

Charlie Jouvet

Lives and works in Berlin, Germany

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mueki

- 1997 Graduated from *École Nationale Supérieure de la Photographie* (E.N.S.P.)
- 1994 DEUG of Visuals Arts, *Paris University I Panthéon-Sorbonne*
- 1992 Baccalauréat Applied arts, *École Boule*

Solo Exhibitions

- 2011 **Geheimnisträger**, Klub Lodz Biennale Gallery, Fotofestiwal, Lodz, Poland
Geheimnisträger, Sirius Arts Centre, Cobh, Ireland
The Pier, Sirius Arts Centre, Cobh, Ireland
Les Affluents, Camden Palace Hotel, Cork, Ireland
- 2007 **The Tributaries**, Scène Nationale, Niort, France
- 2005 **Tokyo?** and **The Cave**, Lodz Fotofestiwal, Lodz, Poland
- 2004 **Le Haut Vaillant**, Montmorillon, France

Group Exhibitions

- 2011 *Slippy Floor*, Pavlov's Dog Gallery, Berlin, Germany
- 2010 **Dailies**, *Bittersweet*, Macroom Town Hall Gallery, Macroom, Ireland
Februar, *Celebration*, Uqbar Gallery, Berlin, Germany
Dailies, *Bittersweet*, Doswell Gallery, Rosscarbery, Ireland
Februar, *Outerspace*, Agent Double, Geneva, Switzerland
- 2008 **Niort**, *Étapes Photographique*, Scène Nationale, Niort, France
- 2007 **Geheimnisträger**, *Lodz Photosensitive Space*, Art Center, Lodz, Poland
- 2006 **The Tributaries**, *Flux*, La Générale, Paris, France
The Tributaries, Satellite Brindeau, Le Havre, France
- 2002 *Young Europeans Photographers*, Scène Nationale, Niort, France
- 1999 **Les 4 photographes du docteur March**, Confluences, Paris, France

Residences

- 2009 *Sirius Arts Centre*, Cobh County Cork, Ireland
- 2007 *Lodz Photosensitive Space*, Lodz, Poland
- 2006 *Squashteam*, Satellite Brindeau, Le Havre, France
Aorta Art Centre, Chisinau, Moldova
- 2005 *Squashteam*, Verneusses, France
- 2002 *Young Europeans Photographers*, with Max Pam as artistic adviser, Niort, France

Publications

- 2008 **Geheimnisträger**, solo portfolio in revue *Photos Nouvelles* n°53
- 2005 **The Cave** published full page in *Libération* newspaper, France
- 1998 Personal portfolio published in revue *Images* with a text by Daniel Maigné

Texts

Geheimnisträger

In Central Europe during World War II, humanity experienced an unprecedented point of fusion in its history which showed that it carried within itself the seeds of its own destruction. In turn, as many have said or demonstrated, this moment has opened a time in which every life and every act of creation has now another value. This work is an attempt to say that although this epoch is growing distant and slowly disappearing from our sight, it nonetheless still exists; it is still here, but in other ways. The world is not the same anymore; it stores its own experience — and it recorded the moment when its own energy was fractured.

I want to reveal this past that rises to the surface and permeates our present, making it what it is. This past that Primo Levi described when he spoke of the people that were left behind in the camps at the end of the war: "*The ghost army still lingering there was composed of Geheimnisträger, bearers of secrets...*" I want to find these images, the bearers of secrets.

The Tributaries

This work is the direct consequence of the experiment I did during my residency in Niort in 2002. During that time, I was able to appreciate the quality of images obtained with long exposure times. Having been previously frustrated with the portraits I had made during the residency, the desire came to me to push the project a little further.

These pictures are derived from the place of ancient artistic exploration (the portrait) created in an archaic way (pinhole) but using contemporary faces. Contrasts between the poses held for a long period of time against simplistic staging, including both a dark background and clothing, puts emphasis on the model's faces. The combination of these elements, allows the ancient and contemporary to blend; as if the blur of the past invites the character to join his elder. The final installation of the work places the audience inside a black box where they can directly experience the concentration of this luminous flow of time and light which formed the original image.

Besarabia

I started this work in 2006 during a one month residency in Moldova. I was invited by Ron Sluik and Irina Grabovan from the Aorta Art Centre. I went back one more time to Chisinau during January 2007.

During my two visits I discovered this small lost enclave, almost forgotten, in between Europe and the Ukraine without any access to the sea. Having lost its vineyards which formerly made it the richest province in the USSR, it's now the poorest country on the European continent.

Moldova is such a small country and it struggles to find its own identity and regain its stability. The remains from its history could help it to complete this task. But there doesn't seem enough of the past for it to build on for its future. Between its Romanian roots and the other half of its identity which is made up of Russians who long to return to the lap of their fatherland, Moldova must compose its new foundation with these pieces of its past that don't fit together. The country and its people seem confused at which direction to choose for its future.

I am deeply moved and fascinated by this small territory where everything has yet to be built.

The Cave

One evening, at home, I found a message from B. on my answering machine : "Hello, I am leaving for a few weeks on a trip. Could you please deal with my plants and the mail while I am gone. I will put the keys in your letter-box. Thank you." B. is a really good old friend of mine. Moreover, we are neighbors, so when one of us leaves, the other does this small service for him. A few days later, I went to his place, once the mail was checked and the plants watered, I started to photograph.

Tokyo ?

This work came together like a diary, a selection of images that I made over several years. Contrary to my other work, which is more definite, these subjects are less specific. Normally my practise is more related to a precise subject or feeling that I want to work with.

Here I'm more interested in subjects that are close to me : some travels, people who live near me, my home, films in the cinema, etc. The images present in *Tokyo?* are also the reflections of my everyday life, but these images contain within them the essence of detachment. This detachment is a large part of my creative process which I struggle to live with, but is a necessary element in my photographic process.