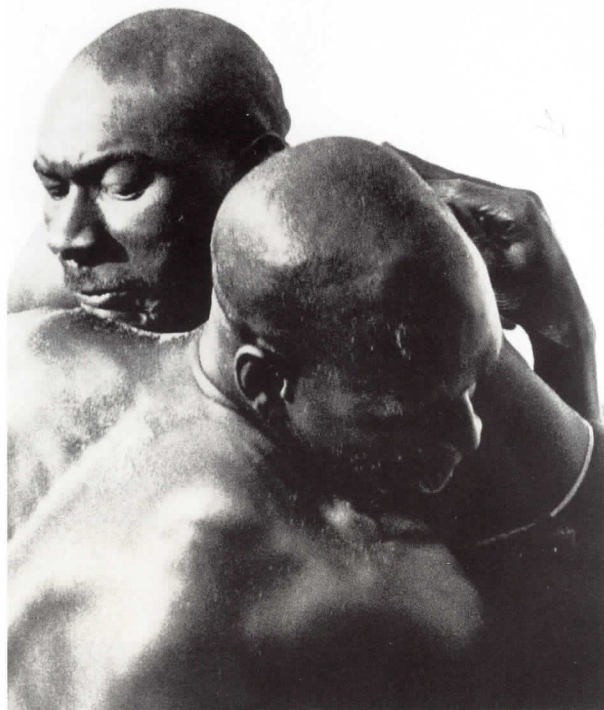




*Dalila Khatir, 2001*

The investigation into the social and cultural orders that condition personal experience of the body has led her to travel to Africa intermittently in the last few years. Her recent series of photographs taken in Mali and Senegal are an example of this: "I also have a need for Africa: Africans preserve feeling in their language and in their bodies. For them, communication is basically transmitted by the body. Their sensuality is an antidote to all cynicism" (Ariane Lopez-Huici).

In Ariane Lopez-Huici's photographs the naked human body ultimately becomes something no less important and subversive: a territory where the boundaries of intimacy melt and the limits of desire crumble.



*Adama and Omar, 2003*

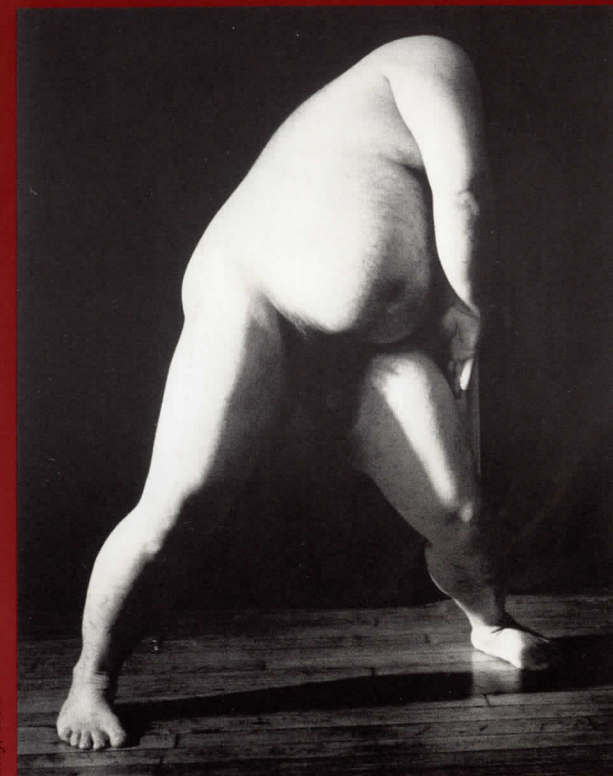
IVAM  Institut  
Valencià  
d'Art  
Modern

GENERALITAT VALENCIANA  
CONSELLERIA DE CULTURA, EDUCACIÓ I ESPORT

INSTITUT VALENCIÀ D'ART MODERN  
Guillem de Castro, 118 - 46003 Valencia  
Tel. 96 386 30 00 - Fax 96 392 10 94 - E-mail: [ivam@ivam.es](mailto:ivam@ivam.es)  
<http://www.ivam.es>

