



**SARA TREMBLAY
PORTFOLIO**

Sara Tremblay is a French artist who works with the media of photography, video and text. She obtained a bachelor's degree in Fine Art in 2018, at the National Art School of Lyon (ENSBA), followed by a Master's in photography at Sint Lukas School of Art in Brussels where she obtained her diploma with honors in 2020.

Her work focuses on, and also questions, the processes of perception and observation. Her writings are a back and forth between personal experience and the places she is looking at, as well as a reflection on the instruments and the media she uses in her research, such as, photography. Her recent research has centered around the notions of still life and a collection of objects in her family's possession.

EXHIBITIONS

- | | |
|----------------|--|
| 11/2020 | <i>LUCA Expo 2020</i>
Selection of graduated students
De Markten, flemish cultural center, Brussels
Curator Filip Luyckx |
| 09/2020 | <i>Graduation Show</i>
Sint-Lukas campus, Brussels
Collective exhibition |
| 09/2020 | Performer for the piece <i>Les liseurs</i> of Adrianna Wallis
National Archives Museum, Hôtel de Soubise, Paris |
| 02/2020 | <i>Disma(s)ters of Photography</i>
North Station, exhibition space, Brussels
Collective exhibition |
| 12/2019 | <i>Au bord duquel je fais des ricochets</i>
La Clinique, informal art space, Ixelles (Belgium)
Curator Badia Larouchi
Collective exhibition |
| 01/2019 | <i>Disma(s)ters of Photography</i>
Recyclart, art center, Brussels
Collective exhibition |

TRAINING

- | | |
|-------------|---|
| 2020 | Master Visual Art,
Main Subject Photography, magna cum laude
Sint-Lukas Hogeschool Brussels (Belgium) |
| 2018 | National Diploma of Visual Art (Bachelor Degree)
École Nationale des Beaux-Arts de Lyon (France) |



