

Portfolio

Hugo Pétigny



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1. Biography

Hugo Pétigny was born in Le Havre in 1992. He is interested in **the political nature of electricity in the age of global warming.**

His research focuses on **social rhythms, the control of light through screens or illumination, and new technologies.** His approach is to **build environments that combine image, sound and light,** and that incorporate questions about the image, individual and social change, time and the interconnection of different energies.

After studying electricity engineering and photography in Le Havre, and then graduating from the University of Lille, les Beaux-arts de Tourcoing and Le Fresnoy Studio National des arts contemporains, Hugo began an artistic research project based on the continuity of 20th-century artists concerned by **electrical energy and light,** while at the same time embracing the paradigm changes of his time.

In his work, he compares different points of view to **integrate a multiplicity of answers to the subjects he tackles,** such as degrowth and growth, low-tech and high-tech, long time and instantaneity, art and craft.

Hugo Pétigny's work also questions the mediums he employs, **in particular those of image and and how they evolved as electricity developed.** Hugo is changing his production model to make it more responsible, and is questioning the methods used to create contemporary images.

Experience and improvisation play a major role in his work, both as experiences for the spectators and in the production process, to allow unexpected events to occur. Hugo Pétigny's pieces require people to escape from rapid cultural consumption in order to take a long, reflective or emotional time.

2. Portfolio

A. Installation

Résilience, une histoire aux alentours de 12800 watts

Photography on glass, aluminium, mirror, solar modules. 2023

Résilience, une histoire aux alentours de 12800 watts is an **outdoor photovoltaic installation** accompanied by an audio recording. It explores a contemporary tension: **what choice should we make between degrowth and progress in the face of global warming?**

The audio part tells the true story of a **journey inspired by Don Quixote**, in which the artist and his companion attempt to cycle to France's largest wind farm in the Nord Pas de Calais region. Wind turbines they see as a representation of contemporary industrial giants.

On the bikes, the two partners **charge torches with the dynamo**, in order to take a photo at night in the field with an exposure time of one hour with this light. However, bad weather forced the travellers to abandon their ecological transport and return to the comfort and safety of a car and train.

In the end, the story tells of **the difficulty of changing models and the importance of resilience in this process**. Because the final image is nevertheless achieved despite the feeling that the attempt has failed.

This photograph is then printed on a glass plate installed in a structure inspired by a camera mirror and reminiscent of a solar panel.

New-generation photovoltaic modules made from organic materials by a French company are glued to the back of the structure. These charge a battery that switches on the lighting in the area at night when the public passes in front of a movement sensor. **The structure is therefore self-sufficient in electricity.** At night, the lights also recharge the battery, so forming a closed circuit.

Finally, the title of the piece includes a calculate of the amount of electricity used during shooting and post-production, which is around **12,800 watts.**

The whole project is a meeting between the logics of degrowth (long time, craftsmanship, eco-production, energy resilience, etc.) and those of industrialisation (immediacy, technical progress, power, network, etc.).

This project was developed with the help of artist Julien Prévieux.

LINK TEASER : <https://vimeo.com/showcase/10747029/video/878255053>

Partie audio (à écouter au casque)

LINK : <http://hugopetigny.com/wp-content/uploads/2023/09/Resilience.mp3>





LE FRESINOY







Photograph taken at the Fruges wind farm (Nord-Pas-de-Calais) 1 hour exposure time (November 2022)



Presentation at the Multiplex exhibition - Dunkerque - November 2023

Électrographie de l'argent

Table, glass plate, solar cells, silver nitrate, solar panel, lamps, water. 2022

A solar panel from a Chinese company, **suspected of using Uighur labour**, provides power (without a battery) for thirty-two bulbs that light up solar cells glued to a glass plate.

These cells produce **different levels of electrical current** which, when they come into contact with a solution of water and silver nitrate, trigger the creation of silver crystals on the glass plate.

Depending on the weather fluctuations at the exhibition site, the forms take more or less time to build up, until they **create a glass plate covered with crystal connections**. Once the composition is complete, the glass plate is removed from the lighting system and becomes an electrograph with an electrical energy accumulating the power of all the solar cells.

This project is the beginning of a research into the creation of an image, whose components are inherited from photography and which **includes an ecological response in its creative process**.

The extraction of silver, which is expected to run out around 2035, is the subject of this electrography, which reminds viewers that the **use of silver in the creation of photosensitive emulsions** was the responsibility of the photographic medium, and that this extraction continues in the creation of photovoltaic cell connectors.

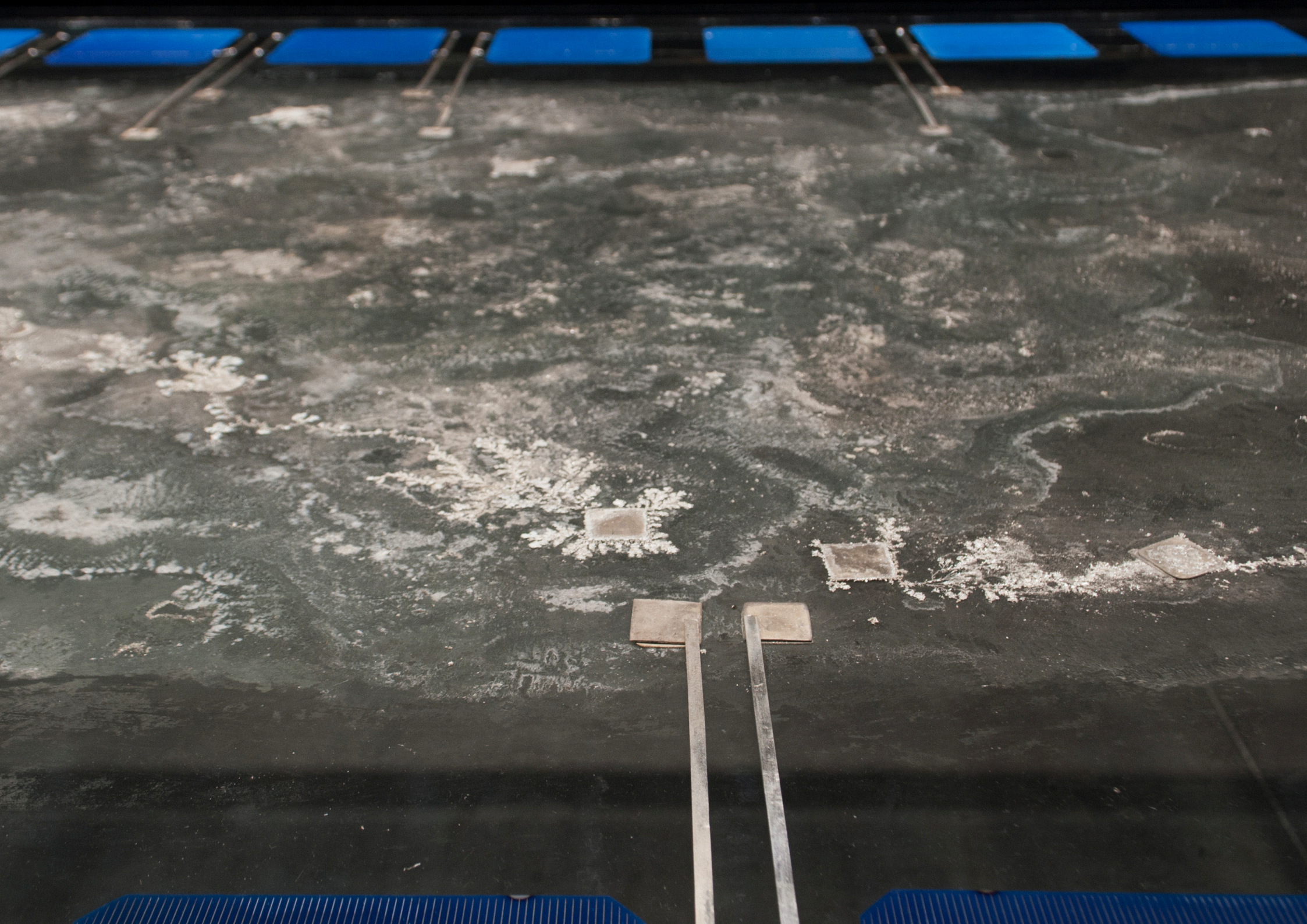
The infinitesimal is built up on the glass plate as long as water is added, creating a world **where silver is the driving force behind the connections between the different powers of cells that seek to join together in order to grow**.

This project was built with the help of artist Edyth Dekyndt.

