



sans titre, *un air d'accueil*, 2013-2015 © Estefanía Peñafiel Loaiza. Courtesy galerie Alain Gutharc, Paris

Les Précipités #1

**Estefanía Peñafiel Loaiza**  
*fragments liminaires*

**Curator : Marc Lenot, AICA France Prize 2014 Laureate**  
(International Association of Art Critics)

**April 18 - June 28, 2015**

---

**Opening Saturday April 18 at 3pm**

Free shuttle from Paris to the CPIF. Departure at 2.15 pm (Bastille)

# Press Release

**From Saturday April 18 to Sunday June 28 of 2015**  
Curator : Marc Lenot, AICA France Prize 2014 Laureate

**All of Estefanía Peñafiel Loaiza's work, whatever her chosen means of expression (symbolical, narrative, indexical or simply evocative) or media (photography, video, installations, texts, performances), bears witness to the same highly coherent approach, as if each individual piece was one fragment of a global work of which we can only see the beginnings, the tip of the iceberg. Her work deals with visibility and absence, history and memory, displacement and territory, but always with simplicity and economy of means.**

The Franco-Ecuadorian artist Estefanía Peñafiel Loaiza came to the CPIF as part of a postproduction residency to finalise her series *un air d'accueil*. Marc Lenot, an art critic and blogger, chose to present her work for his participation in the AICA France Art Criticism Prize (which he was awarded by an international jury from the International Art Critics Association in March 2014). The prize led to a book, whose publication was funded by AICA France, and the organisation of this exhibition. *Fragments liminaires*, without being a retrospective of this young artist's work, brings together a certain number of her older pieces, which put into perspective her recent series *un air d'accueil*.

Marc Lenot

This exhibition, organised to mark the Prix AICA France 2014, inaugurates 'Les Précipités', a new series of shows designed to shed light on and increase the visibility of ongoing research projects in connection with the CPIF's artists in residence programme. It aims to be conducive to surprises, innovation and spontaneity.

*Estefanía Peñafiel Loaiza (Quito, Ecuador, 1978) came to France in 2002 to continue her art studies, initially at the Beaux-arts school in Paris and subsequently Lyon. She lives and works in Paris. She is represented by Galerie Alain Gutharc, Paris.*

*Marc Lenot (Saint-Étienne, 1948), after his studies at the École Polytechnique and the Massachusetts Institute of Technology, worked as an economist and a strategy and recruiting consultant before reinventing himself as an art critic in 2005. He is the author of Lunettes Rouges, a blog dedicated to contemporary art published by Le Monde.*

## **Saturday April 18 at 3pm - Opening with the artist and the curator**

Free shuttle from Paris

Departure Place de la Bastille at 2.15pm— Advanced Booking necessary at 01 70 05 49 80 or [contact@cpif.net](mailto:contact@cpif.net)

## **Saturday June 27 at 3 to 5pm - Book Signing Estefanía Peñafiel Loaiza's first monography**

Signing of the Estefanía Peñafiel Loaiza's monography published by *Les Presses du réel* and produced by AICA France (texts by Marc Lenot, the cuban art critic Lupe Alvarez, Raphaël Cuir, president of AICA France, and Nathalie Giraudeau, Director of CPIF, (trilingual french-english-spanish), with both the artist and the curator.

---

## **Press Conference : Saturday April 17 from 11am to 2pm** **With Estefanía Peñafiel Loaiza and Marc Lenot**

By appointment with Diana Madeleine  
[diana.madeleine@cpif.net](mailto:diana.madeleine@cpif.net) / 01 64 43 53 90

