

Chrystel Lebas Between Dog and Wolf

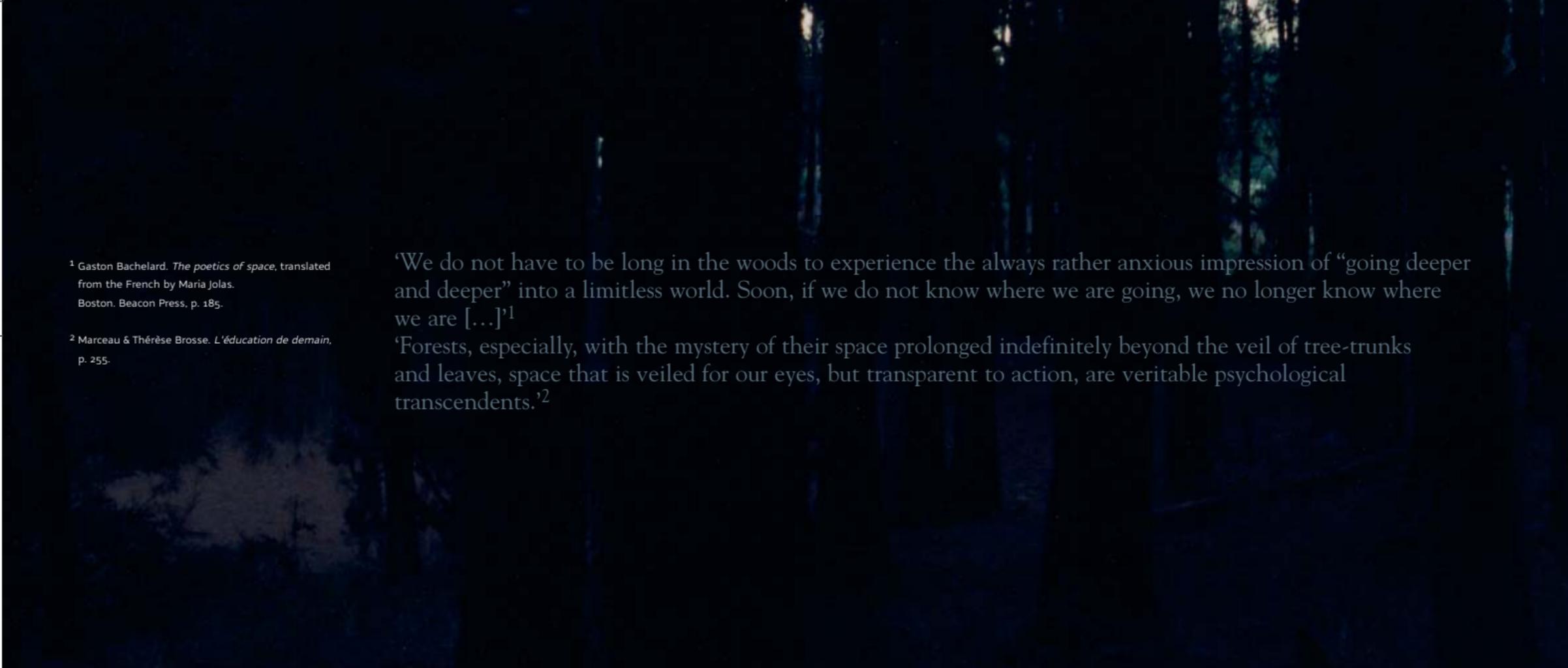
Azure Publishing

Born in France, Chrystel Lebas has lived and worked in London since 1994. She graduated from the Royal College of Art in 1997. She has shown her work at the Photographers' Gallery, and internationally in Tokyo, at Nichido Contemporary Art and Amsterdam at Hug International Gallery for Photography. The Victoria and Albert Museum, London, exhibited Lebas's works in "Twilight: Photography in The Magic Hour" in 2006. Her photographs appear in several private and public collections including the Bibliothèque Nationale, Paris and the Victoria and Albert Museum. Her first book, *Time in Space*, received a British Book Design and Production Award 2004 and was included in the Rencontres d'Arles Book Award Exhibition in the same year.

