



AURÉLIE SORRIAUX

VISUAL ARTIST | PRINTMAKER

[AURELIESORRIAUX.COM](https://aureliesorriaux.com)

CONTACT@AURELIESORRIAUX.COM

+33(0) 633 944 782

AURÉLIE SORRIAUX

VISUAL ARTIST

Aurélie Sorriaux (*1994) is a French visual artist whose work delves into the profound theme of time and its enduring imprints. She holds a BFA in Photography – Motion Pictures from France, a BA in Photography from the Gerrit Rietveld Academie (Netherlands), and an MA in Multi-Disciplinary Printmaking from UWE Bristol (UK).

Her practice merges photography and printmaking to investigate *Deep Time* and the interrelation between humanity and the Earth. Through her work, she seeks to make time tangible—revealing what is unseen, preserved, or erased—while exploring our philosophical relationship with time. By meticulously studying the visible traces of time etched on the Earth’s surface, she delves into how time manifests in the geological landscape as well as in human existence. Her work seeks intergenerational transmission. Her creations emphasise the inextricable connection between past, present, and future, evoking an emotional response and highlighting humanity’s enduring influence on the world.

She has exhibited at Foam Photography Museum (NL) and Woolwich Contemporary Print Fair (UK). Her work is in the collection of Preus Museum Library (NO). She has participated in residencies at MASEREEL (BE) and Villa Anita DV (USA). Co-founder of SPROUT PUBLISH, she has also received support from Het Prins Bernhard Cultuurfund (NL).

Between Earth and Time

2024

This multidisciplinary series reflects on the **delicate balance between humanity and the enduring resilience of the natural world**. Through a combination of 2D and 3D works, organic elements such as collected stones, stone powder, and glass sculptures, the series draws inspiration from **scientific research** and pressing **ecological issues**.

Pieces like *2600 Retreat* and *Undercut* explore the **rapid melting of glaciers**, focusing on the **Mer de Glace** and polar regions, while *Can We Hold Time?* and *Altered States* question our **ability to preserve fleeting moments in a world facing constant environmental change**. Using materials like stone and melted glass, these works metaphorically capture the layered histories of the Earth, investigating **humanity’s impact on time** and the planet.

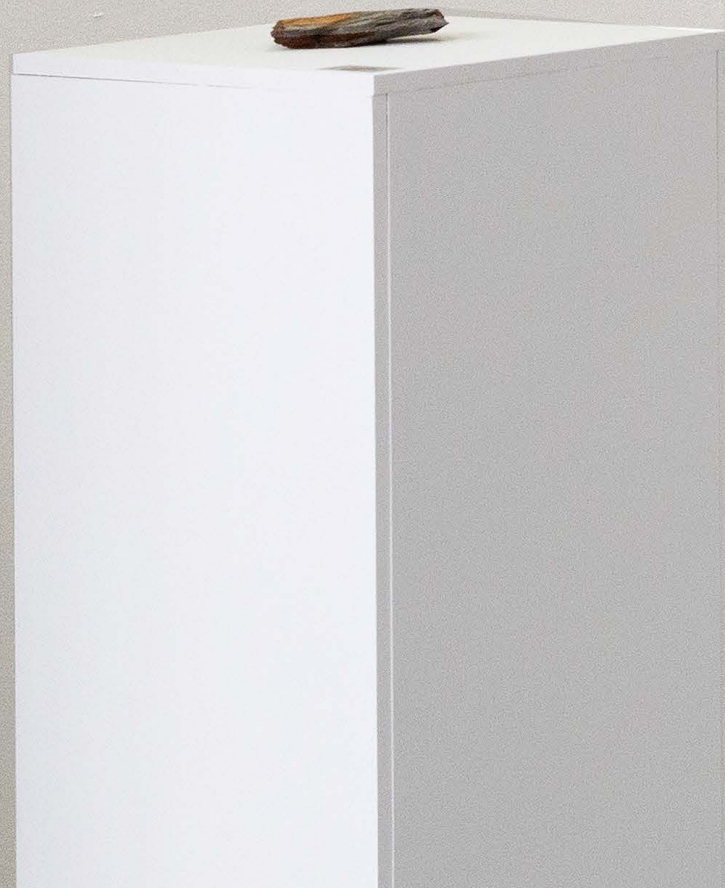
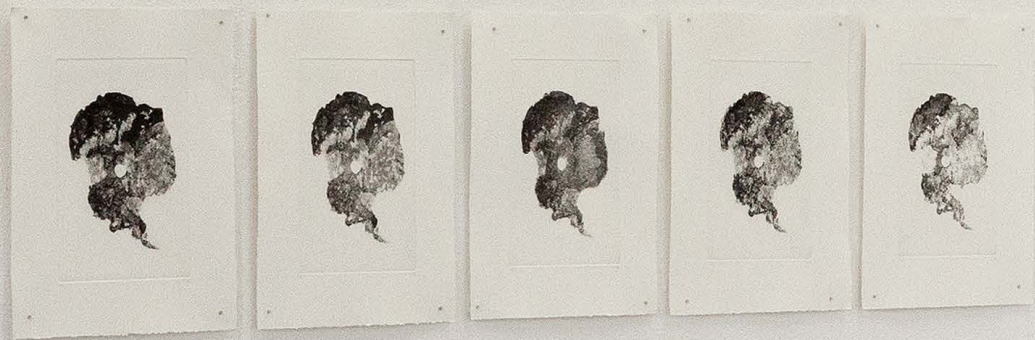
This series emphasizes **the unseen or overlooked, highlighting the profound connection between time, nature, and human existence**. Each work seeks to evoke an emotional response, urging reflection on our enduring influence on the world.



200 000 000

Hard ground etching, open bite, blind embossing, and
natural stone powder ink.

Dimensions: 35 x 31 cm (paper), approx. 14 x 12 cm (image)



Altered States

A quintych series of etching: hard ground, open bite, aquatint. Each prints adds one layer to the previous one.

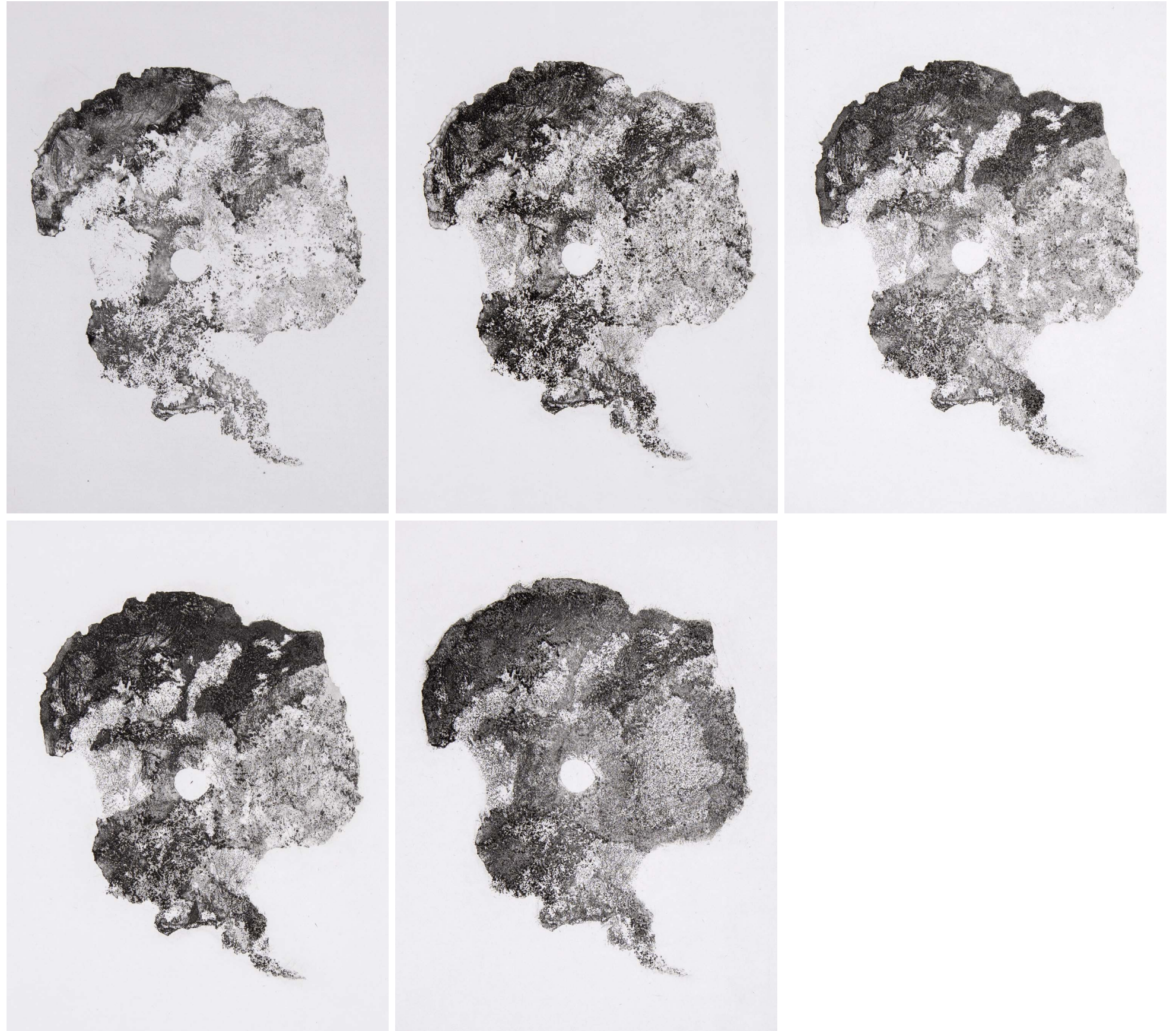
Edition of 3 + 2 AP

Dimensions: 30 x 25 cm (paper), 20 x 15 cm (image)

Inspired by Jacob Bendle's research on Antarctica's future by 2070¹, this quintych explores the continent's critical role in Earth's climate. In this article, researchers presents two potential futures for Antarctica by 2070, based on different levels of environmental protection and greenhouse gas emissions. The article highlights the critical importance of global action to mitigate climate change impacts and protect Antarctica's future.