## fragments liminaires

As soon as you enter the exhibition, you are struck by a feeling of absence. Something is missing. There is a form of invisibility in the photographs that is due to the fact that migrants and illegal immigrants have been concealed, thereby allowing them to escape surveillance (*un air d'accueil*). This 'extraction' and the protection which is afforded by invisibility, is also apparent in the figures of nameless people, nobodies whose images have been erased from newspaper photos to be kept in small jars (*sans titre (figurants)*). Continuing the visit we are confronted with a disappearing text, its words hidden behind a soot-like black layer that only leaves a few barely readable snippets (*sous rature*); another text, a chapter from a book recounting the story of Henri Michaux's initiatory voyage to Ecuador in 1929, disappears letter by letter right before our eyes ensuring it is permanently fixed in our memory (*préface à une cartographie d'un pays imaginé*). And standing in front of this, apparently completely immaculate, large white wall, we are caught in a trap of visibility, where what is shown is in fact hidden and where an abstract line is made visible, but almost imperceptibly so, as if it were an imaginary element trying to elude our senses (*mirage(s) 2. ligne imaginaire (équateur)*). This same reflexion on the image and visibility has been an underlying factor in all of Estefanía Peñafiel Loiza's work, from her first secret objects enveloped in wax twelve years ago (*collection de secrets*), up to her more recent pieces.

Let's not make the mistake of thinking that Estefanía Peñafiel Loiza is involved in purely formal research into the visible and the invisible, the latent and the manifest. For her, such research is only possible when it is part of history and politics. The issue in question is indeed forgetting and remembering, both our refusal to see and the artist's desire to portray fragments of history and their protagonists: illegal immigrants and the faceless people detained in holding centres (*les villes invisibles 3. l'étrincelle (Vincennes 2008)*). What images does history leave behind? The hand writes and then tirelessly erases the traces: one story or many, History and histories repeat themselves (*angelus novus*); elsewhere the artist uses light itself (either too strong or inactinic light) to render photos invisible, such as those taken by Sonderkommandos at Birkenau (*fiat lux*) or images of the 2005 riots in the suburban ghettos of France (*cherchant une lumière, garde une fumée*) - traces of history which therefore became impossible to see. And yet it is not a question of destruction, but rather one of deconstruction, of transferring the vestiges of the image to a new territory where they can continue to exist in another form: reliquaries conserve the remains of figures after they have been erased; seismograms are placed in wax-covered books (*sismographies 3. entrepreneurs*); ephemeral inscriptions on windows or leaves bear witness to the history of a place; palimpsest-like traces left on the ground, like marks on the skin, and old factory workbenches become both the vestiges of past activity and the traces of current existence (*l'espace épisodique*); a cast is made of the base of a former guillotine in a Parisian street (*présent, imparfait*)... These displacements, these new places, their history and culture form the essential framework to Estefanía Peñafiel Loiza's work that is often based around ideas of places and maps and the passage from one to the other, whether the equator, the horizon, or the view from a bedroom window in Beirut (*a room with a view (mode d'emploi)*).

All of this is amplified by her capacity to juggle, to amaze and to turn upside down points of view in the most unexpected of ways. Without any form of pomposity and with deliberately modest means, she manages to forge strong links and convey her surprising point of view. One of her exhibitions fitted into a suitcase, another was accompanied by the dispersal of prayers to be inserted between the pages of books in a library, and her performances are often the representation of simple, but dramatically complex ideas (such as reading her country's 18 Constitutions backwards (*compte à rebours*)). The economy of means reinforces the forcefulness of her message as she tackles the issues of images and memory.

**Marc Lenot**

# un air d'accueil

The pictures below are all available on request. The exhibition views will be available from April 24.

