

fisheye
GALLERY

PARIS
PHOTO

© FISHEYE GALLERY - ILANIT ILLOUZ

ILANIT ILLOUZ

9TH - 12TH OF NOVEMBER 2023

CONTACT

Benoît Baume
Président
benoit@becontents.com

Salomé d'Ornano
Directrice de galerie
salome@fisheyegallery.fr

PRESSE
salome@fisheyegallery.fr
+336 30 77 90 63

Fisheye Gallery
2 rue de l'hôpital Saint-Louis, 75010 Paris
19, rue Jouvène, 13200 Arles

contact@fisheyegallery.fr

'A visual artist trained in photography, Ilanit Illouz takes the approach of a research artist, surveying territories in search of clues and traces. The organic and mineral debris collected during her walks is photographed and reinvented in the studio using specific image processing techniques, providing the basis for narratives that dramatise the memory of the spaces she has travelled through and alerting us to the cultural, geopolitical and environmental issues that run through them. Ilanit Illouz's research focuses on the depletion of natural resources, the matrix of an artistic project that is destined to last.

In 2016, thanks to a grant from the Fondation des artistes, she explored the Judean desert and the shores of the Dead Sea.

These are territories shaped by an immemorial history and located in a zone of political and economic conflict. The scene of an ongoing ecological disaster caused by the infrastructures (dam, large canal) built by two of the riparian states (Israel and Jordan) to fertilise the desert or make better use of the salts from the Dead Sea, which are used in the cosmetics we consume. In fifty years, this great salt lake has lost a third of its surface area and is now threatened with extinction. Drought has had the effect of multiplying the number of craters that pierce the land, which is riddled with pockets of salt. These «dolines», sometimes several kilometres in diameter, are the most obvious symptom of the drying-out process.

The history of this place, known in ancient times as Lake Asphaltite, was long marked by the extraction of the famous Judean bitumen.

This waterproofing material had a multitude of applications and is linked to the original history of photography. In the 1820s, Niépce invented a photomechanical process that made it possible to reproduce drawings by bringing them into contact with supports (glass, tin or copper plates) coated with bitumen of Judea, which had amazing photosensitive properties. The images thus revealed were etched with acid and printed on paper using the principle of photogravure, undoubtedly the most beautiful way of printing photographic images.

Ilanit Illouz renou for the series of dolines with this source by inspiring this approach experimentalaled in pigmentary prints, degraded to the same salt of the sea Morte to register in the materialphotographic the physical element the most representative identity of the place. Its images highlight the mineral phantasmagoria of saline concretions and stony aggregatesapparatus in a quasi lunar landscape redesigned by human activity. Their formal beauty, verging on the abstract, does not obscure the fact that the most serious threats are hanging over an ecosystem that is unique in the world.'

Muriel Enjalran

Lives and works in Paris.

Ilanit Illouz's work on images is permeated by the question of narrative, always through the use of off-screen and ellipsis. Her work develops sometimes unprecedented processes of photographic and mechanical reproduction, like so many temporal operations.

She relies on processes that respond to the repeated work of surveying, investigating and observing, revealing as much as they erase, where memory is physically put to the test. Her reflections unfold in a plastic and formal language that is open to the interdisciplinarity of media. She is currently experimenting with new technical processes that seek to degrade the image as much as to reveal it.

By combining these theoretical, geographical and visual approaches, she is developing and economic history, and on traces and disappearances.

A graduate of the Ecole Nationale Supérieure d'Arts de Paris-Cergy (2005), Ilanit Illouz obtained the Prix du Public Découverte Louis Roederer at the Rencontres d'Arles in 2020. Her work has been exhibited in a number of institutions, including the Centre Photographique d'Île-de-France, the CRP/ Centre Régional de la Photographie Hauts-de-France, the Institut photographique de Lille and recently at the Jimei Arles festival in China, the Jeu de Paume in Paris and the BNF.