Each of the five prints in the quintych contains a layer added or details subtracted from the plate, symbolizing the geological processes and the continuous cycle of erosion, ice melting, and climate change. The fifth print in the series could be the final one, or it could not, much like how the future of our planet —and Antarctica— depends on our actions or inactions today.

¹ More from the article: in a high emissions scenario, Antarctica faces dramatic changes, including significant ice melt, sea level rise, ecosystem damage, and invasive species. In contrast, a low emissions scenario with strong conservation efforts results in milder temperature increases, limited ice loss, preserved biodiversity, and responsible human activity management.





2600 Retreat

Melted glass on molds of naturally formed stones collected by the artist.

Inspired by the ice melting of Mer de Glace in France, which has been retreating significantly due to climate change since the mid-19th century (around 1850). One glacier experiencing a significant retreat since 1850.



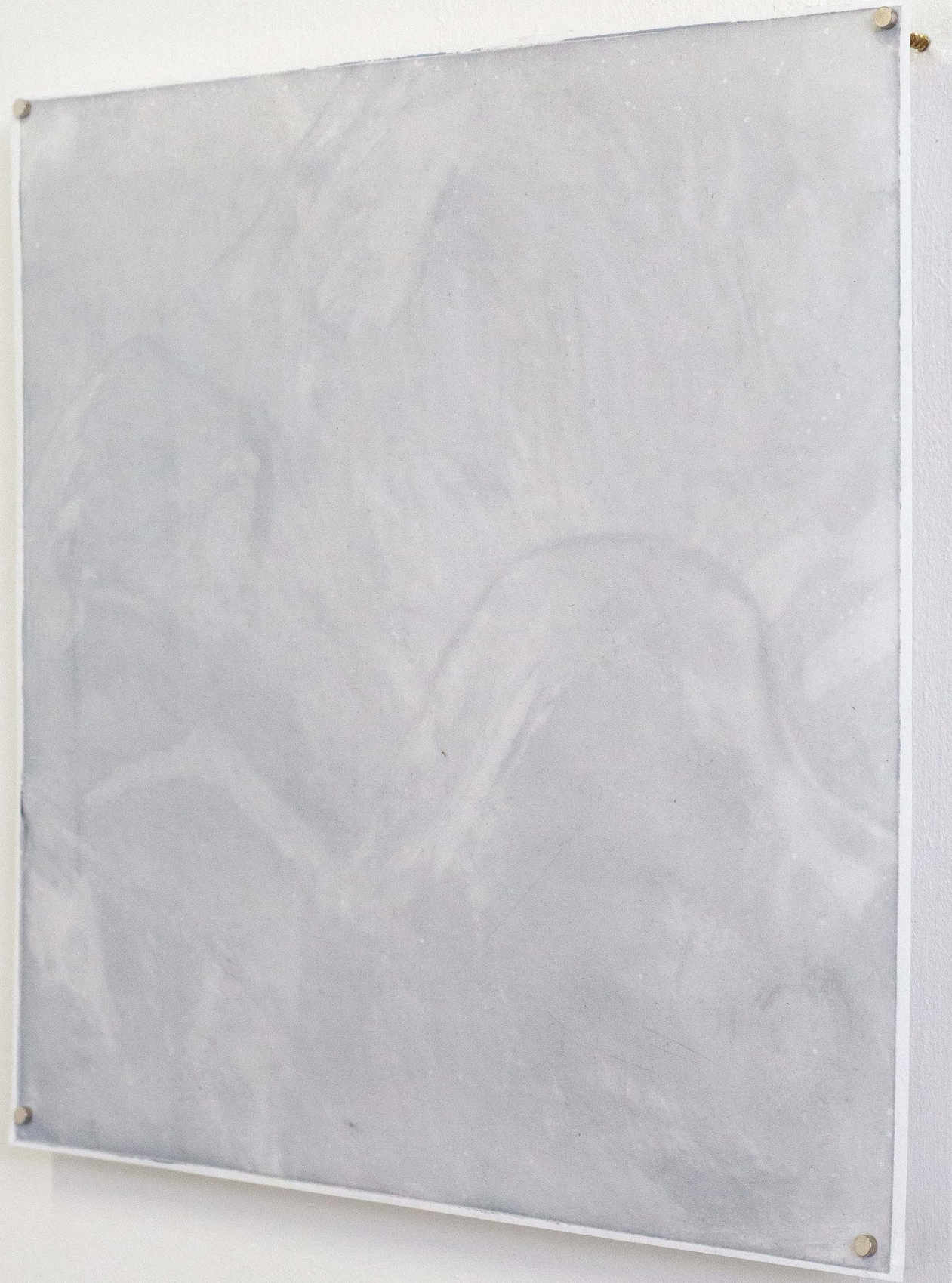
20 000 Metres Below

Naturally formed stone from Prussia Cove, Cornwall, UK.

Phyllite, a metamorphic rock, a type of rock that has been shaped over millions of years by the Earth's forces. It comes from the Cornubian Batholith, dating back to the late Devonian to early Carboniferous periods (roughly 360 to 320 million years ago).

Supposedly composed of iron-bearing minerals, mica (including sericite), quartz, feldspar, and chlorite, with possible traces of pyrite, a mineral that gives it a shimmering effect.

These elements reflect the ancient, natural beauty of the landscape, while connecting the artwork to the Earth's deep history.



Deep Time Melting

Molds were created from naturally formed stones collected by the artist and used to shape 2mm-thick melted glass. The resulting artifacts were photographed in a studio before being printed on photopolymer on Japanese paper.

Dimensions: 32.5 × 30 cm

The final print captures the fragile beauty of snow-covered mountains and glaciers. The work invites reflection on our rapidly changing world.



Undercut

Melted glass on molds of naturally formed stones collected by the artist.

The work refers to the process of warm water melting the bottom or sides of glaciers. This melting occurs from below, weakening the glacier and causing it to break or shrink more quickly. It is a key mechanism in the destabilization of ice shelves and glaciers, particularly in polar regions like Antarctica and Greenland.





Collaborating Witnesses

Composed of a combination of human-made stones and naturally occurring stones, blending these elements to create a unified narrative.

The work addresses the fragility of our species in contrast with the enduring toughness of stone. Geologically, stones are records of Earth's history, preserving fossils and layers that tell the story of our planet's evolution. Culturally, they have been used throughout history for their durability and symbolic value. The Ancient Egyptian practice of engraving stones for afterlife messages highlights their role in preserving important texts and beliefs. This aligns with the idea that stones serve as enduring witnesses to human history. Moreover, stones, fossils, and mountains are deeply linked with printmaking and art, as the act of engraving parallels how stones record history.



Can We Hold Time?

Ten stone powder samples from the artist's archive.

Inspired by the soil sampling work of Margaret Boozer and Richard K. Shaw in New York City, this piece represents a collection of my encounters with the various lands I've visited.

Metaphorically, it symbolises the layers of Earth's stratigraphy as well as the diminishing quantity of these natural resources.



Seeing Through Time

2023

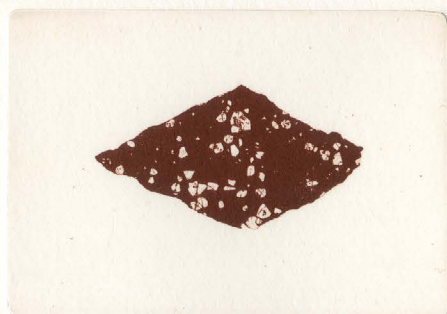
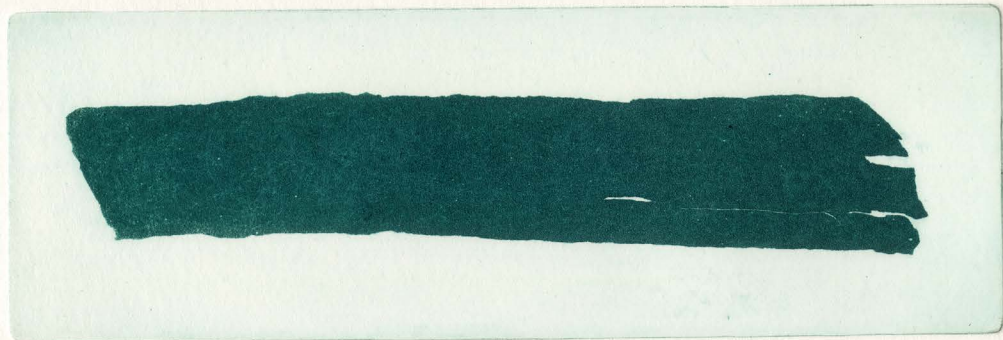
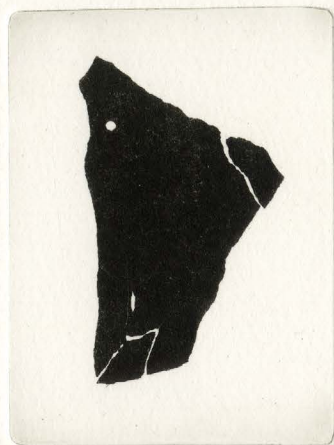
I work with thin sections of stones that I personally collect from landscapes deeply tied to my family history. The mountains of the South of France, where my ancestors lived, hold a profound significance for me. Each year, I returned there with my parents, and over time, my relationship with these landscapes transformed. What began as familiarity evolved into attentiveness—I now ‘read’ these mountains when I walk through them. Collecting stones has become an act of preserving memories, akin to taking photographs of fleeting moments.

