

Aurélie Pertusot

Portfolio 2016

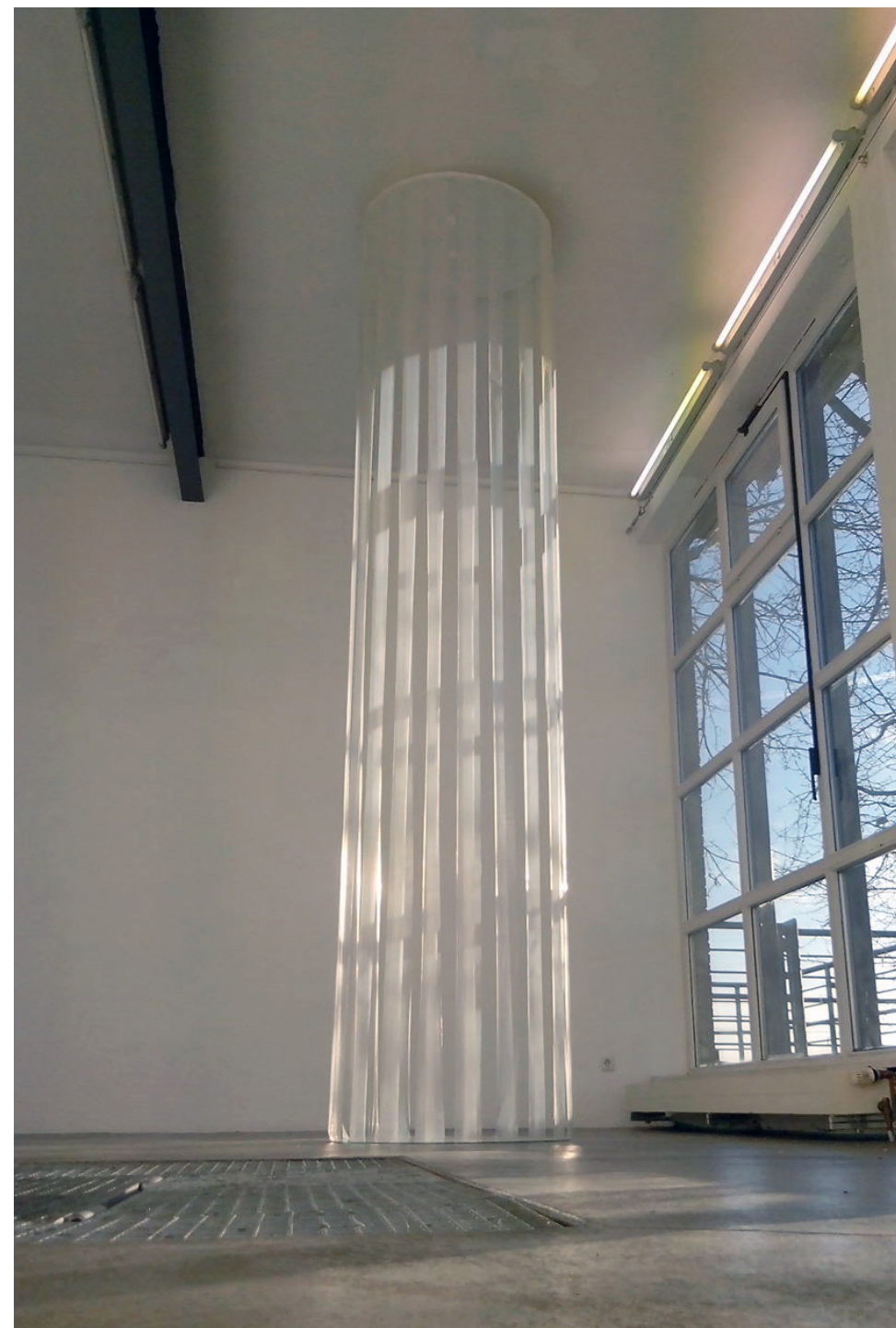
About my work

*«My work defines itself by a series of experiments arising from my relationship to drawing and the notions of appearance and disappearance. Through ephemeral interventions, installations in situ and performances, i try to establish a dialogue with the place, and between the public and the work. My installations become integrated into the architecture and are conceived for the place where they are presented. Working with economy of means, the **imperceptible and the invisible are in the heart of my research** wich reflect a invisible reality subjacent. i try to give form to this virtuality in privileging the use of «low technology».*

Biography

Born in 1983 in France, Aurélie Pertusot was awarded a diploma from L'Ecole Nationale Supérieure in Nancy (France) and by Sint Lukas Art School in Brussels (Belgium) with congratulations of the jury in 2007 (Master's Degree in Art). Since 2008, she has been developing a work around drawing and around disappearance, and with Anne Moirier, she offers performances of sound, and participates regularly in festivals (France, Luxembourg, Germany). in 2010, by invitation of the curator of the museum of Fine arts of Nancy, she is creating an interactive installation with respect to the exhibition Beauté Monstres. She also participates in the exhibition «Regards», in the center of art Bastille in Grenoble (France) and to the nocturne étudiantes, to the Lorrain museum of Nancy (France). She receives a grant of residence in Berlin by the Conseil General de Moselle (France) and is interested in the art in the public place.

IMPALPABLES LINES



Fata Morgana, installation, rubber band, glass, polystyrène, 80 Ø x 4,5 m, 2016.