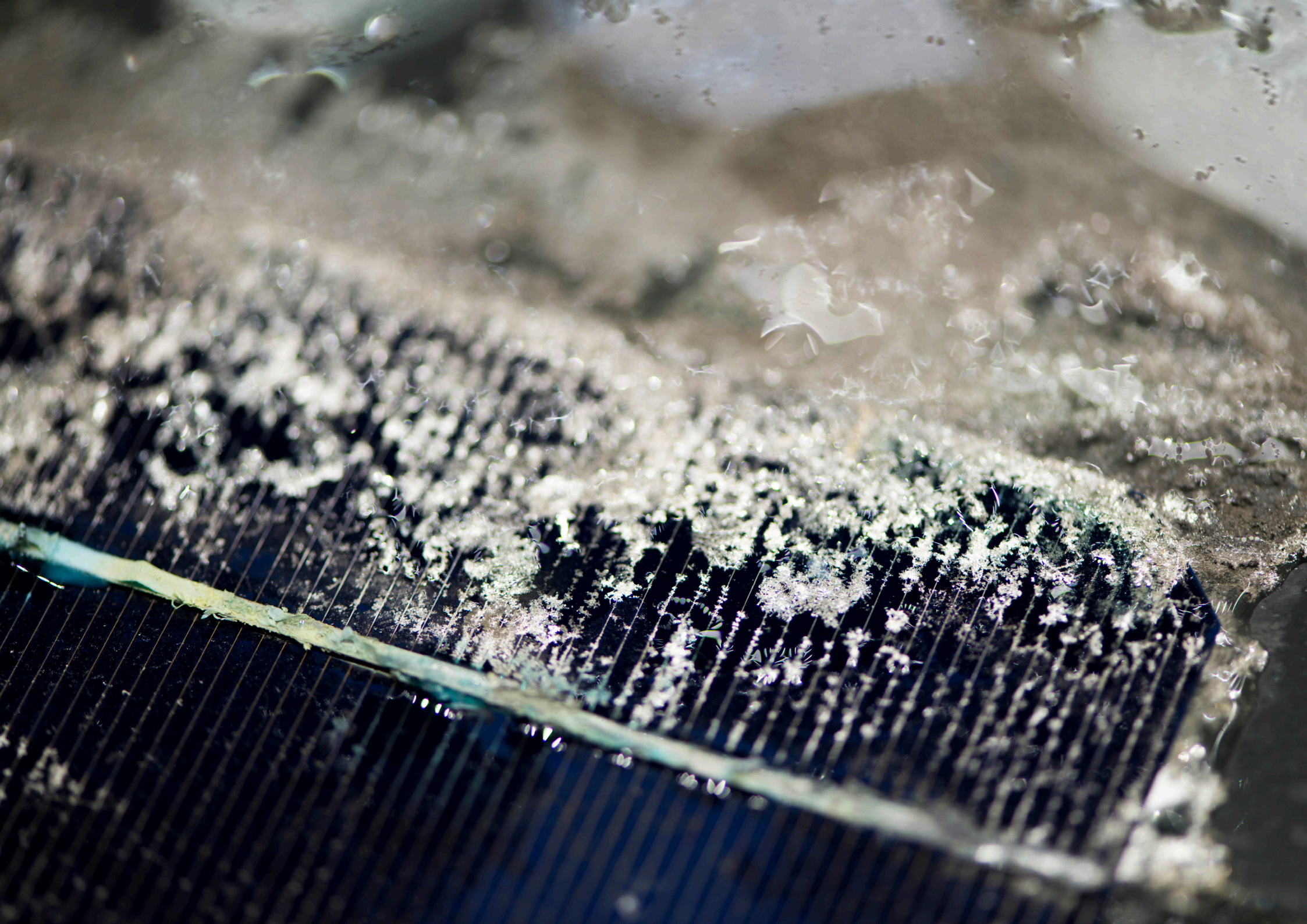
LINK TEASER : <https://vimeo.com/799806174>





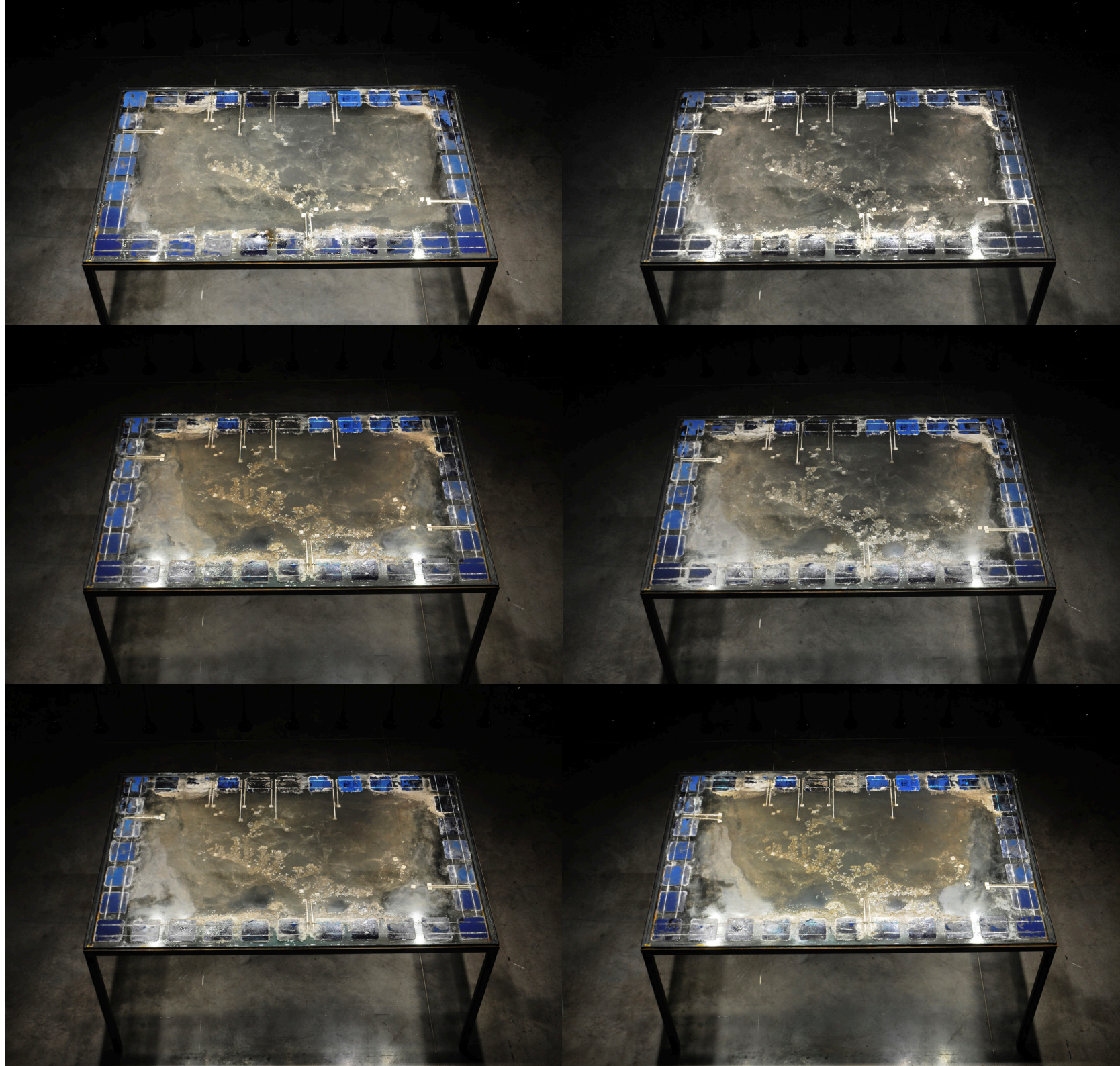








*Progression of silver crystals
between October 2022 and
November 2022*



I.R Interactions Relativistes

Light, photosensitive paper, 3D printing, light sensors - 2021

IR is a project inspired by the Thomas Young slit experiment. This experiment allowed scientists to understand the wave and particle behaviour of light by creating an interference system.

In this project, light is projected and then interfered with by a cylinder made up of 14 slots ranging from 3.80mm to 7.50mm. The light rays then pass over a translucent paper frieze covered with photosensitive emulsion before light sensors trigger two simultaneous sound frequencies ranging from 30 Hz to 80 Hz.

This frequency delimitation is based on the principle of cerebral rhythms observed in human beings. The speakers are doubled to create a binaural sound system that, according to certain scientific approaches, can have an effect on meditation.