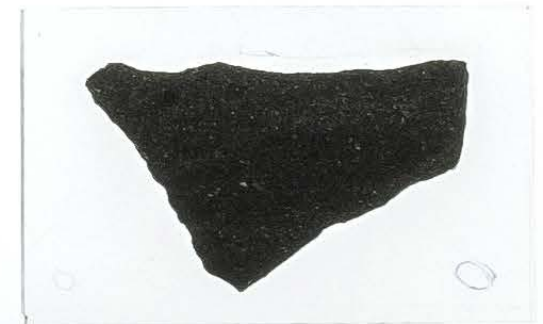
These stones, sliced into **thin sections like a geologist’s samples**, reveal **hidden structures** when exposed to the light of solar plates. Their unique compositions determine how much **light passes through**, unveiling intricate patterns. This process reflects **nature’s duality—its ability to hide and reveal its essence** simultaneously. It raises questions: How transparent can a rock be? And metaphorically, how can a stone let us see through time?

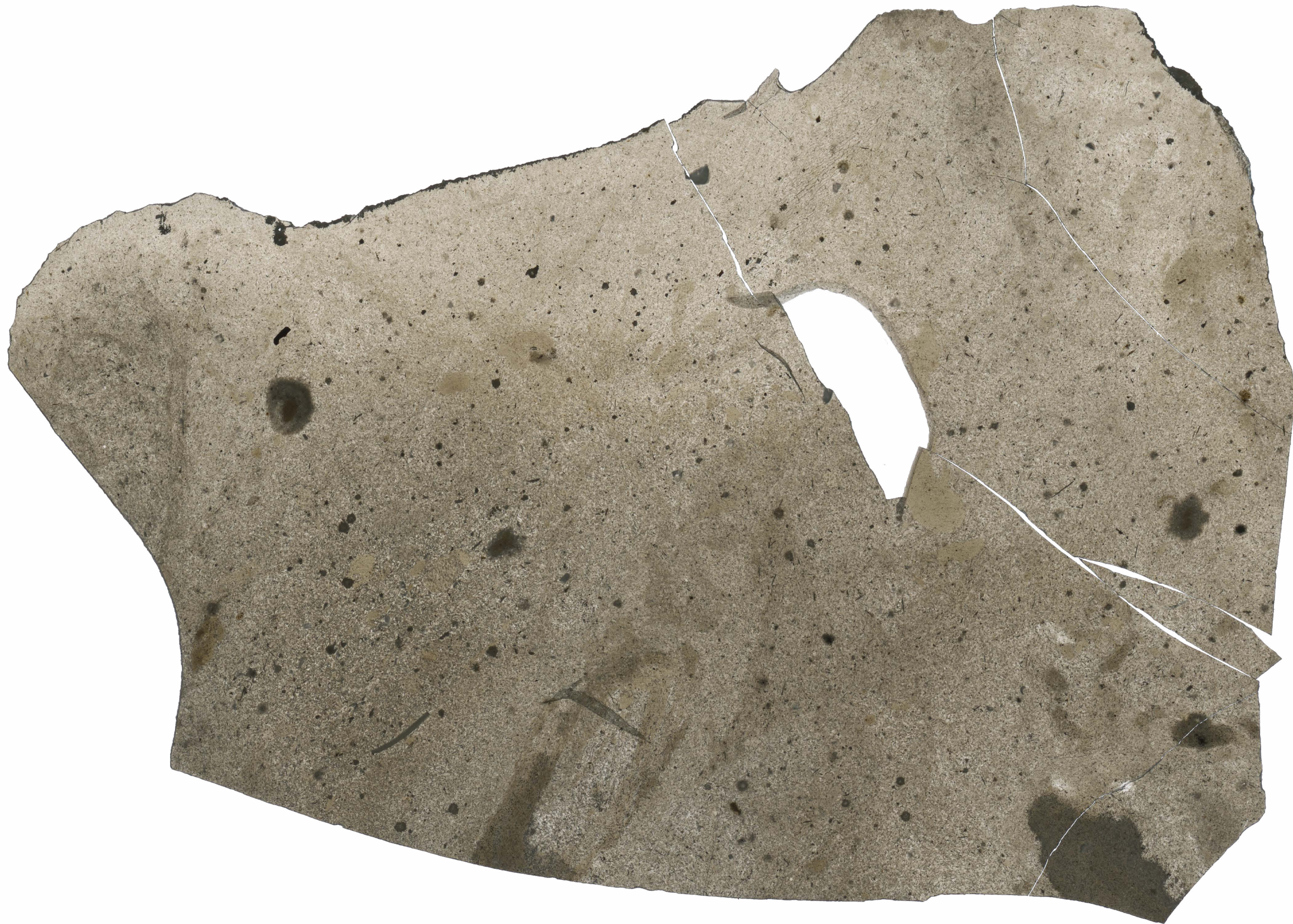
My work visualises **what remains visible and what disappears, exploring the intertwined histories of the Earth and humanity**. Stones hold **traces of their origins**, just as we carry **the inscribed memories** of our lives. The Earth embodies ‘deep time,’ a continuum **where past, present, and future coexist**. While time may seem to erase the past, it instead layers it into the present and future. By creating **images from the invisible traces left in specific places**, I aim to remind viewers that **the present is inextricably tied to the past and shapes what is to come**.

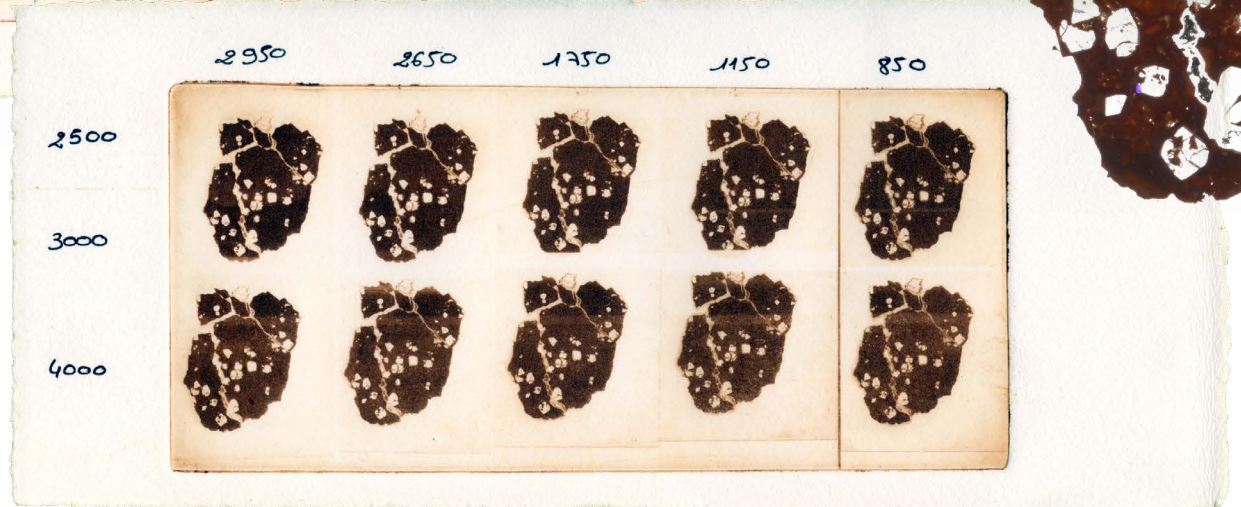
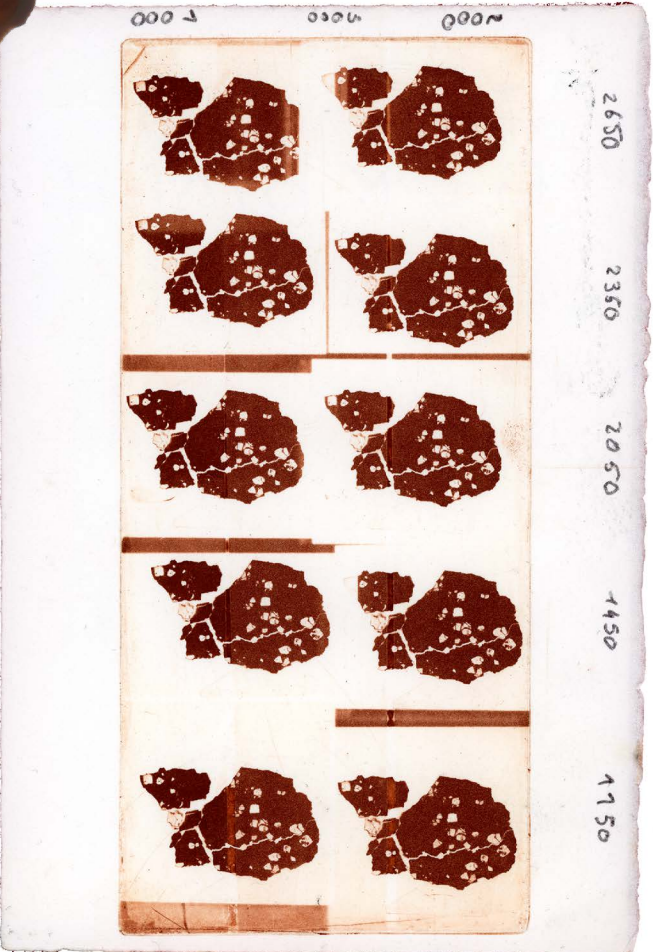
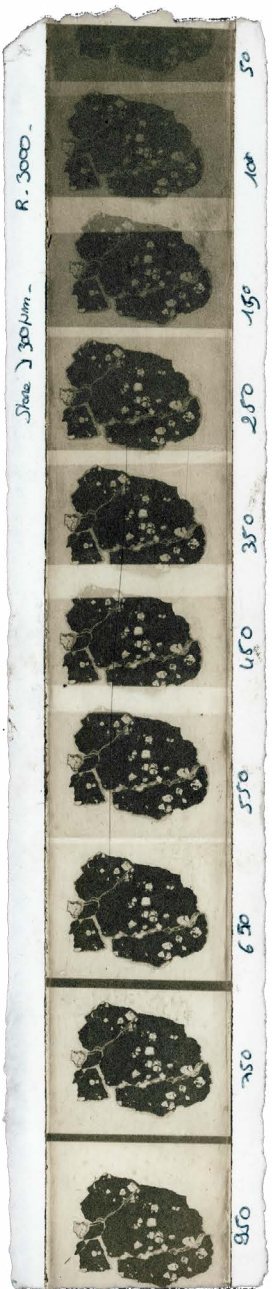
Each print from a stone is a **preserved memory of its place of origin** and a **reflection of humanity’s impact** on that landscape. This process aligns with the Anthropocene’s narrative, inviting us to consider the connections between ourselves and the environment. My project seeks to **reveal the stories embedded in the land, making visible what often remains hidden, and fostering a deeper awareness** of our place within the continuum of time and nature.

