

## MARC LATHUILLIÈRE, FRACTAL SPACES, 2013-18 [FOCUS]



Marc Lathuillière, *La friche*, série *Fractal Spaces*, 2013-18, édition de 3 (+1EA) – 80 x 120 cm, tirage transparent sur miroir, contrecollage sur miroir, châssis aluminium. Courtesy artiste et Galerie Binome Paris

Interrogation sur notre rapport à l'ère industrielle et sur sa représentation, *Fractal Spaces* est un corpus de photographies de paysages périurbains saisis depuis des couverts végétaux. Après de premiers essais pour l'exposition *Disperse à la trape-couleurs*, à Lyon en 2013, l'essentiel de la série a été développé lors d'une seconde résidence en Rhône-Alpes, à Moly-Sabata (Fondation Albert Gleizes), en 2016, sur invitation du Creux de l'enfer.

Les images ont été prises dans la vallée du Rhône, région la plus industrialisée de France. L'exposition « *Fractal Factory* » à la Galerie Binome est la première présentation extensive de la série. Elle fait suite à l'acquisition d'un triptyque par le FRAC Auvergne début 2018. Photographiés à la saison du bourgeonnement, entre hiver et printemps, les paysages représentés miment, pour les détourner, les codes établis de la photographie de territoire : usines, zones industrielles, cités HLM... sont représentées à distance, sous un ciel pâle et sans figure humaine. Ces stéréotypes de l'imagerie contemporaine sont mis en doute par deux formes de masquage.

Le premier, l'entrelacement des branches devant l'arrière-plan construit, opère un retournement de perspective : ce n'est pas, comme habituellement dans la photographie topographique, la nature qui est ici altérée, mais bien elle qui guette des espaces industriels menacés. Il s'agit de placer le point de vue du côté du non humain, végétal ou animal. Celui-ci questionne le processus de désindustrialisation actuel, généré notamment par une économie en réseau dans laquelle notre rapport au monde s'étend en arborescences fractales.

Le second masquage passe par la technique employée : un tirage transparent monté sur miroir. Le reflet de la végétation et des architectures dans le tain, sur des plans successifs, suggère une lecture plus spéculaire que documentaire. La pièce est activée par le regardeur, invité à se situer par rapport au paysage dans lequel il se reflète. Dans la logique des écrits d'Eduardo Viveiros de Castro et Philippe Descola, c'est ainsi une tentative de dépasser, à l'ère de l'Anthropocène, la césure entre nature et culture, regardeur et paysage, sujet et objet.