## *un air d'accueil, 2013-2015*

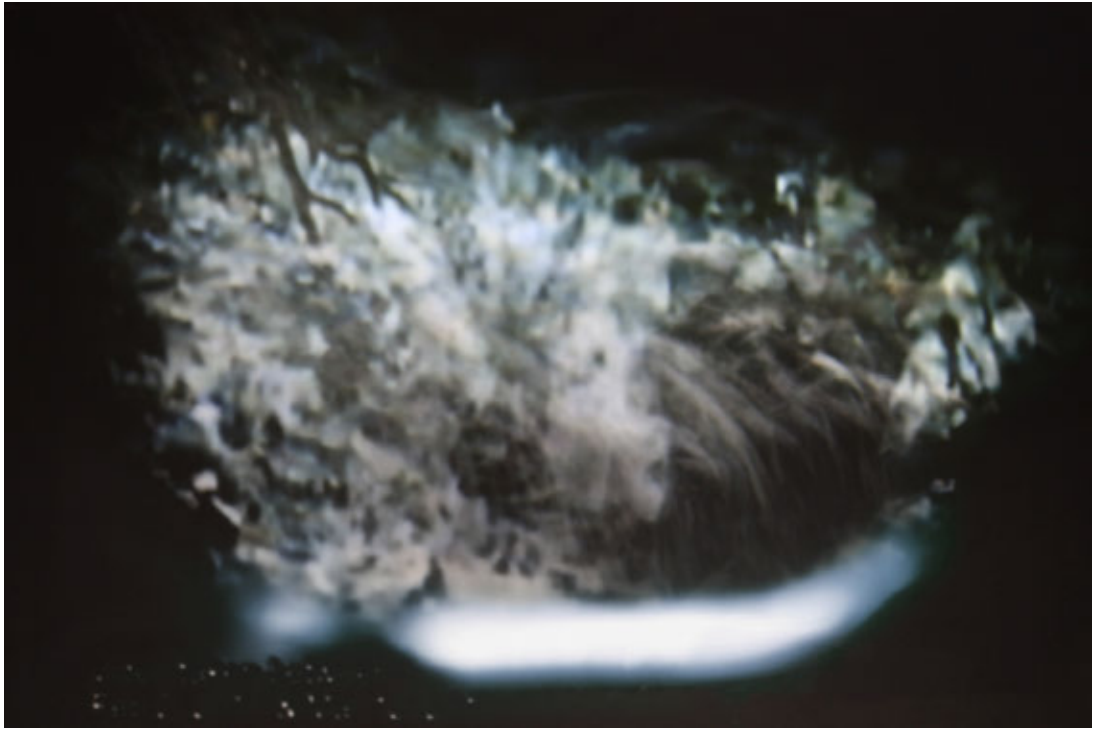
Inkjet print laminated on Dibond

Variable dimensions

Courtesy Galerie Alain Gutharc







## \_\_ *sans titre (figurants)*

***sans titre (figurants)*, 2009 - 2014**

Installation - archive, glass vials, eraser, list, newspapers

Variable dimensions

Copyright Marc Damage, Courtesy Galerie Alain Gutharc

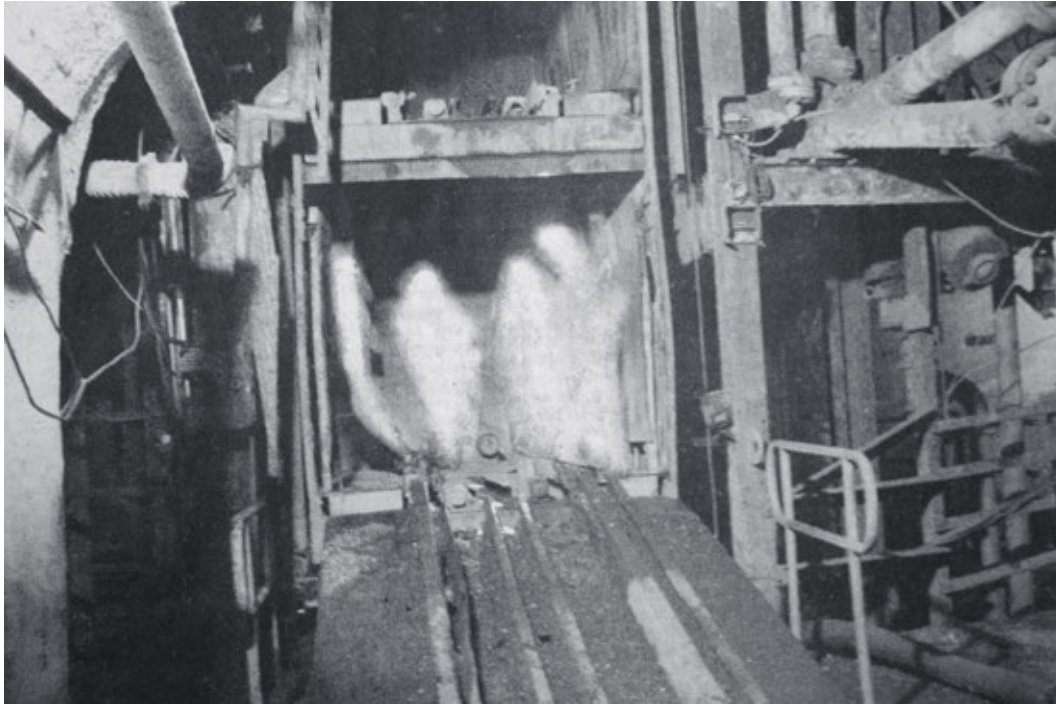


***sans titre (figurants), 2009 - 2014***

Installation - archive, glass vials, eraser, list, newspapers

Variable dimensions

Courtesy Galerie Alain Gutharc



# l'espace épisodique

## ***l'espace épisodique, 2014***

In situ installation, varnish

Variable dimensions

Crédac - Centre d'art contemporain d'Ivry