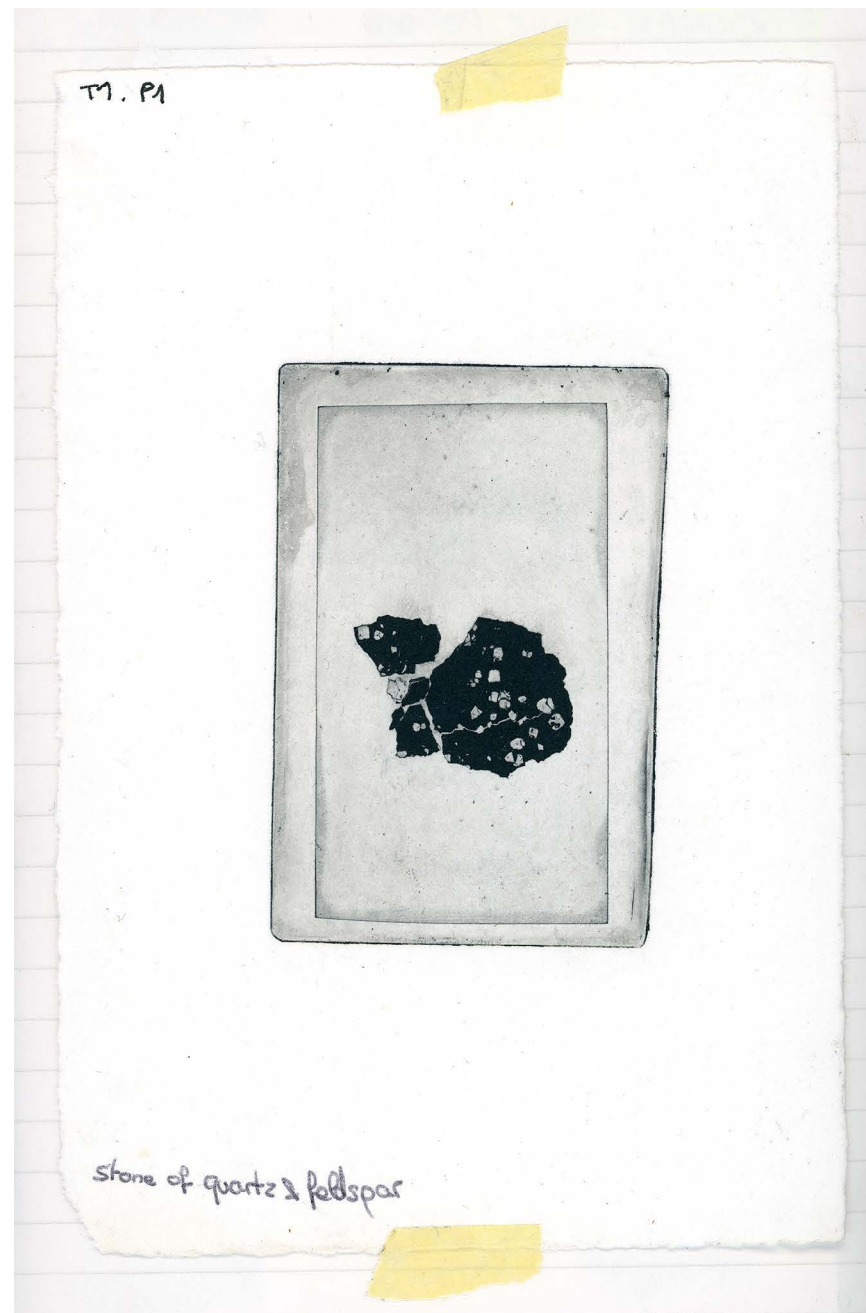
In collaboration with Assistant Professor at Vrije Universiteit of Amsterdam, Anouk Besniet.
Publication in progress, schedule for 2025.











1

Raster (R) also called Aquatint or Stochastic screen
Exposure time of the stone on the solar plate (Exp)

→ HOW TO GET SAME RESULT AS T1.P1? → RASTER 3000
T1.P1 → Plate 1 at RASTER 2000
Exp 1750.

Might have been badly cleaned,
Not fully cleaned the embossed.

• When touching the plate = more depth than T2.P2 with some stone.

↳ the unfully clean plate could result into 2 tonalities in print & stone grain effect.

Look LOUPE

T1.P1 = deeper than T2.P2.

T2.P2 = flatter than T1.P1.

Exposure OK → there is grey.