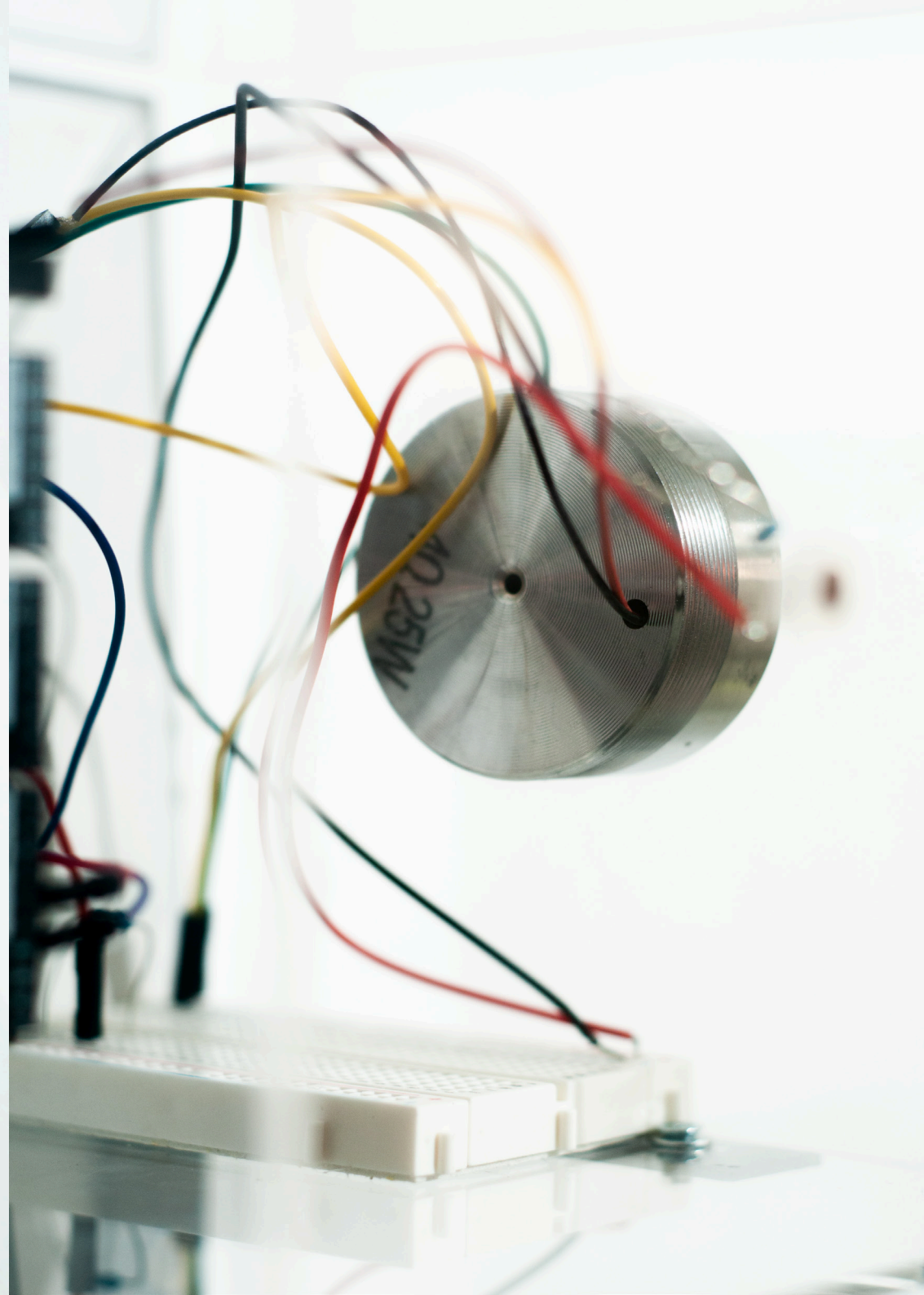
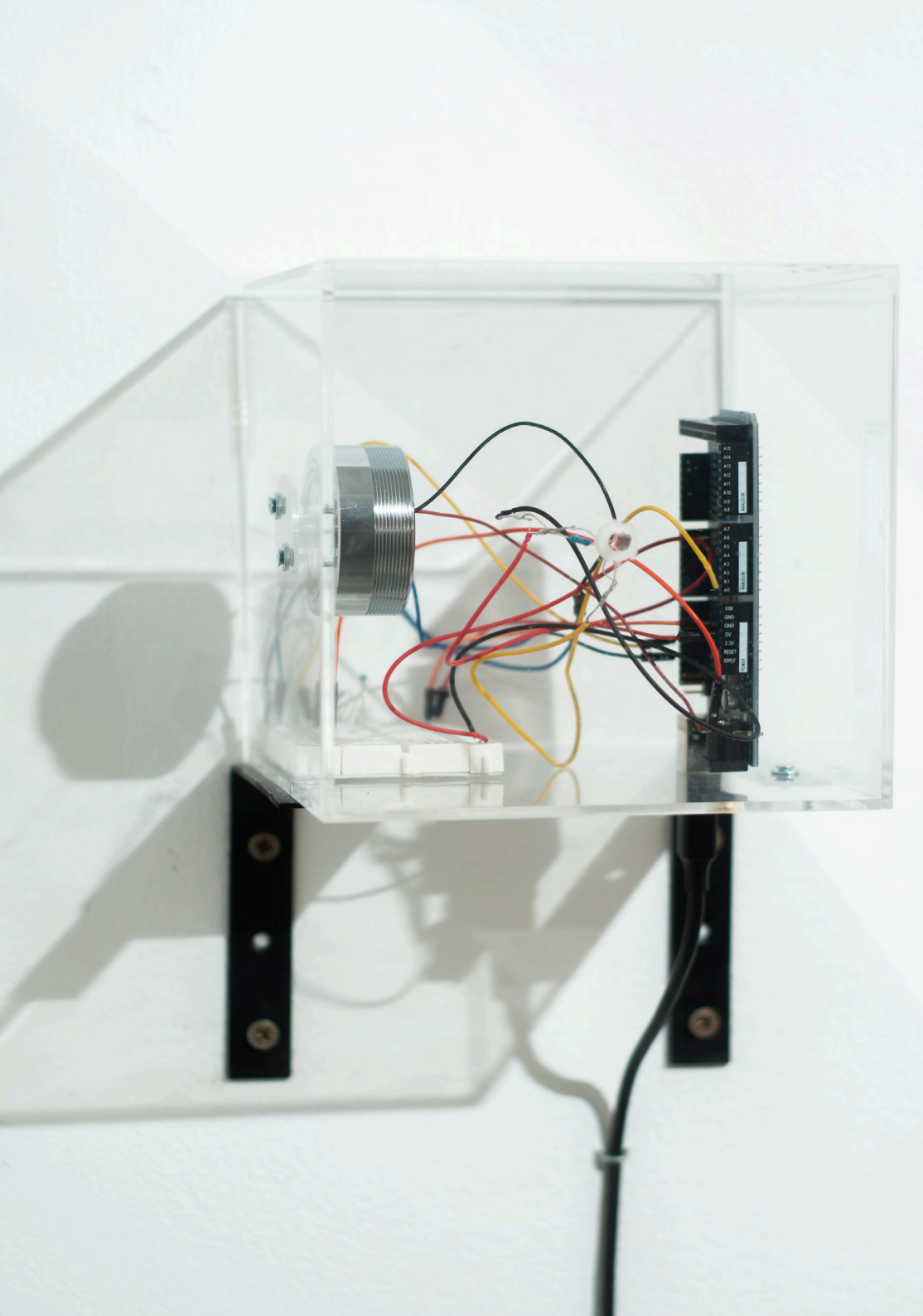
The installation is a space where light, body and sound interact. The public is invited to discover and influence the various phenomena that take place there, because each movement will cause a change in the environment.

This piece is part of an exploration of energy connections and the body's presence within them.

This project was carried out with the help of engineering student Léo-Paul Babout as part of the Co-creation module, Polytech'Lille / Esä.











B. Photography

Close to the universe

*Photograph on Epson Semi-gloss 250g paper, 50*70 cm - 2021*

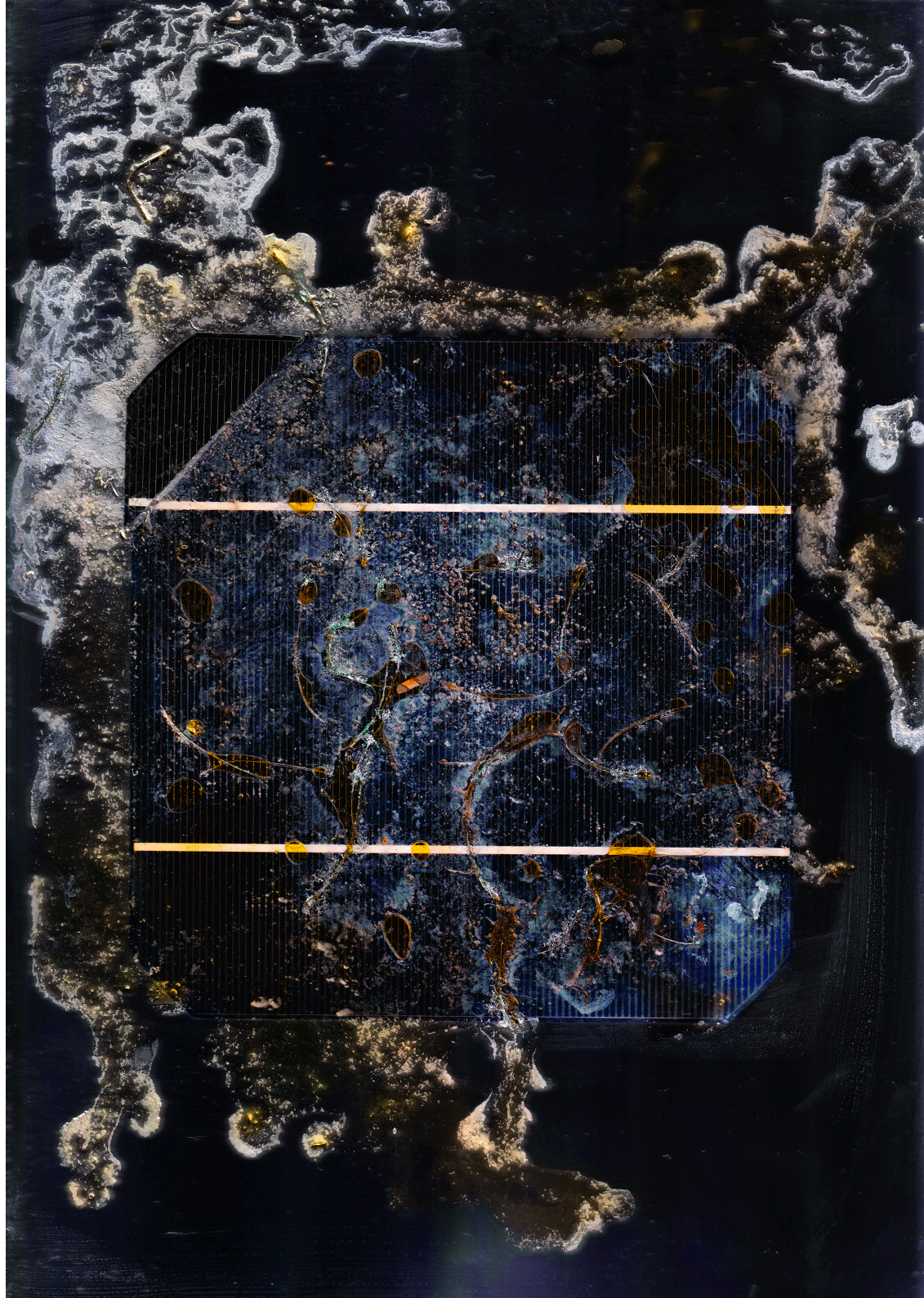
Silver nitrate and water are added to a solar cell. The different elements start to interact.