Copyright André Morin, Courtesy Galerie Alain Gutharc





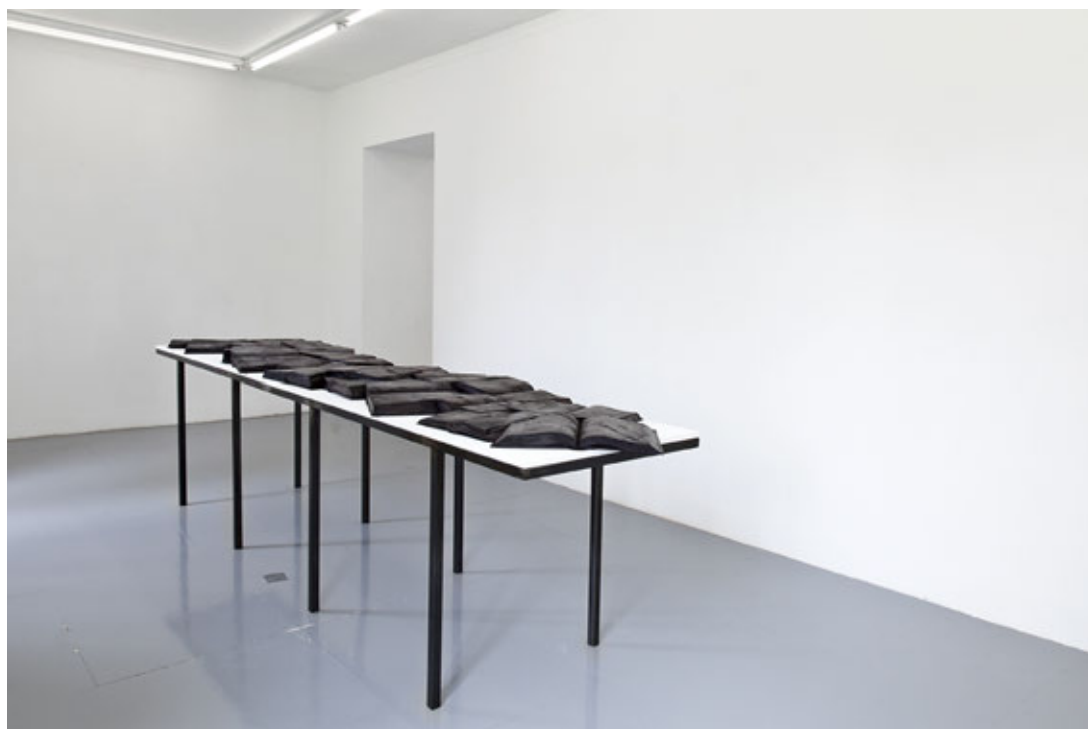
# sismographies 3. entrenerfs

## ***sismographies 3. entrenerfs, 2013***

Books, black wax

353 x 75,5 x 86,5 cm

Courtesy Galerie Alain Gutharc





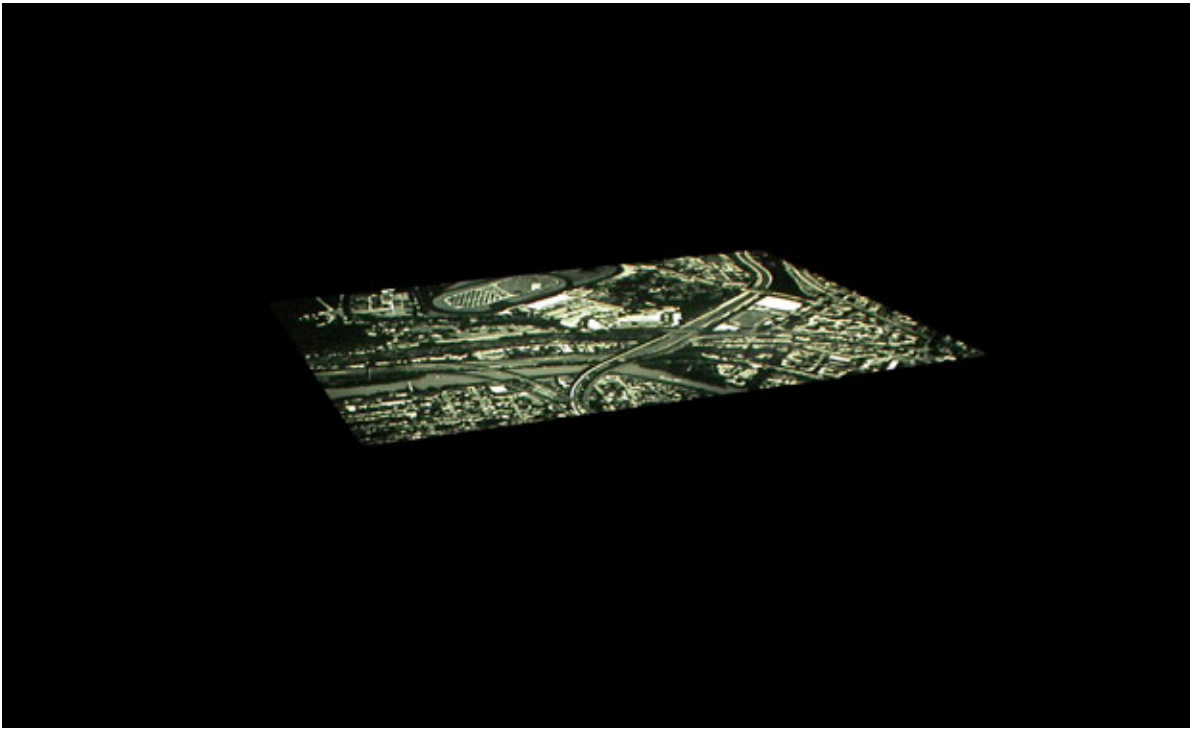
# \_\_les villes invisibles

## ***les villes invisibles 3, l'étincelle (Vincennes), 2008***

Installation, slides projection, photosensitive screen

Variables dimensions

Courtesy Galerie Alain Gutharc



# Estefanía Peñafiel Loaiza

**Estefanía Peñafiel Loaiza was born in 1978 in Quito (Ecuador). She came to France in 2002 to continue her art studies with two post-graduate, initially at the Beaux-arts school in Paris and subsequently Lyon. She lives and works in Paris. She is represented by Gallery Alain Gutharc, Paris.**

In addition to many group exhibitions and residencies in which she participated, both France and Ecuador and other countries, there are her solo shows at Crédac (Ivry-sur-Seine, 2014); at Villa Park (Annemasse, 2013); in art centers in Ecuador, Cuenca (Sala Proceso, 2013) and Quito (Arte Actual, 2012); Al Ma'mal (East Jerusalem, Palestine, 2012); at The Hangar (Beirut, Lebanon, 2011); the Centre d'Art Bastille (Grenoble, 2009); and gallery Alain Gutharc, (Paris, 2009, 2012, 2014).

Her works have been acquired by the Fonds National d'Art Contemporain, the FRAC Franche-Comté and Frac Normandie, and the Contemporary Art Collection of Seine Saint-Denis, etc.

