



**CENTRE PHOTOGRAPHIQUE  
D'ILE-DE-FRANCE**

PRESS RELEASE - November 2025

# *Transparences liquides*

**Anne-Camille Allueva, Matan Mittwoch,  
Laure Tiberghien, Emmanuel van der Auwera**

Curated by  
Francesco Biasi and  
Nathalie Giraudeau

From January 25<sup>th</sup>  
to May 3<sup>rd</sup>, 2026

Opening on  
January 24<sup>th</sup>, 3pm

Press conference on  
January 23<sup>rd</sup>, 11am

Artist talk on  
April 11th, 3pm



Emmanuel Van der Auwera, *Memento 59 (Capitol Black)*, 2025, print on aluminium offset plates used for newspaper printing, 132 × 288 x 3 cm, detail, courtesy the artist and Harlan Levey Projects (Brussels)

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## ABSTRACT

*Transparences liquides* questions how we perceive the world and explore the space around us, addressing questions of duration and attentiveness, as well as the inexhaustible variety of cultural, social and technological filters that influence the act of perceiving. The different approaches that visitors will discover in this exhibition are open to interaction - by subtly shifting the way we see, they encourage us to reflect on what is at stake. As they explore contemporary systems of image production and distribution, these different approaches highlight the way in which the former shape how we see and think.

## THE EXHIBITION PROJECT

This group exhibition includes static images and images in movement that reveal themselves gradually, thereby raising the question of the time that seeing requires. The works on show contain a wealth of detail and subtle nuances; sometimes minimalist, they are nevertheless all enigmatic. Each establishes in its own way the conditions of a perceptive experience likely to make us more aware of the actual act of observing. From this point of view, they highlight the problematic nature of our (in)attention when confronted with contemporary media flows<sup>1</sup>.

Vision – seen as the incarnation of a gesture anchored in a precise moment of space and time – is at the heart of the diverse approaches on display, although they address a variety of themes. Laure Tiberghien explores the appearance of a motif following a protocol that grants a key role to bodily movement and the actions carried out in the darkroom, a constant negotiation between chemistry, light and time. Anne Camille-Allueva presents works that highlight perception considered as the action of a moving body looking for a viewpoint: the image therefore appears less as a definitively fixed symbol, but rather as a localised, transitory phenomenon. Matan Mittwoch employs the optical devices of our time, notably screens, to reveal the fundamental ambiguity that exists between illumination and glare, clarity and opacity. Finally, by deconstructing the supports that allow images to be distributed and highlighting their potentially deceptive character, Emmanuel Van der Auwera questions how information circulates and how it is manipulated.

These political, formal or conceptual approaches come together when addressing the questions raised by screens, both the screen as a material object and a place for thought. It is envisaged in turn as a familiar everyday object (a tablet, computer or TV), as a surface such as a veil or plate of glass that catches hold of light, diffracts it or allows it to filter through and as a critical paradigm that shines a light on the complexity and layer-like nature of our relationship with reality, a form of reality that is never entirely transparent nor static, but rather shifting, fluid and constantly being reformulated.

If the links between phenomenology – in terms of how we sense the world – and art have become more prevalent since the 1960s, in particular on the American art scene, they continue to exist today and are taking on new forms<sup>2</sup>. Bearing witness to the topicality of this research, the approaches brought together here take into account the particularities of contemporary photographic production and more widely the current means of producing and distributing technical images – photography, video, computer generated images –, which condition both how we see and how we think.

<sup>1</sup> As suggested by authors, such as Franco Berardi, Jonathan Crary and Stephen Frosh, inattention, although often a subject of criticism, can also be considered as a voluntary or involuntary action of protection and even one of resistance.

<sup>2</sup> For example, the links between the development of installation and Merleau-Ponty's ideas on phenomenology have been documented in relation to Robert Morris, Bruce Nauman and (indirectly) Allan Kaprow. Today, similar questions are being raised, in particular in the work of Olafur Eliasson and Liz Deschenes.

## THE ARTISTS

**Anne-Camille Allueva** (b. 1984) lives and works in Paris.  
She is represented by Bigaignon (Paris).  
<https://www.annecamilleallueva.com/>

**Matan Mittwoch** (b. 1982) lives and works between Tel Aviv and Paris.  
He is represented by Dvir (Tel Aviv, Brussels and Paris).  
<https://dvirgallery.com/artists/52-matan-mittwoch/>

**Laure Tiberghien** (b. 1992) lives and works in Paris.  
<https://lauretiberghien.com>

**Emmanuel Van der Auwera** (b. 1982), lives and works in Brussels.  
He is represented by Harlan Levey Projects (Brussels).  
<https://hl-projects.com/artists/29-emmanuel-van-der-auwera/>

## PRESS CONFERENCE AND OPENING

### • Press conference

**Friday, January 23<sup>rd</sup> on 11 am**

**In the presence of the artists**

Free shuttle from Paris (place de la Bastille)

Reservation required, please contact Nathan Magdelain

01 70 05 49 81 / [nathan.magdelain@cpif.net](mailto:nathan.magdelain@cpif.net)

### • Opening

**Saturday, April 27<sup>th</sup> at 3 pm**

**In the presence of the artist**

Free shuttle from Paris (place de la Bastille)

Reservation required, please contact Nathan Magdelain

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## CPIF

**The Centre Photographique d'Île-de-France (CPIF) is part of a national network of contemporary art centres. It focuses on still and moving images in the broadest sense.**

The CPIF was created in 1989. Located in the granary of an old farm in the Brie region of France, its distinctive architecture and vast 380 m<sup>2</sup> exhibition space make it unique.