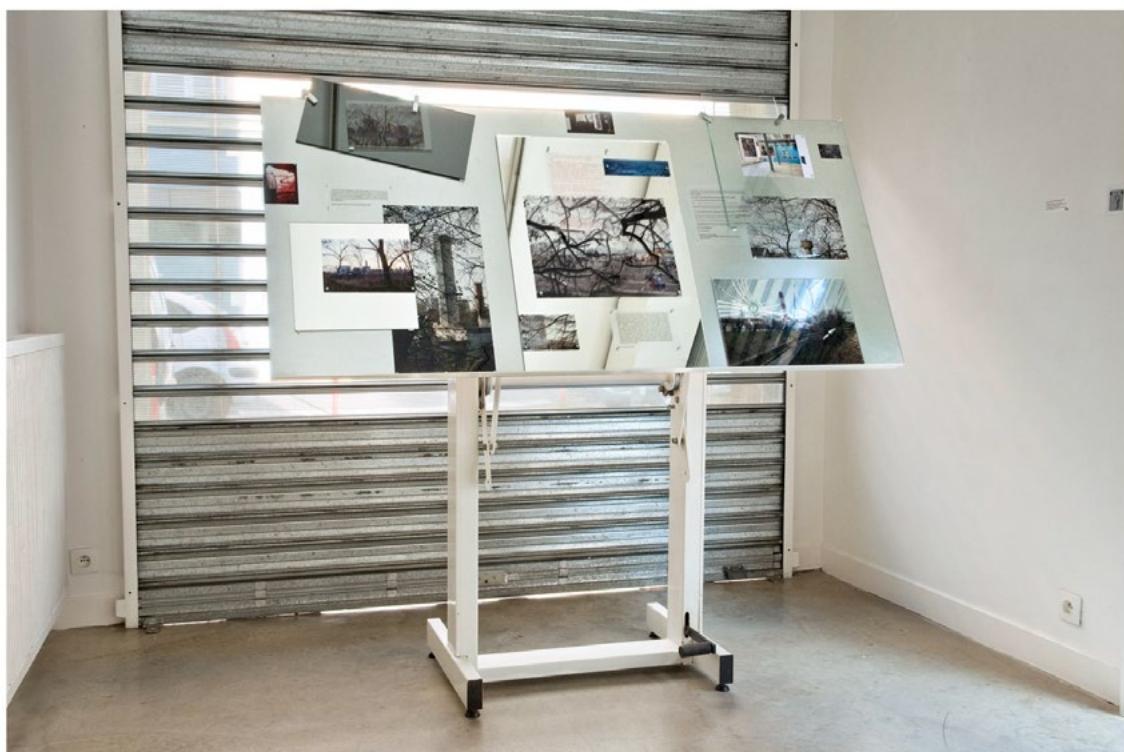
Giving dual names to my pieces is in tune with my critical approach to photography. It is a way to suggest that they are meant to elicit at least two different readings. I also tend to introduce problems, dissensus into the image, which can take the form of binary tensions, through irony or through contrasting, masking or mirroring effects. Spaces are thus opened up within the image, allowing meanings to emerge beyond binarity. In fact, the *Fractal Spaces* series introduces such a double effect. The suburban landscapes I photographed are archetypes of contemporary photography – factories, low-income housing units, supermarket parking lots – except that I photograph them through curtains of trees, a form of concealment that invites the beholder to view these areas affected by the crisis from a different angle, that of the living, the animal or plant world. To enhance this, the photographs are printed on transparent film and then mounted onto a mirror. As a result, plants, streams and architecture are refracted into several layers and the viewer, as much as the context in which the photograph is displayed, is projected into this uncertain landscape. Movement is introduced into the image, which opens up onto several planes. This is suggested by the title of the series: spaces, indeed, but fractal ones. Not only refracted, as if fractured, but seen through a curtain of trees and branches, known to grow fractally, much like the expansion of the internet, which is one of the major sources of deindustrialization in these regions of the Western world.



Installation view of *Les cheminees [The Chimneys]* (2014) from the series *Fractal Spaces* by Marc Lathuillière at Galerie Binome, Paris, 2018

**HC:** You have a background in socio-politics and have worked as a journalist for many magazines. You explain that you turned to photography in part because writing did not fully satisfy your desire to create. In your recent exhibition *Fractal Factory* at Galerie Binome, Paris, you displayed a piece, a kind of ‘wall of ideas’ that includes quotations and images that inspire you and gave insight into the very process of your creation – always between text and photographs. On this industrial drafting table, what was unfolding as a rhizome was indeed the territory of the work, constantly moving between words and images. How is the transition from one to the other articulated: from the reader to the writer, from the viewer to the photographer? And how do you consider the transition from the territory of the page to the territory of the wall?

**ML:** The book and the wall are not so far apart when considered in space, if the text and image they carry are viewed not as surfaces, but as vortexes of space-time. They must be perceived in the context they capture as much as in the semantic waves they emit in return, like bivalves filtering the sea water, or like transmitter-receivers. We know that photography captures the world and delivers a more or less faithful double of it. For me, the same goes with writing and reading. An example from my practice is my essay *Territorism*, which is written partly as a fictional diary, on specific dates and in specific locations: in Clermont-Ferrand, Asmara or Bangkok, for example, at a time that coincided with the escalation of tensions relating to identity in Europe. Similarly, I increasingly value reading books that I believe to be important within specific geographies: reading Thomas Pynchon’s *Mason and Dixon* on the edge of Dampier Strait in West Papua, Arjun Appadurai’s *After Colonialism* on a terrace overlooking southern Beirut, or Robert Smithson on an isolated beach on the Glénan Islands [1], were very powerful experiences for me. Experiences that bring the world into the text and the text into the world.



Installation view of *Fractal Table#1, V5 (On Fractals)* by Marc Lathuilière at Galerie Binome, Paris, 2018