## Solo Shows

- 2015 *fragments liminaires*, AICA France Prize, Centre Photographique d'Ile-de-France, Pontault-Combault, France.
- 2014 *l'espace épisodique*, Centre d'art contemporain d'Ivry - Le CRÉDAC, France.
- 2013 *la dix-huitième place*, (avec Thu Van Tran), Centre d'art Villa du Parc, Annemasse, France.  
*en valija*, Sala Proceso, Cuenca, Ecuador.
- 2012 *la visibilité est un piège*, Nuit Blanche, Al-Ma'mal, Jerusalem-East, Palestine.  
*sismographies*, Galerie Alain Gutharc, Paris, France.  
*exposición*, Arte Actual, Quito, Ecuador.
- 2011 *no vacancy*, The Hangar, Beirut, Lebanon.
- 2009 *parallaxes*, Galerie Alain Gutharc, Paris, France.  
*à perte de vue*, CAB, Centre d'Art Bastille, Grenoble, France.
- 2008 *la courbe de l'oubli*, Galerie Paul Frèches, Paris, France.

## Group Exhibition (selection)

- 2014 *Passé simple, futurs composés*, CENTQUATRE, Paris, France.  
*Tiempo de progreso*, Barjola Museum, Asturias, Spain.  
*Summer time*, Gallery Alain Gutharc, Paris, France  
Artothèque de la Biennale de Belleville, Paris, France.  
*Entre les mondes*, Le Parvis, Tarbes Pyrénées, France.  
*Tout, est ce que nous avons toujours voulu*, Espace Khiasma, Les Lilas, France.  
*Marqués par une image*, Abbaye de Annecy-le-Vieux, France.
- 2013 *Nouvelles Vagues*, Palais de Tokyo, Paris, France.  
*.doc*, Galerie Edouard Manet, Gennevilliers, France.  
*Souvenir de Ecuador*, Institut Cervantes, Rome, Italy.  
*Rêves d'architecture*, l'Espace de l'Art Concret, Mouans-Sartoux, France.  
Premio Nacional de Artes Mariano Aguilera, CAC, Quito, Ecuador.  
*Le moindre geste*, Grandes Galeries de l'Astre Saint Maclou, ESADHAR, Rouen, France.
- 2012 *Le blues du chien*, FRAC Basse-Normandie, Caen, France.  
*A night screen*, 6B, Saint-Denis, France.

*Silence !*, 2angles, exposition organisée par le FRAC Basse-Normandie, Flers de l'Orne, France.  
*The Beirut Experience II*, Villa Bernasconi, Geneva, Switzerland.  
*Genius Loci*, Les collections photographiques de M. et Mme, Fontfreyde, 2ème épisode : tout va très bien, Madame La Marquise, Hôtel Fontfreyde – Centre photographique, Clermont-Ferrand, France.  
*Atlas critique*, Parc Saint Léger, Centre d'Art Contemporain, Pougues-les-Eaux, France.  
*L'étincelle qui met feu à la plaine (art et politique)*, Centro de Arte Contemporáneo, Quito, Ecuador.  
*Dans les profondeurs d'une forêt. De préférence auprès d'un torrent*, Pavillon Blanc, Centre d'art de Colomiers, Colomiers, France.

2011 *Soudain déjà, ENSBA, Paris, France.*  
*Le voyage immobile*, Gallery Alain Gutharc, Paris, France.  
*The Beirut Experience*, The Beirut Art Center, Beirut, Lebanon.  
*Minusubliminus (des collections à la fiction)*, Parc Saint Léger, Centre d'art contemporain, Cosne-Cours-Sur-Loire, France.  
 FIVAC, Festival Internacional Videoarte, Camaguey, Cuba.  
*Effacement visible*, Musée d'art et d'histoire, Saint-Denis, France.  
*Le Monde Physique*, La Galerie, Noisy-le-Sec, France.  
*WASHED OUT*, Konsthall C /Central Tvätt, Stockholm, Sweden.  
*PARADAS EM MOVIMENTO : PASSADO IMPERFEITO*, Centro Cultural Sao Paulo, Brazil.