The **nitrate develops crystals and is mixed with the components of the cell**. Silver nitrate is the basic agent of argentic photography, while the photo-electric effect is that of digital photography.

A mixture of the two uses of photography is made, and asks questions about **the relationship between the image at a time of global warming**.

This image is part of a research project into understanding emotions as electrical phenomena.

It raises questions about **the possibility of an internal energy in the photographic image that might resonate with cerebral electrical phenomena**.



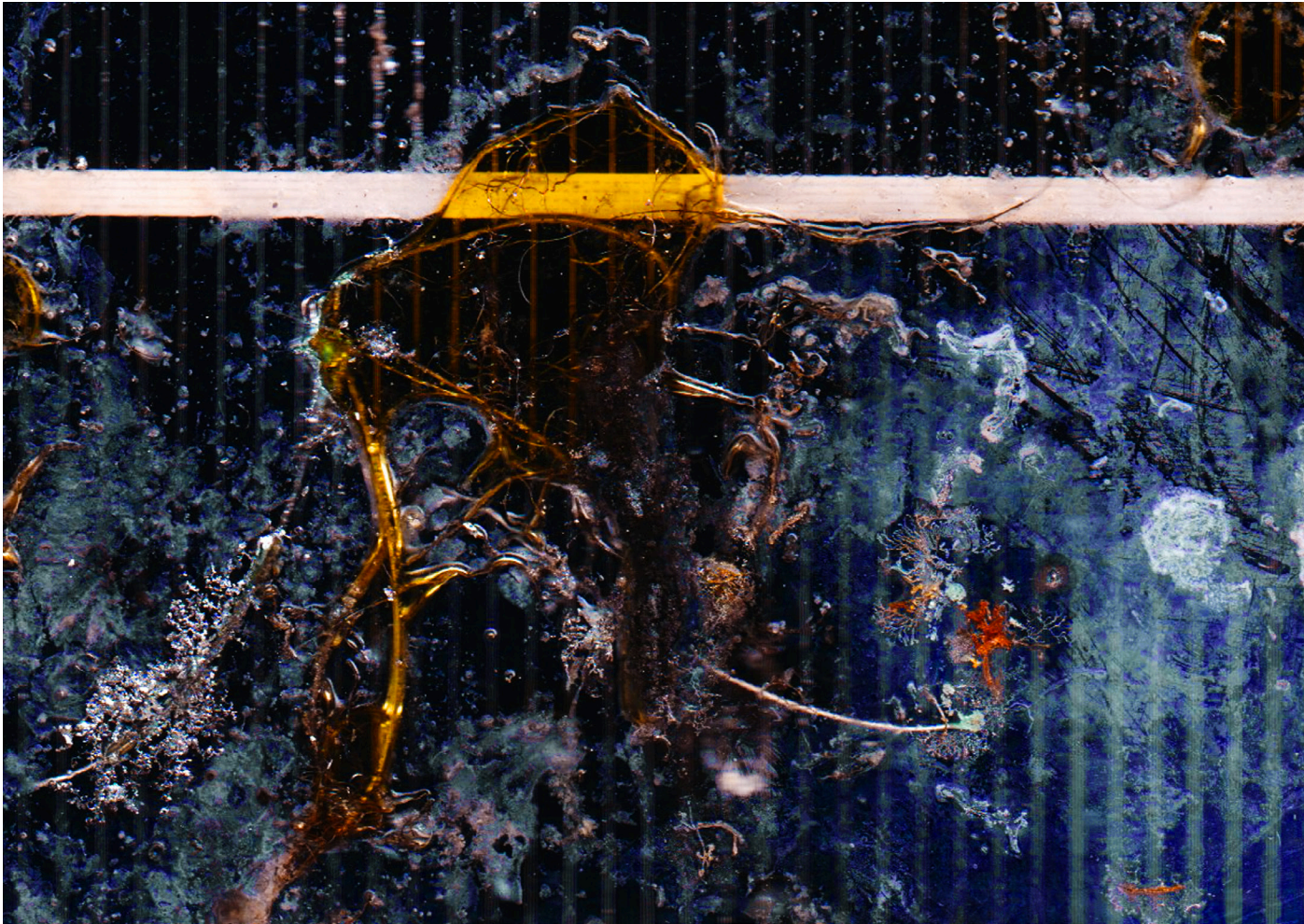


Image detail

Energy meeting

*Photograph on Epson Semi-gloss 250g paper, 50*70 cm - 2020*

This series is part of an experimental investigation into the electricity present inside the photograph and the creation of an image provoking a sensation of visual energy.

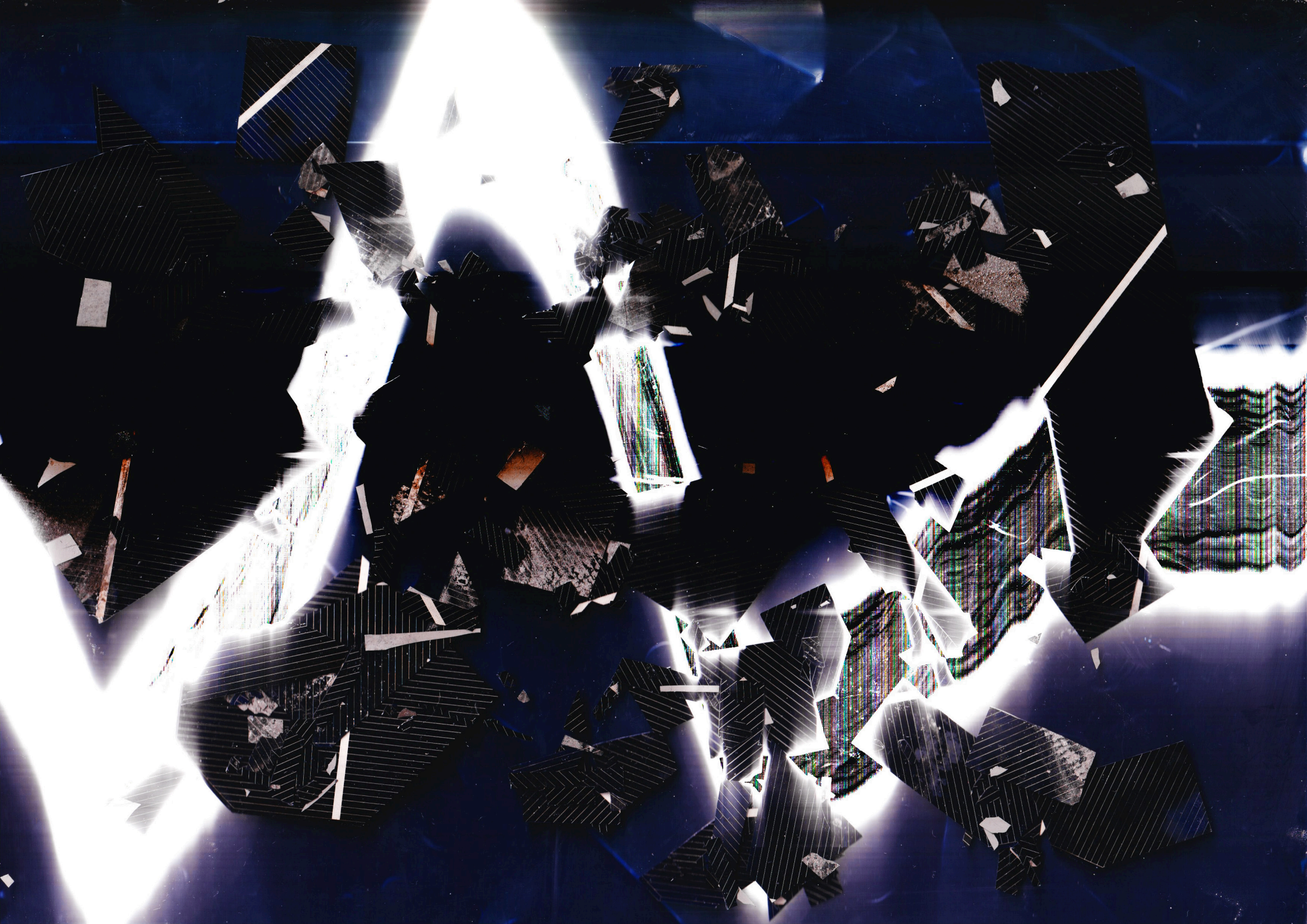
Part of solar cells are installed on a scanner with reflective materials.