↑ installation view, exhibition *Graduation Show*, September 2020, Brussels

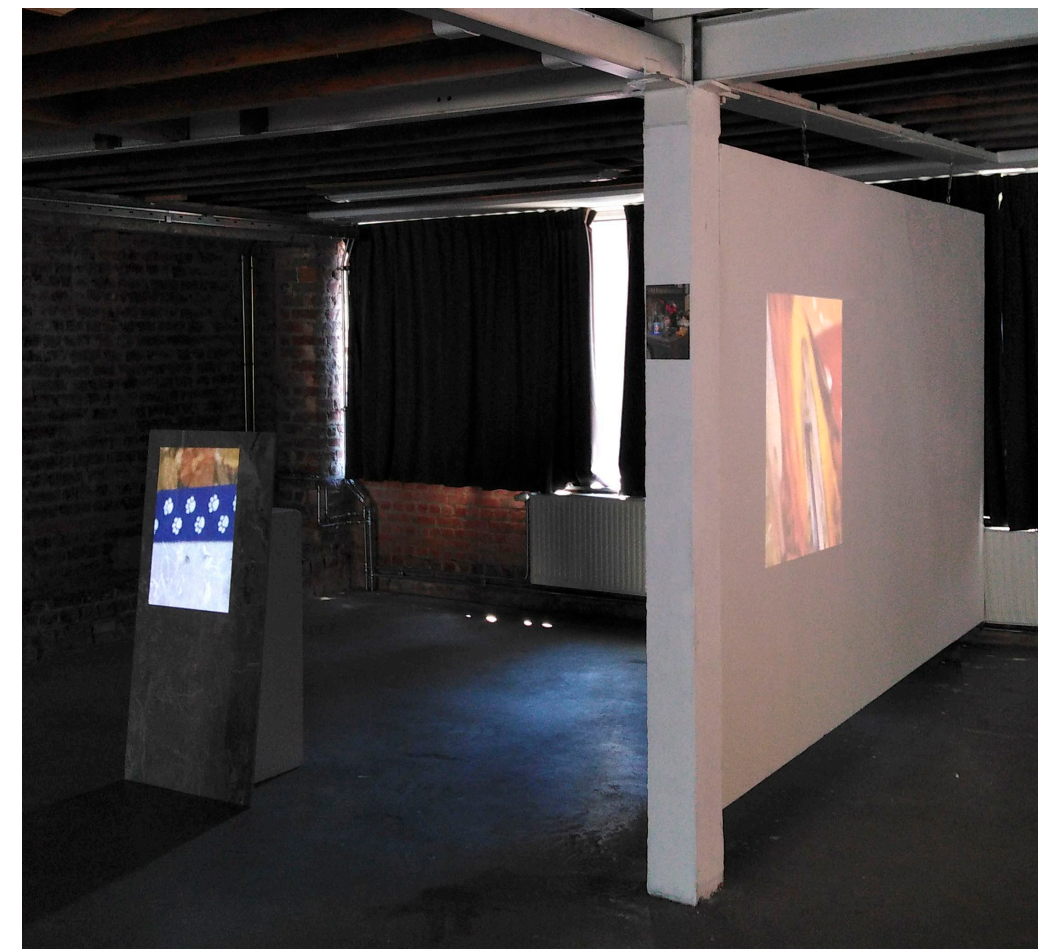
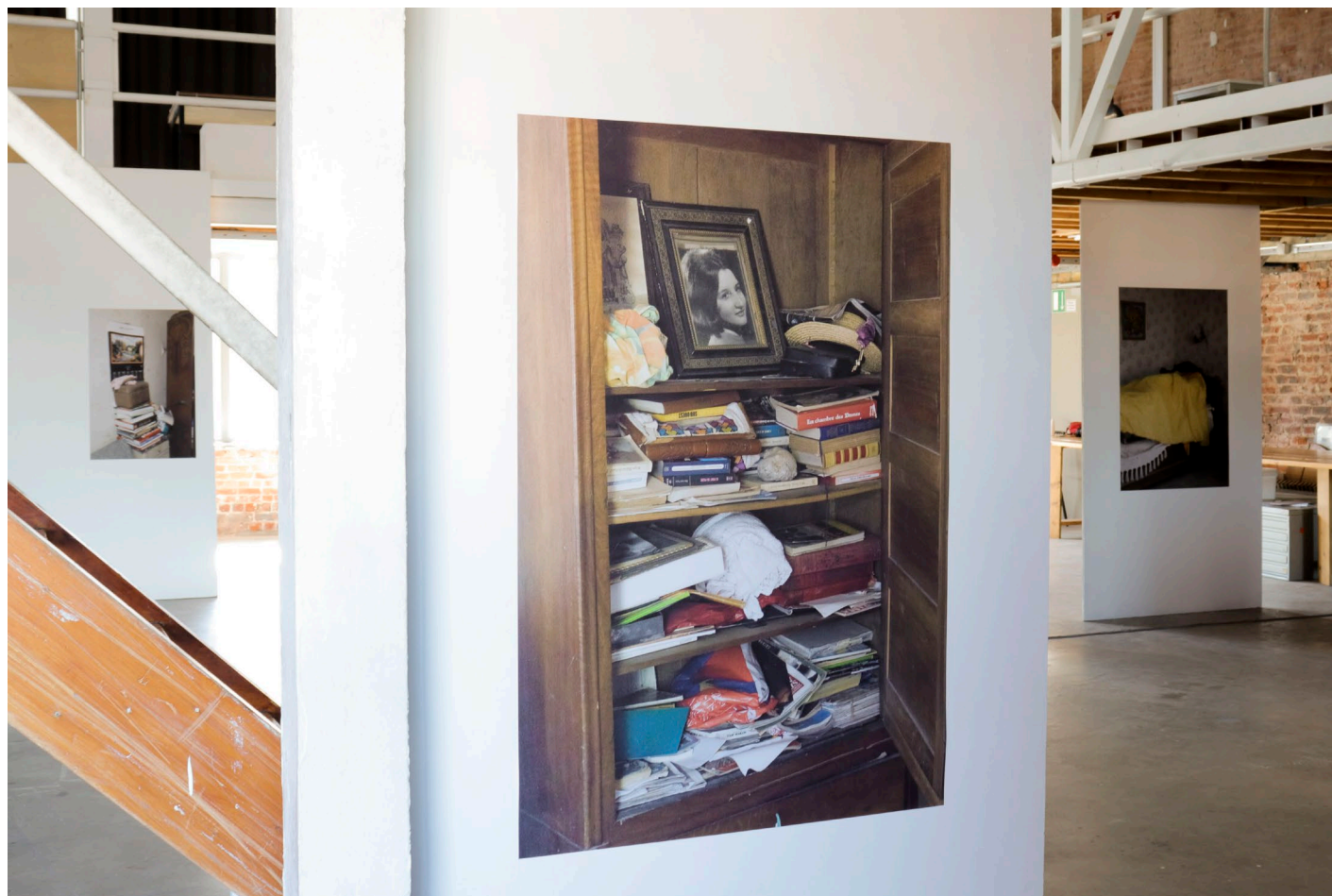
The shutter of the house ; the shutter of my camera (2020)

