

Guillaume Krattinger

Small Epiphanies

Opening Thursday November 6th, 4:00 to 9:00 pm
Exhibit November 6th to December 20th 2014

"The idea for Kandinsky is to sit in nature not "as a dog" watching aimlessly and without taking position, until one penetrates what lays before one's eyes (Cézanne) but rather, perhaps, sitting within a scenery like a chair ready to welcome whatever fancies resting on it, being rhythms, movements and signs rather than forms, the weight of which still remains too submissive to the illusions of evidence."

JEAN-YVES LELOUP, *"Imagine": Kandinsky, Casloriadis et le pèlerin russe.*

Guillaume Krattinger is an alchemist who, anticipating « reactions », uses photographic image or sculpted matter to reframe and rearrange reality. Born in 1985, Guillaume Krattinger graduated with honors in 2011 from the Ecole nationale supérieure des Beaux-Arts in Paris. He is the author of a sort of cosmogony that takes the world apart and then reassembles and reorganizes it according to a new grid of interpretation, a new layering and new composition of elements.

By isolating images from context and reference, the artist succeeds in creating an enlarged, alternative or highly focused cross section of reality, to move the lens over and emphasize the arbitrary nature of its aim. By reassessing the combination of shapes produced by what is visible, within nature but also resulting from some system – Guillaume Krattinger rehabilitates those in-between spaces.

Through the processing of the image, his empirical and performative movement breaks down the phenomenon of manifestation. Concrete structures of post-industrial ruins, bleak, barren landscapes, abandoned infrastructures, electric posts, all these enigmatic remnants introduce the notion of "non-site" as location divested of all reference.

At the Virginie Louvet Gallery *Small Epiphanies* consists of a series of prints exploring what is visible at the periphery, like a forgotten region, the traces of which persist and are revealed through the chemical photographic process. The ambrotype is a printing technique using collodion on a glass plate dipped in a silver bath and then chemically tinted white. The image, shown over a black background, appears as a positive. Over a white background, it becomes inlayed, a mere trace and revealing its metallic surface. The elements present in the image cease to be "objects" to become "apparitions". This shimmering moment of contact with the light when a complex arrangement of reflections occurs is what the artist calls "epiphany".

Indeed, transparency plays a major part in this *trans-creation*, self-organized from a set of given elements. Whether in Guillaume Krattinger's photographs, with water reflections, puddles and ponds eminently present, in his three dimensional pieces with the use of polyester resin and earthenware, or in his ambrotypes on glass, always a watery world cohabits with what the artist calls "the matter of the world" and, combined with glass and image, orchestrates the fundamental

elements of his work: liquids, shifting and unstable, yet working as fixers; glass, screen, mirror, projection; and the image, “where? when? how?”, containing always the unfathomable enigma.

By manipulating the boundary where those apparitions meet, by stripping the information of its context and by blurring the areas of identification, the artist stages the colliding moment when the image contains within itself the process of revelation, transgressing its role as a surface and establishing itself as matter.

October 2014, Elisa Rigoulet