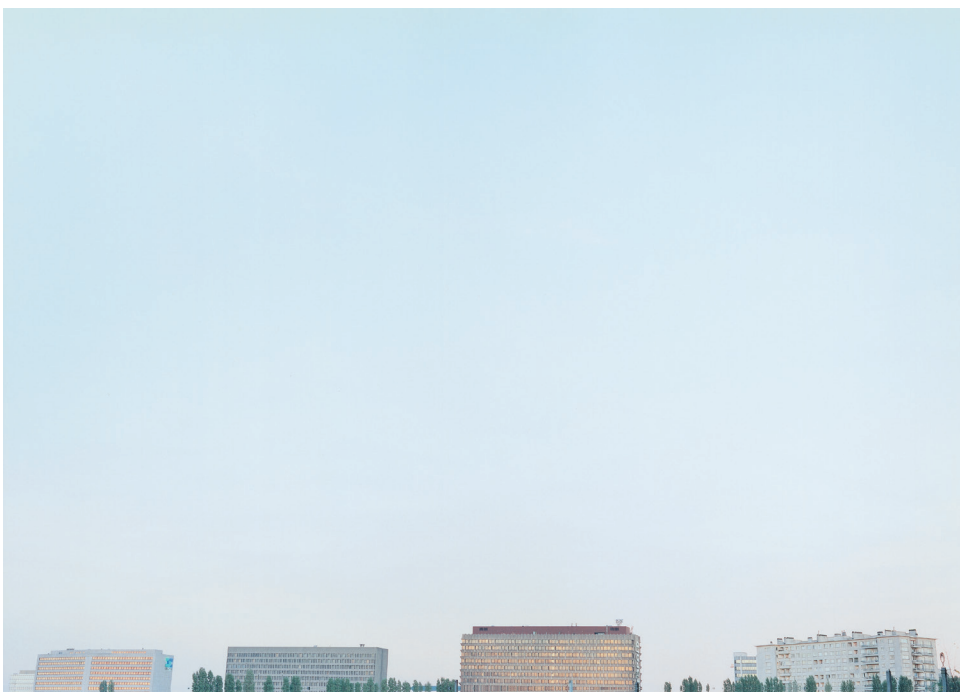


First page/
 Alain PAIEMENT
Un Etat des lieux, 1997, *martyrs*
 Contretype collection
 © Alain Paiement

Isabelle ARTHUIS
Bruxelles active, 2000
 Contretype collection
 © Isabelle Arthuis



Elina BROTHERUS
The New Painting
Broken Horizon 2, 2001
 Contretype collection
 © Elina Brotherus





Vicente DE MELLO
Silent city, Théâtre d'ombre, 2012
Contretype collection
© Vicente De Mello

↗

→

JH ENGSTRÖM
Je suis où (La résidence), 2003
Contretype collection
© JH Engström





Enikő HANGAY

Dessin de la ville, cordes de voile, 2012

Contretype collection

© Enikő Hangay

↗

→

Isabelle HAYEUR

Photo Formes de monuments,

Monuments aux hommes des carrières III, 2009

Contretype collection

© Isabelle Hayeur





Philippe HERBERT
Bruxelles-Europe, 2002-2003
Contretype collection
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La chute 33, 2000
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Sébastien REUZÉ
Constellations, 2002
 Contretype collection
 © Sébastien Reuzé



↗
 →
 Saturo TOMA
Bruxelles Limites, 2009-2010
 Contretype collection
 © Saturo Toma

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.

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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