Tuesday to Sunday, 10 am to 8 pm  
Sunday, Museum Open Day, admission free  
Monday, closed

# Ariane Lopez-Huici



*Holly, 1998*

INSTITUT VALENCIÀ D'ART MODERN  
23 November 2004 - 30 January 2005



Aviva, 1997

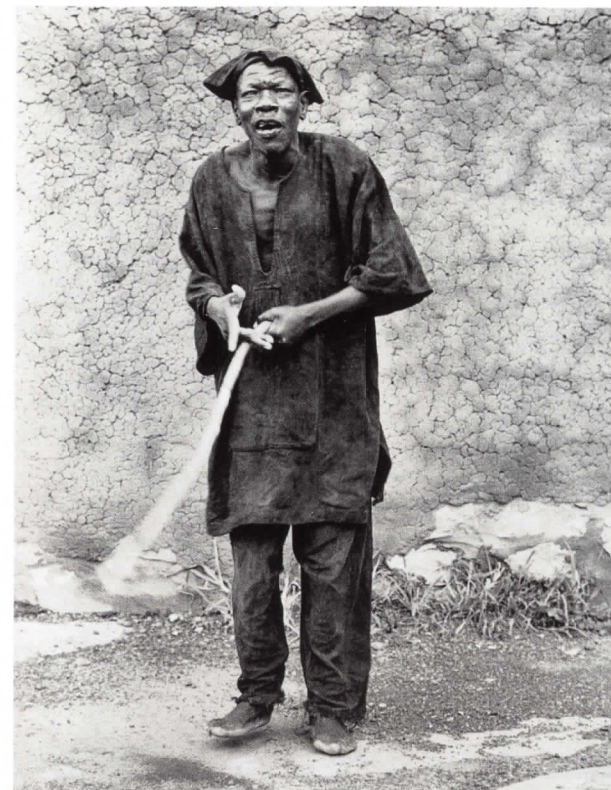
This is the first exhibition devoted to the photographer Ariane Lopez-Huici (Biarritz, 1945) to be presented in Spain. After training as an assistant to the film director Nelson Pereira dos Santos, in 1975 she left that professional milieu in order to devote herself exclusively to photography. Her first solo exhibition was presented in 1979 at Dartmouth College, New Hampshire, where she showed a series of portraits of personalities from the world of art and culture, including Roland Barthes and Julia Kristeva. A few years later, in 1983, at PS1 in New York, she exhibited her series of photographs *Les tombes de Soliman le magnifique* (The Tombs of Sulaiman the Magnificent), the outcome of a visit to Istanbul. Her participation in the exhibition *Fragments, Parts, Wholes: The body and culture* at White Columns in New York was decisive for her artistic career.

Since then her photographic work has focused on a core of research that is fundamental for her: the human body in its dialectics with the structures of power.

In the area of artistic creation, reflection on the body and, specifically, the female body she received an enormous impetus from the sexual revolution which took place during the second part of the twentieth century.

In recent decades we have witnessed two phenomena: on the one hand, the body in its tangible dimension has become the central focus on which the strategies of veneration of the body fostered by advertising have been based. On the other hand, equally significant are the phenomena of the creation of stereotypes promoted by films and television, the most pernicious effect of which is the danger of the disintegration of the identity of the individual and frustration with one's own body.

Holly and Valeria, 1998



Kenekoubo Ogoïre, 2003

Some of the models who appear in the various series of photographs by Ariane Lopez-Huici (Aviva, Dalila Khatir, Holly, etc.) are possessed of plump bodies with Rubensian dimensions far removed from the aesthetic canons promoted by the media. The directness of the exhibition of their naked bodies should be understood as an act of subversion: "It's the irreducible mystery of my models that I photograph. These models are heroes of our time. With their talent, strength and courage they help to enlarge our emotional and visual field. Their beauty comes from the poetry of their imperfections. They form part of the trance, the ritual of bodies in a weightless state. The *duende*. Life itself. Imperfection is the art of freedom, as opposed to the fascist aesthetics of Apollonian art" (Ariane Lopez-Huici).