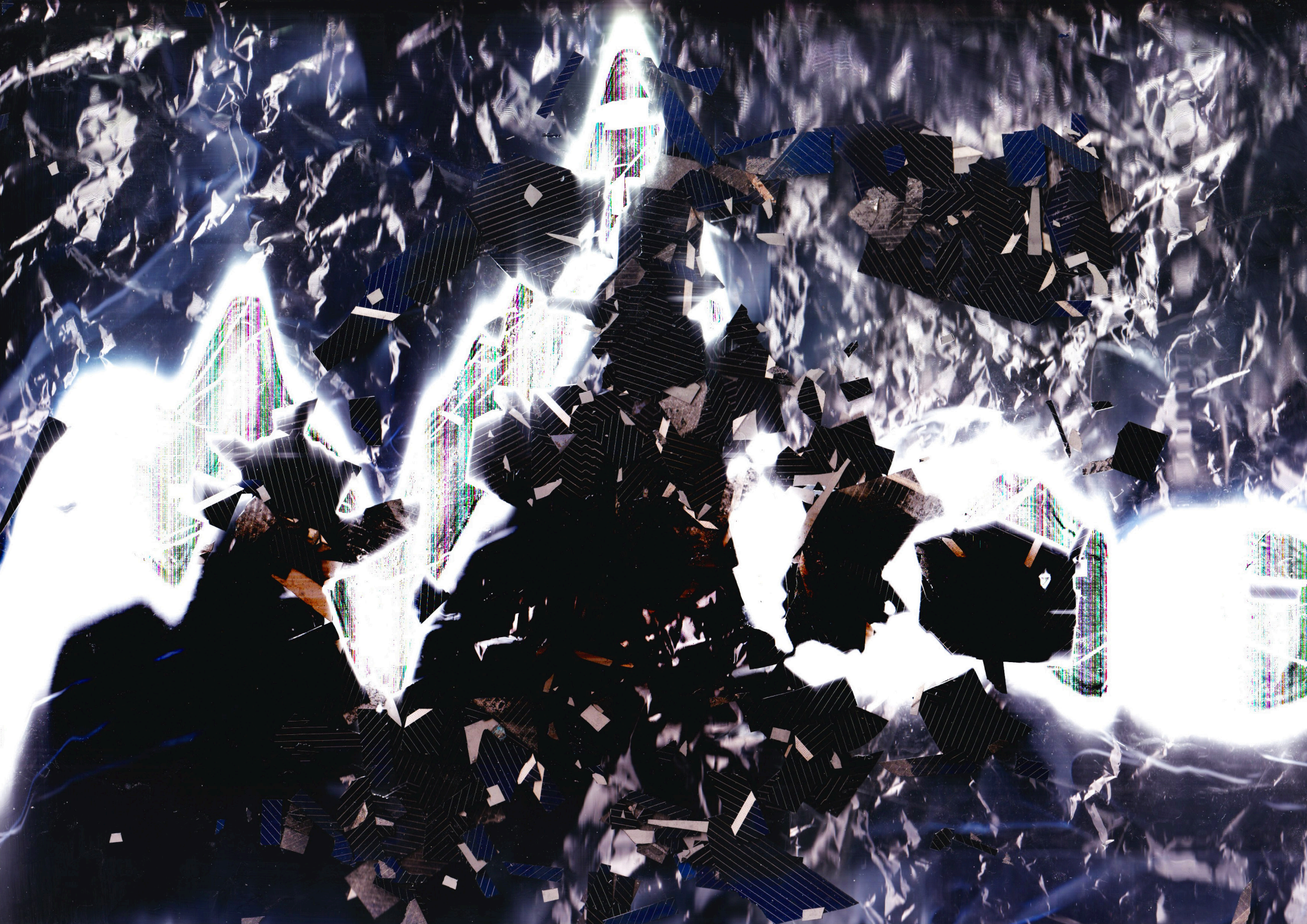
Light is transmitted during scanning, producing both a reflective effect that reveals the material and a photovoltaic effect on the solar cells.

A link is created between photovoltaics and photography by the photoelectric effect present in photographic sensors.

Electricity is present during the capture of an image and this series attempts to show this moment.