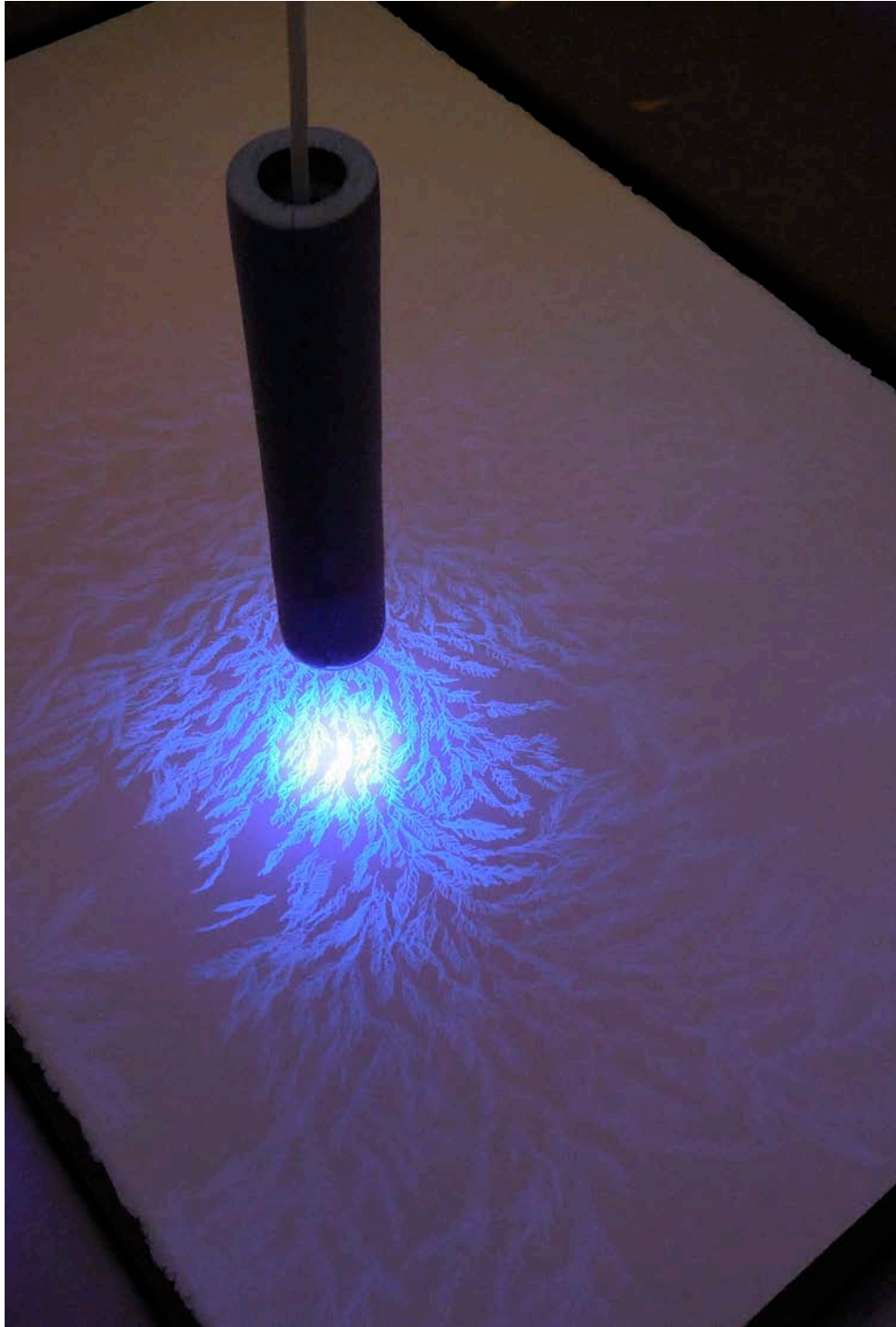


Discover a drawing by fragments

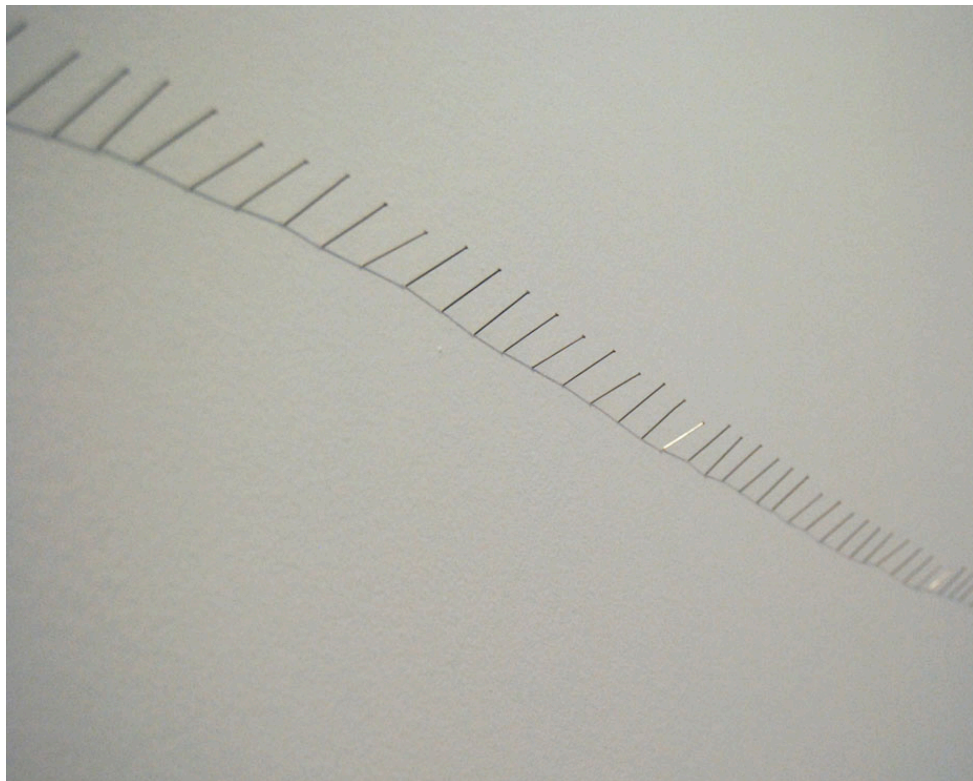
video : <https://vimeo.com/103895605>

Trous Blancs, 2013, Interactive installation, 1,5 x 1,5 x 2 m, 3 drawings on paper, fluorescent ink, uv light, wood. Production: General Council of Moselle



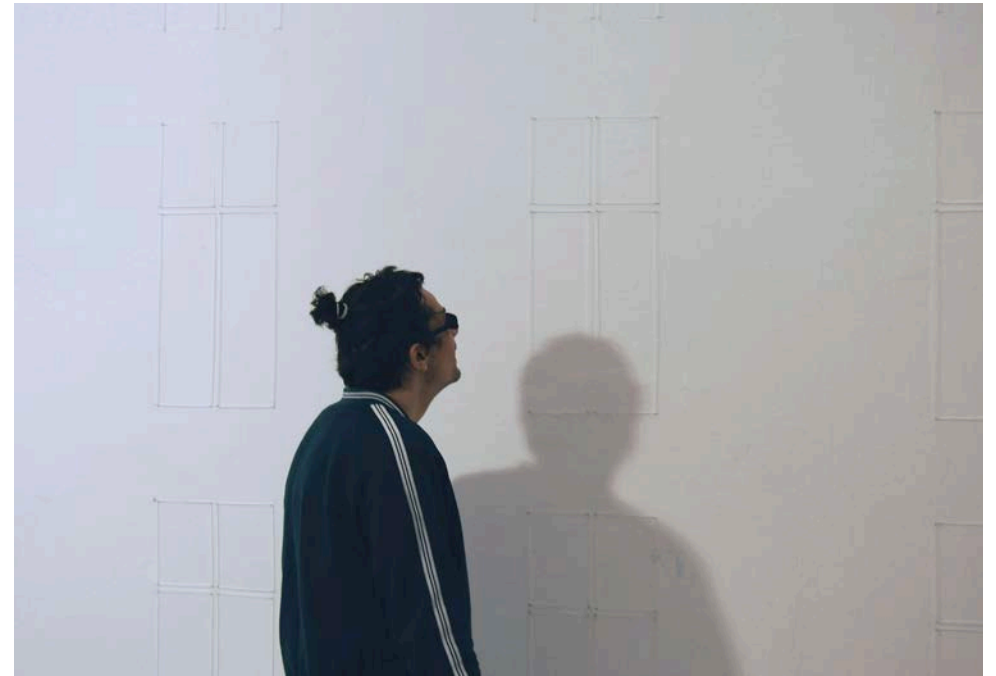


Aveuglement, 2014, interactive installation.
Drawing on paper, wood, uv light. Production: ESPGG Paris.



En ligne, 2013, performance, nails, light, variable size





Schein, installation, Adhesive tape and nails on wall, 5 x 3 m, on 2011

LANDSCAPE'S LINES

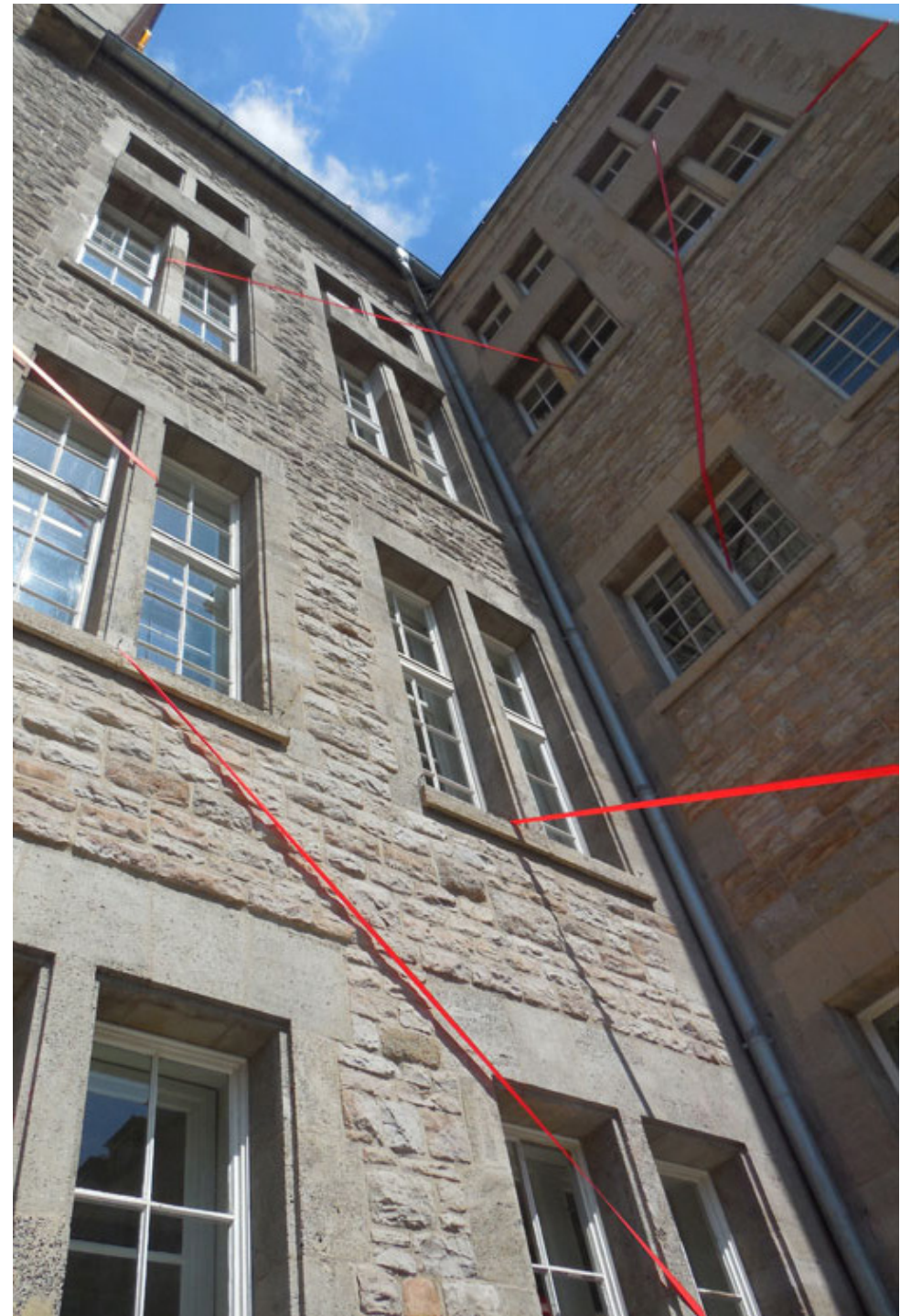


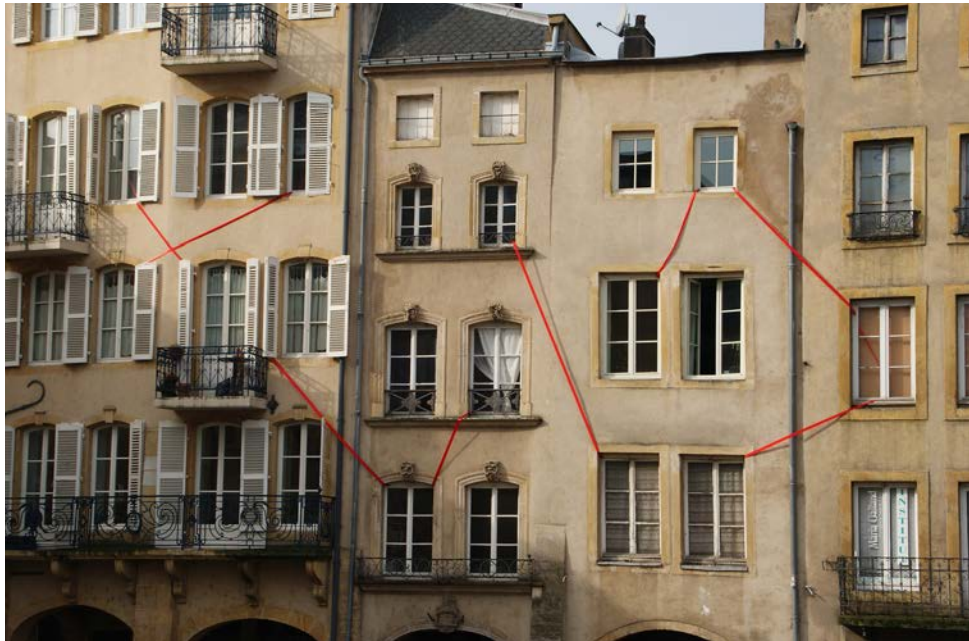
Etreintes, 2015, installation insitu. Porte des Allemands, Metz (FR)
Elastic and concrete. Production : Maison de l'architecture de Lorraine.





