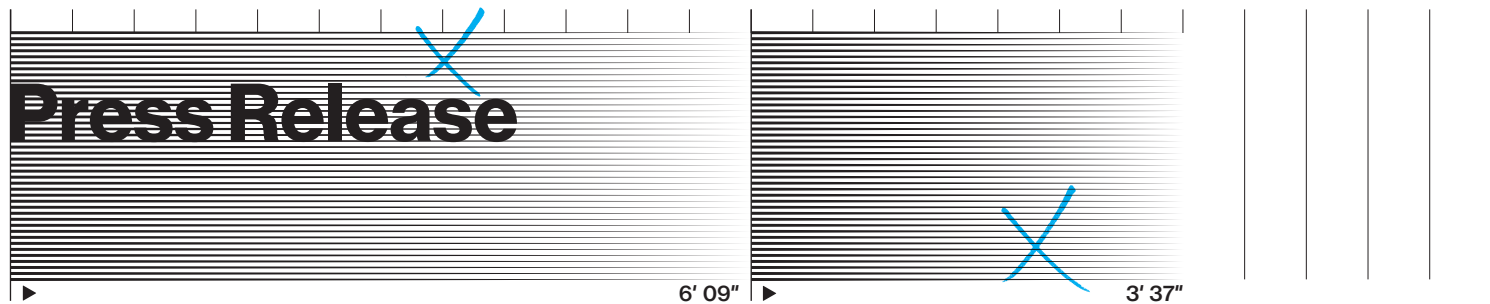
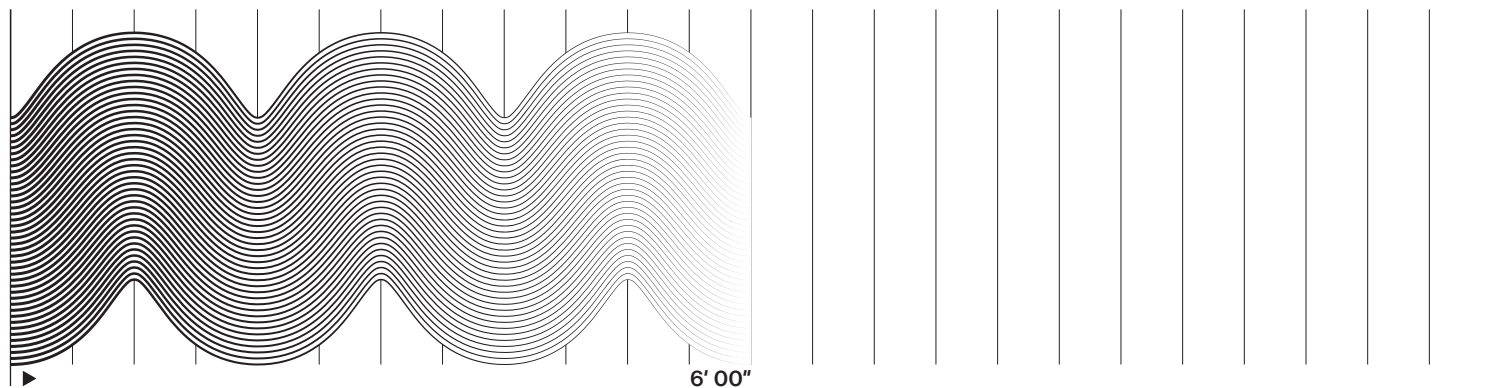


