

# Portfolio

Hugo Pétigny - 2025



## Curriculum vitae

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### Formation

POST-DIPLOMA – Le Fresnoy Studio National des Arts Contemporains – Awarded with honors – 2021-2023

HIGHER NATIONAL DIPLOMA IN VISUAL EXPRESSION (École Supérieure d'Art de Tourcoing) – 2019-2021

BACHELOR'S DEGREE IN VISUAL ARTS (Université de Lille 3) – 2016-2019  
DEC IN PHOTOGRAPHY (Cégep de Matane, Canada) – 2015-2016

PHOTOGRAPHY HIGH SCHOOL DIPLOMA (Lycée des Métiers de l'Image, Le Havre) – 2011-2013

VOCATIONAL DIPLOMA IN ELECTRICAL ENGINEERING (Lycée Jeanne d'Arc, Le Havre) – 2010-2011

### Residency

- . Fresh-Air - Berlin - Ongoing
- . Le Fresnoy Studio National des Arts contemporains - Tourcoing - 2022-2023
- . Le Fresnoy Studio National des Arts contemporains - Tourcoing - 2021-2022

### Group Exhibitions

Die Noordelingen – La plus petite galerie du monde (Ou presque), 2nd edition – Roubaix – May-June 2024

Multiplex – Gathering of Art Schools from Nord-Pas-de-CalaisDunkerque - 8 November 2023

Panorama 25 – Le Fresnoy Studio National des Arts Contemporains – Tourcoing – October 1, 2023 – January 1, 2024 – Curated by Chris Dercon

Die Noordelingen – La plus petite galerie du monde (Ou presque) – Roubaix – May 13, 2023 – June 13, 2023 – Curated by Victor Villafagne

Panorama 24 – De l'autre côté – Le Fresnoy Studio National des Arts Contemporains – Tourcoing – October 1 – December 31, 2022 – Curated by Marie Lavandier

DÉ-RÉALITÉ - DES RÉALITÉS – Galerie Commune, Esä site de Tourcoing – April 8 – April 22, 2021

CO-EXISTENCE.S – Galerie Commune – Exhibition of the PRIST research program – Tourcoing – March 12 – March 25, 2020

### Press

[November 2024 - Conference at the Royal Academy of Fine Arts in Brussels - Artist wanted - on the theme 'How to make your practice ecological'](#)

[La voix du Nord - Hugo Pétigny, étudiant au Fresnoy, a l'énergie comme source de création - 2023](#)

[Fisheye - Panorama 25 : les artistes du Fresnoy réinventent l'espace muséal- 2023](#)

[art-icle.fr -Hugo Pétigny, jeune artiste passionné de lumière, à l'École du Fresnoy - 2022](#)

[Arthebdomedia - Panorama 24 : le monde sous un autre angle - 2022](#)

French artist born in 1992, I graduated from the University of Lille, the Beaux-Arts of Tourcoing, and the National Studio for Contemporary Arts of Le Fresnoy.

My work explores the control of energies and how art can enable their reappropriation. This research leads me to question the dynamics of electricity, ecology, social rhythms, and the economy.

Through my works, I propose visual and cognitive experiences where the perception of time plays a central role. By disrupting the uniform and linear time of the digital world, they invite synchronization with the living. In a constantly evolving approach in response to climate challenges, I steer my practice towards approaches inspired by degrowth and low-tech technologies.



## Portfolio

### Résilience, une histoire aux alentours de 12800 watts (2023)

Photography on glass, aluminum, mirror, organic solar modules



Photography on glass – Exposure time: 1 hour – The subject moves with a lamp throughout the entire exposure, draining the batteries charged during a bicycle journey.  
Dimensions: 250 cm x 180 cm



This outdoor photovoltaic installation, accompanied by an audio recording, questions a fundamental contemporary tension: in the face of climate change, must we choose between degrowth and progress?

The audio component narrates the transformation of the piece. Initially conceived as a journey inspired by Don Quixote, the artist and their partner attempt to reach France's largest wind farm, located in the Nord-Pas-de-Calais, by bicycle. To them, these wind turbines represent the new industrial giants.