2023

Frac Grand Large, *HORIZON(S)*
Galerie Commune, Roubaix, *Les imaginaires du gris*
Galerie Binome, *Contre-culture dans la photographie contemporaine*
Frac Franche Comté, *Métamorphoses*
Mondes Nouveaux, *Dunes*
Art Paris, Fisheye Gallery, Paris, *Les alchimistes du sensible*
Musée d'art et d'archéologie, Aurillac, *Dolines (2016-2023)*
HDM Gallery, Pantin, *Territoires Sensoriels*
**Centre International d'Art et du Paysage de l'Île de Vassivière (CIAP),
*Diplomaties terrestres***
Hasy, Pouliguen, *Soda Salicornia*
25e Rencontres Photographiques Lorient, *Quand les nuages se taisent*
Paris photo, Section Curiosa, Parcours ELLES X, Fisheye Gallery
BNF, Paris, *Épreuves de la matière*

CV

EXPOSITIONS PERSONNELLES

- 2022 *Les pierres bleues*, Hasy
- 2021 *Wadi Qelt dans la clarté des pierres*, Jimei Arles, Chine
- 2020 *Les Dolines*, Institut de la photographie de Lille
- 2018 *IDEA-Z*, Mabel Tapia
- 2017 *Poser*, Chez sauvage
- 2015 *Le Goudron et la Rivière*, Parc Culturel de Rentilly
- 2008 *Séquence 1/25*, Kiosque/Images
- 2006 *À visiter, 11 rue Oberkampf 75001 Paris*, pièce in-situ

EDITIONS

- 2022 *Collections croisées*, photographies du Frac Auvergne, du Cnap et du Musée d'art et d'archéologie d'Aurillac
Contre-culture dans la photographie contemporaine
Michel Poivert
- 2021 *Wadi Qelt*, texte d'Émilie Notéris, Éditions EYD
- 2020 *Flux, une société en mouvement*, texte de Léa Bismuth, Éditions Poursuite
- 2017 Livre d'artiste Document I, Document II, Document III

EXPOSITIONS COLLECTIVES

- 2022 *Horizon(s)*, FRAC Grand Large - Hauts-de-France
Fata Morgana, Jeu de Paume, cur.
Béatrice Gross & Katinka Bock
Une collection particulière, Musée d'art et d'archéologie, Aurillac
Les territoires et la carte, Centre Culturel Jean Cocteau, Paris
Ailleurs, une quête, des regards
EROA, Institut pour la photographie de Lille
- 2021 Prix Découverte Louis Roederer, cur. Sonia Voss
Jeu de Paume Lab, commissaire Justinien Tribillon
Salon Approche, galerie Fontana Amsterdam
Unseen, galerie Fontana Amsterdam
- 2020 *Flux*, CRP/ Centre Régional de la Photographie
cur. Muriel Enjalran
Flux, Les Photoaumnales, Le Quadrilatère
- 2019 *La vérité n'est pas la vérité*, Maba
cur. Caroline Cournède
Lignes de vies – Une exposition de légendes,
MAC-VAL, commissaire Frank Lamy
Some of us, Kunstwerk Carlshütte, Büdelsdorf,
Allemagne commissaires Jérôme Cotinet-Alphaize et
Marianne Derrien
- 2018 *Tel un lys parmi les épines*, commissaire Violette Gillet
Festival d'Art vidéo, Beaux Arts de Carcassonne
- 2017 *Invisible*, Juliana Góngora, MAC-VAL
- 2016 *Instant-Image*, Centre photographique de Marseille,
Réseau diagonales, Marseille expos
Invisible, Kyungwoo Chun, MAC-VAL
- 2015 *Soudain... la neige*, Maison Bernard Anthonioz
- 2014 *The Last Artists Exhibition*, Centre d'art Taidehalli,
Helsinki
- 2013 *21/12*, La Ruche
Nuit Blanche, *Les centres d'art font leur cinéma*
iki curatorialgroup, Italie
Quel Travail ?! Manières de faire, manières de voir,
CPIF, commissaire Nathalie Giraudeau

- 2012 *Tour de France*, Public fiction, Lost in LA, Los Angeles,
cur. Julien Prévieux

- 2010-21 Collaboration artistique sur les projets (théâtre, danse)
de Vincent Thomasset

