

Mustapha Azeroual

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Represented by :

Galerie Binôme. Paris (France)

Galerie Art Factum. Beirut (Lebanon) (Middle-east)

CulturesInterface. Casablanca (Marocco)

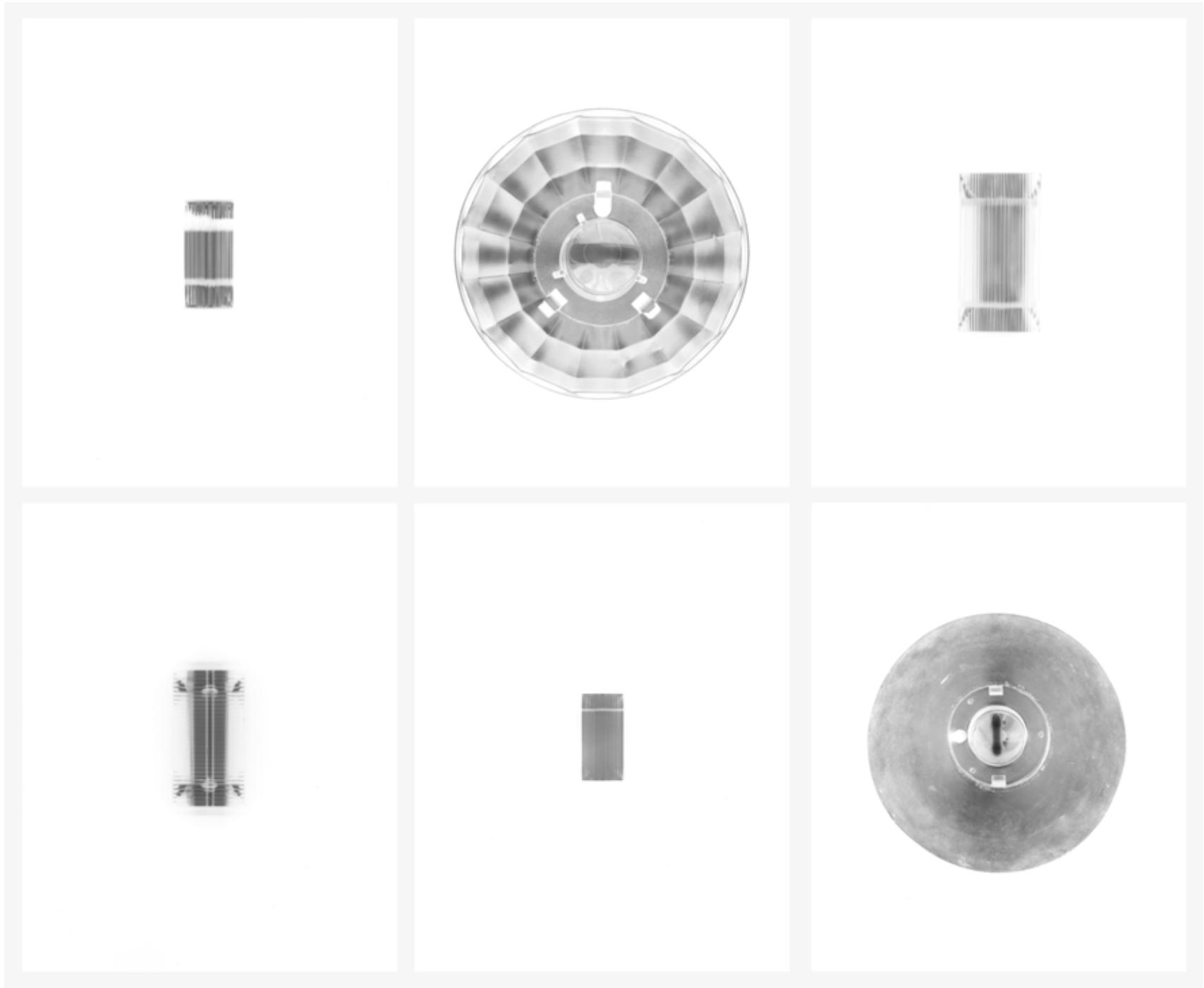
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Echo #1

2015

Light structure's study.