Along the way, they use their bicycle dynamos to charge flashlights, intending to create a long-exposure nighttime photograph illuminated solely by this stored energy. Unfortunately, halfway through their journey, unfavorable weather conditions force them to abandon their ecological mode of transport and continue by train and then by car, regaining comfort and security.

Ultimately, this story illustrates the challenge of transitioning to new models and the need for resilience in the process. Despite what may seem like failure, the image still comes to life, symbolizing a first step toward transforming production methods.

The photograph is then installed within a structure evoking both a camera mirror and a solar panel. Integrated into it are organic solar panels—an innovative technology that does not rely on silicon—connected to a battery. This battery powers a motion sensor, a screen displaying real-time electricity input, and a lighting system. When a viewer walks by, the installation lights up, becoming self-sufficient.

The work explores ecological alternatives to digital image production, drawing inspiration from slow processes, the principles of degrowth, and renewable energy solutions. Its title reflects the total electrical power consumed in its creation: 12,800 watts.

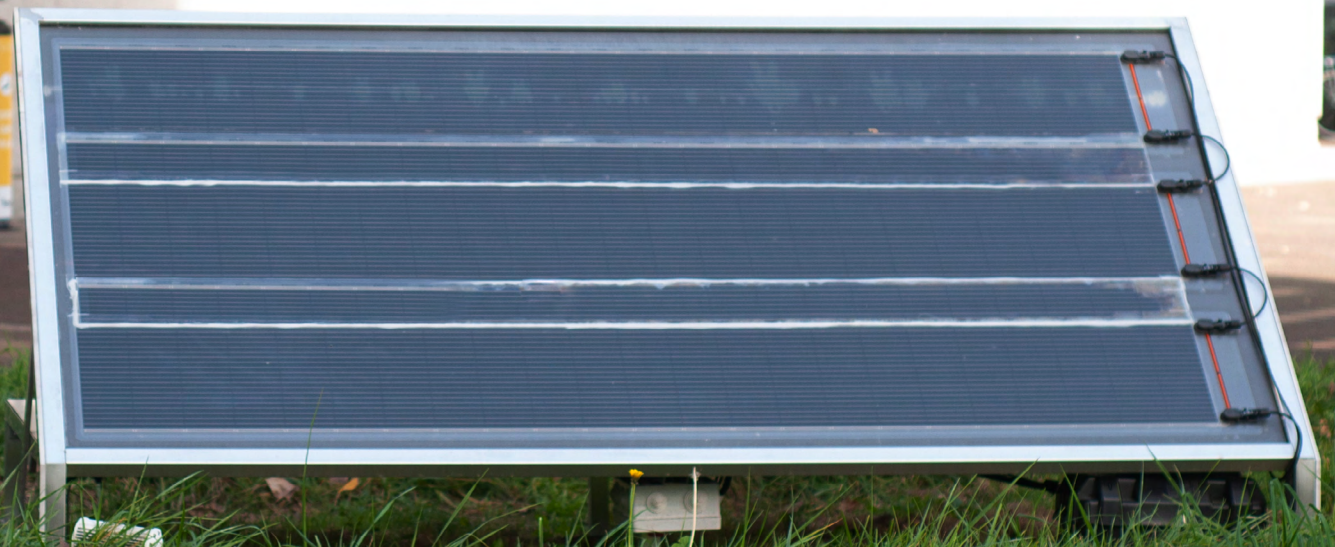
This project was created with the support of artist Julien Prévieux.







LE FRESINOY









Link to the audio part (to be listened to with headphones)

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

Link teaser : <https://vimeo.com/showcase/10747029/video/878255053>



Making of the piece, preparation for departure to Fruges.





Making of the piece, moment of the photoshoot with Agata Wiczorek.

## **En passant : du travail et du temps (2024)**

Exhibition curating and personal work: print, screen, matte photography, video projection, film.

The piece unfolds in three acts, each exploring a temporal dimension of my artistic creation.