Terrestre



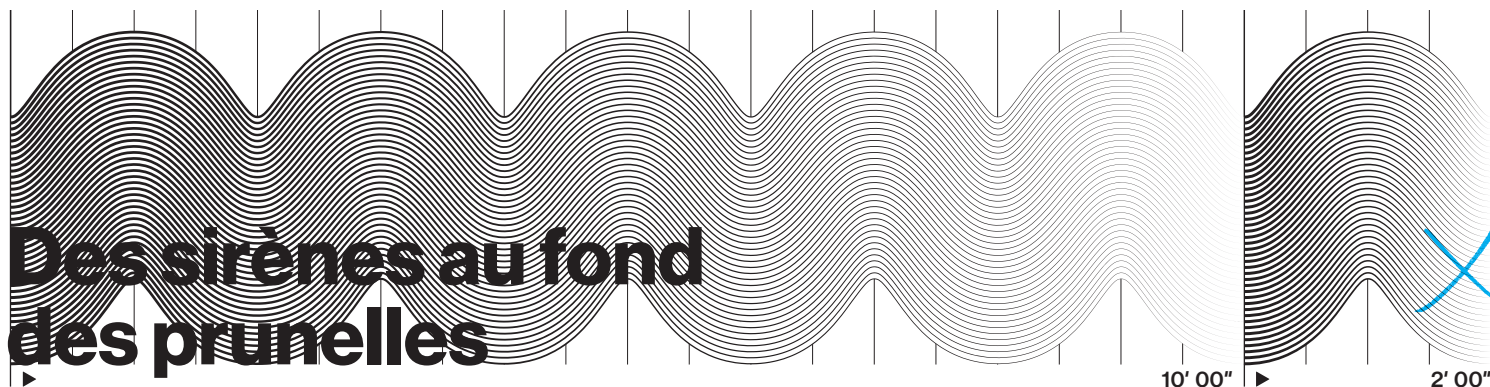
Marin



Souterrain



Sous-marin



Exhibition from

to

**06|07|19**      **22|09|19**

Opening on

at

**5 July 2019**      **6.30 pm**

Curated by :

**Antoine Marchand**

*A graduate of the Ecole nationale supérieure des beaux-Arts in Paris, Anne-Charlotte Finel (born in 1986 in Paris, where she lives and works) has had solo shows at the Galerie Édouard Manet in Gennevilliers (2017), at the Ateliers Vortex in Dijon (2018), at the Galerie Jousse Entreprise in Paris (2018) and in Russia (Murmansk, Kazan, Vladivostok, Saratov, Kaliningrad), as part of a programme with the Institut Français in St.Petersburg (2018). She has also shown her work at the Musée du Quai Branly (Paris), at the Musée de la Chasse et de la Nature (Paris), at the Palais de Tokyo (Paris), and at the FRAC Poitou-Charentes (Angoulême), and will shortly be exhibiting at the Musée d'Art in Nantes, and at many festivals and events dedicated to video, in particular at the Synagogue de Delme and at the Carreau du Temple (Paris). She won a prize at the Salon de Montrouge in 2016. She is represented by the Galerie Jousse Entreprise, Paris.*

Ahead of the exhibition, a meeting with the artist is scheduled for Tuesday 2 July at 6.15 pm at the Médiathèque Pierre Amalric in Albi.

#### Exhibition place

Le Lait centre d'art contemporain  
28 rue Rochegude  
81000 Albi - France

#### Opening hours

from Wednesday to Sunday  
From 2-7 pm  
Closed on public holidays  
Free entrance - Accessible to all

#### Group visits on reservation

Monday morning to Friday night  
Booking : [centredart@centredartlelait.com](mailto:centredart@centredartlelait.com)  
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Day/night, nature/culture, artificial/natural... We might thus list the many dichotomies which inform the work of Anne-Charlotte Finel (born in 1986, lives and works in Paris). But her works are well-removed from binary and head-on confrontations, and play, on the contrary, with subtle variations and tiny movements which are at times barely perceptible, and lend her oeuvre its rich unusualness.

Whether she is filming those transitory spaces, on the outskirts of cities, where mother nature seems to have reclaimed her rights, whether she is interested in impressive forms of architecture sparkling in the night, or closely observing natural and scientific phenomena, Anne-Charlotte Finel always manages to transcend the images she catches. Far from any remote and scientific observation, the unusualness of her approach resides in the poetry with which she infuses her works. This permanent shift, this infinitesimal alteration of our viewpoints, and this way of revealing the inexpressible constitute the whole interest of her work. Starting from seemingly commonplace situations, she manages to “embark” us in her crepuscular world, on the edge of places and phenomena which cannot be immediately grasped, and require time to understand what we are being shown. The images she captures thus become nothing less than “environments”, hard to identify, whether they are microscopic-- when she focuses on the growth of living organisms such as seaweed or the result of chemical processes – or, conversely, exaggerated and disproportionate, when she is faced with large industrial complexes.

Without toppling over into abstraction – some of her videos incidentally, help to underpin an embryonic narrative--, Anne-Charlotte Finel introduces a sensitive and sensorial relation to her work, which sometimes takes us to the outer limits of our imagination. This sensation of being caught up in and absorbed by the work originates in her way of filming. By pushing technique to its limits, she manages to lend a real material quality to the images, to the point, at times, of letting motifs, textures and patterns appear. The artist also pays close attention to the soundtracks accompanying her films. She has thus been working for several years with the musician Luc Kheradmand on creating sound layers which underscore the dramatic nature of the imagery.

If the exhibition in Albi adds to the continuity of her previous shows, we should emphasize that Anne-Charlotte Finel has recently been staking out new territories, still unexplored for her, that today form the basis of a new output. She recently enjoyed a residency on the island of Molène, where she confronted the marine ecosystem peculiar to this island off the coast of Finistere.

#### Exhibition partners



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#### Institutional partners



The Art Centre is part of the DCA networks (French Association for the Development of Art Centres), the Air du midi network (Regional Associations of Midi Pyrénées Art Centres) and the LMAC (Midi-Pyrénées Laboratory of Contemporary Art Mediations)