- 2009 *Reprise*, Visite ma tente, Berlin
kom.post, Centre Culturel Français, Berlin, Allemagne
Festival care of/docva/la fabbrica del vapore, Milan
Le chaînon manquant, curator Martine Michard,
Kiriata Ata Centre d'art contemporain, Cajarc
- 2008 *Regard-caméra : portrait de l'artiste en spectateur*,
Centre d'art contemporain de la Ferme du Buisson,
Commissaire Julie Pellegrin
Hospitalités, programmation itinérante

RIX — BOURSE

- 2022 CNAP Soutien à la photographie documentaire
Nommée au prix Shpilman
- 2021 Prix du public Découverte Louis Roederer 2021
Sur mesure+ de l'Institut Français
- 2018 Lauréate de la commande photographique nationale
« flux, une société en mouvement »
Finalistes, Fondation François Schneider
Finalistes, Lewis Baltz Research Fund
- 2016 Aide individuelle à la création, DRAC Île-de-France
- 2016 FNAGP, Aide au projet

COLLECTIONS

- 2022 Musée Mac Val
FRAC Grand Franche Comté
Banque Neufize OBC
- 2020 FRAC Grand Large - Hauts-de-France
- 2018 CNAP, Centre national des arts plastiques
Collections privées

RÉSIDENCES

- 2022 Résidence Hasy, Pouliguen
- 2010 Atelier de recherche et de postproduction CPIF,
Centre Photographique d'île de France
- 2009 Projet kom.post_Berlin, Allemagne
- 2005 Ecole d'art Kaiwon, Corée du Sud

INTERVENTIONS

- 2021 Jury DNSEP, Beaux-Arts de Poitiers,
invitée par Virginie Yassef
Workshop, Ecole e|m|a|fructidor, Chalon/Saône
- 2020 Workshop, Ecole d'art de Condé, Paris
Workshop, Ecole d'art de Tours, TALM
- 2019 Workshop, Ecole d'art de Tours, TALM
- 2018 Lycée Pablo Picasso, MABA
- 2014 Les portes du temps, Mac-Val
- 2012 Lisières, Béton Salon
- 2010 Centre de détention pour mineurs, CEF, France

FORMATION

- 2000-2005 École Nationale Supérieure des Beaux-arts
de Paris-Cergy DNAP, DNSEP

fisheye

G A L L E R Y



Ilanit Illouz, *Végétal, détail : Les Dolines (2016-2023)*, 2018
Fossilized salt print, Black frame, museum glass

10 x 15 cm.
4 x 6 in.

EUR €1,000.00

fisheye

G A L L E R Y



Ilanit Illouz, *Les roseaux et le vent : Les Dolines (2016-2023)*, 2023
Fossilized salt print, Black frame, museum glass

66 x 100 cm.
26 x 39.5 in.

EUR €8,500.00

fisheye

G A L L E R Y



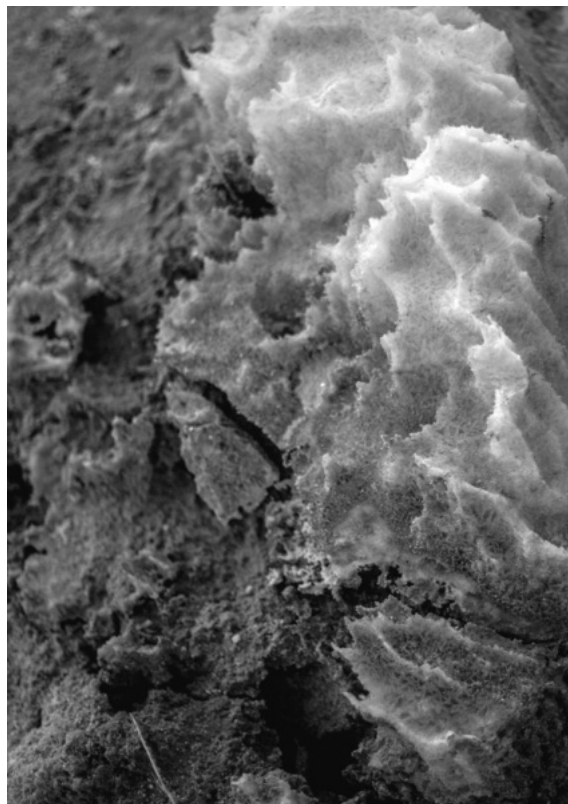
Ilanit Ilouz, *Saline VII : Les Dolines (2016-2023)*, 2023
Black frame, museum glass

66 x 100 cm.
26 x 39.5 in.