### **First part: Research and Photography**

A photograph seeks to reveal the different temporalities and energies that coexist in a finished image. It highlights the traces of the artist's research (the past), a line of fire representing the present moment, and a mirror reflecting a video projection of the Gravelines nuclear power plant (Nord-Pas-de-Calais): the starting point of a film presented in the same exhibition, thus embodying the future.

### **Second part: 3D Film**

This film offers an immersive journey through Google Earth 3D, linking the Gravelines nuclear power plant to the exhibition venue. The plant, source of the electricity used to project the film, highlights the origin of the energy powering the artwork, thus questioning the impact of electricity on artistic creation. The journey concludes at the exhibition venue, where interviews conducted on the opening day take place.

### **Third part: Collaborative Film with Visitors**

During the opening, visitors are invited to share their perceptions and reflections on the artwork in front of the camera. These testimonies are then assembled into a film exploring the precarious status of artists in France.

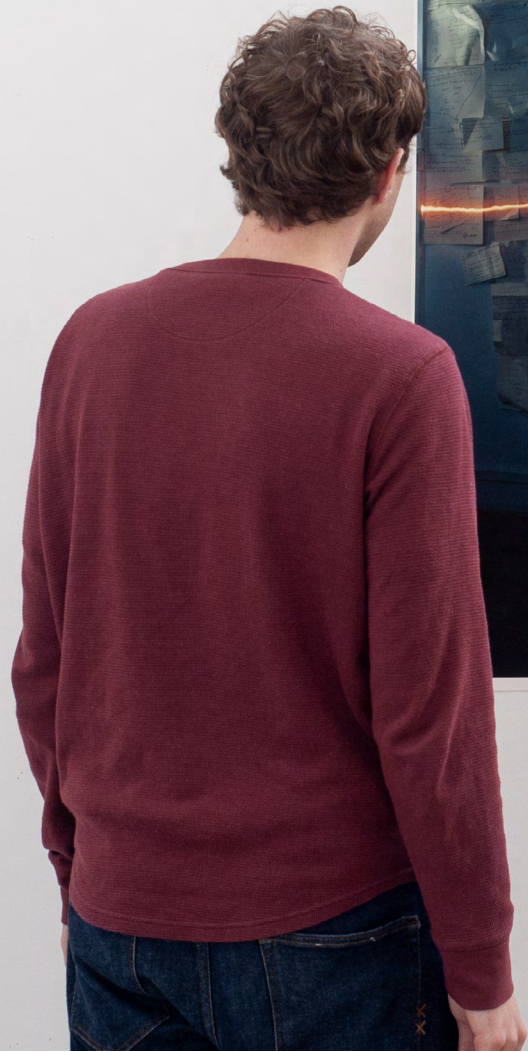
This project was supported and funded by the Citizen Initiative Project of the City of Roubaix.





«En passant» Inkjet print on matte paper - 60x70 cm









«En passant» 3D film projection - Variable dimensions - Duration: 9 min 25.  
Link to film excerpt : <https://youtu.be/wEZ07C7Nnbg>  
Video link of installation : <https://hugopetigny.com/index.php/en-passant/>







## Électrographie de l'argent (2022)

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

A solar panel, produced by a Chinese company suspected of using forced labor from Uighurs, powers thirty-two light bulbs without a battery. These bulbs illuminate solar cells fixed to a glass plate, initiating an electrochemical process.

The cells generate electric currents of varying intensities that, upon contact with a solution of water and silver nitrate, trigger the gradual formation of silver crystals on the surface of the glass.

Depending on the climatic variations at the exhibition site, the growth of the crystals either accelerates or slows down, eventually covering the plate with a network of crystalline connections. Once the formation is complete, the plate is removed from the light system and becomes an electrograph, theoretically accumulating the energy produced by all of the solar cells.

This project marks the beginning of a reflection on the image, borrowing from photography while integrating an ecological approach into its creative process.

The extraction of silver, a resource expected to deplete around 2035, lies at the heart of this work. It serves as a reminder that this metal, once essential for photosensitive emulsions, is still indispensable today in the production of connectors for photovoltaic cells.