Reliefs #2

2014



4 gum bichromate print on japanese
paper, sewed and , sewn and arranged
on porcelain hooks
Format : 80x100cm

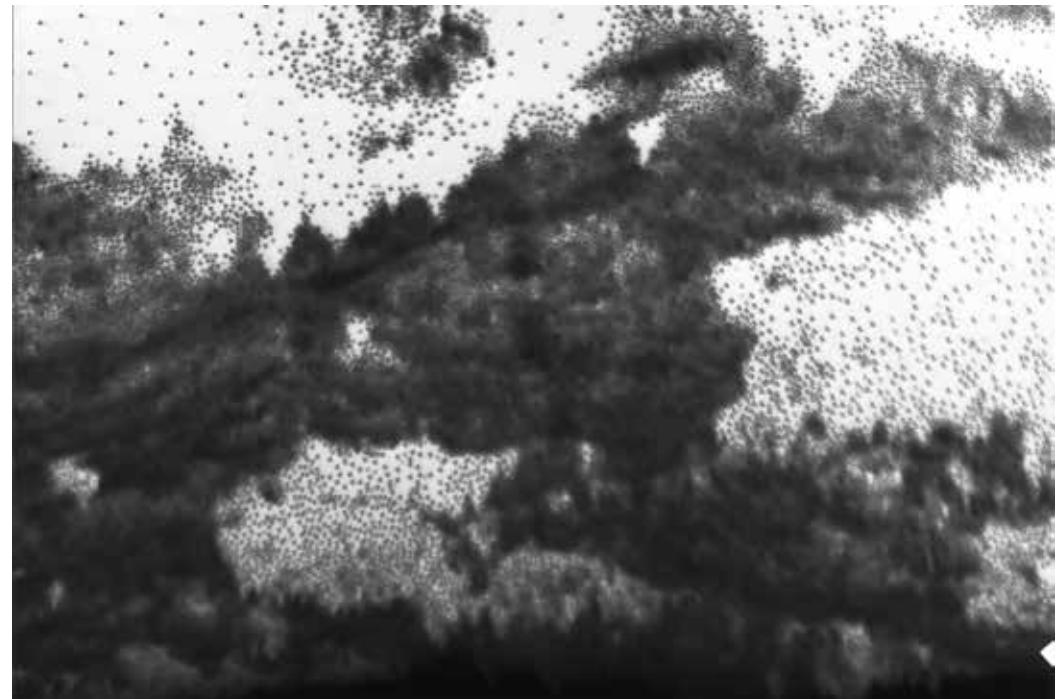
Mobile tree consisting of 200
porcelain plates and proofs to
monohrome bichromate gum,
wooden support and son nylon
L 150 x l 150 x h 300 cm - édition 1/1

Phenomenon #1

2014

First study of digital photographic representation modes analysis of the image plate.

Definition: (including Husserl).
Any object perceived, imagined or conceived by consciousness, whether or not outside it.