① Test R. 3000

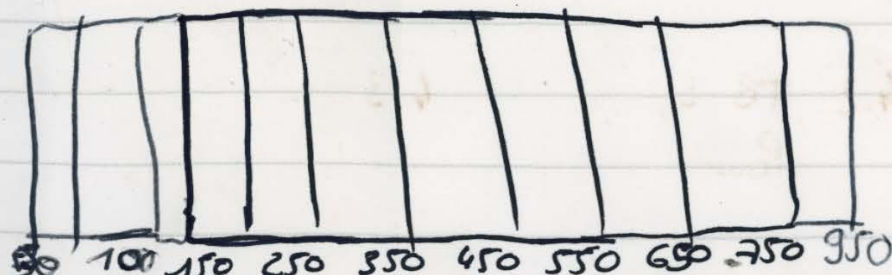
Exp. 2350

↳ pos conduct.
no depth

② Test R. 3000

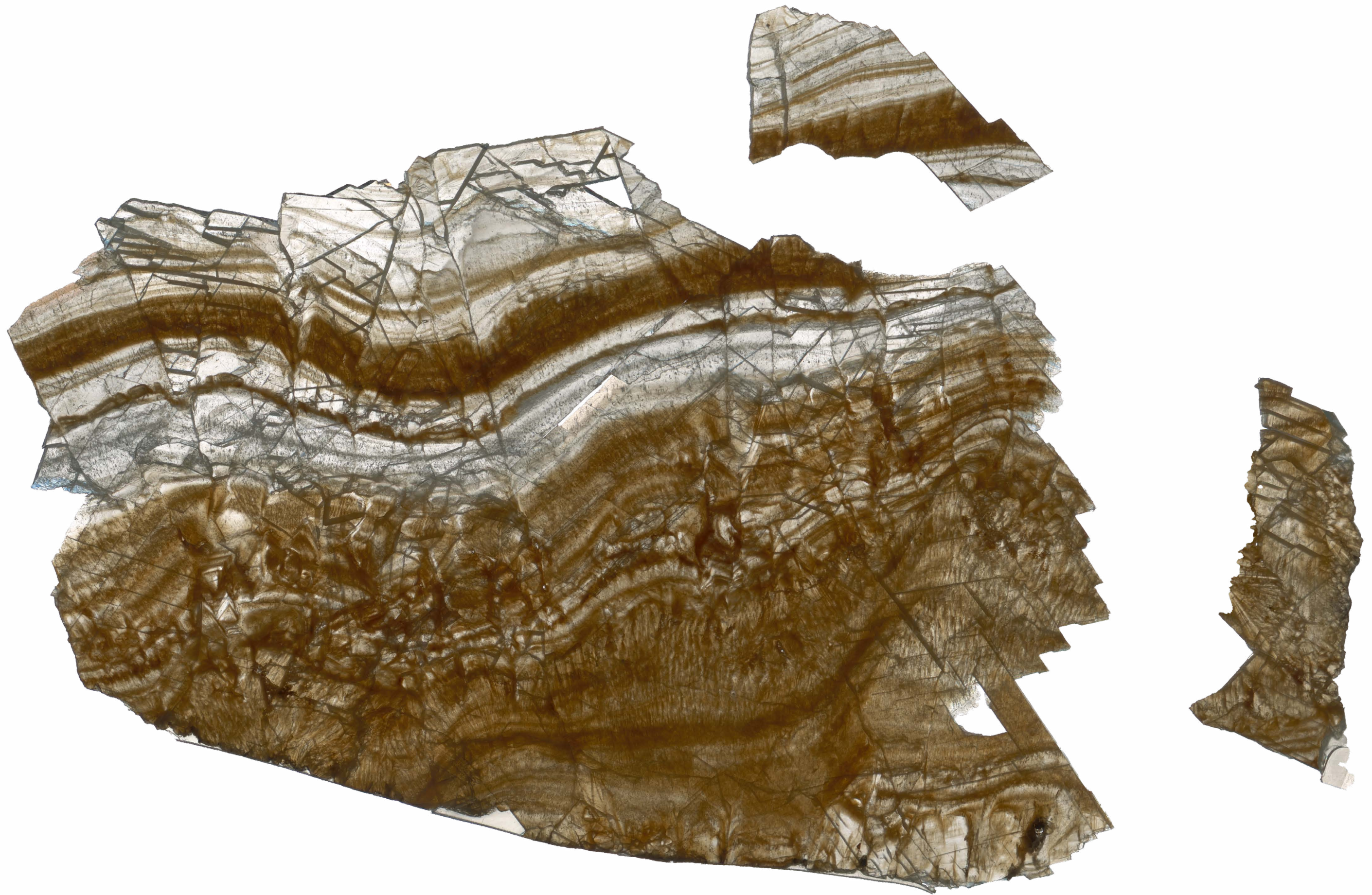
Ep. 4000

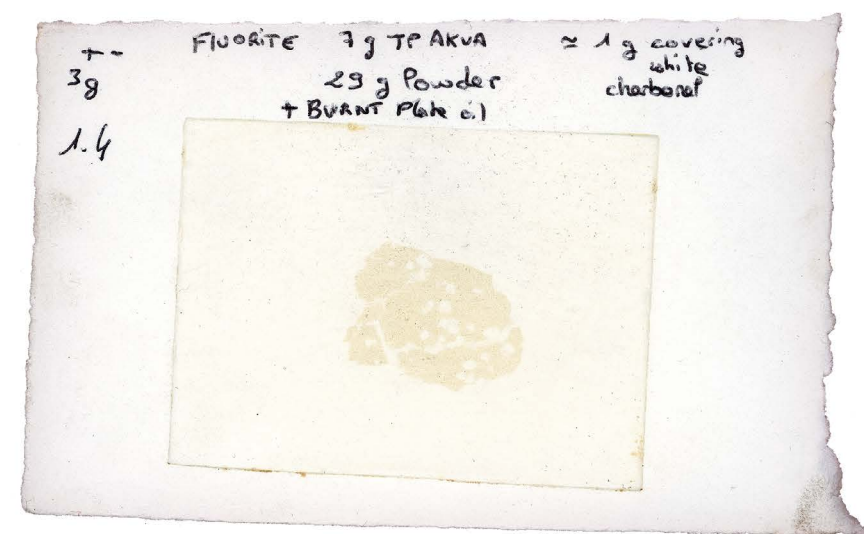
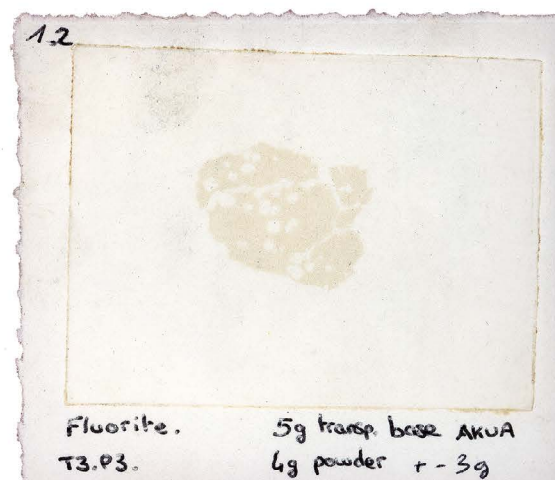
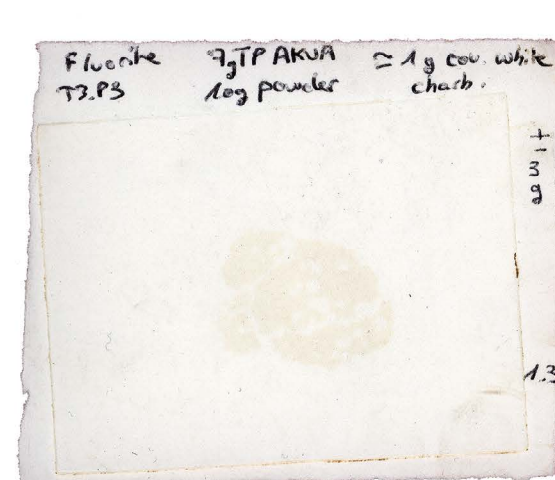
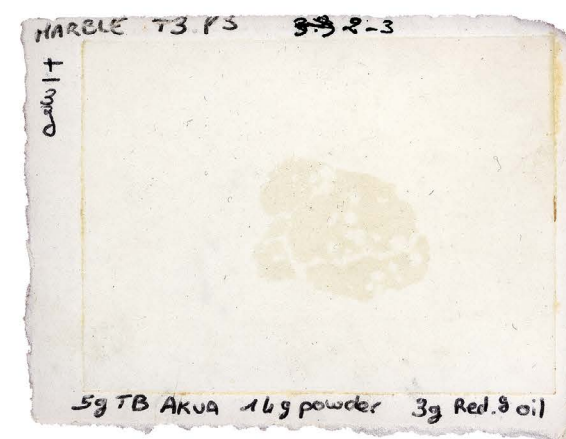
③ Test exp. 850. R. 3000



GREY
NO BLACK

→ conclusive





Giant Causeway I

Photopolymer etching and letterpress on archival paper, printed with stone's powder instead of ink, 2023.

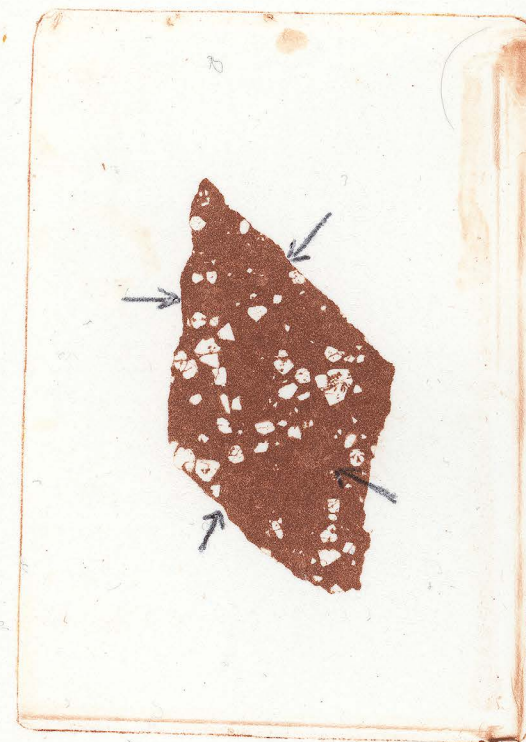
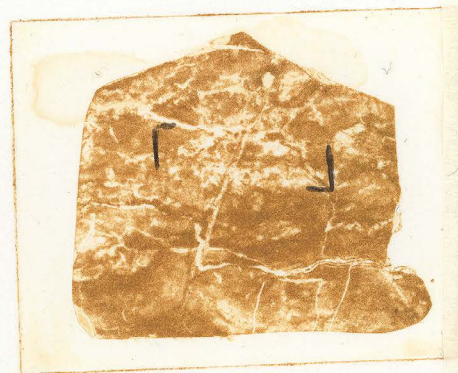
Stone and powder from the Giant Causeway, Northern Ireland. Include the composition of the stone embossed on the paper.





TESTS comparison stone glass (unghed) & exposure

stones R 2000
E 1150 No glass



Stone no glass
R 1550
E 1000

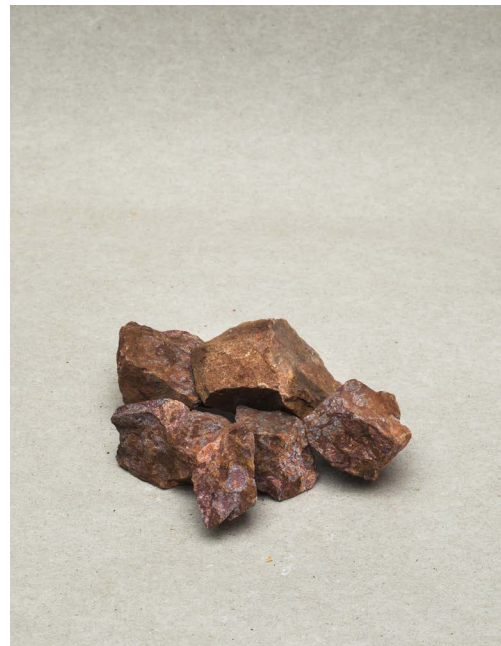
↑
Total 3750 LU
less details
" in dark
" white
stronger
better

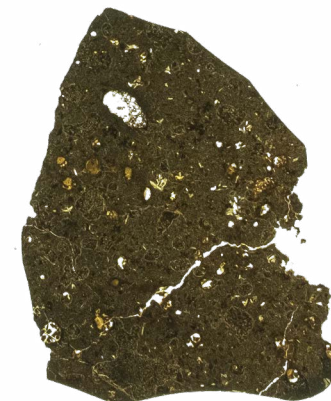
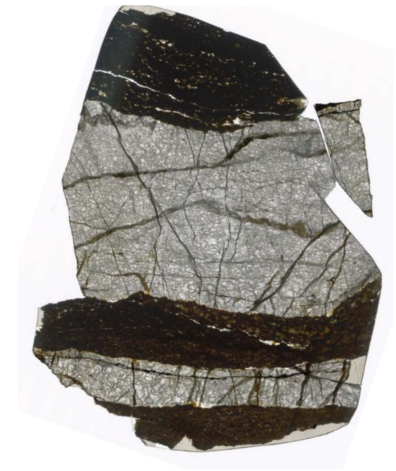
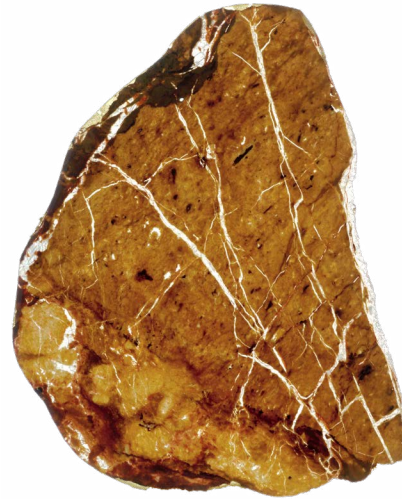
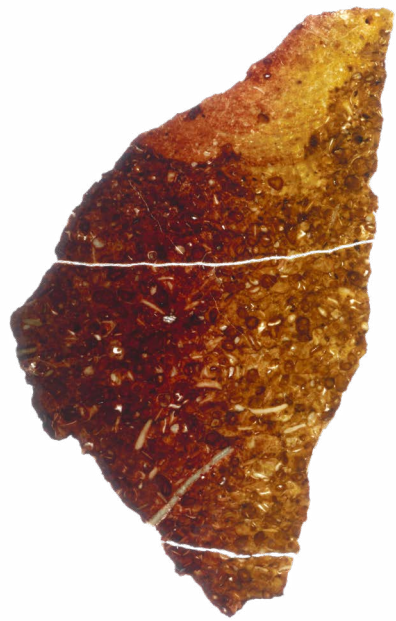
total 2550 LU
→
◇ = details in dark ⇒ RE
□ = whites are grey.