Hôte-couture 3 - die Verwandlung, 2015, triptych, installation insitu. Red ribbon. Rathaus Neukölln, Berlin (DE). Production : Fachbereich Kultur Neukölln in der Rahmen von 48 Stunden Neukölln

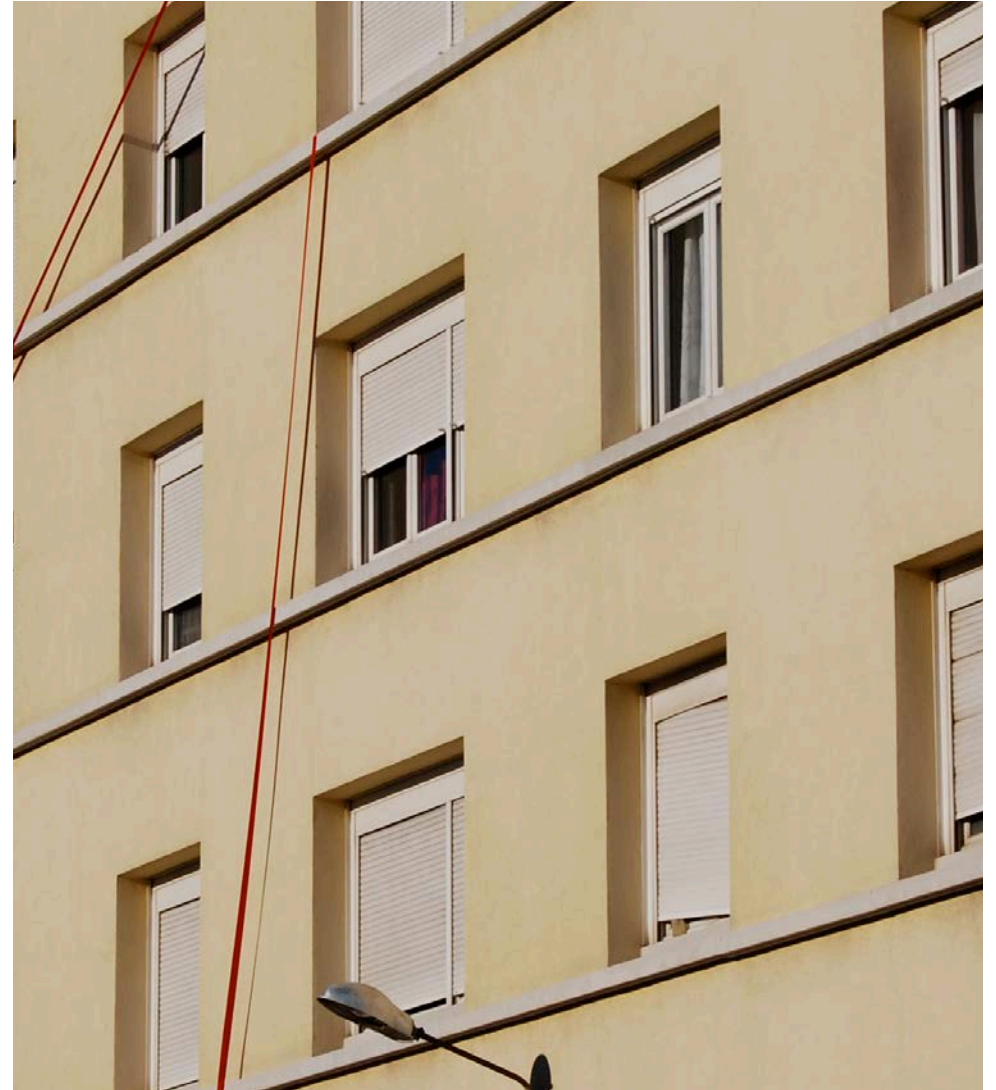
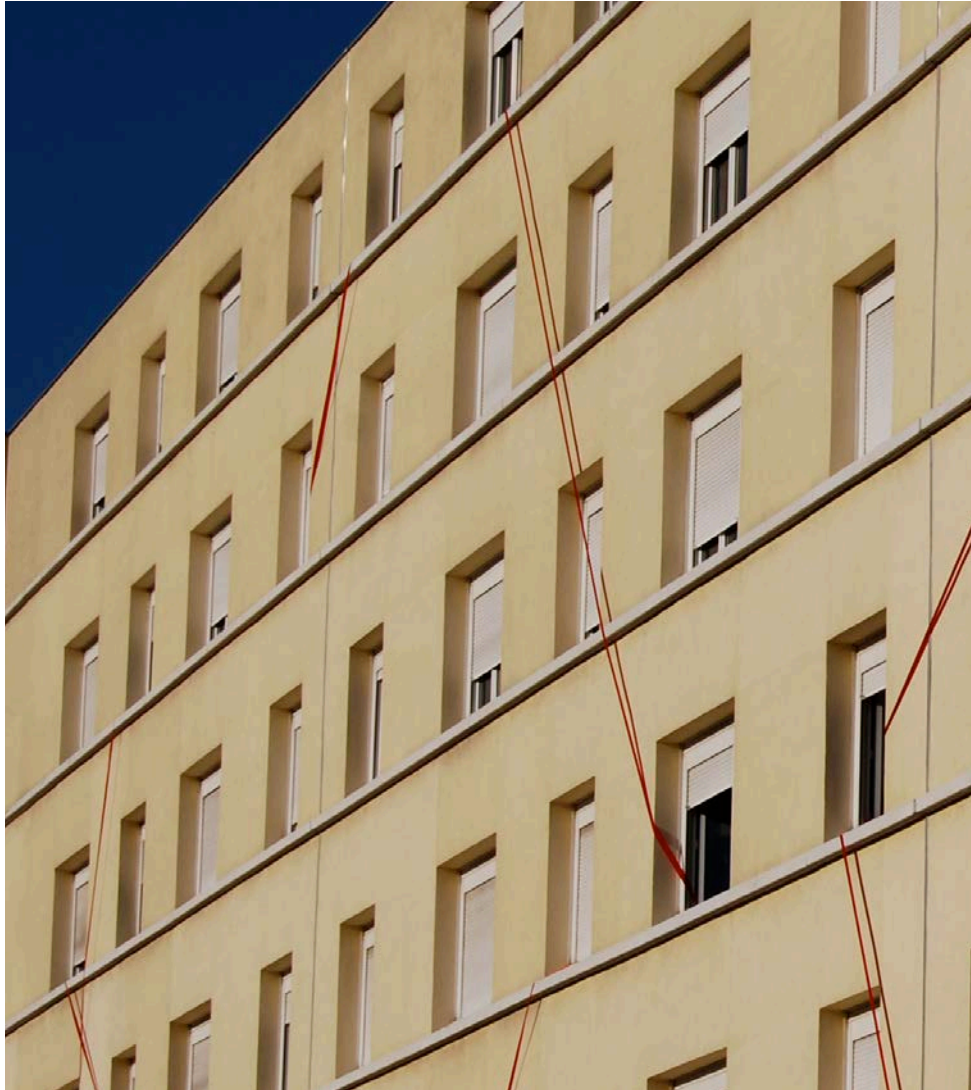




Use the architecture as a medium to redraw the landscape and create spatial and social links.