On the glass plate, the infinitesimally small takes shape with each addition of water, giving birth to a world where silver becomes the driving force of connections between the solar cells, which develop while beginning their own dissolution.

This project was made with the support of the artist Edyth Dekyndt.

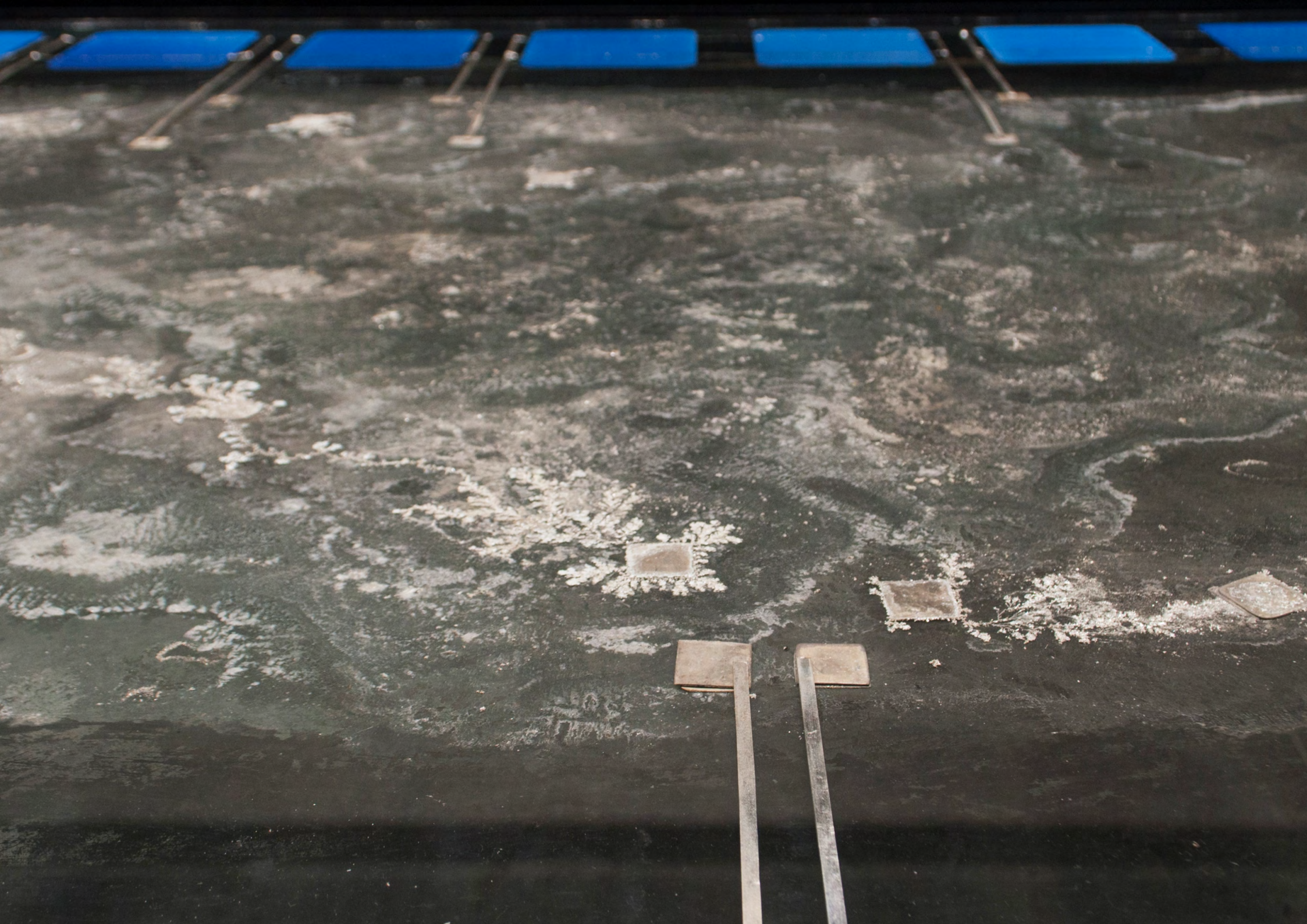
Link to the progression of silver crystals over a period of one month: <https://hugopetigny.com/index.php/electrographie-de-largent-2022/>