with

Recordings of the House, series of photographs
Herbarium, Bestiary, Portraits gallery, 3 video-projections
I put the object of value in the bank safe, audio piece

The project takes as a starting point the sale of my grandmother's house in Burgundy. It had not been lived in for 18 years and I previously knew little about it. I felt it was important to construct a bank of images, in order to keep a trace of the house and its contents. This photographic material became a kind of pixelated house through which I could move by zooming in - in search of meanings, personal attachments and connections to my artistic practice. This investigation has led to a set of works that create an encounter between the different distances for looking at this digital and emotional space.

↓ installation view, Master diploma, June 2020, Brussels



Recordings of the house (2020)

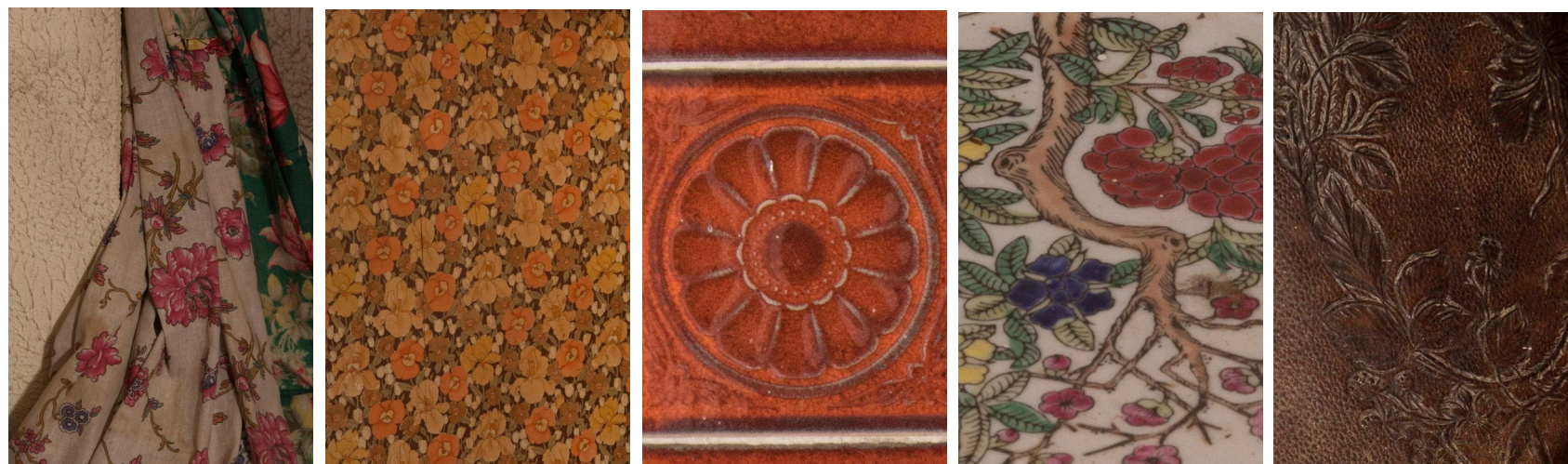
series of 9 photographs, printed on mat paper, 180g, variable dimension (from 40 × 50 cm to 75 × 115 cm)

