

EXPO CHICAGO 2024
PREVIEW

Contact: Corinne Tapia
corinne@souslestoilesgallery.net

operates on a low-tech threshold between collage and drawing, and digital and analog techniques.

SOUS LES ETOILES GALLERY

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Julie Boserup has made collage her point of artistic departure in her exploration of space and architecture. She creates complex universes with multiple dimensions and perspectives that break down spaces and buildings to arrange and construct them anew. An examination of the potential of architecture is fully expressed when Boserup does site-specific pieces involving well-known locations in her collage works or when the works expands in the form of permanent embellishments, in public commissions such as at Drift og Beredskab, Sønderborg, Grenaa police station (commissioned by the Danish Building and Property Agency), Rødovre Gymnasium and Hvidovre Hospital (commissioned by Råderum).

One of her most famous series Misleading Perspectives, was possible with the support and assistance of the Museum of the City of New York, whose famed Wurts Bros. Collection served as Boserup's initial structure. Inspired by the Wurts Bros.'s novel technique of aligning ground level shots of skyscrapers with images taken from the upper levels of a nearby building, Boserup adds found images, drawing, geological images and her own photographs shot in the streets of New York to an enlarged digital print from the archive. Her premiere exhibition of the series was selected as one of the tri-state area's cultural best by NYC-ARTS for PBS' channel Thirteen. Her first major museum exhibition also opened in 2016 at the National Museum of Photography in Copenhagen.

Since graduating from London's Chelsea College of Art in 2002, Julie Boserup has exhibited extensively throughout Denmark and abroad, including at the Fotografisk Center (Copenhagen), Peter Lav Gallery (Copenhagen), Heidelberger Kunstverein (Germany), and Møstings Hus (Frederiksborg), among others; received the Else and Henning Jensens Painting Award in 2011 and 2013; and was presented a special Talent development award from the Danish Arts Foundation in 2005. She currently lives and works in Copenhagen.



Julie Boserup
Lobby I, 2016
Color Pencil and Collage on Digital Print
39 3/4 x 31 in., 101.1 x 78.9 cm.
JB-MP-06
unique

e

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Julie Boserup
Fold, 2016

Color Pencil and Collage on Digital Print
39 1/2 x 31 1/4 in., 100.6 x 79.4 cm.

JB-MP-05
Unique

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Julie Boserup
Facade 2, 2016

Color Pencil and Collage on Digital Print
66 7/8 x 52 5/8 in., 169.9 x 133.66 cm.