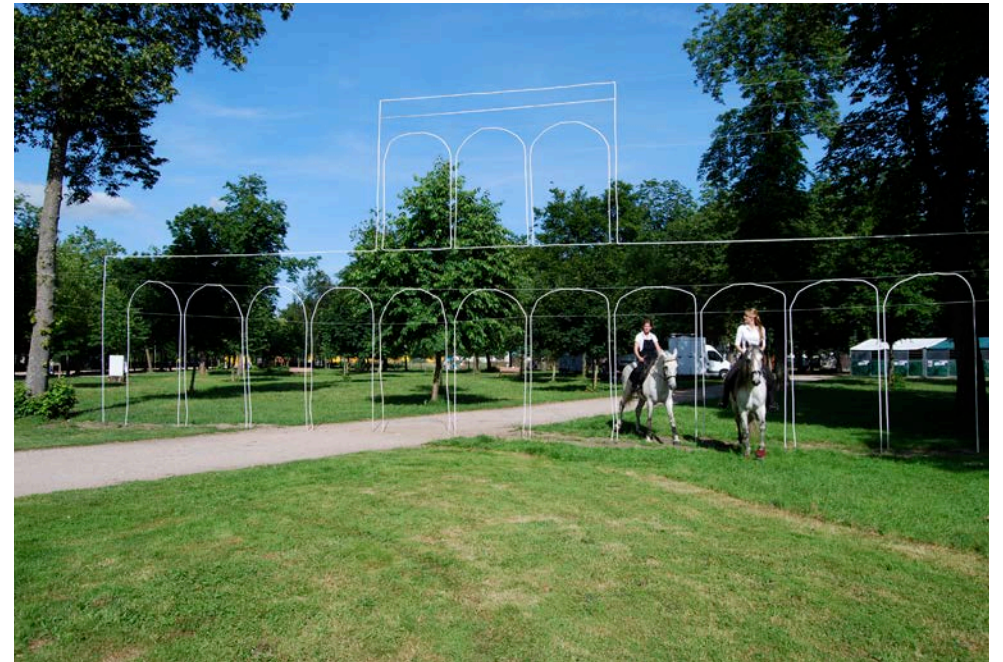
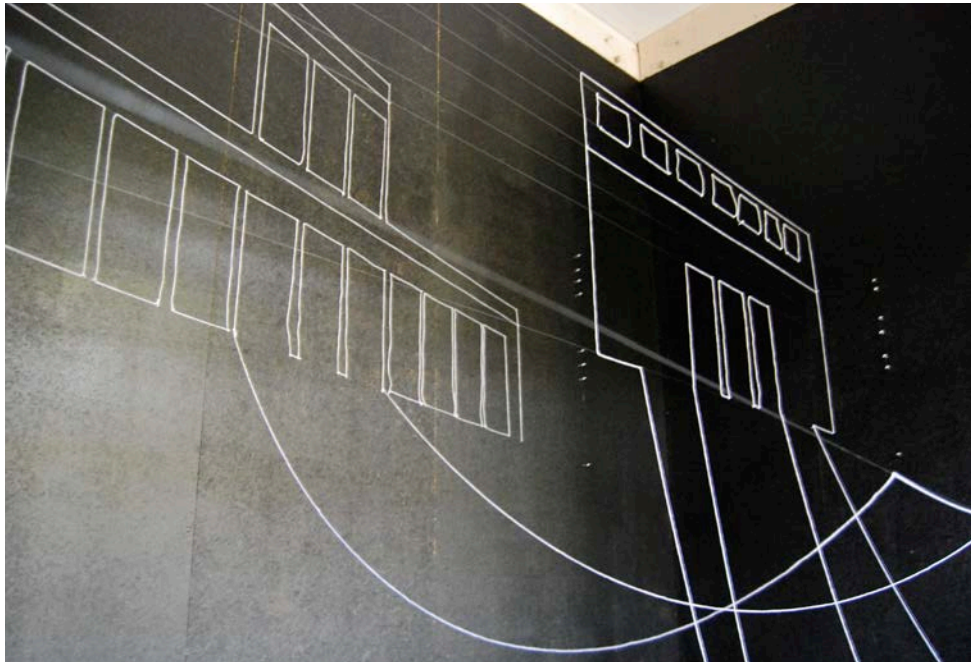
Hôte-couture 2, installation insitu, triptych, red ribbon, 2013, place st Louis Metz (FR) public commission Frac Lorraine / Centre Pompidou Metz.



Hôte-couture, installation insitu, triptych, red ribbon, 2012, Villeurbanne (FR) with the support of Komplexkapharnaüm, résidence Encours.

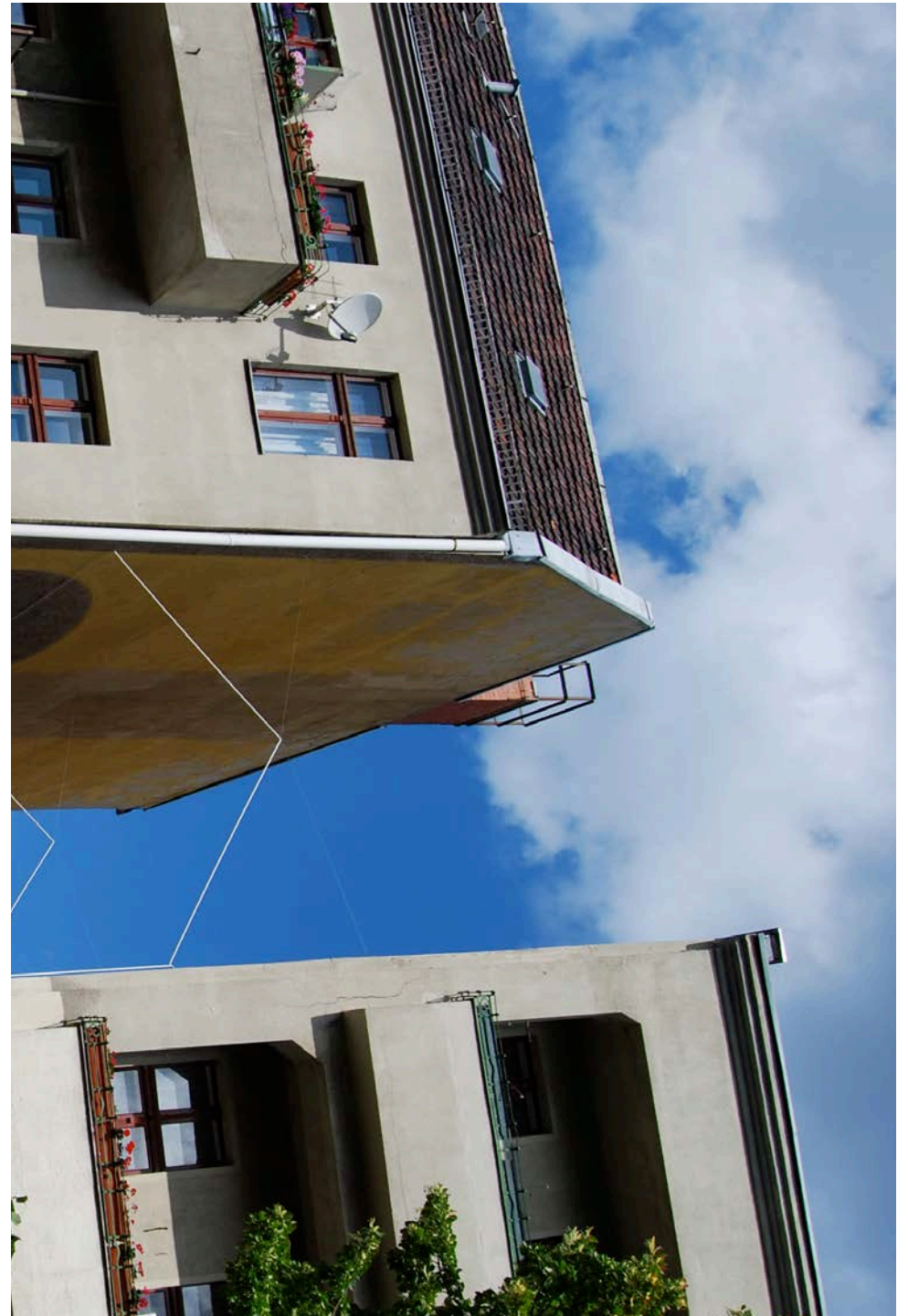


Futurs souvenirs, 2014, scraped postcards serie



Fôleries 2012, 3 installations insitu + installation in a galerie, white rope, cables metal . Variables size. Commission conseil général de meurthe et moselle (FR) Parc du château de lunéville.

Luftschloss, rope, installation insitu, nylon 4 x 4 x 5 m, 2010, Berlin (DE) support of conseil général de Moselle and Fachbereich von kulturamt Neukölln Berlin