Print on canvas
Format : 230x230cm

Gum bichromate print
Format : 70x70cm

Sheet film mounted on light-box.
Format : 13x18cm

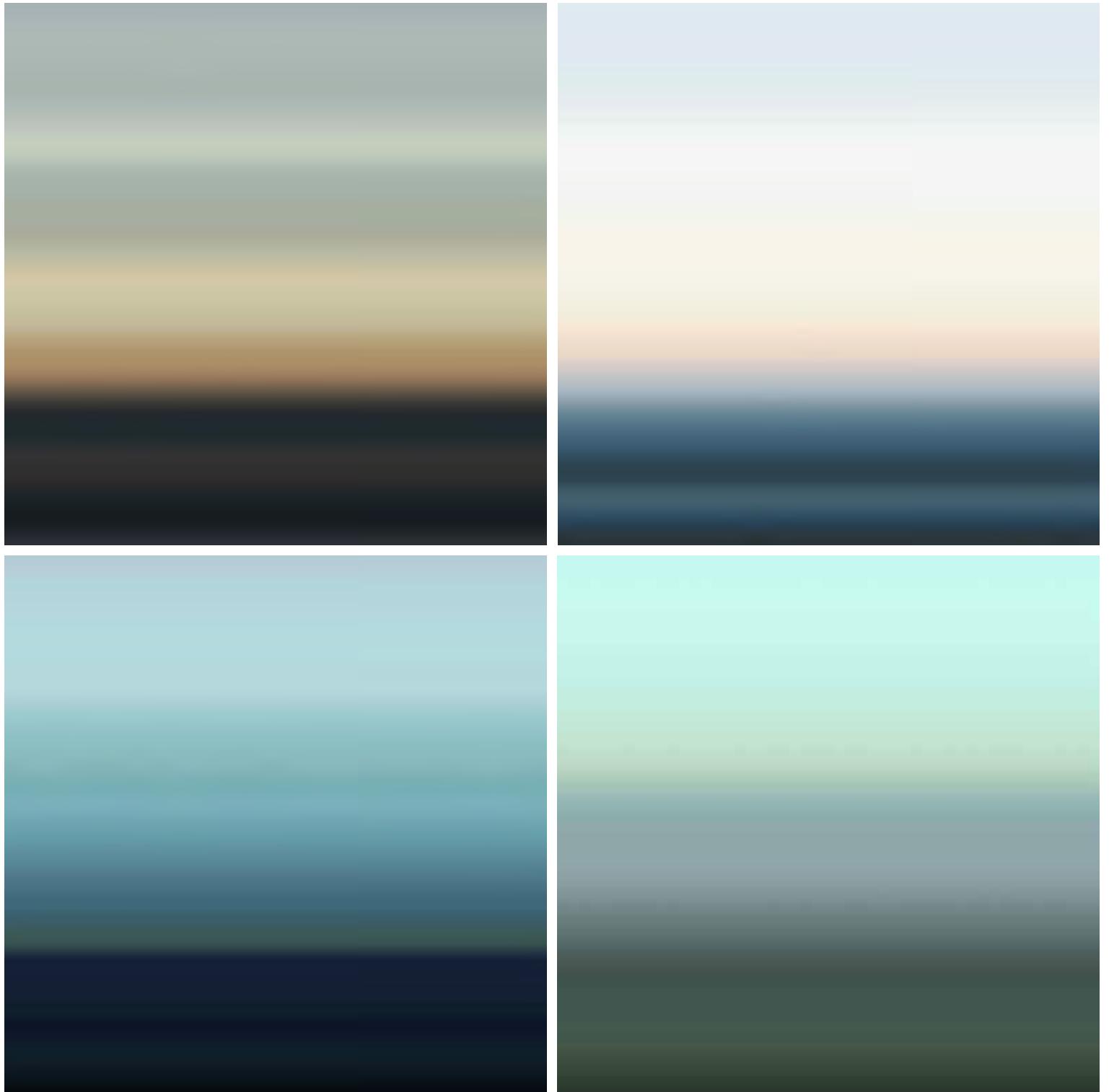


Phenomenon#1
2014
Gum bichromate print
Size : 70x70cm

