



## Thibault HAZELZET

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### PRESENTATION

At first, Thibault Hazelzet's images can be quite puzzling: acting as reflecting surfaces which disconcert the viewer, their effects of transparency and reflection combine, challenging the images' legibility, between windows open to the world and inner mirror.

Concealments, scratching, traces, superpositions, stratum, all work together in creating unlikely perspectives and discordant spatial logics. The spaces exposed are neither completely present nor absent, but they are rather an undefined area in which three spaces interact, these spaces being, in fact, real, but of very different nature: the one of the studio of the photo shoot, the one of the ephemeral architectures built by Thibault Hazelzet for the occasion, and, final but not least, the one of the camera's photographic chamber itself. These three spaces unite and transform, with the action of the photographic process itself, to give birth to a fourth space, this time in two dimensions.

This « in-between » is a proposition for which Thibault Hazelzet takes full responsibility. For whoever tries to behold the secrets to these photographic limbs, a new interrogation arises regarding the unclassifiable technical process itself. Graphic pieces? Photography? Silver or numerical devices? Let's just say that the complex creative process (which we shall not reveal here) combines silver photography, graphic work and an architectural approach. Once completed, each unique proof will be accompanied, on its reverse side, by the ektachrome from which it was generated : what may be perceived as a somewhat ostentatious gesture, integrates, in the end, an extremely coherent approach. In doing so, Thibault Hazelzet asserts the power of unicity, against the multiple nature of photography.

Inevitably, this assertion leads us to probe into how these images can relate to painting. Thibault Hazelzet himself encourages us in this direction by his use of titles for his series. Beyond their references to classical culture, the titles refer explicitly to a tradition of historical and religious painting. But once again the lead proves unconvincing. It would be vain to believe that it is still possible, in a present context, to paint and represent great founding myths by any means other than reliefs. Hence the deceptive titles, which expose the absence and point out the emptiness : only traces and hints are left to see of the Danae and Depositions, which become spaces deprived of figures, scenes from which actors have dropped out, deserted architectures. From this perspective, each of these images could be spoken of in terms of a mental image : a collection of distant and muddled memories of pieces of painting which Thibault Hazelzet, in the seclusion of his studio, reactivates by other means.

On his photos, Thibault Hazelzet has a painter's activity much as a photographer's activity. It does not just capture what it finds in the world to give us to see, but seeks instead to compose an image, by hand, by craftsmen in the workshop and in the darkroom of the camera. The photograph is no longer considered just a tool for capturing the real, but as a creative tool, a system layer that covers and paints in the same room. The elements that we see have existed for a time, and the form of models that have been assembled in successive shots on a single negative.

### BIO / BIBLIO

#### **Solo shows 2016**

*La chambre*, Galerie Christophe Gaillard

#### **2015**

*Thibault Hazelzet*, MCL Metz

#### **2014**



*Thibault Hazelzet*, Centre d'Arts Plastiques de Royan  
Paris Photo paris, Solo show

**2012**

*La parabole des aveugles*, galerie Christophe Gaillard, Paris

**2011**

*Autoportraits*, galerie Christophe Gaillard, Paris

**2009**

*Photographies*, galerie Chartier, Lyon

*Narcisse et Danaé*, galerie Christophe Gaillard, Paris

**2003**

Galerie Royden Prior, Eton (Angleterre)

### Group shows

**2015**

Sèvres Outdoors, Cité de la Céramique

**2013**

*Carte Blanche à Jean Pascal Léger*, Galerie Christophe Gaillard

*Babel*, Botanique, Bruxelles

**2012**

*Babel*, Palais des Beaux-Arts de Lille

*Réelle présence*, Galerie Christophe Gaillard

**2011**

*Beyond the self-portrait*, commissariat Muriel Berthou-Crestey, Paris Photo

**2010**

*The aura*, Christophe Gaillard pop-up gallery, Berlin

**2001**

*Identités*, galerie Art Témoin, Paris

**2000**

Galerie 5, New York

### Bibliography

- Jean-Pascal Léger, Michel Poivert, *Thibault Hazelzet Photographies et Sculptures*, Royan, C.A.P. Royan, 2015
- Etienne Hat, "Fantôme", *artpress*, octobre 2015
- Stéphane Durand, "Le faiseur de photos", *Sud Ouest*, 6 février 2015
- Michel Poivert, *La parabole des aveugles*, Paris, Editions Biffures, 2012
- Benoît Blanchard, "Thibault Hazelzet : La Parabole des aveugles. Galerie Christophe Gaillard", [oeuvres-revue.net](http://oeuvres-revue.net), décembre 2012
- Muriel Berthou-Crestey, *Au delà de l'autoportrait - Pierre Molinier, Hélène Delprat, Arnulf Rainer, Thibault Hazelzet*, Paris, Editions Biffures, 2011
- Muriel Berthou Crestey, "Photure et Peingraphie", *Le Regard à facettes*, 21 mars 2011
- "Peingraphie et Photure, les autoportraits oblitérés de Thibault Hazelzet", [lunettesrouges.blog.lemonde.fr](http://lunettesrouges.blog.lemonde.fr), 26 mars 2011
- Benoît Blanchard, "Thibault Hazelzet : autoportraits. Galerie Christophe Gaillard", [oeuvres-revue.net](http://oeuvres-revue.net), 4 avril 2011
- Alexandre Grenier, "Thibault Hazelzet", *arts*, *Pariscope*, 6 avril 2011
- Muriel Berthou Crestey, "Thibault Hazelzet : Nymphes et attraites de la réflexivité", *Le Regard à facettes*, 10 septembre 2010
- Quentin Bajac, Jean-François Jaudon, *Thibault Hazelzet, Photographies*, Paris, Editions Galerie Christophe Gaillard,



- 2009
- Ara H. Merjian, "Thibault Hazelzet. Galerie Christophe Gaillard, Paris, France", *frieze magazine*, September 2009
  - "Thibault Hazelzet", *Pariscope*, juin 2009
  - "Refllet et mise en perspective", *Connaissance des Arts Photo 20*, juin-août 2009
  - "Galerie Christophe Gaillard", *Beaux Arts magazine*, juin 2009