<http://aureliepertusot.free.fr/presquerien.html>

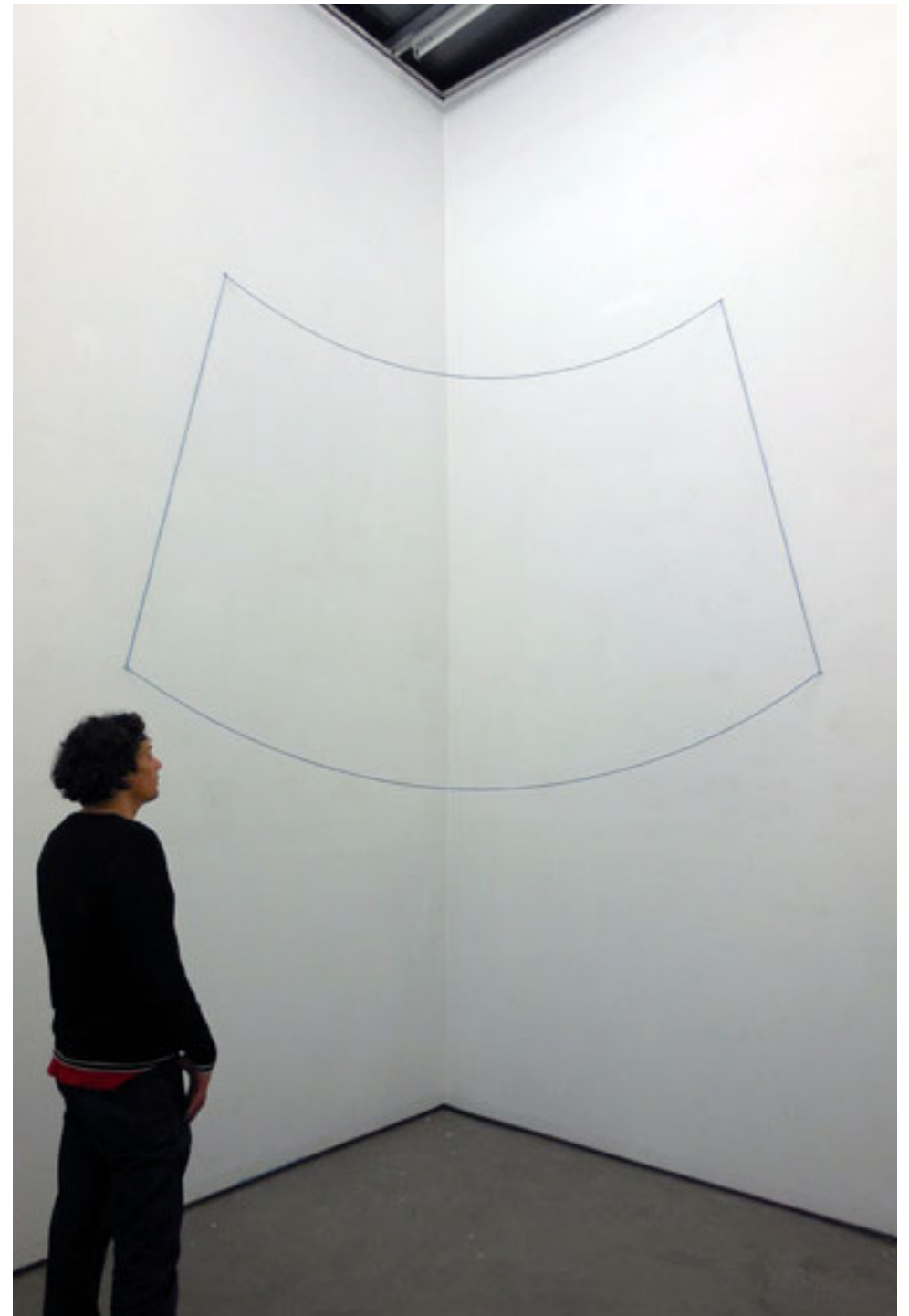


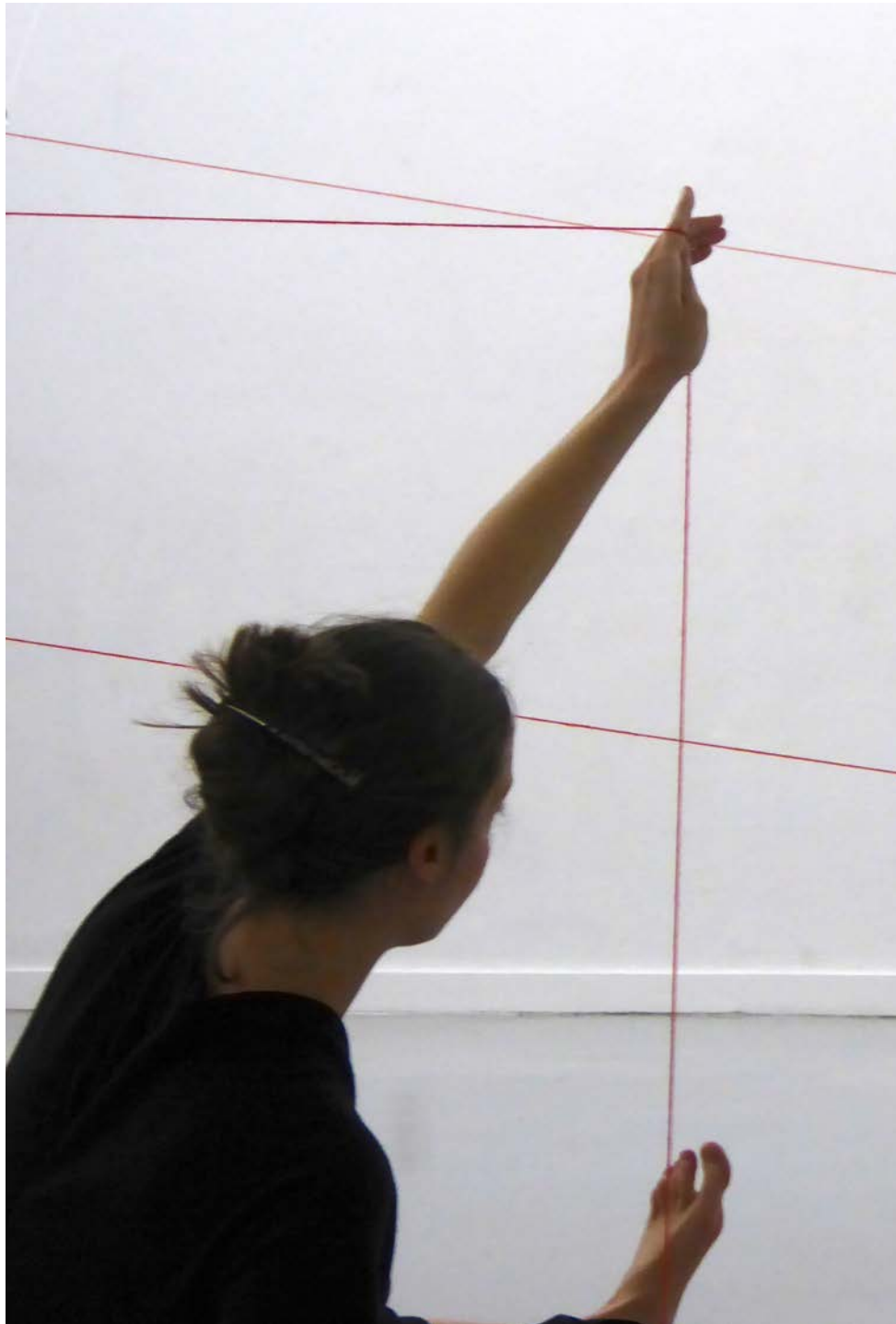
Presque Rien 2009 installation insitu 10 x 6 m, 6 houses, rope, steel posts
exhibition «En dehors des sentiers battus», Laxou (FR)

LINE AS SPACE



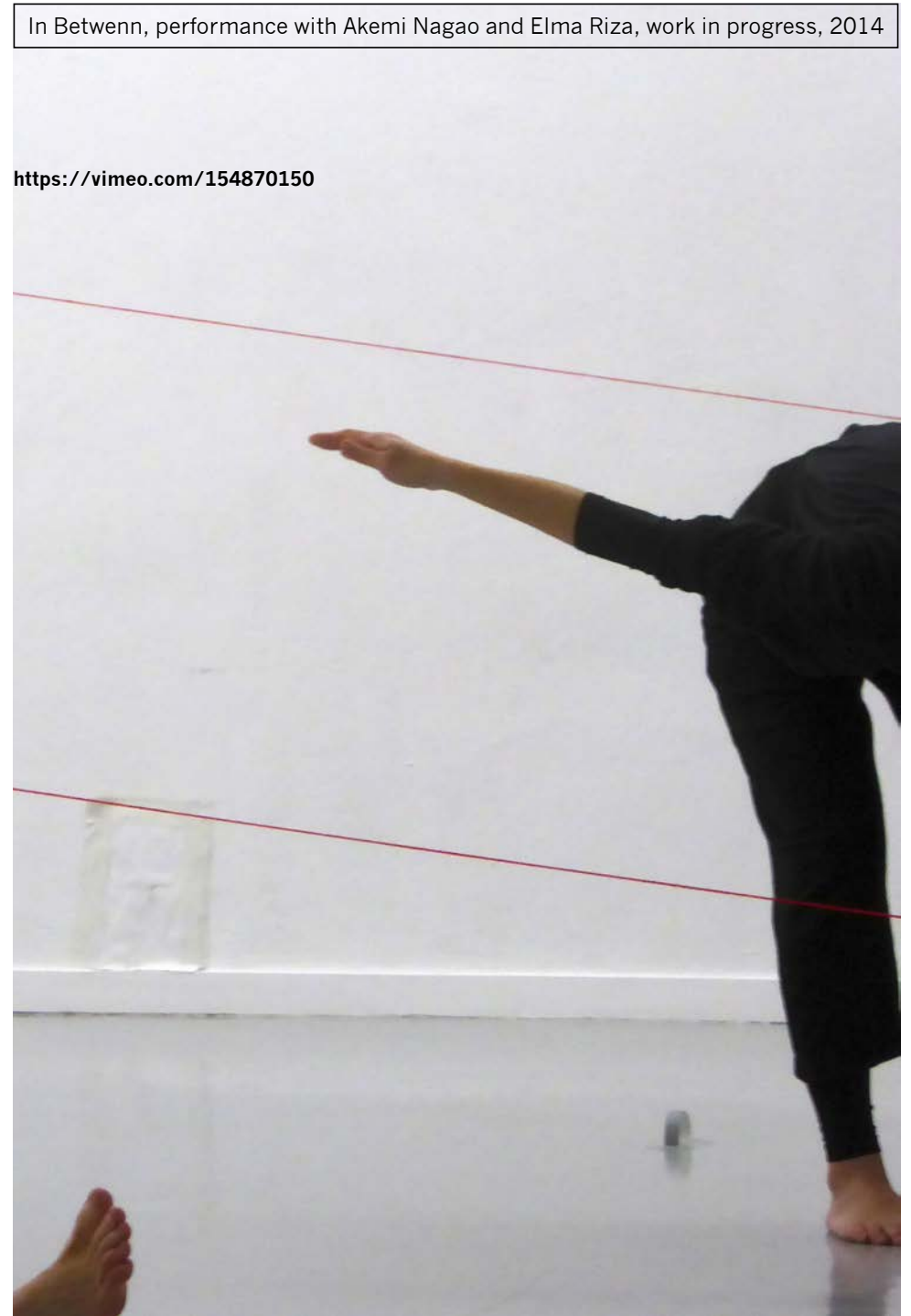
Sans Titre, sculpture, 2016, wool thread, about 1,50 x 2 m