Selection of 9 photographs from the bank of images that I constituted by photographing the house.



(from left to right) *Recording 3* (75 × 115 cm), *Recording 7* (76 × 115 cm), *Recording 9* (73 × 110 cm)

The whole series is visible on my [website](#)



stills from *Herbarium*, video, 3

Herbarium (2020)

video-projection in loop,
color, 3min

excerpt on [vimeo](#)

Bestiary (2020)

video-projection in loop,
color, 1min30

excerpt on [vimeo](#)

Portraits gallery (2020)

video-projection in loop,
color, 4min45

excerpt on [vimeo](#)

A set of 3 videos, which are organized into a slideshow all the representations of plants, animals and faces found at different scales and on different supports, in my images of the house. The video-projections are the spaces where these details are concentrated, called herbarium for the plant representations, bestiary for the animals, and portrait gallery for the faces.



stills from *Bestiary*, video,



stills from *Portraits gallery*, video, 4min45



Bestiary, video-projection on marble slab,
installation view, Master diploma,
June 2020, Brussels

I shot too fast (2020)

audio piece, wireless headset, 10min, written and read by the artist

To be listened to while watching the series of photographs and videos, the audio piece is the reading of 4 small texts (titled «Still Life», «Embroidery and Photography», «Conservation» and «Failure of Conservation») that give an overview of my questions and poetic associations that I make between this house and the medium of photography.

These texts are also the starting point for an ongoing film.

The embroideries are still hanging on the walls. My grandmother made them. I practice photography, my grandmother used to embroider. Using a model, the production of her embroideries was, in fact, a work of reproduction. A reproduction of another image. Here, my photographs are reproducing her own work. My photographs are composed of immaterial pixels. You can only see them, spread on a grid, when you get very close. The embroiderer puts points, one by one, on a grid as well. The square points are forming a drawing. It resembles the low-quality images that you could find on a 90's computer. The stitches in the embroidery are appearing little by little, like a print in a revelator bath. But photography is a very fast production of an image. My grandmother spent weeks on putting points on the grid, the final image in her mind. I shot too fast. But even so, it was also a gesture of care, I had a desire to protect something.

"Embroidery and Photography", 2020

Conservation has its limits. The house deteriorates. A photographic film hates dust. On the walls, some images are already missing. My photographs won't save the house; they are just a façade, a partial witness, an incomplete view. What is behind this façade will be forgotten forever. The image contours have broken up the space. Even if I can travel inside, there is a finitude to this exploration: it goes from the pixel to the total disappearance of the image in the distance.

Conservation in digital form is ambiguous. We have the illusion of protecting the data from dust, water or fire. But we know that saving a jpeg image multiple times deteriorates it. The object becomes damaged because of the desire to "save" it. It is like constantly folding and unfolding a cherished image. Due to attention or dust, images and objects end up disappearing, ruled by entropy.

"Failure of Conservation", 2020

We have put things of value in the safe (2020)

2 photographs, A4 format, framed under glass, 1 reproduction of a diary page, A5 format

The photocopy is a page from my grandmother's diary of 2002. She had written in it «We have put things of value in the safe». A safety deposit box at the bank that could only be opened with a key. She hid the key so well that when she died in 2010, my father could not find it. The safe had to be forced open to reveal a set of carefully selected objects. My father then scanned them.