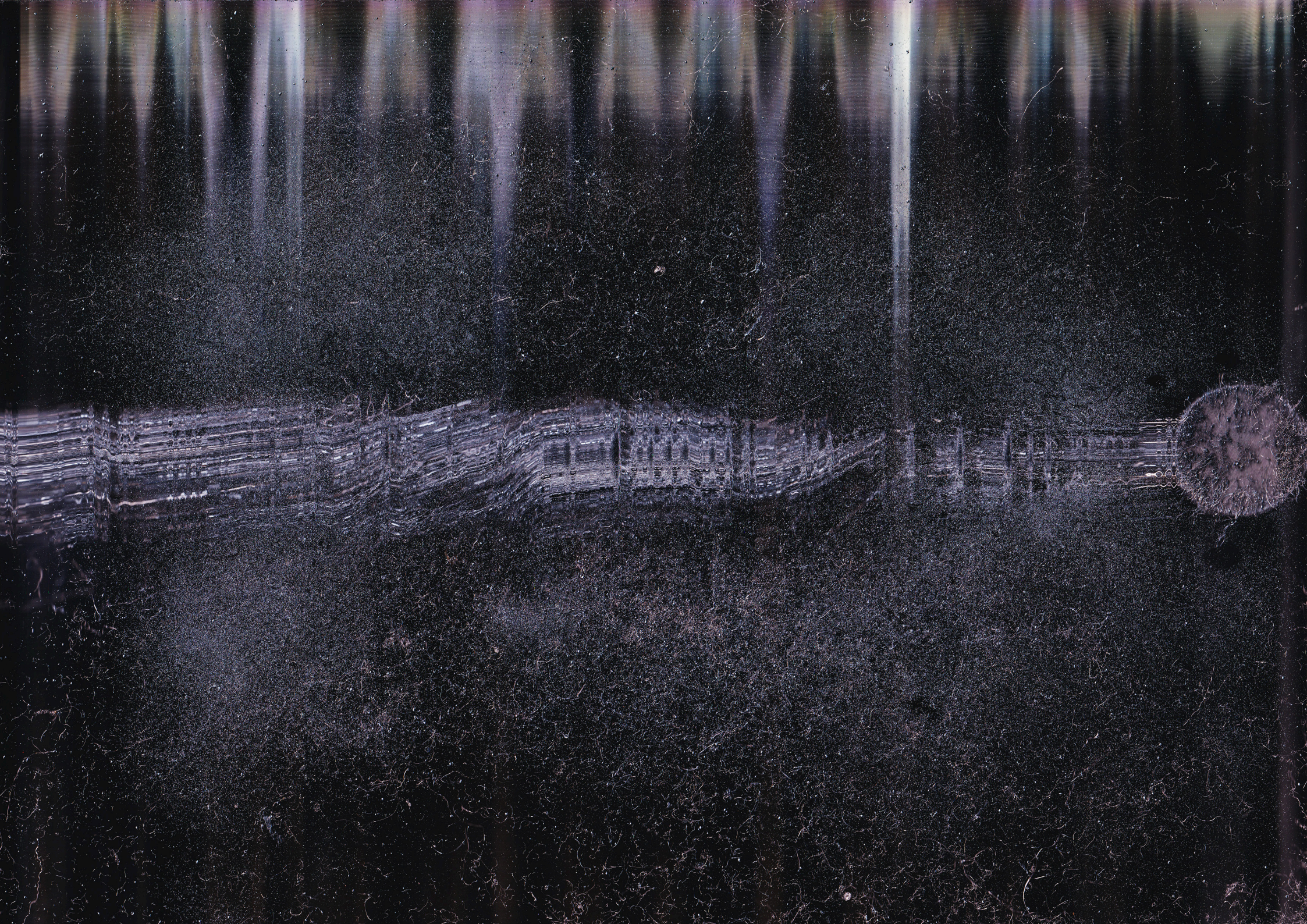
Magnetic fields

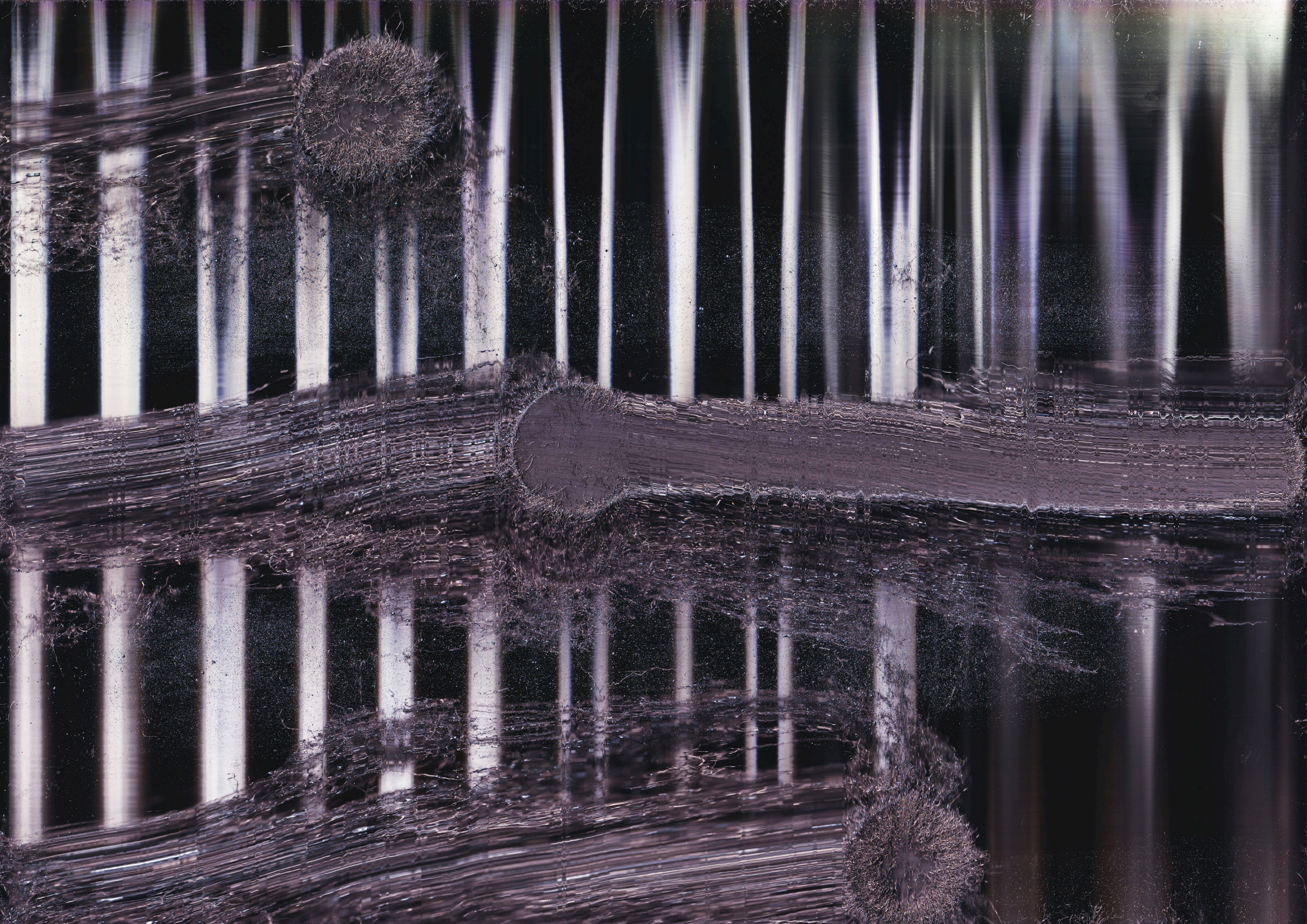
*Photograph on Epson Semi-gloss 250g paper, 50*70 cm - 2019*

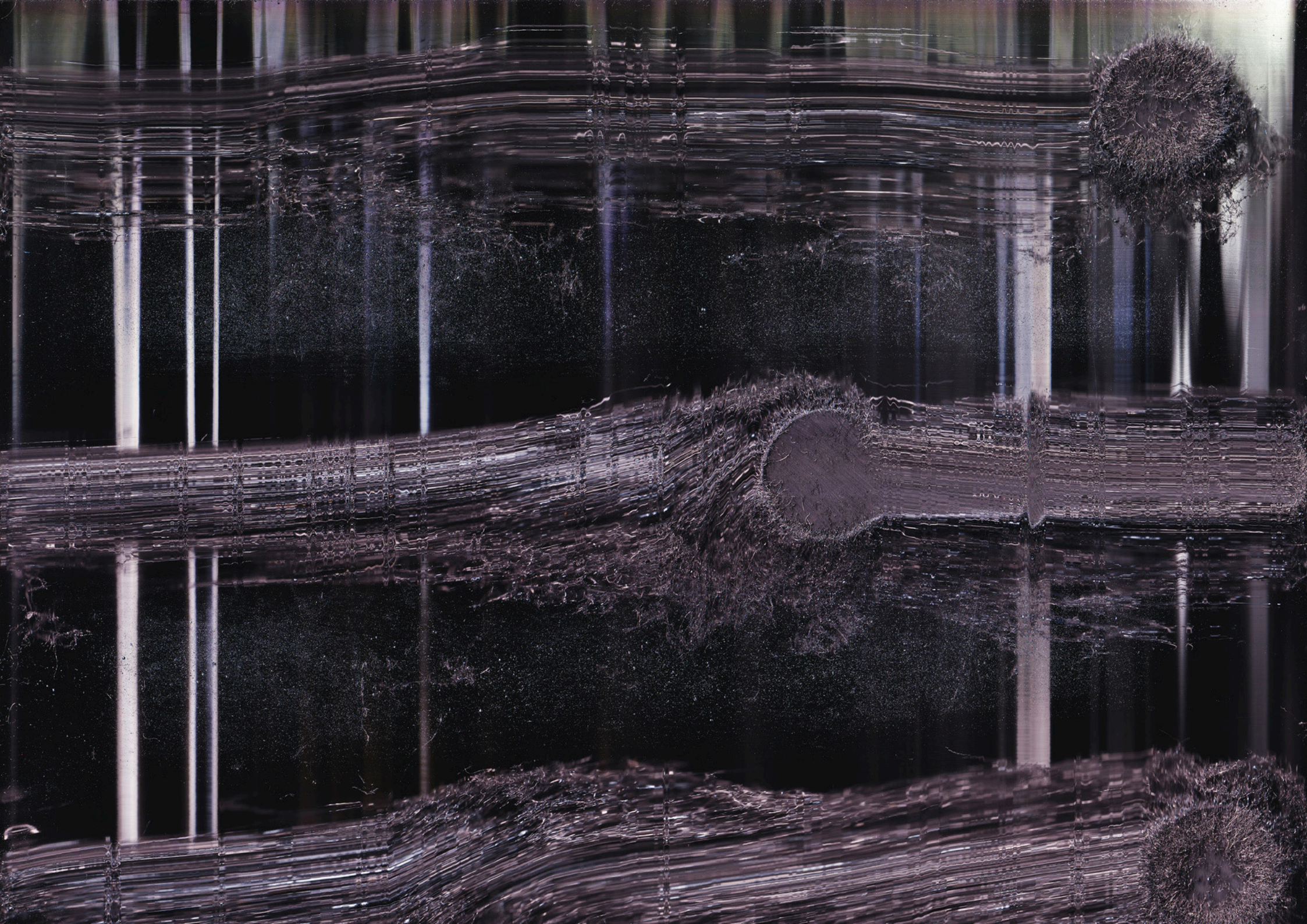
Inspired by the first experiments on **electromagnetism**, iron filings are placed on a scanner fitted with a magnet.

This experiment shows **the electromagnetic fields around the magnets**. The scanner, which has an internal magnet, causes the other magnet to move in an exchange. As it goes along, the iron filings **will move along with the electromagnetic field**.

The final image is part of an investigation **into the internal energies of still images**, representing the interaction of these magnets with matter and the production of a space filled with moving electromagnetic fields.