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www.chrystellebas.com

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¹ Gaston Bachelard. *The poetics of space*, translated from the French by Maria Jolas. Boston. Beacon Press, p. 185.

'We do not have to be long in the woods to experience the always rather anxious impression of "going deeper and deeper" into a limitless world. Soon, if we do not know where we are going, we no longer know where we are [...]'¹

'Forests, especially, with the mystery of their space prolonged indefinitely beyond the veil of tree-trunks and leaves, space that is veiled for our eyes, but transparent to action, are veritable psychological transcendent.'²

² Marceau & Thérèse Brosse. *L'éducation de demain*, p. 255.

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This series illustrates a walk in the forest of my childhood searching for places where we used to play and build huts. The camera shutter was pressed every 2 metres recording the search in progress in this familiar yet unknown forest. Cette série illustre une promenade dans la forêt de mon enfance à la recherche des endroits dans lesquels nous construisions des cabanes. L'obturateur de l'appareil photographique est appuyé tous les 2 mètres, il enregistre la progression de la recherche dans cette forêt à la fois familière et inconnue.

7_8
Between Dog and Wolf

9_26 Abyss













^{29_40} Between Dog and Wolf













41_42

Between Dog and Wolf

43_92

Blue Hour









51_52

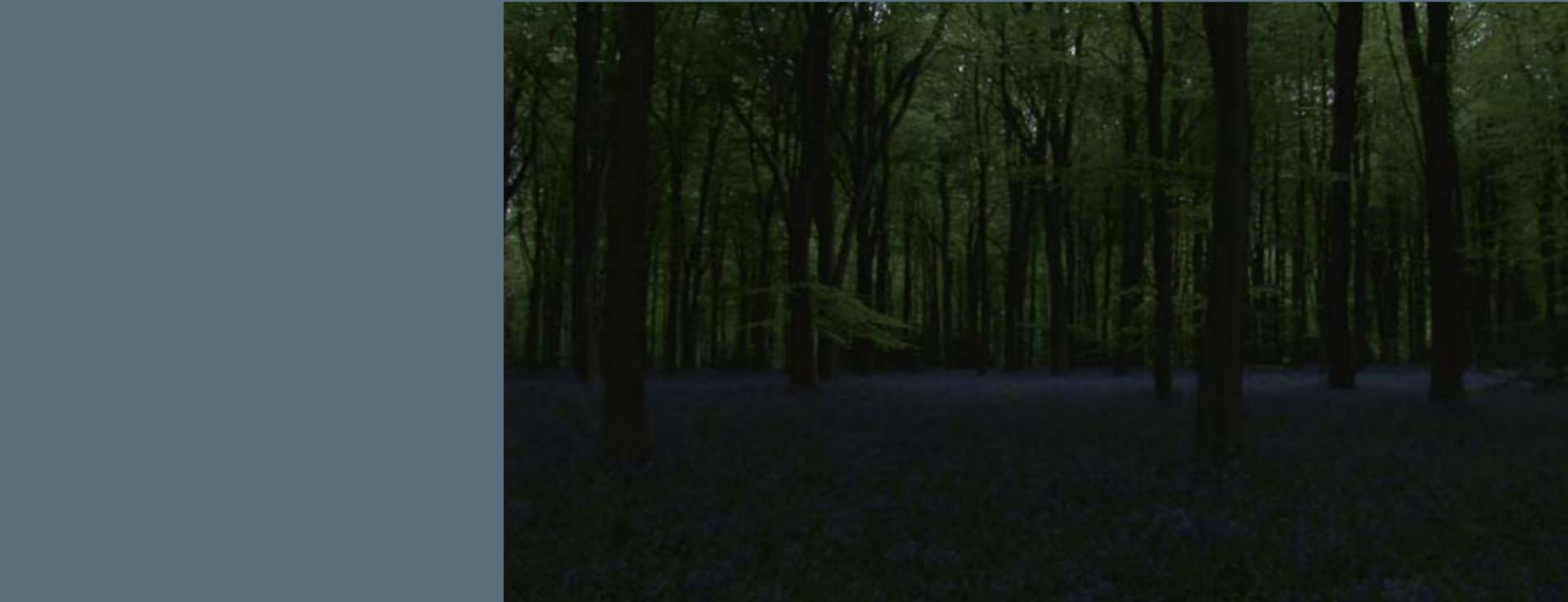




















The forest is a fascinating space; one can feel attracted by its grandeur, or scared by its depth and darkness. This space of immensity echoes our childhood memories, through fairy-tale or play. Walking to the forest of my childhood, after many years, I remembered when we used to build a hut, and slowly the light would disappear, and darkness would surround us. The excitement of being inside this small shelter, protected by large trees, overturned our fears, and instead we felt protected. *La forêt est un espace fascinant ; on peut se sentir à la fois attiré par sa grandeur ou effrayé par sa profondeur et son obscurité. Cet espace d'immensité fait appel à notre mémoire d'enfance, à travers les contes et le jeu. En retournant dans la forêt de mon enfance, après plusieurs années, je me rappelais quand nous construisions des cabanes, et lentement la lumière disparaissant, l'obscurité nous enveloppait peu à peu. L'excitation de se trouver à l'intérieur de cet abri de fortune annulait notre peur et, à la place, nous nous sentions protégés.*