Stone found at La Baume de Saint-Jean, Châteaudouble, France





					
Stone: B1-4	Stone: B1-1	Stone: B2-2	Stone: B1-4	Stone: B2-3	Stone: B1-8
Location: La Baume de Saint-Jean, Chateaudouble, FR	Location: Sint-Pietersberg, NL	Location: Tecopa, Death Valley, California USA	Location: La Baume de Saint-Jean, Châteaudouble, FR	Location: Tecopa, Death Valley, California USA	Location: Giant Causeway, Northern Ireland, GB-NIR
43.594802, 6.448441	±50.823504, 5.684762	±35.8420893, -116.2153517	43.594802, 6.448441	±35.841698, -116.214588	±55.2399123, -6.5105581
Thickness: 100 µm	Composed of flint and organic material (i.e black dots)	Thickness: 100 µm	Composed of oxidized material, feldspar	Composed of quartz and fractures	Composed of quartz, feldspar biotite and oxides
UV opacity: unknown	Thickness: 100 µm	UV opacity: 0.08 mw/sq.cm	Thickness: 100 µm	Thickness: 100 µm	Thickness: 100 µm
	UV opacity: 0.180 mw/sq.cm		UV opacity: unknown	UV opacity: unknwon	UV opacity: 0.097 mw/sq.cm
					
Stone: B1-6	Stone: B2-3	Stone: B2 Chat D2	Stone: B2 Chat D1	Stone: B2-5	Stone: B2- Val de B
Location: Gildehauser, Sandstein Steinbrush, Bad Benthein, DE	Location: Tecopa, Death Valley, California USA	Location: La Baume de Saint-Jean, Châteaudouble, Var, FR	Location: La Baume de Saint-Jean, Châteaudouble, Var, FR	Location: Gildehauser, Sandstein Steinbrush, Bad Benthein, DE	Location: Vallon de Bozole, Les-Arcs-sur-Argens, Var, FR
±52.3025897, 7.1025659	±35.8420893, -116.2153517	43.594802, 6.448441	43.594802, 6.448441	±52.3027467, 7.1042215	43.416583, 6.520139
Sandstone (i.e coarser grain) composed of organic material, quartz and Saltstone (i.e finer grain) composed of small mineral and fossils (plants)	Thickness: 100 µm	Thickness: 100 µm	Thickness: 100 µm	Thickness: 100 µm	Thickness: 100 µm
Thickness: 100 µm	UV opacity: 0.028 mw/sq.cm	UV opacity: 0.0152 mw/sq.cm	UV opacity: 0.0152 mw/sq.cm	UV opacity: 0 mw/sq.cm	UV opacity: 0.42 mw/sq.cm
UV opacity: 0.126 mw/sq.cm					UV opacity: unknown
					
Stone: B1-8	Stone: B2-4	Stone: B2-7	Stone: B1-0	Stone: B2-1	Stone: B1-5
Location: Giant Causeway, Northern Ireland, GB-NIR	Location: Red Rock Canyon, Nevada, USA	Location: Le Malmont, Draguignan, Var, FR	Location: Giant Causeway, Northern Ireland, GB-NIR	Location: Red Rock Canyon, Nevada, USA	Location: Belfast Hill, Northern Ireland, GB-NIR
±55.2399123, -6.5105581	±36.147018, -115.429404	±5.5573180, 6.4624534	±55.2399123, -6.5105581	±36.147018, -115.429404	54.646833, -5.954111
Thickness: 300 µm	Thickness: 100 µm	Thickness: 100 µm	Thickness: 100 µm (bottom)	Thickness: 100 µm	Volcanic rock composed of basalt paroxine, and feldspar
UV opacity: 0.097 mw/sq.cm	UV opacity: 0.017 mw/sq.cm	UV opacity: unknown	UV opacity: 0 mw/sq.cm	UV opacity: 0.017 mw/sq.cm	Thickness: 100 µm
					UV opacity: 0.097 mw/sq.cm

100 μm / 2550 LU from the series Seeing Through Light,
Woolwich Contemporary Print Fair, 2023, UK



In Search of my Curls

2020

Hair was and remains a portrait of civilisations; a depiction of a person’s family background, social status, power and wealth as well as an expression of self and individuality.

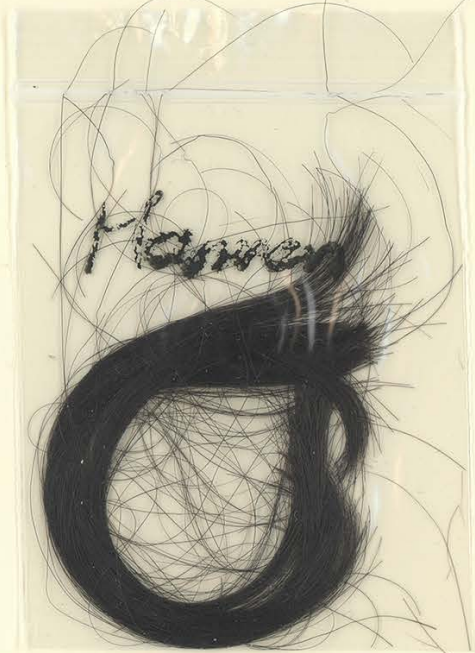
In Search of my Curls is an in-depth research questioning **what is passed on in the family, what remains from our origin and how to identify with it.** Being the only one in my family to have curly hair, I searched to **portray my identity.**

What defines the relationship of family, besides blood? Is it likeness, language, culture, or perhaps a set of presiding principles that come about from a culmination of all of the above? Nowadays, we are facing a universal question of our origin, searching for an answer about our roots. What I am? I am my nationality or my DNA? I am what my ancestors were and thus, who were they? **The question of identity is inherent in any search for an origin.**

With the **research-driven mindset of a geologist,** I investigated my family’s archive: tangible artefacts, photographs, letters, train tickets and the like. **Calling up my family members’ memories,** I passed onto them a list of questions I wish I asked to my ancestors from which I invented fictional exchanges with them: what would they have passed on to me? An attempt to be closer to my ancestors, however, **the transmission is done by close relatives and that is often the only source of knowledge, the rest is in the imagination.**

This research through the “fact”, the artefacts, and the “fiction”, the descendants, outlines the endeavour to delineate a person’s identity becomes **a reflection upon a reflection.**







NOM BERTINI épouse GORI Fernando

Prénoms Annonciata

Né le 8 Novembre 1898
à SIGNA (Italie)

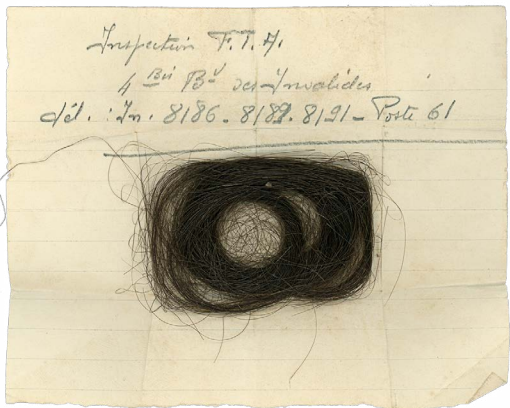
NATIONALITÉ FRANÇAISE

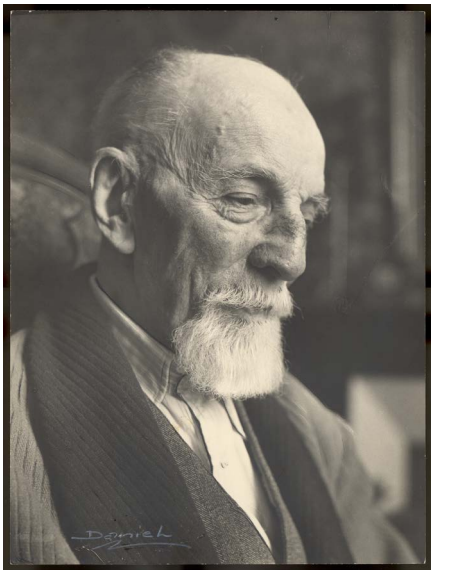
Taille 1m.53
Signes particuliers Néant
Domicile 41, Rue de Trans
DRAGUIGNAN (Var)

Signature du titulaire
Gori

Empreinte index gau

20 JUIN 1938







In Search of my Curls
Foam Museum, 2020, NL



“Yes, I am palimpsest too”