JB-MP-02
Unique

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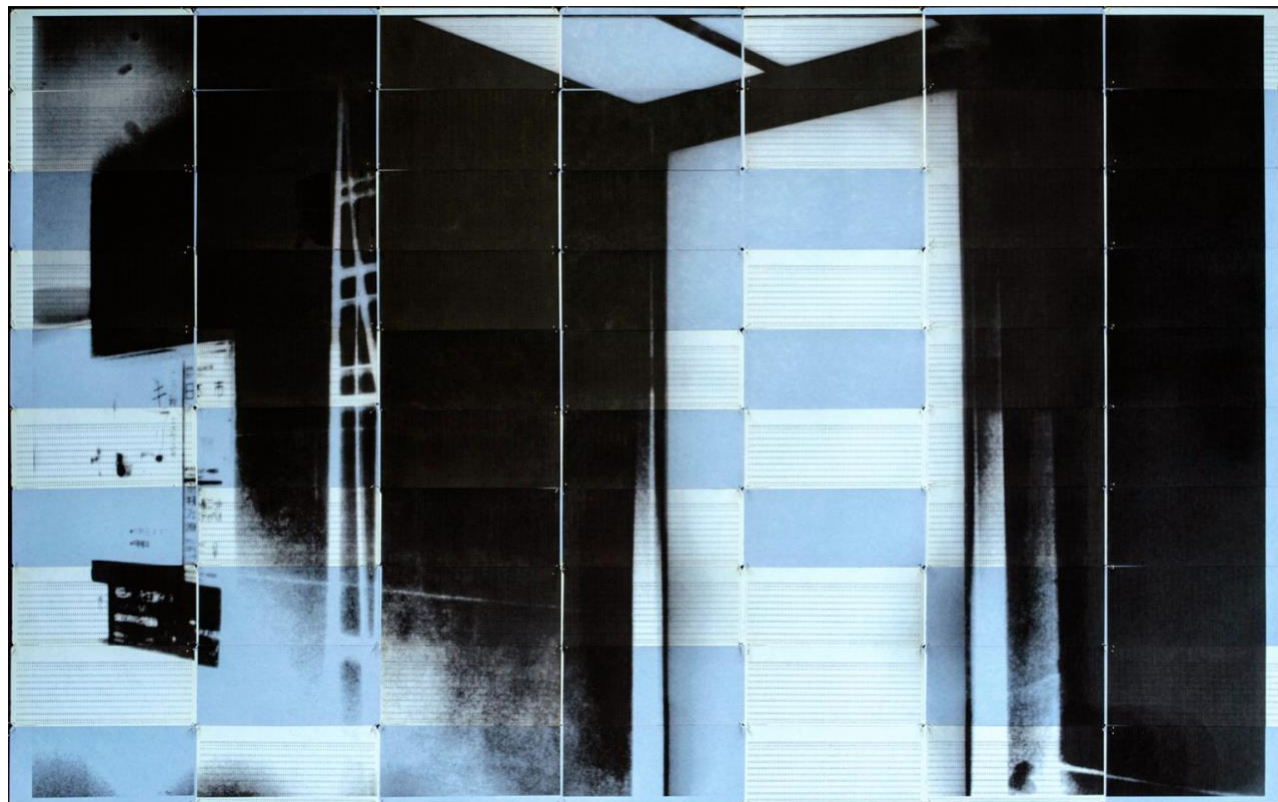
BIOGRAPHY
ANTONY CAIRNS

Antony Cairns (b. London, 1980) takes photographs at night, using the available light cast by buildings in urban centers like London, Tokyo and Los Angeles. In many cases the structures that he chooses are still under construction, little more than the skeletons of the office buildings and luxury apartments of that they are destined to become.

His work is resolutely non-topographic, in the conventional sense in which photography has been used to record spaces, structures and architectural styles. There is more, however, to Cairns' work than simply his distinctive approach to picturing the urban environment. His is a practice that accepts and embraces the photographic medium in its sophisticated entirety: from the effect use of light on analogue film, through a range of experimental darkroom processes, to an innovative and highly specialized understanding of the supports available to the photographic image in the twenty-first century. Cairns presents his work in a number of complementary but contrasting ways: from painstakingly layered and assembled artists books LDN (2010), LPT (2012), OSC (2016) to translucent films of silver gelatin applied directly to sheets of aluminium, LDN2 (2013), LDN3 (2014) to experiments with electronic ink, both in working electronic Ink readers, hacked to contain his complete work, LDN EI, (2015) and on their extracted frozen screens; strange distant descendants of the daguerreotype TYO2 (2017). Cairns was also the winner of the 2015 Hariban Prize, resulting in a residency at the Benrido Collotype atelier in Kyoto. Once again faced with the possibility of extending and expanding the photographic image through its reproducible character Cairns made a series of interventions within, and interpretations of, the collotype process LA-LV, (2016).

Cairns has recently begun to explore the prehistory of the digital age in several related ways, by printing his works and assembling them as montages on early computer punch cards OSC Osaka Station City, (2016) and by using the screens of outmoded digital cameras and equipment to screen and project his work. Cairns has exhibited and published widely, in Europe, the United States and Japan. He lives and works in London.

The photographs of Antony Cairns are included in the collection of the Victoria & Albert Museum (UK), The archives of Modern Collection (UK) and the Library Collection of the Tate Gallery (UK) and La Maison Européenne de la Photographie (MEP) and the modern Archives of Modern Conflict ; The George Eastman Museum (USA) .