2010 *PHAOS*, Lac & S Lavitrine, Limoges, France.  
*AUTO/Portraits*, Galerie Jeune Création, Paris, France.  
*Pasado Imperfecto*, Centro Fundación Telefónica, Lima, Peru.  
*Biennial of the Americas*, McNichols Building, Denver, USA.  
*Quito en Zaragoza*, Ayuntamiento de Zaragoza, Spain.  
*Pasado Imperfecto*, Sala de Exposiciones ASAB, Bogotá, Colombia.  
*Ins Blickfeld gerückt*, Institut français de Berlin, Germany.  
*Les Belles Images (Second Scénario)*, La Box, Bourges, France.  
*The Seven Day Week-End*, Quai Malaquais École Nationale Supérieure des Beaux-Arts de Paris, France.  
*Cadavre Exquis*, Project Room – Flacso, Quito, Équateur / Nuovo Cinema Aquila, Rome, Italy.  
*Playliste*, Museo de Arte Moderno, Guayaquil, Equator.

## Happenings

### *tentative d'égarement*

2014 *Partitions*, Fondation Ricard, Paris, France.  
 2011 At the exhibition *Topographie de la Guerre*, Le Bal, Paris, France.

### *cuenta regresiva*

2013 *Experienz #2 – Materializing the social*, Wiels, Brussels, Belgium  
*Il va se passer quelque chose*, Maison de l'Amérique Latine, Paris, France.  
 2012 *Festival + si Affinité, Anarchisations (conspire aujourd'hui / Inspire demain)*, Fiac (Tarn), France.  
 2011 At the exhibition *Sounds Concrete*, Parc départemental de Cormailles, Ivry-sur-Seine, France.

## Residencies

2014/15 Residency – Atelier de Postproduction, Centre Photographique d'Ile-de-France, Pontault-Combault (3 months).  
 2011 Residency, The Hangar, Beirut, Lebanon (3 weeks).  
 2010/11 Residency, group exhibition. La Galerie, Noisy-le-Sec, France (9 month).  
 2010 Residency, artist book edition, Triangle France, Le Tassili, Djanet, Algeria (1 week).

## Awards

2014 AICA Prize, Laureate Marc Lenot with a presentation of Estefanía Peñafiel Loaiza, France.  
 2012 National Prize of Arts Mariano Aguilera 2012, Premio Nuevo Mariano, Artistic Research Fellowship, Fundación Museos de la Ciudad, Ecuador.  
 2007 Ardoin Prize, Institut de France, Académie des Beaux-Arts.

# \_\_ Marc Lenot

After his studies at the École Polytechnique and the Massachusetts Institute of Technology, Marc Lenot (Saint-Étienne, 1948) worked as an economist and a strategy and recruiting consultant before reinventing himself as an art critic in 2005. For the last ten years he has written an online reference blog on contemporary art, Lunettes Rouges, published by Le Monde (<http://lunettesrouges.blog.lemonde.fr>).

In 2009, he obtained a Master's Degree from the École des Hautes Études en Sciences Sociales with a thesis on Czech photographer Miroslav Tichý. He is currently completing a thesis on contemporary experimental photography, under the direction of Michel Poivert at the Université Paris 1 Panthéon-Sorbonne.

He was the first “digital” member of AICA in France, and in March 2014, competing with nine other French art critics, his oral presentation of the work of Estefanía Peñafiel Loaiza (about whom he began to write in June 2007) won him the AICA France Prize, awarded by an international jury.

He divides his time between Lisbon and Paris.



# Events

## Opening Day / Free shuttle

Saturday April 18 at 2.15pm

Paris > CPIF > Paris

Free shuttle Paris > CPIF > Paris

Departure place de la Bastille at 3.15pm - Return to Paris at 6pm

**Advance booking required : 01 70 05 49 83 or at [diana.madeleine@cpif.net](mailto:diana.madeleine@cpif.net)**

## P'tit Atelier *Pages images*

April 22 and 23, from 10am to 5pm

Artistic practice workshop with Leïla Brett for 7-15 years old

Price : 28 euros, 20 euros for social minima recipients

## Sam'di en famille

Saturday May 16 and June 13, from 3 to 4pm

One Saturday per month, a guide invites parents and childrens to rediscover the exhibitions differently exploring games and funny activities.