Radiance #2

2013

Study of a chromatic hyper-objectivity and
«dépicturalisation» of the image.



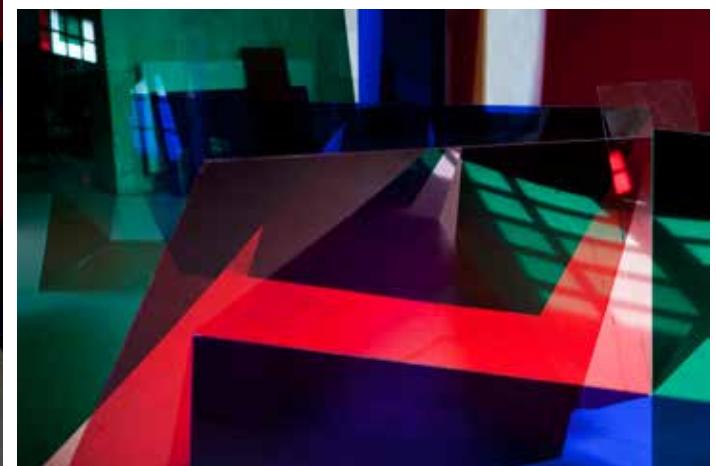
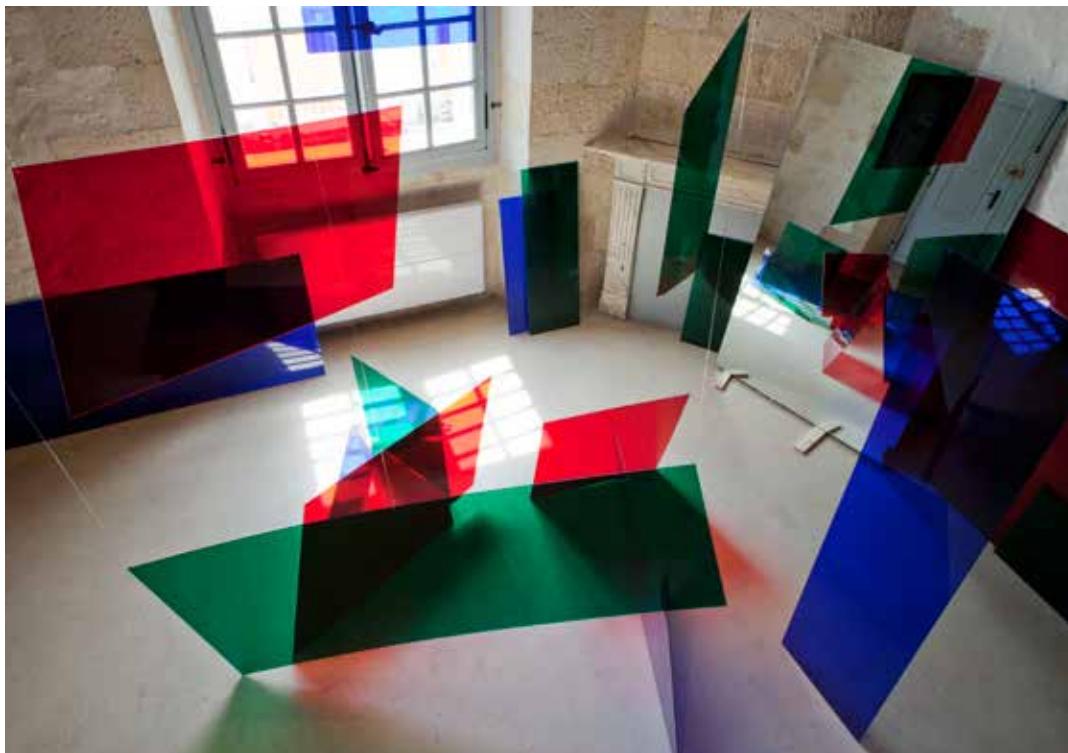
Lenticular print
Variable size.