2019

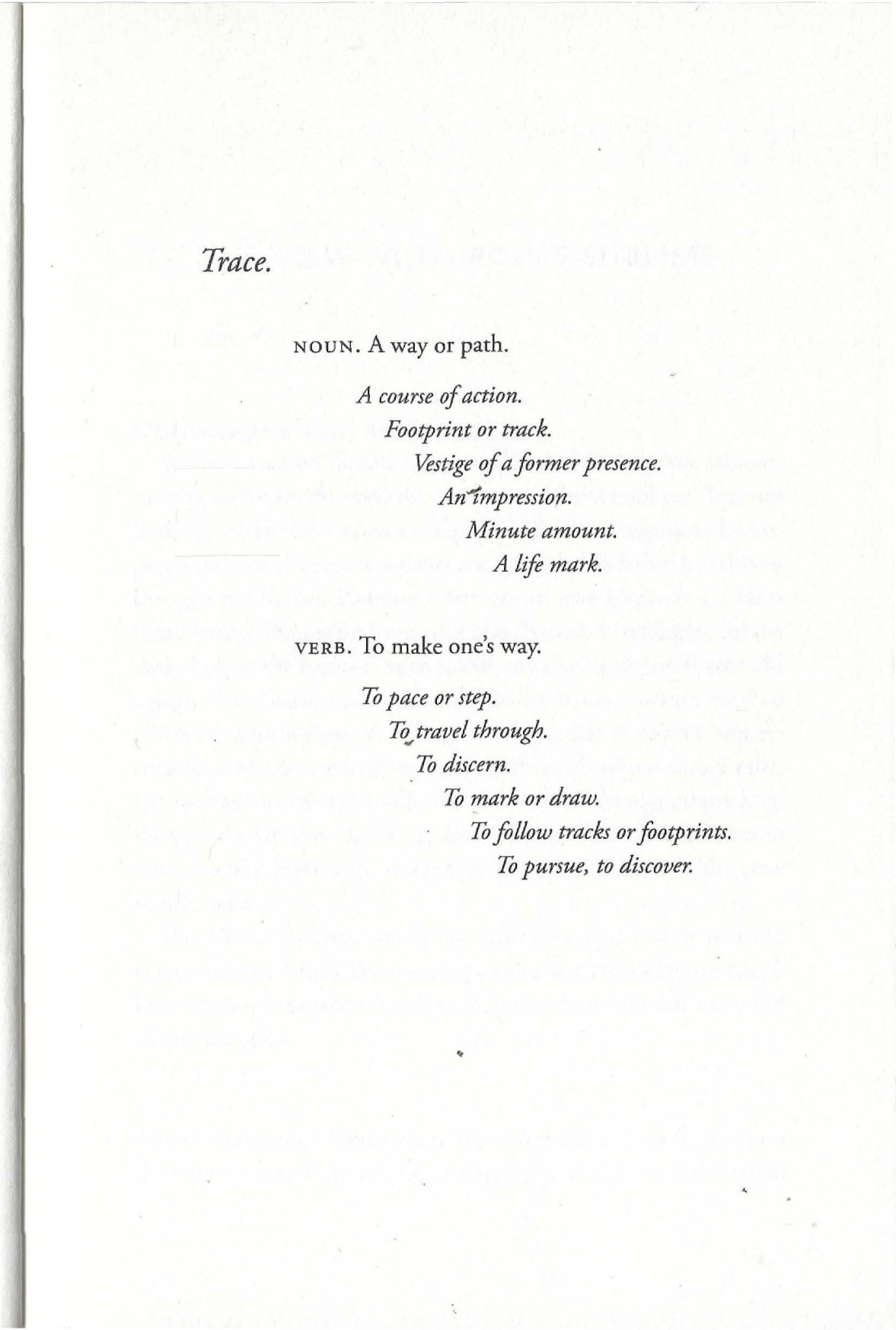
“Yes, I am palimpsest too, a place made over but trying to trace back”
— *Trace: Memory, History, Race, and the American Landscape*, Lauret Savoy

As history passes, just like the land with erosion traces, our personal stories are marked.

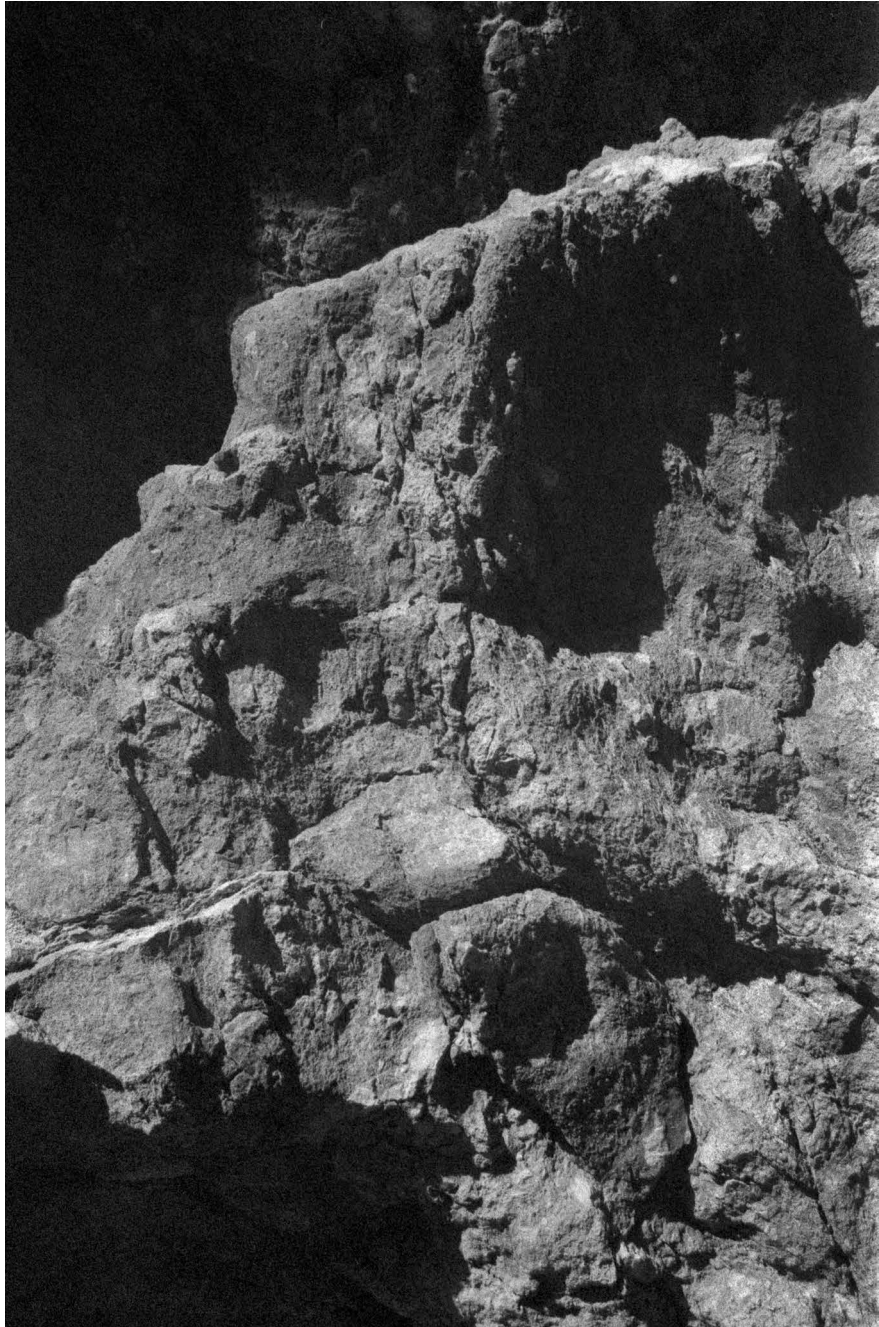
In her essays, Lauret Savoy combines family history with geologic time: childhood memories of the Grand Canyon, desert and coasts of California; retracing her father’s work while also describing the alluvial plains and glaciation that created the Great Lakes. **She explores how the land is marked and the inscribed histories found in individuals.** In my project, I create a **bridge between geology and genealogy, studying the visible traces of time left upon the earth’s surface and using geology as a metaphor for the past of each individual.** How can we be the geologist of our ancestry?