Neuronal story

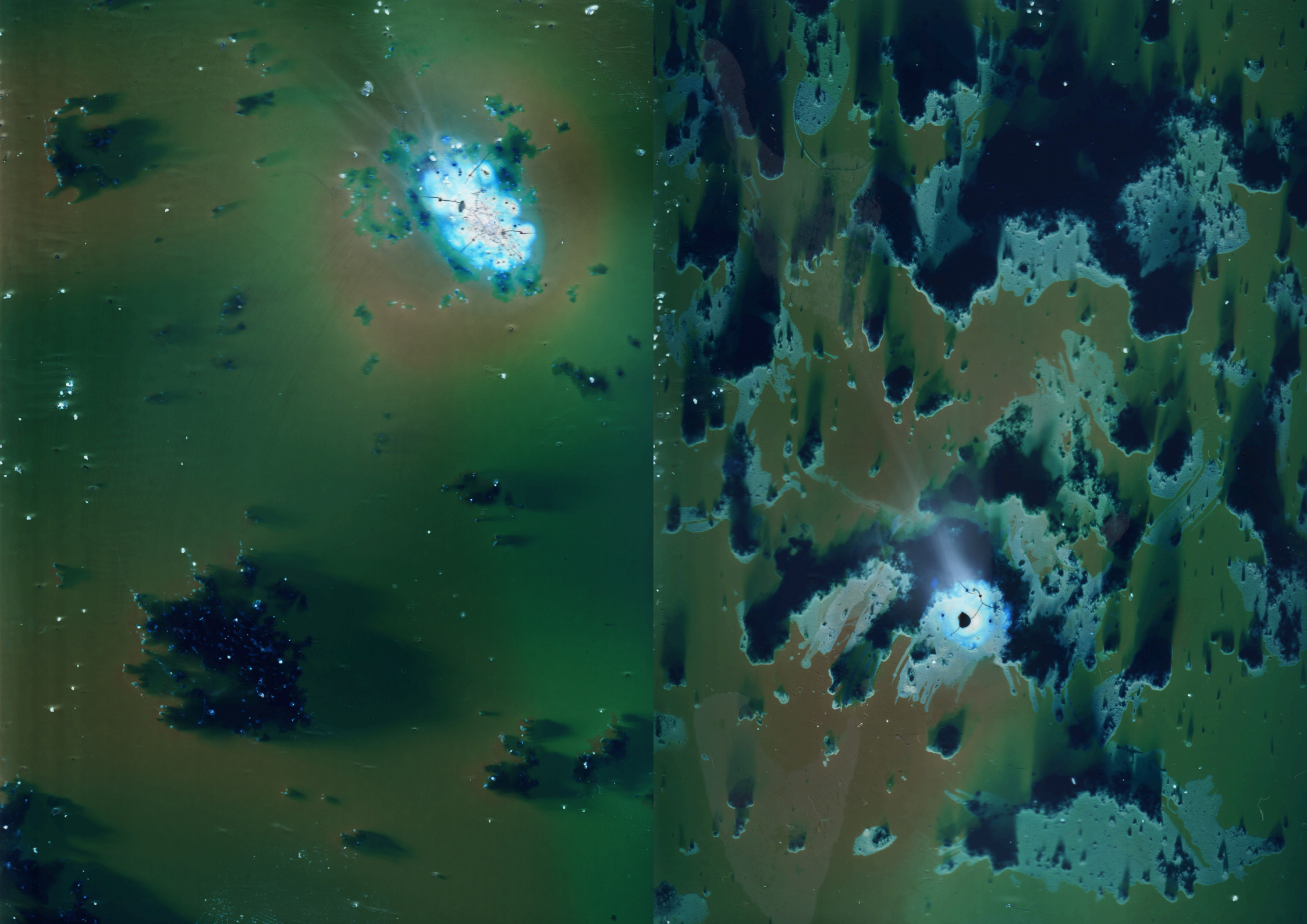
*8 Photographs on Epson Semi-gloss 250g paper, 15*20 cm - 2019*

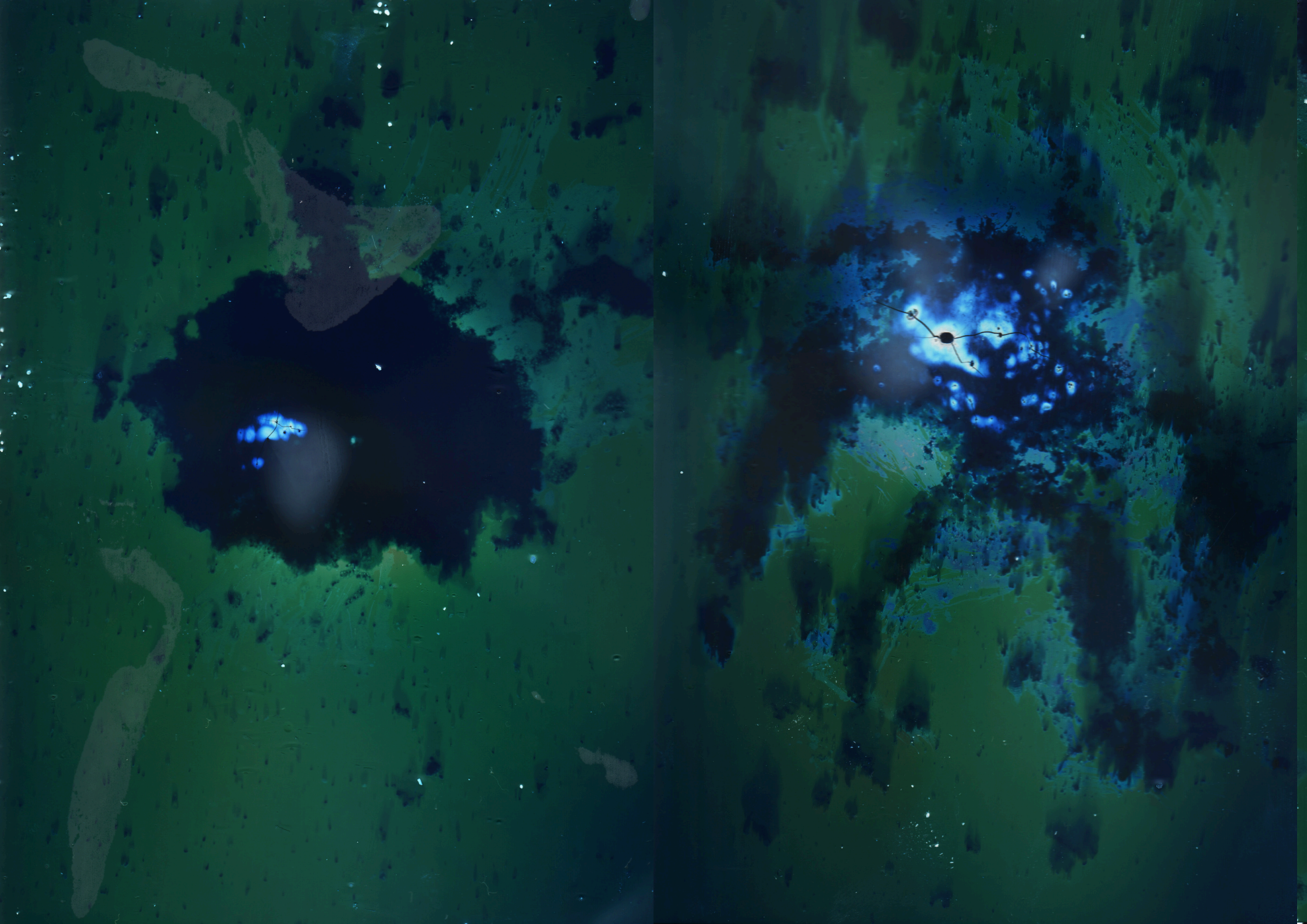
This series of images is based on the **optogenetic technique**, which emerged at the beginning of the 21st century and **enables neurons to be modified using light**.