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Variations #1

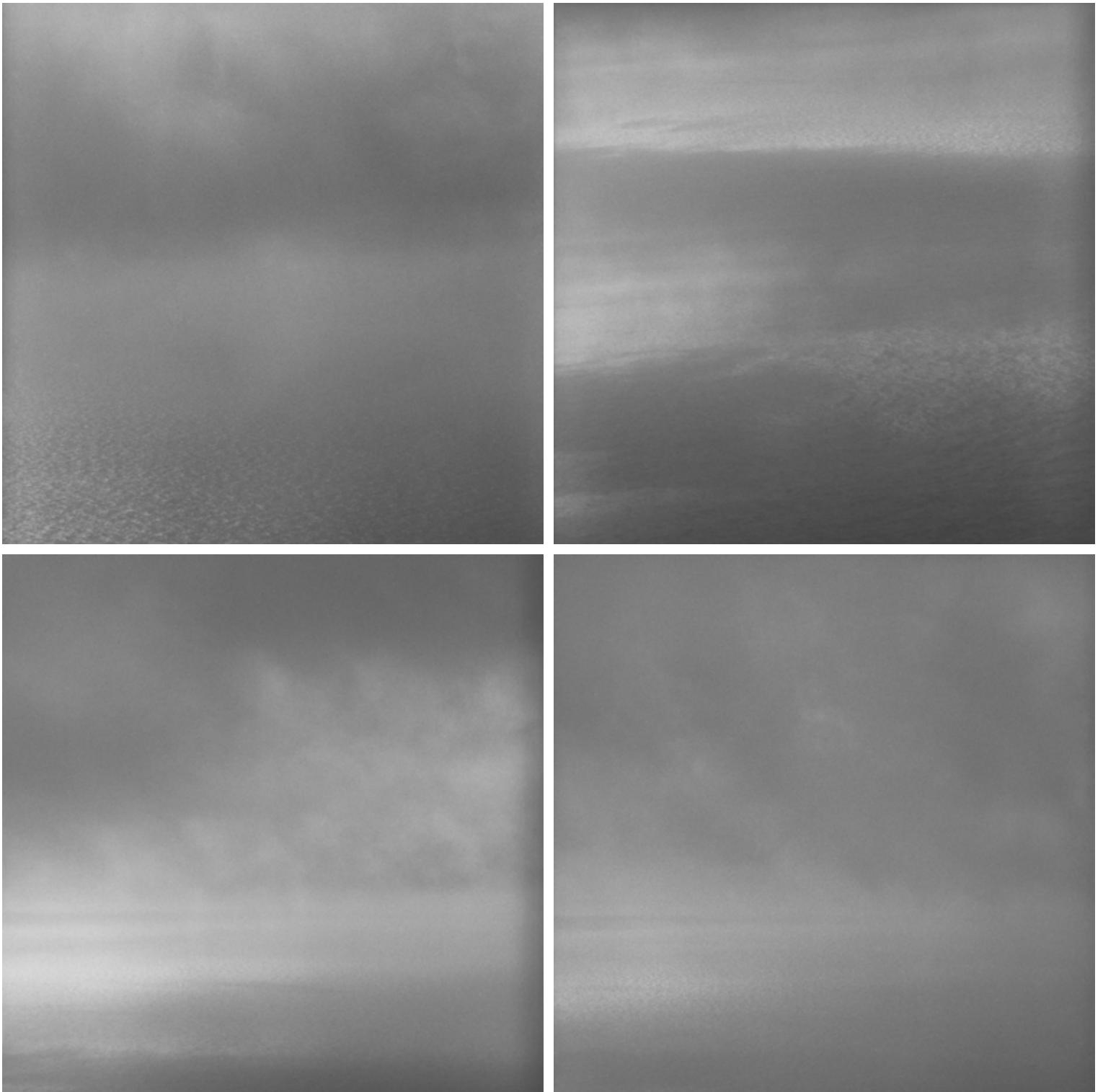
2012

Deconstruction
of the photographic moment.



Installation Variations # 1
Colored PMMA plates
Variable size.

Patterns #1
2013

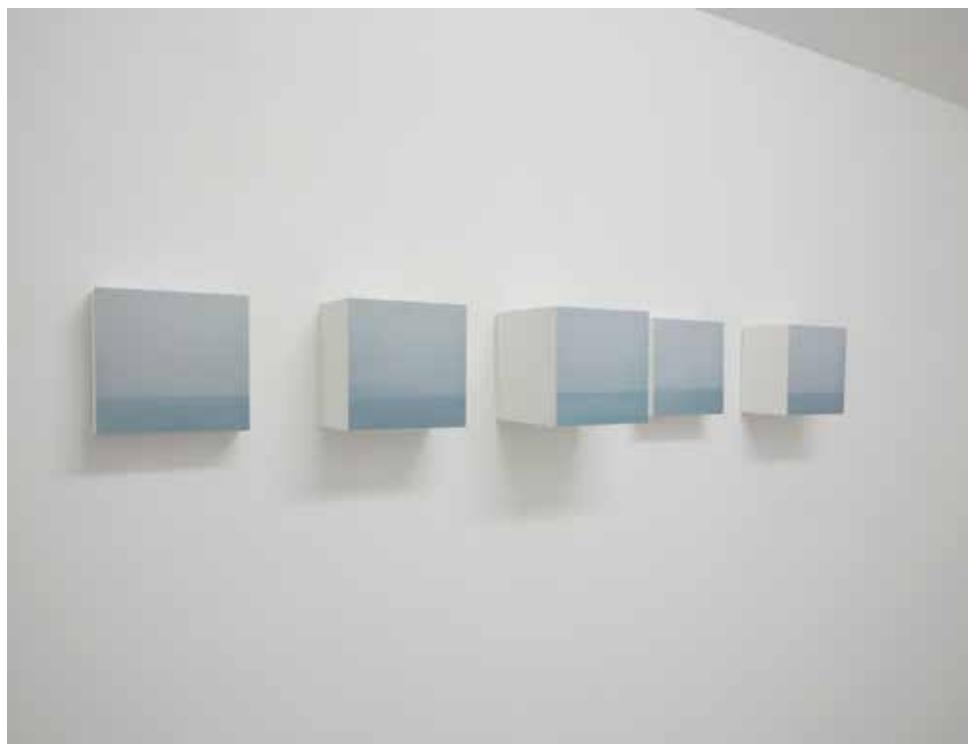


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Radiance #1

2012

Chromatic study, light inventory.



Gum bichromate print
Size : 98x98cm

RA-4 print process mounted on box
Size : 18x18cm

Gum bichromate print
Size : 28x28cm



Altérations #1

2011



Pinhole photography

Digigraphy folded print
100x120 cm

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Résurgences

2011



Installation Arbre # 1 made of 200
porcelain plates supports gum
bichromate prints.