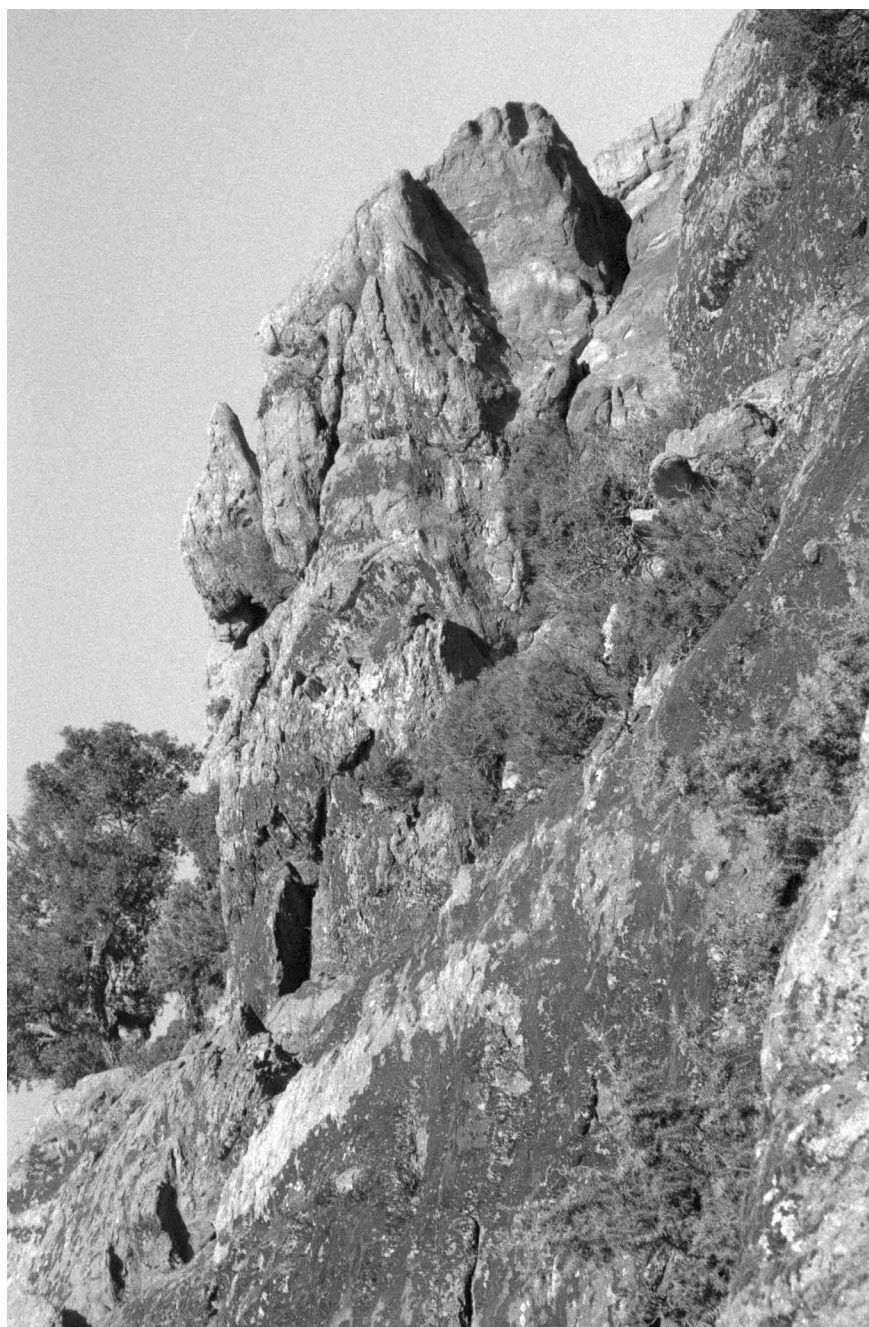
Mountains are formed by accumulations of sediments through time. We, also, have a story before the one we build: what are our roots? What did our ancestors do? **How much the past is inscribed in ourselves?** From what do we take our identity? I assimilate stones as a representation of each personal story and I collect them from my hikes, as you collect family archives and memories. Geology gives us the key to read the past of our land and learn from it. What about us: How do find an answer to these silenced memories? How can we re-trace our story?

To my ancestors:
As-tu un souvenir que tu souhaiterais ne jamais oublier ?
Comment était mon grand-père ? Es-tu heureuse de ce que tu as crée ? Est-ce que c’était difficile pour toi quand mon grand-père partait à la guerre ? Qu’as-tu appris par ta vie et qu’est-ce que tu me donnerais comme conseil pour la mienne ? Pourquoi avez-vous dû partir d’Italie ? Te souviens-tu de tes frères et sœurs?



Trace, 2019
Scan from the book *Trace* of Lauret Savoy





texture and makeup, we could deduce much about their places of origin, about climate through time. But the Punchbowl as a place of tilted rock also means later shifting and deforming. Earthquake after earthquake dragged and shoved this terrain against the San Gabriel Mountains like a crumpled carpet shoved into a wall.

Origin and material source. Warping displacement. We can still detect both kinds of provenance even though most of what once existed long since eroded away.

What of us? What of who we are is owed to memories of blood or culture, custom or circumstance? To hardness? What makes an individual in a sequence of generations?

These questions simmered on my drive east from the Punchbowl. June edged toward its longest days as I followed Pacific-bound streams to their source, then across the Continental Divide. It did seem easier to piece together the geologic history of almost any place on Earth than to recover my ancestors' past. Easier to construct a plausible narrative of a long-gone mountain range from the remnant pieces than to recognize the braiding of generations into a family. Than to know my parents' reasons for turns taken.

FROM WHAT DO we take our origin? From blood?

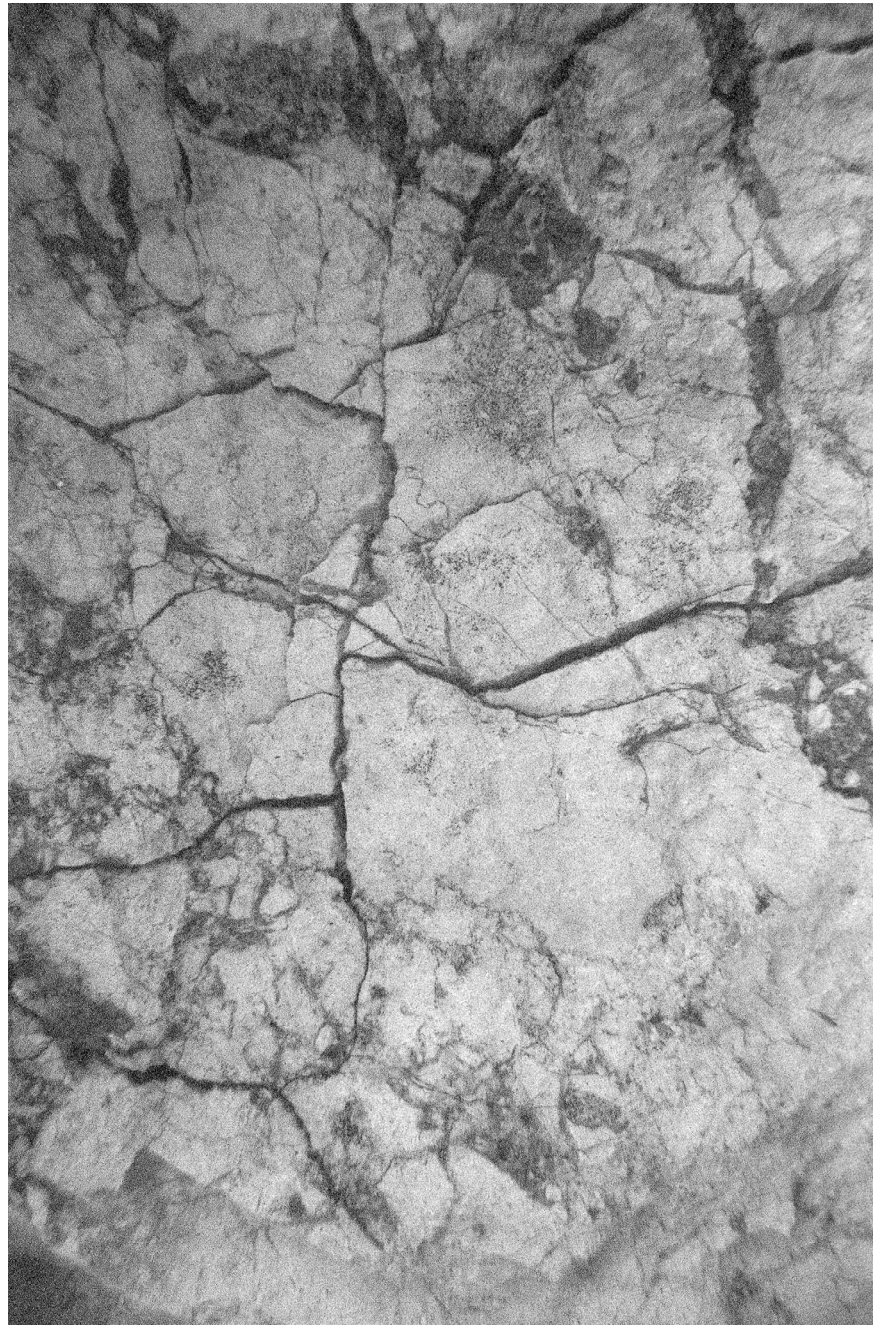
I am the child of a woman with deep brown skin and dark eyes who married a fair-skinned man with blue-gray eyes. Yet as a little girl in California I never knew race. Skin and eye color, hair color and texture, body height and shape varied greatly among relatives. Like the land, we appeared in many forms. That some differences held significance was beyond me. Instead I devised a self-theory that golden light and deep blue sky made me. Sun filled my body







Stone found at Newcastle, Northern Ireland



Stone found at La Baume de Saint-Jean, Châteaudouble, France

Ephemeral

2016

***Ephemeral**, adj. (Greek ephēmer(os) short-lived, lasting but a day): lasting a very short time*

In the minds of the photographer Jean-Michel Fauquet, the first process calls on sculpture before to create photographs.

The subject is made of poor materials. Air dried, the potteries are **likely to break**. **Trace of existing documents**, the photographs **suggest the memory**. The object on the image **seems to disappear and fade as a revelation about fragility of the elements**. The attempt to push the abstraction at its maximum give to the reader a notion of disappearance.

Italian painter of the 20th century, Giorgio Morandi is famous for the simplification concerning the forms. While still life painting is a synonym of details, Morandi realize a degree of abstraction of the painted object. My images are inspired from this initiative.

Tracing paper place on the top of printing accuenuate the effect of disappearance and fragility. Such the work of Daisuke Yokota, my creation is in permanent research, constant resurgence. In this way, *Ephemeral* presente some images realized by wet-collodion process. According to the orientation of the glass and the background, the photo reveal more or less details.











Work presentation
Combination of prints, Hahnemühle Fine Art and tracing paper



Wet collodian on glass

AURELIE SORRIAUX

AURELIESORRIAUX.COM

CONTACT@AURELIESORRIAUX.COM

+33(0) 633 944 782