The two photographs are real size prints of these scans.

scans visible in large format on my [website](#)



installation view, exhibition *Disma(s)ter of Photography*,
North Station, Brussels, February 2020



scan of a diary page, 15 x 20 cm



2 scans, 21 x 29,7 cm

Selection of video works



installation view, selection process for the Festival BredaPhoto Festival 2020, campus Sint-Lukas, Brussels, January 2020
with the video (from left to right) *Percée* (2020), *Mountain landscape* (2019), *Désert jaune* (2019), *Désert bleu* (2019) et *Sels Marins* (2018)

Sels Marins (2019)

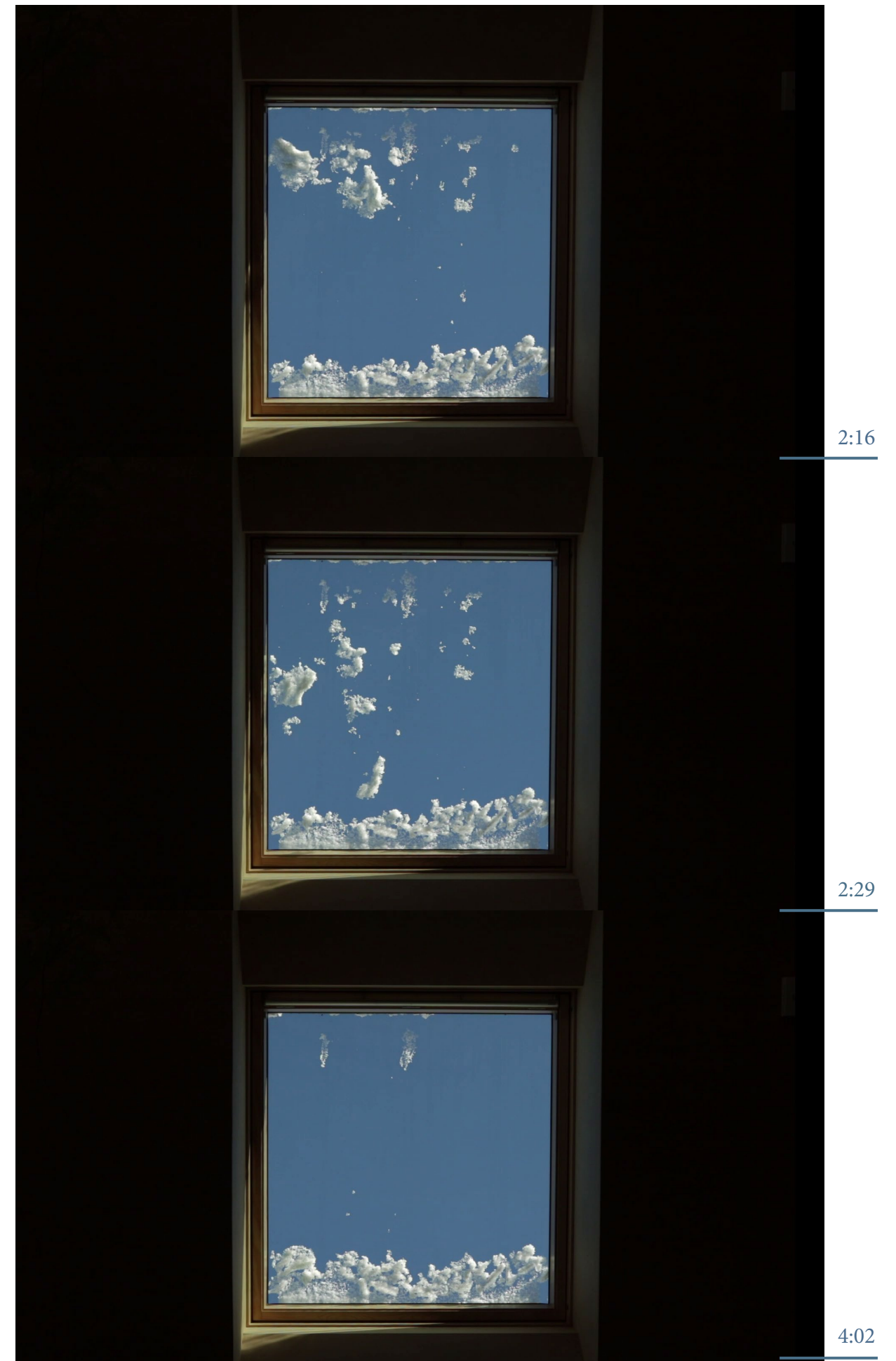
video, color, 4min30, video-projection in loop, 1:1 format