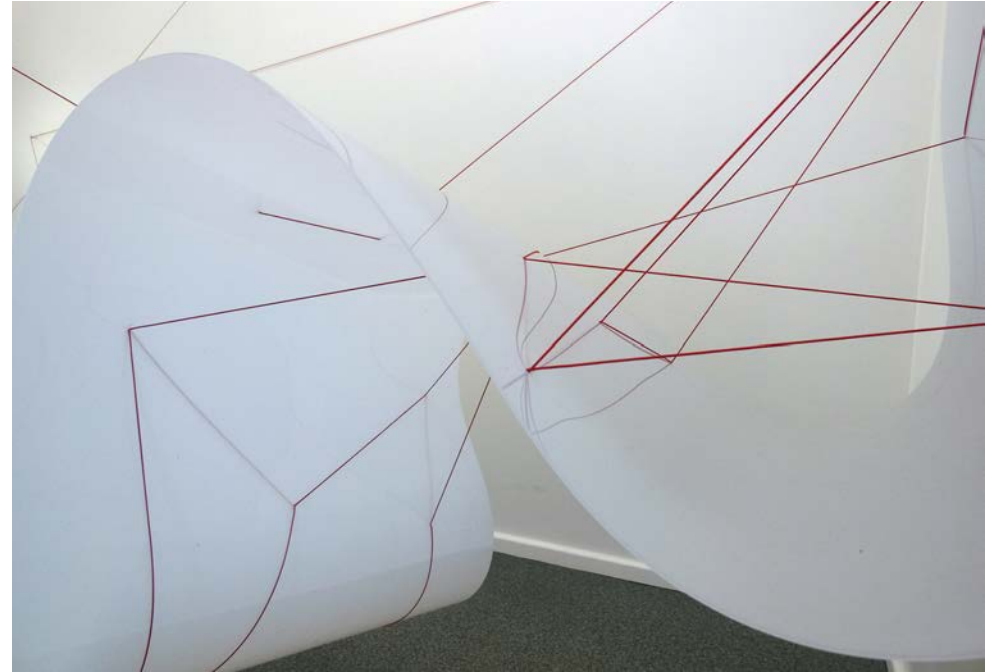




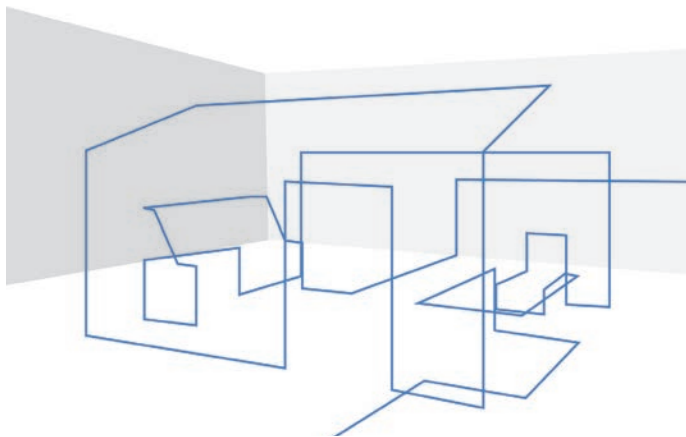
In Between, performance with Akemi Nagao and Elma Riza, work in progress, 2014

<https://vimeo.com/154870150>



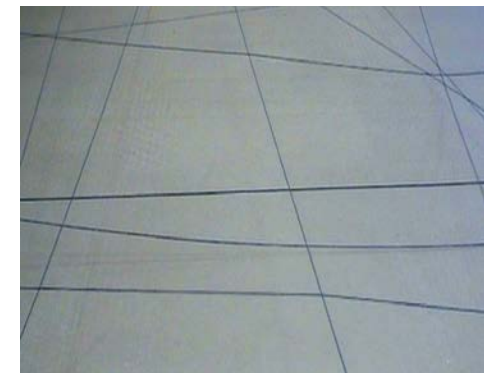
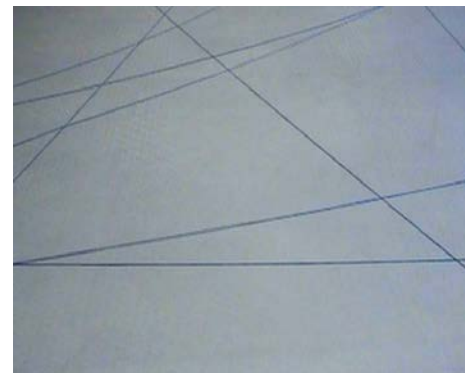
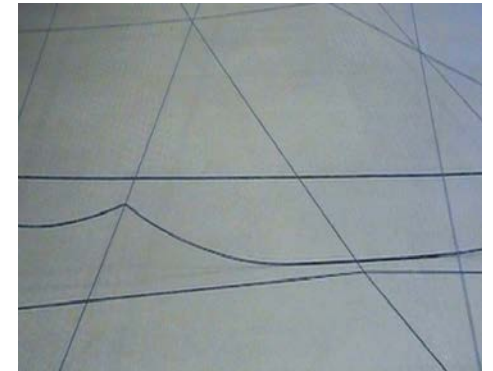
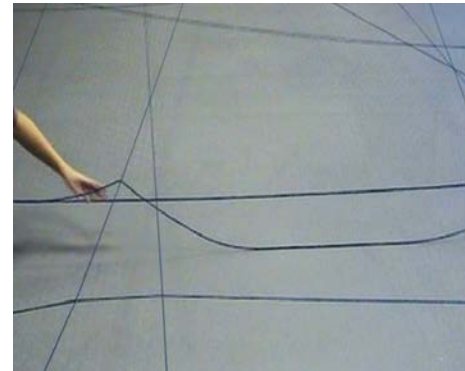
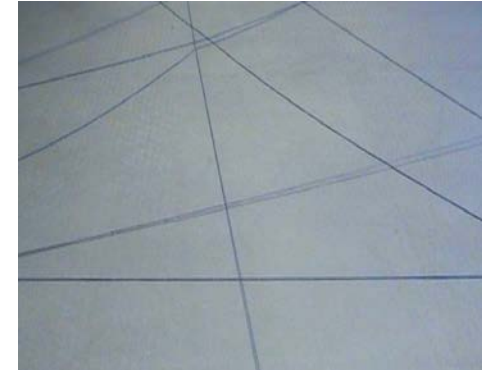


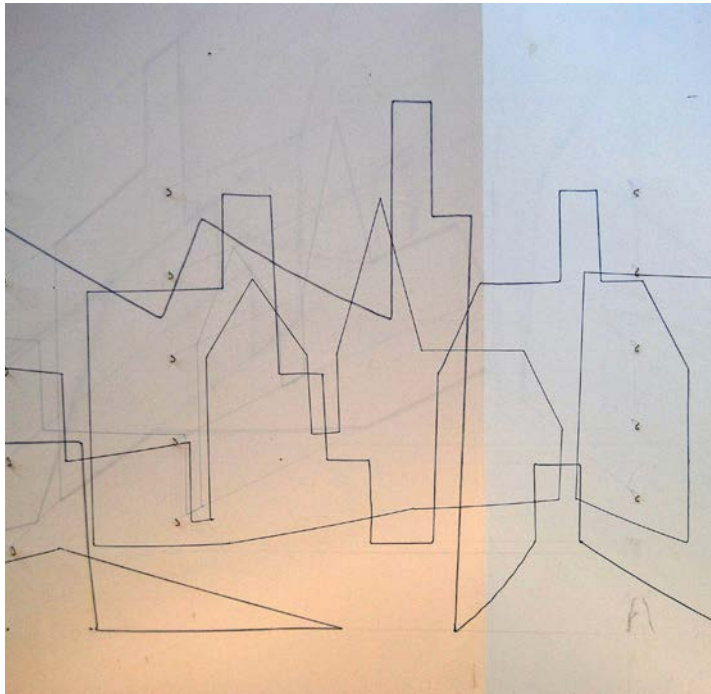
Divag(u)ations, 2015, installation insitu for «the Bento», 1 x 4 m, plastic and rope.
production : centre d'art l'yonne en scène.