To record the forest at night is a nearly impossible task. As for previous works, *Night 2* and *Azure*, the photographs were taken during twilight, when light is still present outside the confined space of the forest, and darkness has already spread under the trees. Again using long exposures, the camera records the barely visible forms of the forest at night, making visible to the viewer's eye what would otherwise be shrouded in darkness. The skylight that breaks through the curtains formed by the trees' density appears paler, and gives us the sense of an outside world, away from the compact and claustrophobic forest. *Capturer la forêt par le moyen photographique durant la nuit est presque impossible. Comme les séries précédentes, Night 2 et Azure, les photographies ont été prises au crépuscule, quand la lumière est encore présente en dehors de l'espace confiné de la forêt et quand l'obscurité s'est déjà installée sous les arbres. Utilisant encore une fois de longues expositions, l'appareil photographique enregistre les formes à peine visibles de la forêt à la tombée de la nuit, rendant visible au spectateur ce qui autrement serait enseveli dans l'obscurité. La lumière pâle du ciel perce le voile formé par la densité des arbres et révèle l'existence d'un monde extérieur, loin de cette forêt compacte et claustrophobe.*

Cover from Blue Hour, untitled n°4 (detail), 2005
Inside fold from Abyss, untitled n°7 (detail), 2003
Outside fold from Blue Hour, untitled n°4 (detail), 2005

The Quest
C type print
p. 3-6 untitled n°1 to 67, 2004

Abyss
C type print
p. 10 untitled n°1, 2003
p. 11 untitled n°7, 2003
p. 12 untitled n°8, 2003
p. 13 untitled n°12, 2004
p. 14 untitled n°13, 2004
p. 16 untitled n°11, 2003
p. 17 untitled n°10, 2003
p. 18 untitled n°9, 2003
p. 19 untitled n°3, 2003
p. 20 untitled n°6, 2003
p. 22 untitled n°2, 2003
p. 24 untitled n°4, 2003
p. 25 untitled n°16, 2006
p. 26 untitled n°17, 2006

Between Dog and Wolf
C type print
p. 30, untitled n°4, 2004
p. 44, untitled n°5, 2006
p. 31, untitled n°3, 2004
p. 32, untitled n°2, 2004
p. 47, untitled n°6, 2006
p. 34, untitled n°7, 2004
p. 36, untitled n°10, 2005
p. 49-50, untitled n°4 (detail), 2005
p. 37, untitled n°11, 2005
p. 52, untitled n°4, 2005
p. 38, untitled n°8, 2005
p. 40, untitled n°9, 2005

Blue Hour
C type print
p. 45-46, untitled n°3 (detail), 2005
p. 48, untitled n°3, 2005
p. 49-50, untitled n°4 (detail), 2005
p. 52, untitled n°4, 2005
p. 53-92, Blue Hour, High Definition video stills, 2006

List of plates

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Colophon