The video is a simple record of snow melting on a Velux on the ceiling : it is projected on a vertical wall, in order to modify the perception of time and gravity.

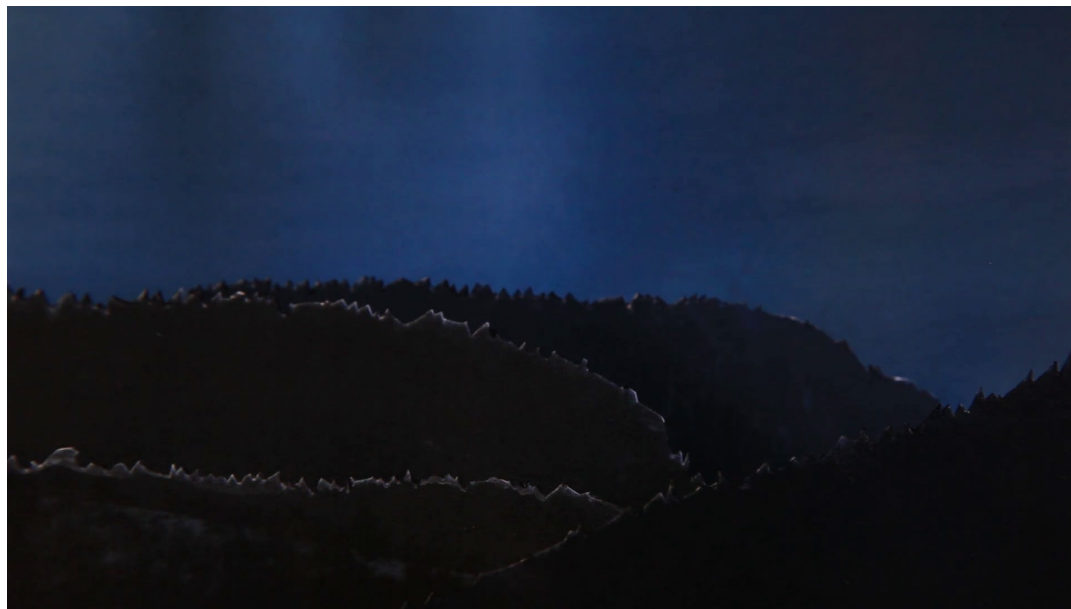
excerpt on [vimeo](#)



installation view, exhibition *Au bord duquel je fais des ricochets*
La Clinique, Ixelles, Curator Badia Larouchi, December 2019



stills from *Sels Marins*, video, 4min30



0:19



0:54



1:12

Mountain Landscape (2019)

video, color, 8min

A mountain landscape, where the actual scale and secrets of construction of it are revealed by the addition of clouds with a watercolor pencil.

excerpt on [vimeo](https://vimeo.com/348484848)



