

CV

Anne-Laure H-BLANC //////////////////////////////////////

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EDUCATION

1990

- Licence Études Théâtrales

1991

- Licence Lettre Modernes

2008

- Licence Arts Plastiques

2003-2006

- Ateliers des Beaux Arts, Grenoble

MAIN EXHIBITION

2018

- WAC, exposition *collective*, Dieulefit

2017

- Salon art contemporain PULS'ART, Le Mans
- L'esprit du lieu, exposition *solo* Centre d'art Espace Aragon, Villard-Bonnot

2016

- Interstices, exposition *solo* Galerie du Tournant, Saint Alban de Montbel
- La sève du feuillage ne s'élucide qu'au secret des racines, exposition *collective*, Galerie Lionelle Courbet, Paris

2015

- Monotypes, exposition *duo* Galerie Artenostrum, Dieulefit
- Alone green, exposition *solo* de fin de résidence, Centre Culturel Fondation Toji, Wonju-Si, S. Korea
- Peintures et monotypes, exposition *solo*, Galerie Imagineo, Paris
- Dreams and Water, exposition *solo*, Médiathèque Jean Prévost, Bron

2014

- Attention fragile, exposition *collective*, Centre d'art Le Belvédère, Saint Martin d'Uriage
- exposition *solo*, Médiathèque Simone de Beauvoir, Romans

2013

- Du versant de l'ombre, exposition *solo*, Galerie Imagineo, Paris
- Gommer le temps, exposition *collective*, Galerie Arthaud, Grenoble et Galerie Place à l'Art, Voiron

2012

- Lointains intérieurs, exposition *solo*, Galerie Alter Art

2011

- Où vont les chemins qui se perdent... Exposition *solo* de peinture et livres d'artistes, Médiathèque Gilbert Dalet, Crolles

2010

- Exposition *collective*, Galerie Alter-Art, Grenoble
- Exposition *collective*, Galerie 7.05:655, Toulouse
- Livres à voir 8, Quai de la Batterie, Arras

2006-2007

- Noir et Blanc exposition *collective* de gravure sur Bois, Atelire Presse Papier, Trois Rivières (Québec)

2005

- Biennale Internationale du Livre d'artiste en Lanaudière (Québec)
- Exposition de peinture et de livre d'artistes dans le cadre du Festival International de Poésie, Galerie du Parc, Trois-Rivières (Québec)

ARTIST BOOK FAIR

2015/2013/2012/2011/2010

- salon Page(s), Paris

2015/2012

- salon Matières à lire, poésie à toucher, Lucinges

PRIZE

2005

- Prix International Saint-Denys Garneau pour Ségala (Livre d'artiste, réalisé avec France Mongeau)

ARTIST RESIDENCE

2018

- Hassla Art World Museum, Gangneug, Corée

2015

- Centre Culturel Fondation Toji, Wonju-Si, S. Korea

PUBLIC COLLECTION

- International : Bibliothèque et Archives Nationales du Canada, Bibliothèque et Archives du Québec,

BCUL de Lausanne, Bibliothèque Publique et Patrimoniale de Genève, Musée d'histoire de Genève

- France : Médiathèque de Dijon, Médiathèque de Limoges, Médiathèque Départementale de Toulouse, Médiathèque Landowski Boulogne Billancourt, Médiathèque de Bayonne, Médiathèque d'Anglet, Médiathèque de Lille, Bibliothèque d'Etudes Grenoble, Médiathèque Jean Prévost Bron, Médiathèque Simone de Beauvoir Romans sur Isère, Médiathèque Le Verbe Etre La Tronche, Médiathèque de Roannes, Médiathèque d'Oullins, Médiathèque Carré d'art Nîmes, Médiathèque de Quimper, BDP de l'Hérault, Médiathèque d'Annecy, BMVR de Nice, MAC VAL (Vitry sur Seine)

GALLERY

- Artenostrum 26220 DIEULEFIT www.artenostrum.com

MEDIA

- Anne-Laure H-Blanc, artiste plasticienne, au coeur de la nature, Beaux Quartiers, (septembre 2017)
- A la recherche de l'étang perdu, Les Affiches de Grenoble (24/02/2017)
- Fuyantes impressions, illusions merveilleuses, Broutilles à l'aneth, juste une expérience, probablement (21/02/2016)
- Les sanglots ardents d'Anne-Laure H-Blanc, Jean-Paul Gavard-Perret (septembre 2016)
- Le scandale radieux des images, interview, lelitteraire.com (25/09/2016)
- La sève du feuillage ne s'éclaire qu'au secret des racines, Time Out (23/05/2016)
- Paysages intérieurs, Beaux Quartiers (printemps 2015)
- Immensités silencieuses, Artistes Magasine (janvier-février 2014)
- Le rêve est un paysage où l'on se noie, Les Affiches de Grenoble (03/02/2012)

ARTISTIC APPROACH

It must first be mentioned that Anne-Laure H-Blanc's eye captures, and collects by observing her surroundings to retain only the fleeing, the tiny, and the almost nothing. Indeed, it is within this interstice, more than anywhere else, that her fragility is told. The image in its immediacy fits on the sensitive surface of the retina. The image, presence becomes absence. It composes the strata of memory to constitute the mold of what one day will become incarnated. And so begins the work of remembering.

Despite the medium used, Anne-Laure H-Blanc's work is to be considered a snapshot, in a photogra-

phic sense: a superposition of revealed moments that are constituted from snapshots of memory and reality. It launches a process which involves tracing: to feeling of what has been and surfaces what is no longer. Imprints, features, lines and graphs materialize to become motives, which repeat, interlock, make links and sense by feeding off of the previous ones. Each intervention resonates, echoes and layers at the same time: an intimate archive and revelation all at once, of what was.

In the act of covering the surface, whatever it might be, there is a will to unveil. Every gesture performed follows a ritual: rub, wipe, scrape, scarify, scratch, print, drop, cover, weave, accumulate, mix, start again. The aim is to make the trace exist / to find the trace, and perhaps find substance. It involves the act of making and remaking in order to better understand. In each new image, the aura of the previous and the sprout of the next are superimposed. They are not, to use Maldiney's words, *images of memory but of a calling, which free us from familiar evidence of the well-known and which carry us far into the unknown of another Open*¹. They establish a point of view on the world. They are intimately linked to life.

Her work lies in "this gap" between what we thought to discern and what could be, a little like when we squint our eyes to better understand the contours of what we are looking at. Sight simply becomes a sense by which the observer looks at himself. This is an allusive approach to bringing about a "change of scenery" because what is there before our eyes is not what is, but what needs to linger. These new images given to see, animate by *the cunning intelligence*² they arouse. They must lead the creator of the work, the one who is looking at it, to use his memory, and his emotional memory, more than his eyes. Using both reflexivity and sensory at the same time, they require the viewer to let go and immerse themselves. He is asked *detour from the paved road*³ and to perform, in turn, a "displacement".

Thus, Anne-Laure H-Blanc's work aspires to find this fundamental freedom reappropriates the gaze surrounding us and of what we no longer see. The perceived image then becomes *a sensitive transposition*⁴, which allows the viewer to be filled with his emotions, bonds of intimacy with objects and the environment.

1 H. Maldiney, Image et art, L'art, l'éclair de l'être, 1993

2 Détienne M. et Vernant J.P., Les ruses de l'intelligence. La métis des grecs.

3 M. Heidegger, Les chemins qui ne mènent nulle part

4 H. Maldiney, Image et art, L'art, l'éclair de l'être, 1993