EUR €8,500.00

fisheye

G A L L E R Y



Ilanit Illouz, *Croûte, détail : Les Dolines (2016-2023)*, 2022
Fossilized salt print, Black frame, museum glass

42 x 30 cm.
16.5 x 12 in.

EUR €3,500.00

fisheye

G A L L E R Y



Ilanit Illouz, *Phragmites australis : Les Dolines (2016-2023)*, 2023
Fossilized salt print, Black frame, museum glass

42 x 30 cm.
16.5 x 12 in.

EUR €3,500.00

fisheye

G A L L E R Y



Ilanit Illouz, *Vague cristallisée : Les Dolines (2016-2023)*, 2018
Fossilized salt print, Black frame, museum glass

10 x 15 cm.
4 x 6 in.

EUR €1,000.00



Ilanit Illouz, *Croûte saline, détail : Les Dolines (2016-2023)*, 2018
Fossilized salt print, To be framed

10 x 15 cm.
4 x 6 in.

EUR €1,000.00



Ilanit Illouz, *Sédiment III : Les Dolines (2016-2023)*, 2018
Fossilized salt print, Black frame, museum glass

10 x 15 cm.
4 x 6 in.

EUR €1,000.00

fisheye

G A L L E R Y



Ilanit Illouz, *Lac d'Asphalte : Les Dolines (2016-2023)*, 2023
Fossilized salt print, Black frame, museum glass

157 x 105 cm.
62 x 41.5 in.

EUR €16,500.00

fisheye

G A L L E R Y



Ilanit Illouz, *Sebkha : Les Dolines (2016-2023)*, 2022
Fossilized salt print, Black frame, museum glass

42 x 30 cm.
16.5 x 12 in.

EUR €3,500.00

fisheye

G A L L E R Y



Ilanit Illouz, *Oued II*, 2022

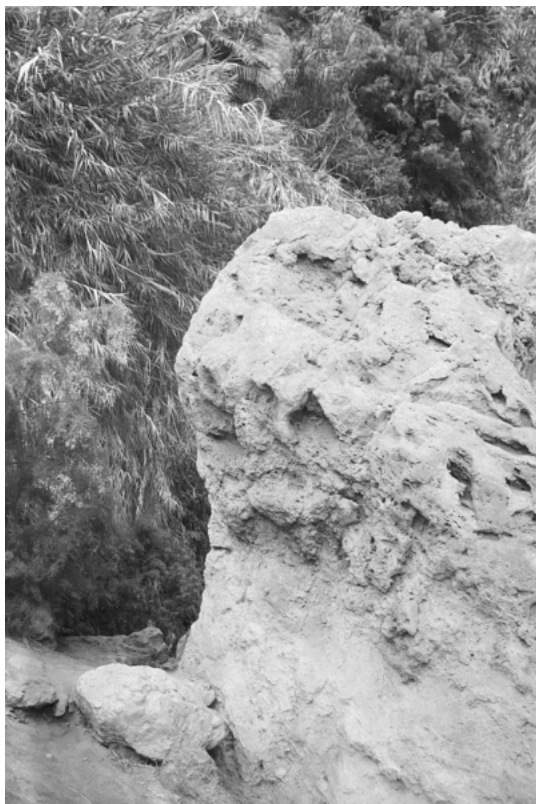
Tirage fossilisé au sel, Black frame, museum glass

100 x 66 cm.

EUR €8,500.00

fisheye

G A L L E R Y



Ilanit Illouz, *Roche crayeuse II*, 2021
Tirage fossilisé au sel, Black frame, museum glass

100 x 66 cm.

EUR €8,500.00