Ariane's House, installation, wool thread, 5 x 4 x 3 m, 2011

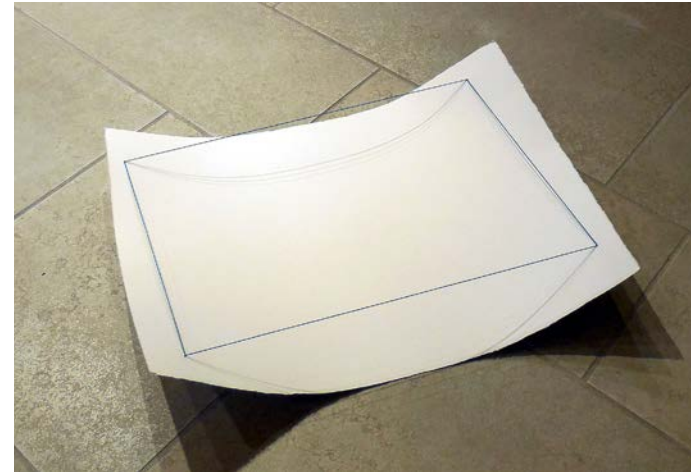
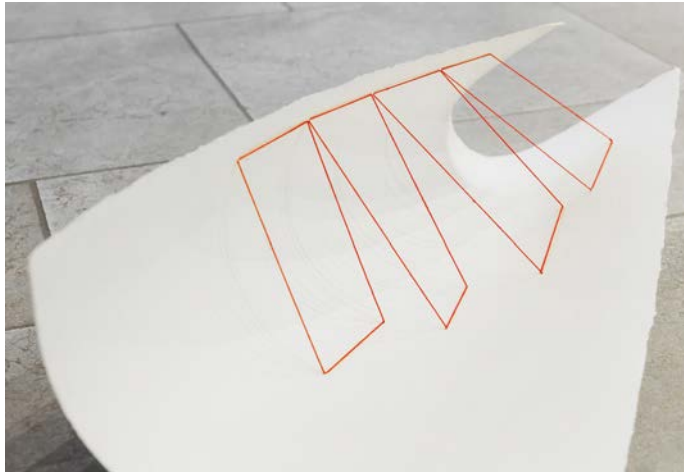
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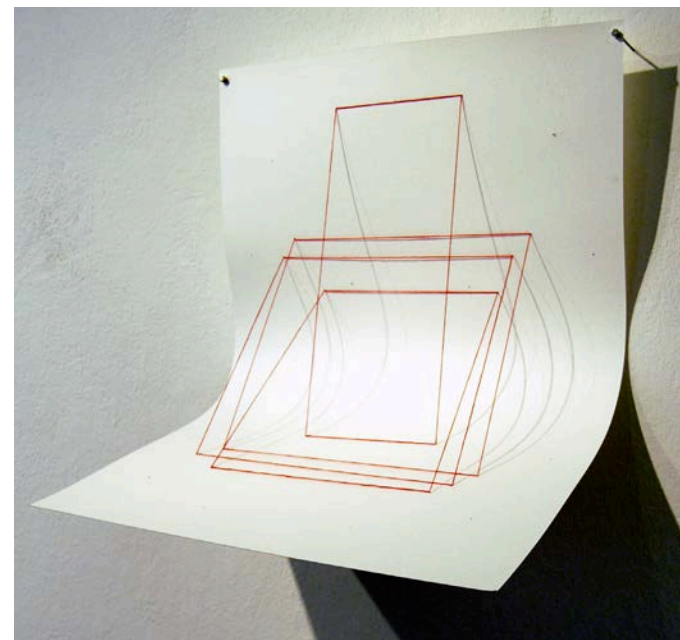
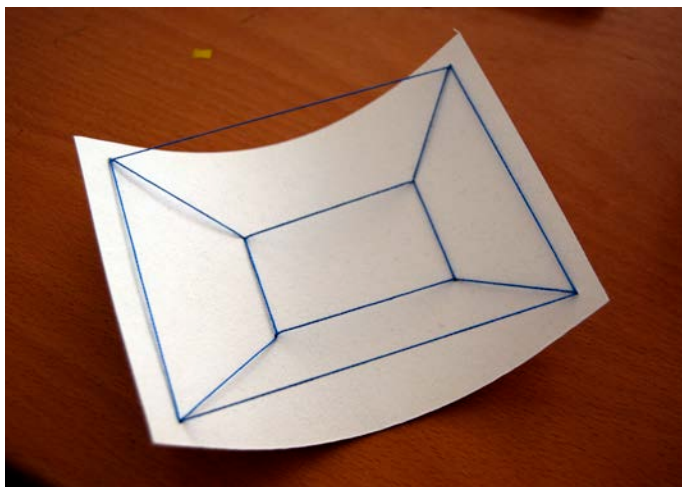
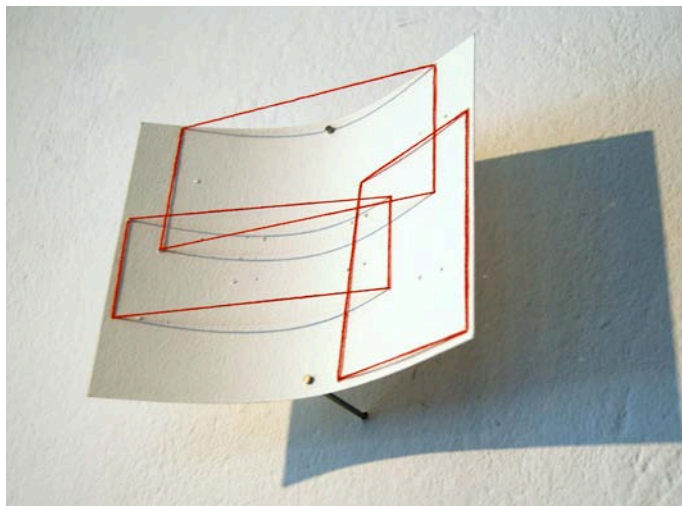


Projet 1321, 2010, installation insitu, wool thread, nylon, nails, 2 x 2 x 2 m

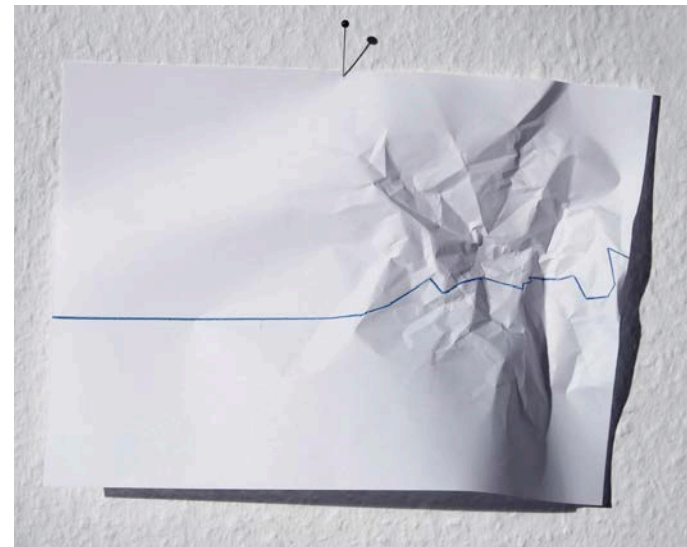
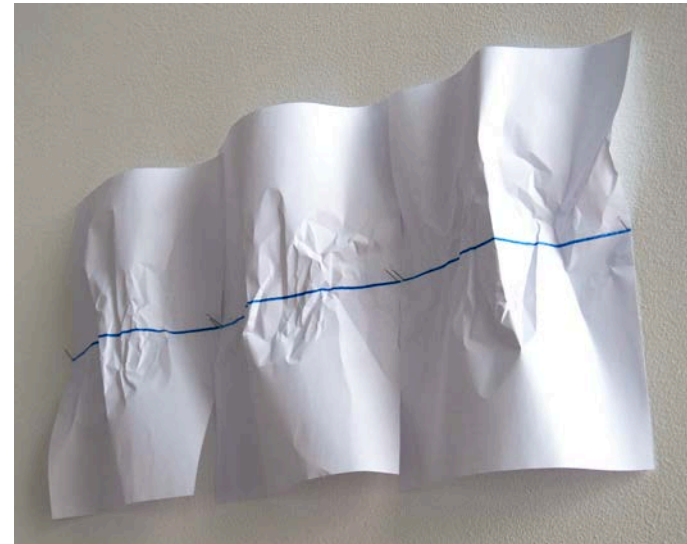
LINES AND PAPER



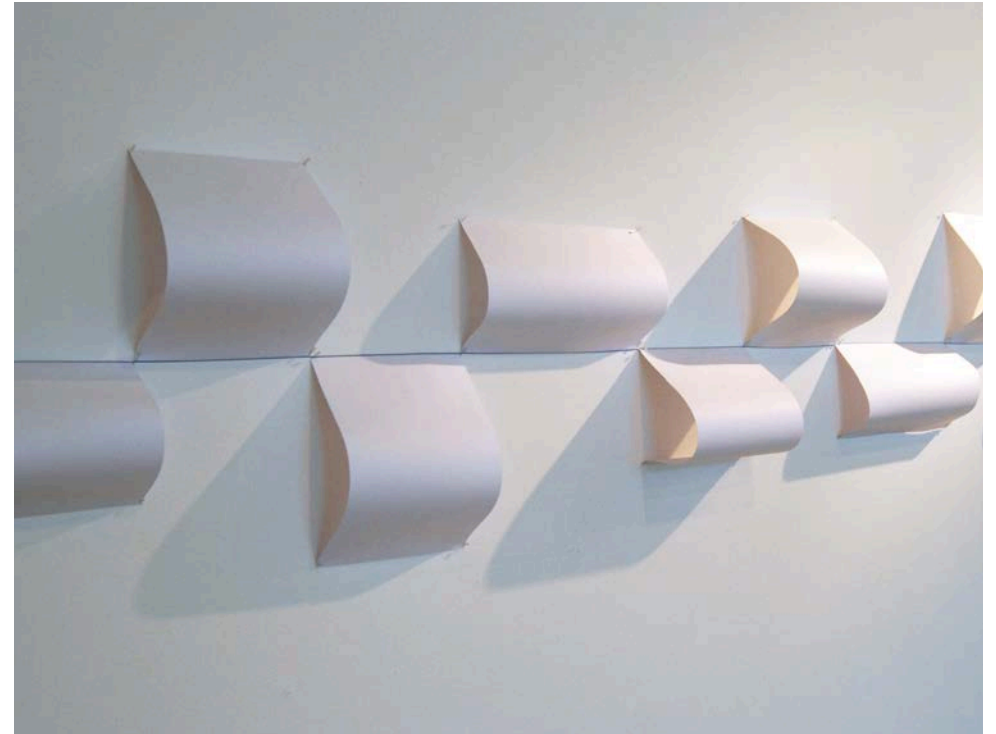
Ficelle n°19, ficelle n°20, 2015, sculptures. wool and paper, about 50 x 40 cm.