Link teaser : <https://vimeo.com/799806174>









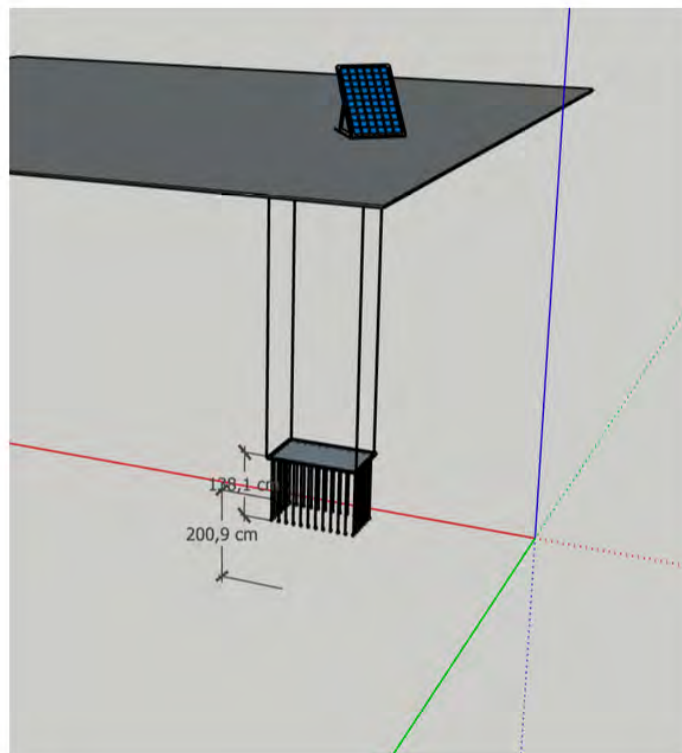
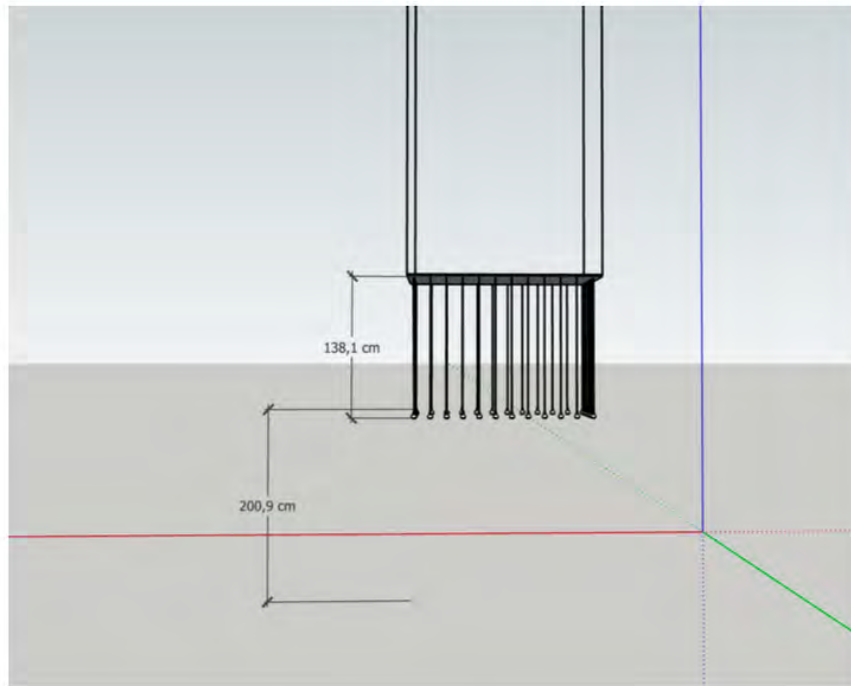












3D plan of the installation  
The piece is self-sustaining  
and reacts in real-time with sunlight.





Solar panel installed on the roof of the exhibition space.