4:52

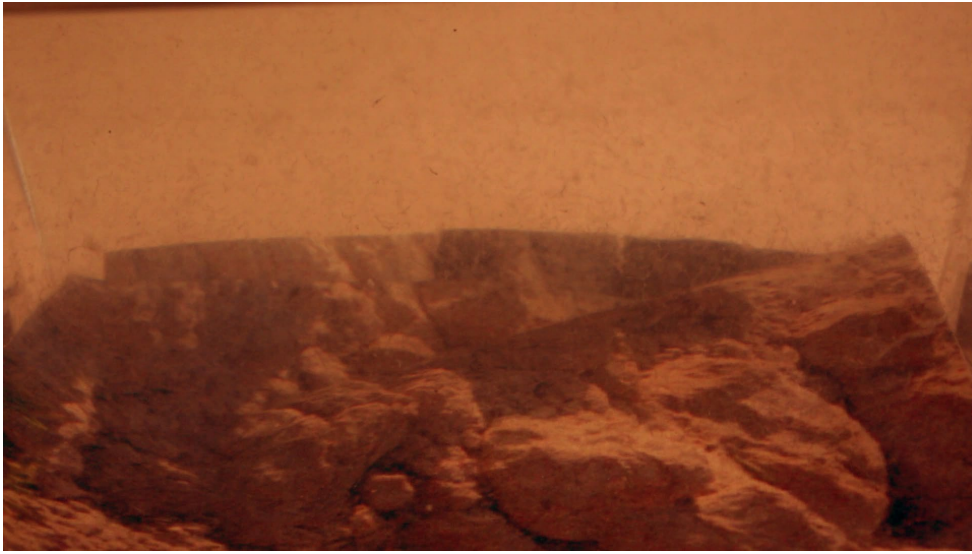
stills from *Mountain Landscape*, vidéo, 8min

Désert jaune (2019)

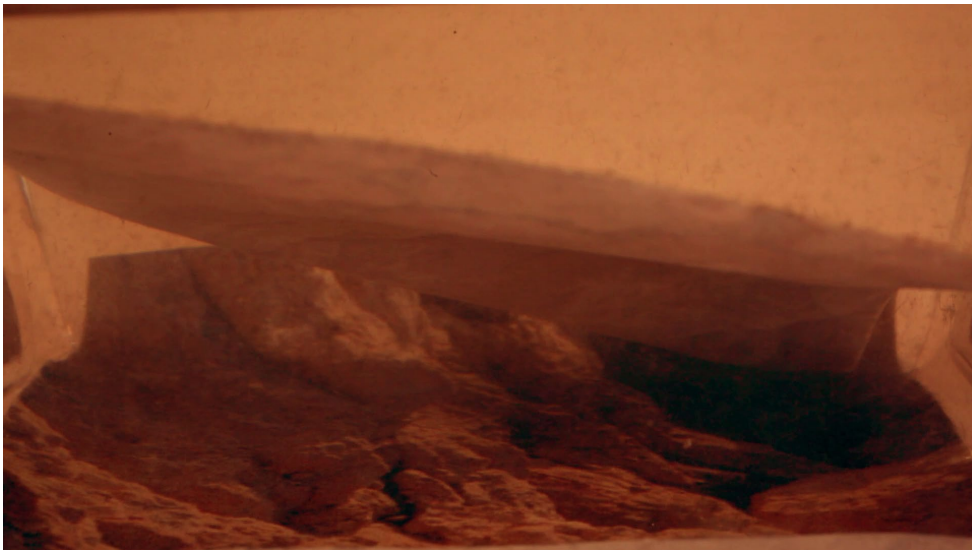
video, color, 3min

excerpt on [vimeo](#)

00:02



01:46



02:52



stills from *Désert jaune*, video, 3min

Désert bleu (2019)

video, color, 3min

excerpt on [vimeo](#)

00:19



01:16



02:42



stills from *Désert bleu*, video, 3min

Two layers of printed photographs are slowly rising to the surface of the water. The diptych shows two opposite planets. The perception of the landscape's scale is evolving.