Free and open for everybody from 5 years old

**Registration at 01 70 05 49 83 or at [diana.madeleine@cpif.net](mailto:diana.madeleine@cpif.net)**

## Sam'di numérique *No Objet*

Saturday May 30, from 10am to 5pm

Digital Design Workshop given by Tanguy Ferrand to 7-15 years old

Price : 18 euros

**Information and registration at 01 70 05 49 83 or at [diana.madeleine@cpif.net](mailto:diana.madeleine@cpif.net)**

## Book Signing - Hospitalité(s) 2015 – TRAM

Saturday June 27, from 3pm to 5pm

**Book Signing. Estefanía Peñafiel Loiza's first monography**

Published by *Les Presses du réel* and produced by AICA France (texts by Marc Lenot, the cuban art critic Lupe Alvarez, Raphaël Cuir, president of AICA France, and Nathalie Giraudeau, Director of CPIF (trilingual french-english-spanish) with both the artist and the curator.

# \_\_Coming soon

Témoigner la guerre

***A fendre le coeur le plus dur***

Collective exhibition produced with the Frac Alsace

**Frac Alsace - From May 23 to October 18, 2015**

Opening on Friday May 22

**CPIF - From November 15 2015 to February 20, 2016**

Opening on Saturday November 14



© Archives départementales de l'Hérault (DR)



© Bibliothèque nationale de France (DR)

# \_\_The CPIF

The Centre Photographique d'Île-de-France (CPIF) was created in 1989.

It is part of the nationwide network of contemporary art centers. It is dedicated to research, production and promotion of artistic projects linked to contemporary photography. It follows acknowledged as well as emerging practices, traditional forms together with forms derived from digital technology and new media, relations between photography and other fields of contemporary creation.

The CPIF analyses the way photography evolves in order to offer references to the audience. In this way, it offers cross projects (education, workshops with photographers, talks with artists...) strongly related to the three or four exhibitions showned each year.

The CPIF also accompanies the creation by welcoming three French artists for a Postproduction residency, and an international artist for a research residency every year.

Sylvain Couzinet-Jacques is currently involved in the Postproduction residency.

# Information



## CENTRE PHOTOGRAPHIQUE D'ILE-DE-FRANCE

Cour de la Ferme Briarde  
107, avenue de la République  
77340 Pontault-Combault  
Tel : 01 70 05 49 82 – Fax : 01 70 05 49 84  
contact@cpif.net  
www.cpip.net

### Details

Latitude : 48.8002841 - Longitude : 2.607940699999972

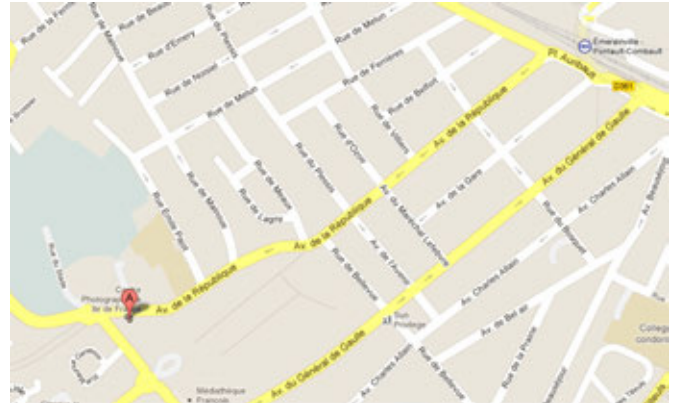
### Press contact

Diana Madeleine  
diana.madeleine@cpif.net, T. 01 64 43 53 90

### Opening days and hours

#### Free Entrance

Wednesday to Friday from 1pm to 6pm  
Saturday and Sunday from 2pm to 6pm  
and on appointment  
Closed on Mondays, Tuesdays and public holidays  
Free guided tour every Sunday at 3pm  
Informations at Visitors Department (tour, projects) at 01 70 05 49 83



### Getting here from Paris

**By RER E (25mn from Gare du Nord – Magenta, 2 trains per hour) :** Direction Tournan en Brie, stop at Emerainville / Pontault-Combault.  
The CPIF is 10mn away by foot from the train station.

**By car : A4 (porte de Bercy), dir. Metz-Nancy, follow Emerainville / Pontault-Combault – gare (exit 14).**

The exhibition is supported by Atelier Voies Off, Arles, AICA France and the gallery Alain Gutharc, Paris.

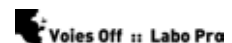
Le CPIF enjoys support from the:



Nationwide networks



Partners



Media partners