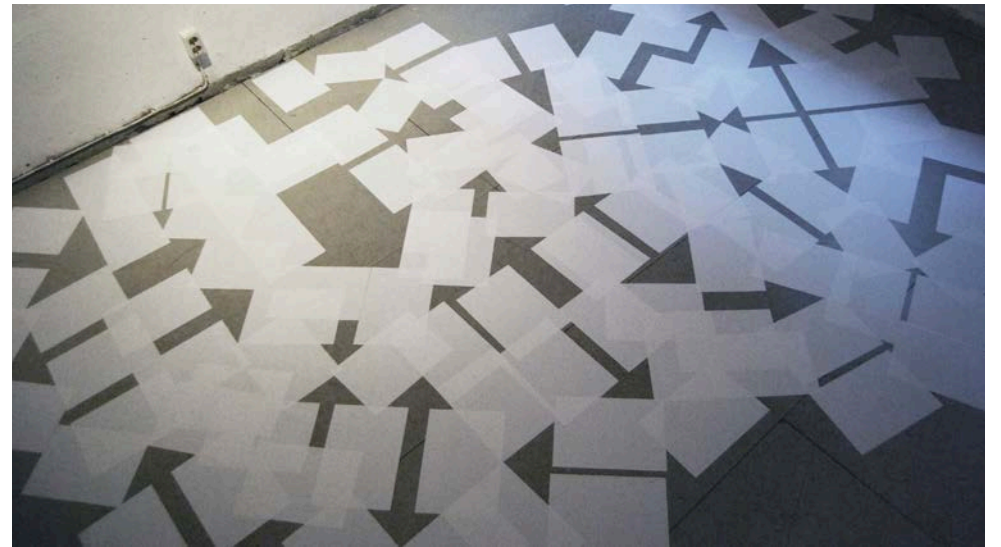
Ficelle n°15, n°14 et n°18, 2013, sculpture, wool and paper, 20x10 and 50x100 cm



Froissures
2013, 33 x 29,7 cm, pen on paper, nails.

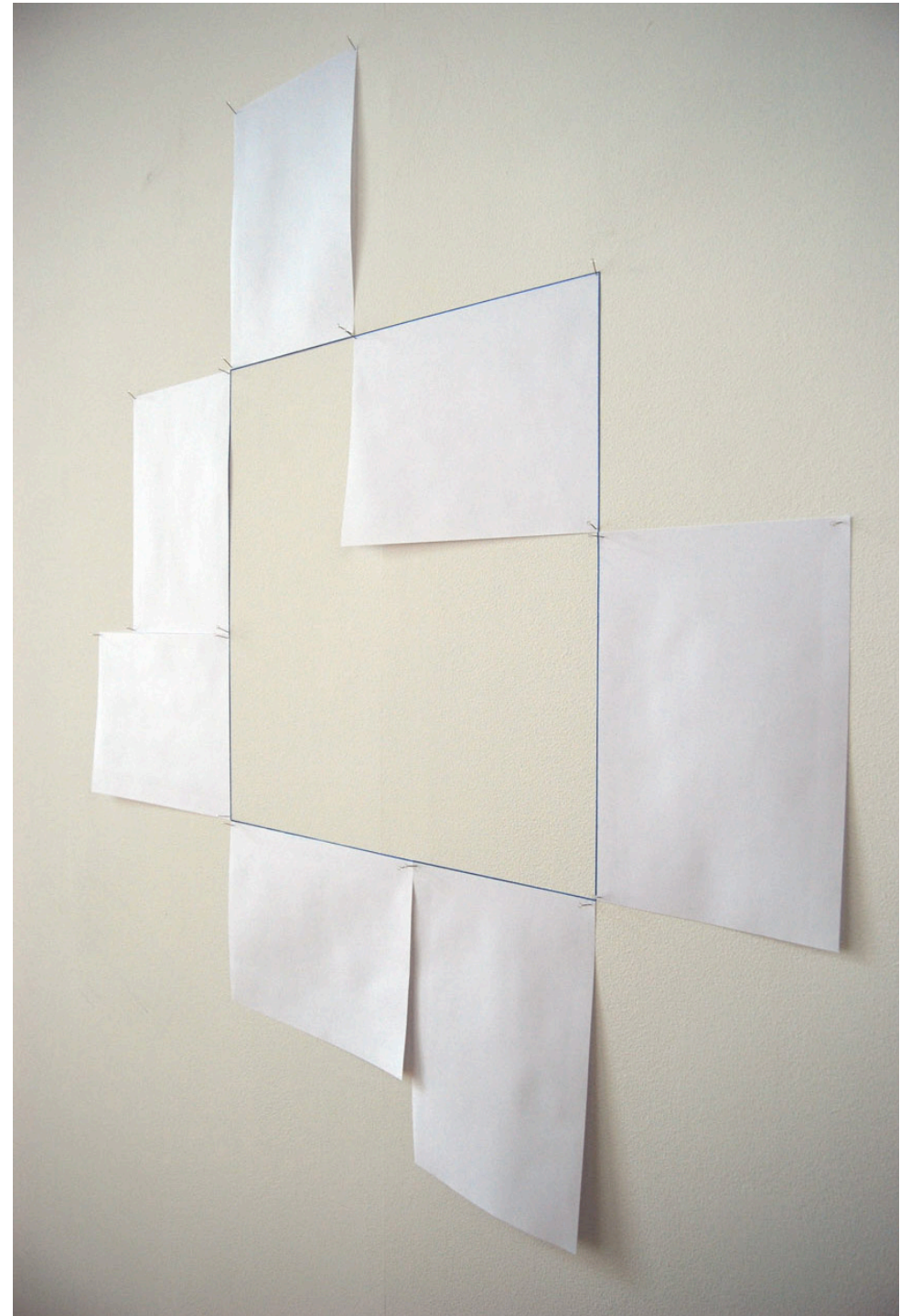


Sur le fil, 2013, 265,8 x 50, 7 cm, pen on paper



Die Richtung, installation, paper A4, variables size, 2011

En Marge, 2013, 101,4 x 110,1 cm, pen on paper



LINE AND SOUND POINT

«To stop this expanding time-space quantum, Aurélie Pertusot tries to capture the contemporary world of sounds which, maybe, embodies the true life that escapes, hides – or is deliberately put to one side, as if it disturbed, bothered and prevented the real time journey from unfolding. The artist strolls around the deserted night streets, capturing the purring of air-conditioners or metal gates squeaking in the wind... The recordings become the Sound Portrait of Sarlat, that can be heard in the Maison de la Boétie.»

Camille de Singly,
PhD. in the history of contemporary art – February 2014

pictures : Bernard Dupuy

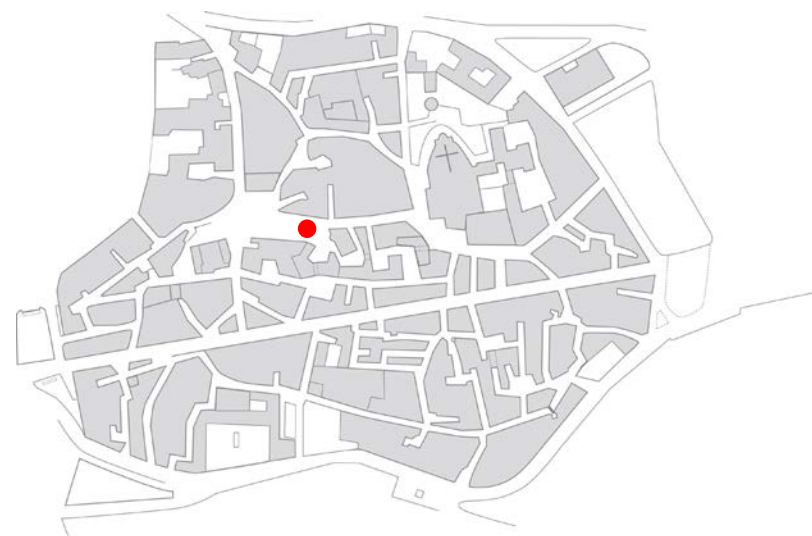
écouter : <http://soundcloud.com/oreliep>



And in the town which is as empty at night as a theatre stage after closing, Aurélie Pertusot clicks her heels on the cobblestones and haunts the journeys of night-owl inhabitants, like an actress in a film without a story. The result is a little item of just under half an hour, a minimal Way forward resonating in the Chapel of the White Penitents, conjuring up the figure of Catherine Deneuve in Truffaut's *Dernier Métro*. To this resistance which has come down through the centuries and incarnates itself in figures -anonymous or not- and collective or individual forms, Aurélie Pertusot summons up a last, contemporary type of resistance. Walking through the streets of Sarlat during the daytime, she is struck by the sound of the beige loudspeakers which create a climate of false wellness. With their commercial messages -subliminal or not- which we too easily tolerate, do they embody what La Boétie in the 16th century already described as «voluntary servitude»? In any case, the artist dreams of giving them another word to convey, that of the hidden night world, like the negative of a town whose reality is heightened in a different way.

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<http://soundcloud.com/oreliep>



Marche à suivre, 2014, sound installation insitu, 28 mn loop

extrait du parcours effectué de nuit en talons pour récolter les sons de la ville.

<http://aureliepertusot.free.fr/> sound : elastophone



Elastophone, 2016, sound interactiv installation and performance, elastic, wood, nails, work in progress clous.

Les Trotteuses create sound performances and compose with an orchestra of electronic and mechanic alarm clocks. The compositions, based on a collection of 200 alarms, are played acoustics. The alarm clocks are programmed in advance, switched off or on during the performance.

The alarm clock, an outdated and practical object, shows a lifestyle from our society : it is the symbol of work, the « duty to wake up early each morning ». The performances change the perception of this alarms, considered usually as unpleasant and aggressive noises, in any case, a call to order.

www.lestrotteuses.com

picture : Priscillia Thénard