Percée (2020)

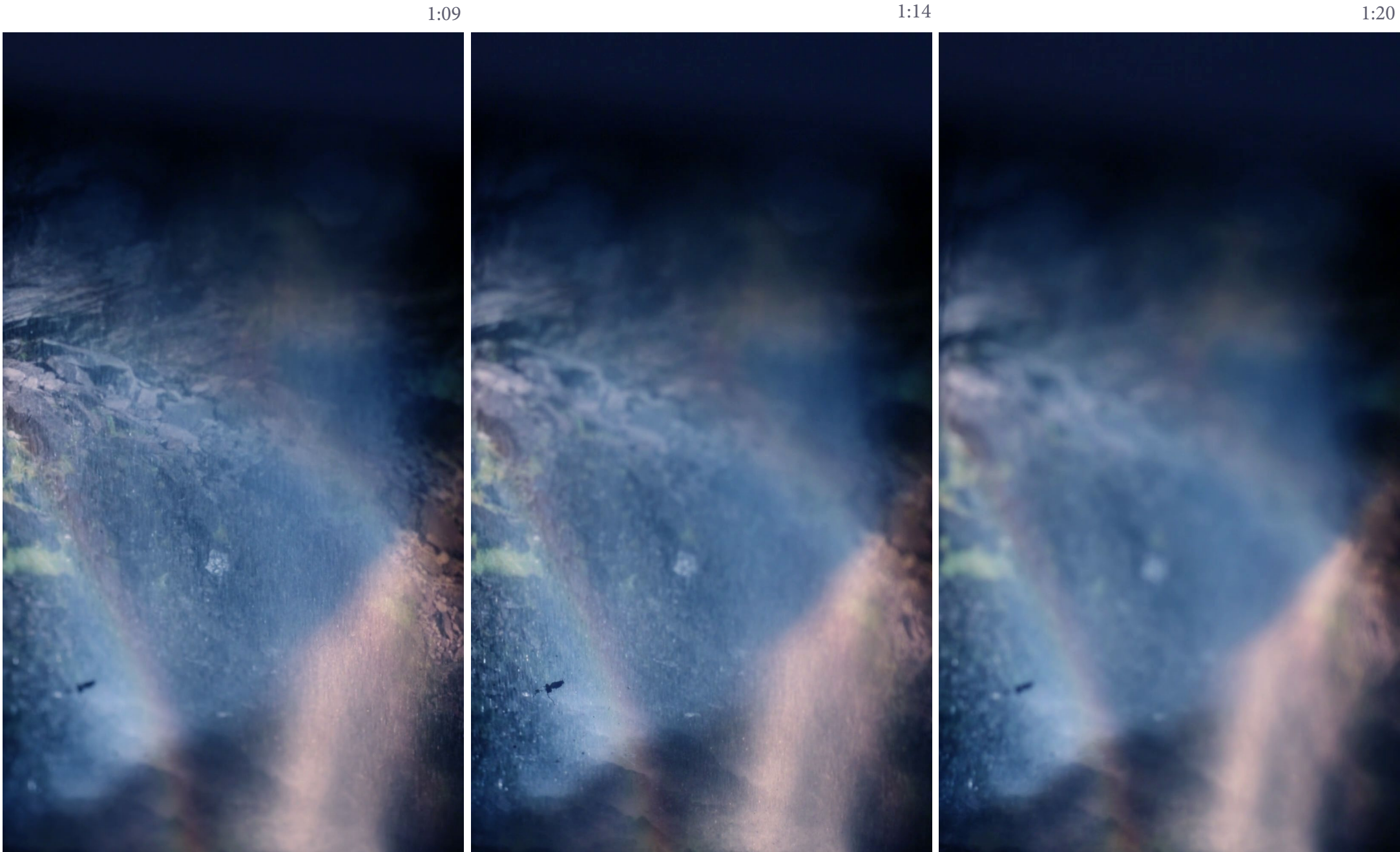
video, color, 2min, in loop on a flat screen (portrait format)

In this video I'm slowly adjusting the focus of my lens through a super-position of slides. It creates a slow evolution from the visibility of dust to an astral landscape.

excerpt on [vimeo](#)



view of the apparatus
(3 superposed slides + light source)



stills from *Percée*, video, 2min