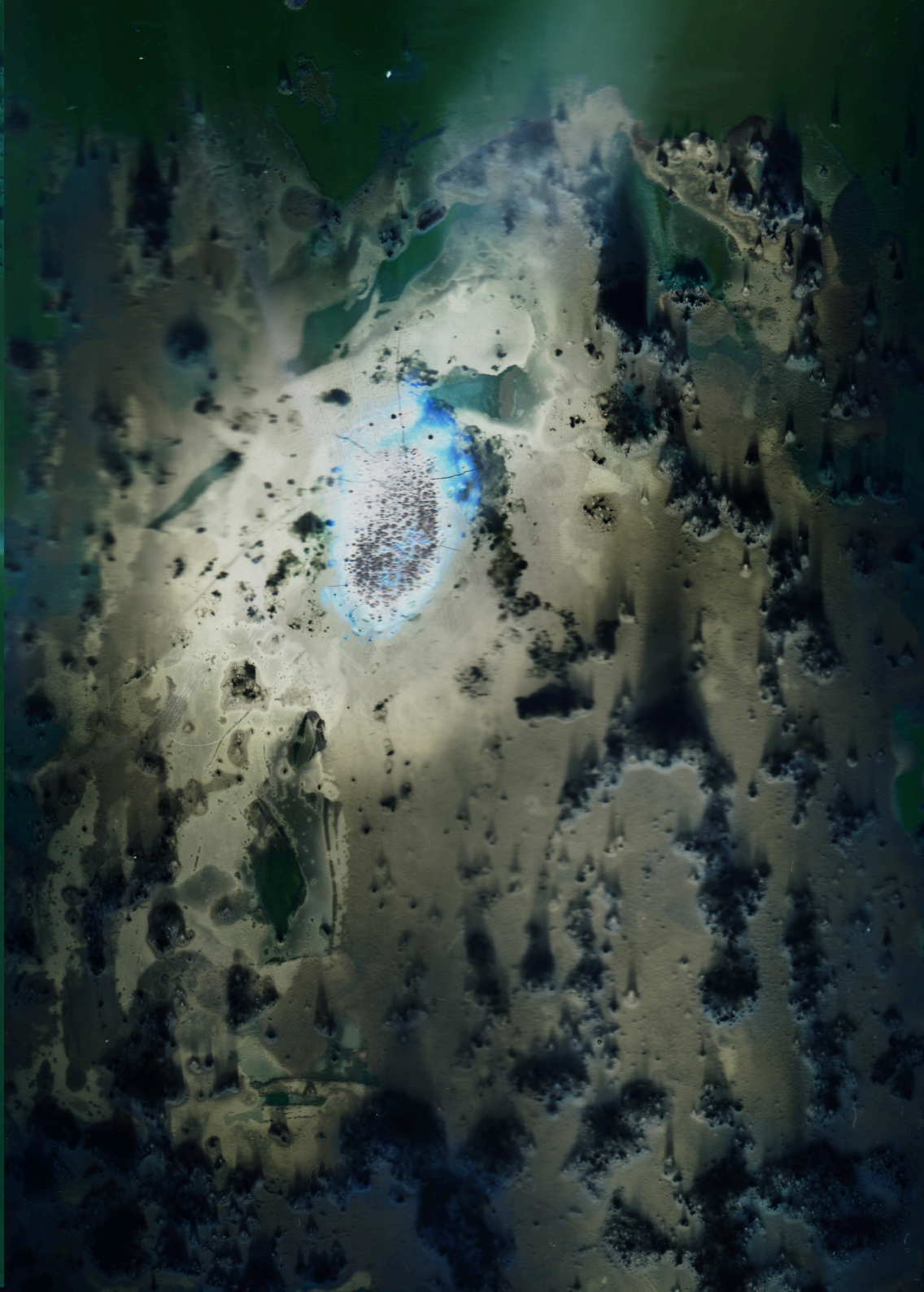
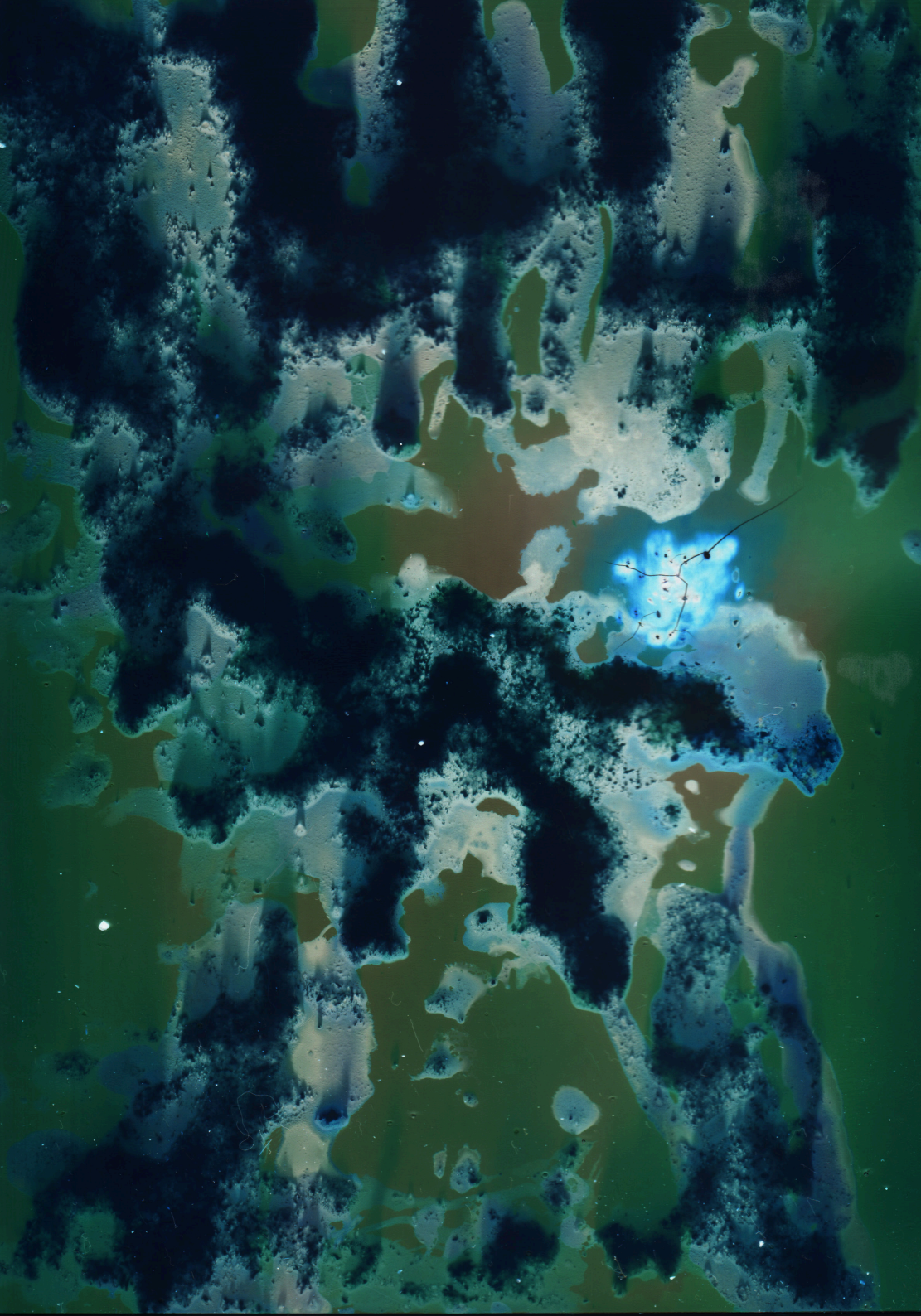
A specific area of photosensitive paper is burnt with a flame.

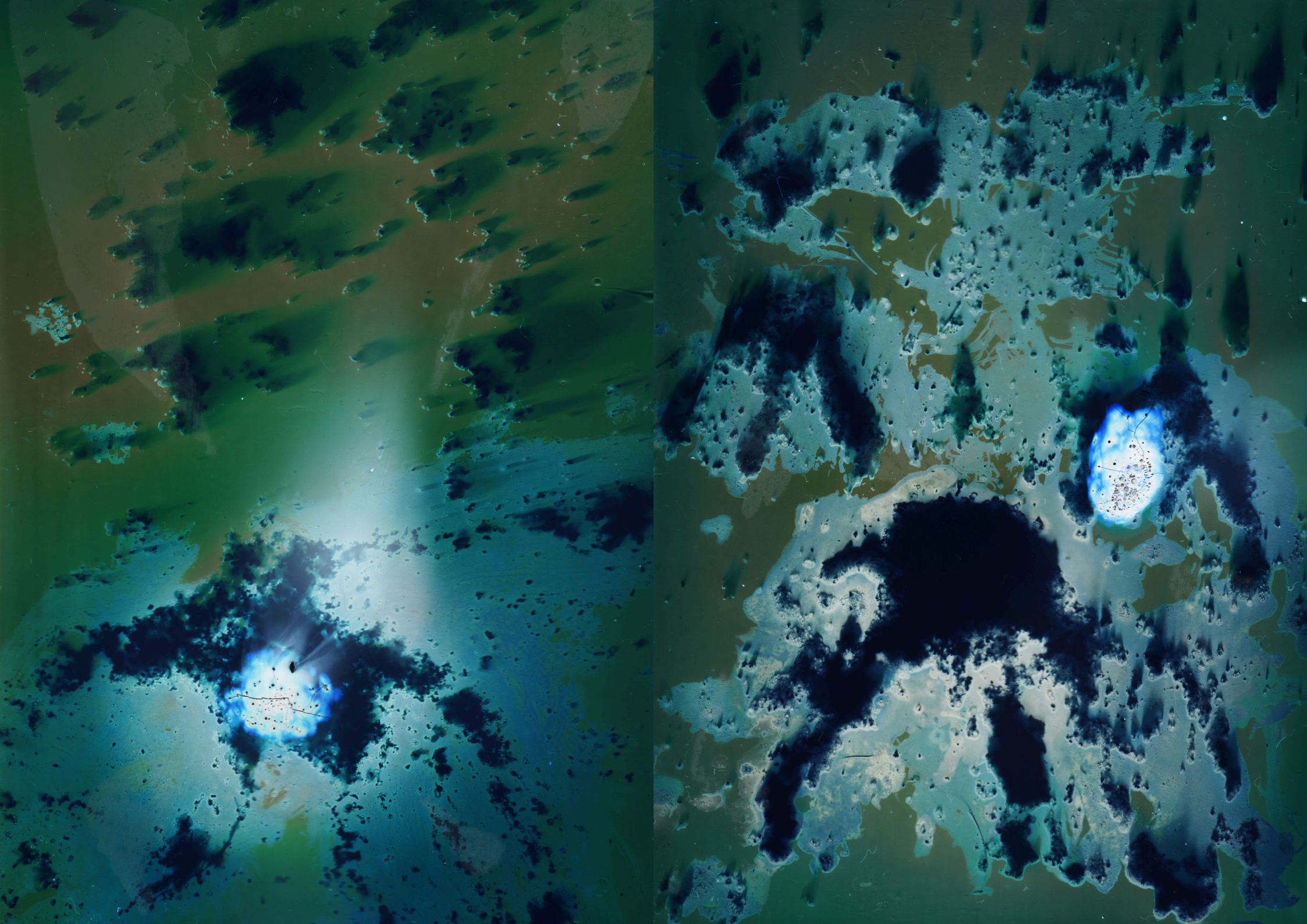
Sand from the beach at Ouistreham in Normandy (the site of the 1945 D-Day landings in France) is then added to the image to form a landscape.

The photographs are then scanned and turned negative, revealing environments in which **light seems to want to integrate itself into neuronal forms**, in a series presented as a fiction about memory.









C. Photographic experimentation

The following images are experiments that do not form part of a series. The idea of converting emotions into electricity and light is central.