Gum bichromate print
Size : 42x52cm

Gum bichromate prints on ceramic volume

Residencies

- 2015 Residency at Oukaïmden – Marocco
2015 Residency at La Capsule – Le Bourget
2014 Residency at ECM Chaplin – Mantes-La-Jolie
2013 Résidency at Informelles with Groupenfonction. Théâtre des Bernardines – Marseille
2012 Residency «Variation #1» at L'Octroi – Tours
2011 Residency with Groupenfonction at Volapük – Tours
2010 Residency «Résurgences» at «La Capsule» photography creation center – Le Bourget
Residency artist / company with the touraine philanthropy company - Tours
2009 Residency with Groupenfonction at pOlau – St-Pierre-des-Corps
2008 Residency «Déconstruction» at «Centre d'Art des Rives» – Saint-Avertin

Exhibitions

- 2015 Group show « NOW! ». CulturesInterface – Casablanca
2015 Art-Paris Art Fair with Galerie Binôme – Paris
2015 Art-Paris Art Fair with Galerie Binôme – Paris
2014 Slick Art Fair with Galerie Binôme – Paris
2014 Solo show. Galerie Binôme – Paris
2013 Fotofever Art Fair with Galerie Binôme – Paris
Slick Art Fair with Galerie Binôme – Paris
Group show « Potpourri ». Art Factum Gallery – Beirut
Beirut Art Fair 2013 with Art Factum Gallery – Beirut
Art O'Clock Art Fair représenté par la Galerie Binôme – Paris
Group show « La Capsule ». Galerie Beckel Odille Boicos – Paris
Design Days Dubai with Art Factum Gallery – Dubaï
2012 Group show « All down the line ». Art Factum Gallery – Beirut
Solo show « Radiance #1 ». Galerie HorsChamp – Sivry-Courtry
Beirut Art Fair 2012 with Art Factum Gallery – Beirut
Group show. Galerie KO 21 – Paris
Solo show « Engram, allegory of the visible ». Art Factum Gallery – Beirut
Group show « L'Arbre et le photographe ». ENSBA – Paris
Group show. Galerie KO 21 – Paris
2011 Group show at la Commanderie, invited by Laurent Lafolie – La commanderie
Art Fair Artcité – Fontenay-sous-Bois
Solo show at la Librairie photographique – Paris
Solo show. Galerie Sanaga – Tours
2010 Group show Framing Abstraction with : Francis Alÿs, Fayçal Baghriche, Antoine Dumont, Thomas Louapre, Galerie espace Lhomond – Paris.
2009 Group show at la Librairie photographique – Paris
Group show at Galerie HorsChamp – Sivry-Courtry
2008 Solo show Cellier St-Julien during Art Festival « Rayon frais » – Tours
Group show at abbaye de Noirlac : « chambre noire avec vues » – Noirlac
2007 Group show « Renaissance » Ecole des beaux-arts de Tours « Mode d'emploi » – Tours

Publications

- 2012 Exhibition catalog « L'Arbre et le photographe » editions of Beaux-arts de Paris.
2010 Exhibition catalog « Résurgences »
2010 Revue Numéro Zéro
2008 Book Noirlac(s) Réel(s) photographique(s) projet collectif autour de l'abbaye de Noirlac.
2007 Exhibition catalog « Froid-Glacé »

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Overview of my artistic process:

My work is an experimentation of a number of photographic practices and the specific problems these different techniques raise. The common articulation is developed around the question of how, through the use of a camera and alternative printing processes, can one create conditions in which the eye will be led to go beyond its habits. I use gum bichromate* in correlation with contemporary digital media in order to build images that question what actually took place and whatever traces it possesses in the present perception. Gum bichromate allows me to approach the subject in re-examination the notion of direct recording presupposed to the photographic medium.

In fact, this process inevitably away of sensory experience. The ambiguity of this technique, which borrows the painter's tools, allows another type of image. Its development process is proving to be a eulogy to lowness in confrontation with the shooting instant, even stretched. From this confrontation brings to light a complex equation whereby the subject fades away as the image appears; this in turn induces an involvement of the spectator's sight, where the slow accommodation of the eye might lead him to reinvest the images stuffed in his own memory.

I addressed the issue of landscape from the link that registers all visible phenomena as emerging from the dynamics and interactions that drive them. This research is developed around certain preferred figures such as the tree, coastlines, open spaces where the terrain spreads into visible shots. This process starts from an external model and the choice of subject, but ends up with the composition evolving throughout the creation process that the final image develops into an abstract form. It is therefore by contrast, framing, grain, promote the emergence of abstract qualities that are revealed through the original object. This produces a crack between the object and its intelligibility.

I do not wish to address this issue from the figure. Indeed I am particularly interested in the ability of vibration pattern as we slide through successive stages, from the figuration that mask it towards the composition that reveals it.

*Gum bichromate: Pigment photographic printing method with chromium salts produced by contact, invented around 1850.