Antony Cairns
OSC64, 2018 (Negative 2016)
Inkjet on 70 blue and blue computer punch cards
32.7 x 51.6 x 3 in., 83 x 131 x 8 cm.
AC-000016
Unique



Antony Cairns
LA-LV120, 2015
E-ink screen encapsulated in Perspex box.
10.1 x 12.9 cm.
AC-EI-04
Unique



Antony Cairns
jeju067, 2019
E-ink screen encapsulated in Perspex box
3.976 x 5.079 in.
AC-EI-03
Unique



Antony Cairns
E.I. SEOUL_018, 2019
E-ink screen encapsulated in Perspex box
3.976 x 5.079 in.
AC-EI-02
Unique

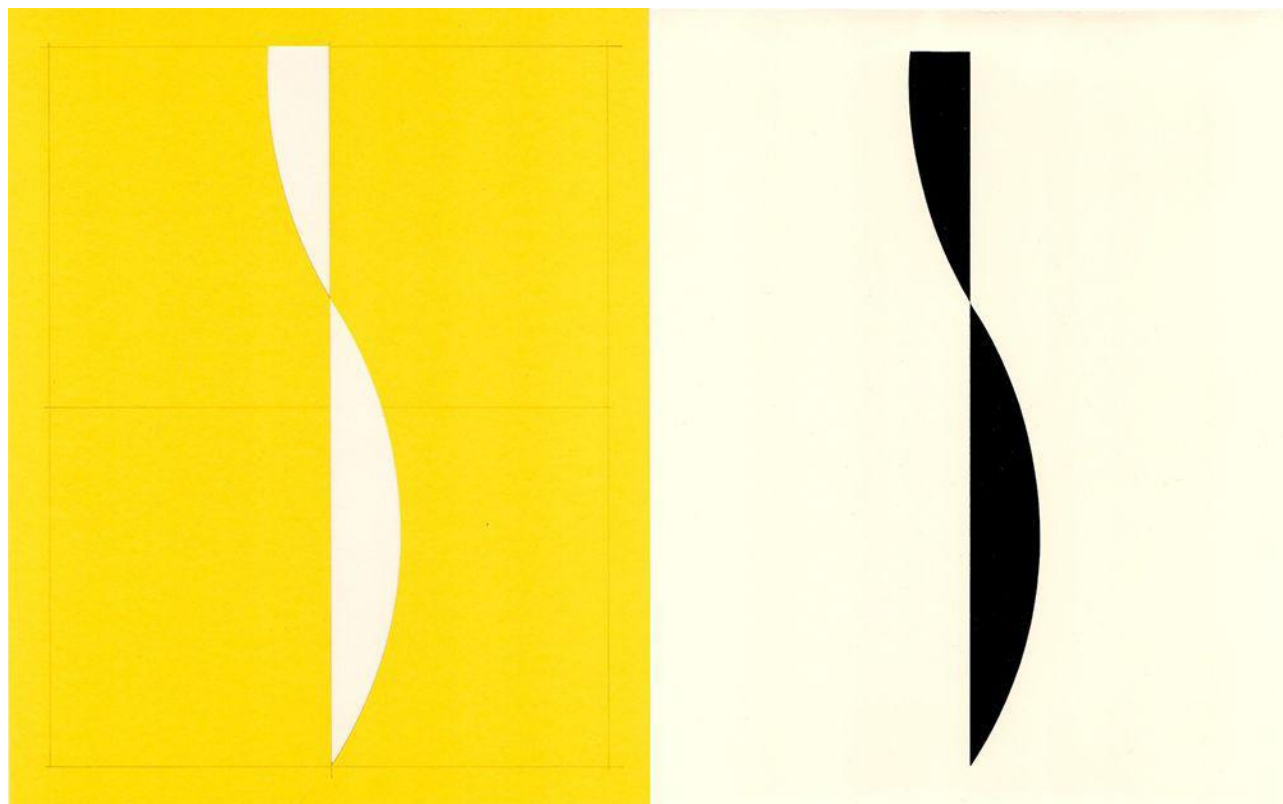
BIOGRAPHY
RICHARD CALDICOTT

SOUS LES ETOILES GALLERY

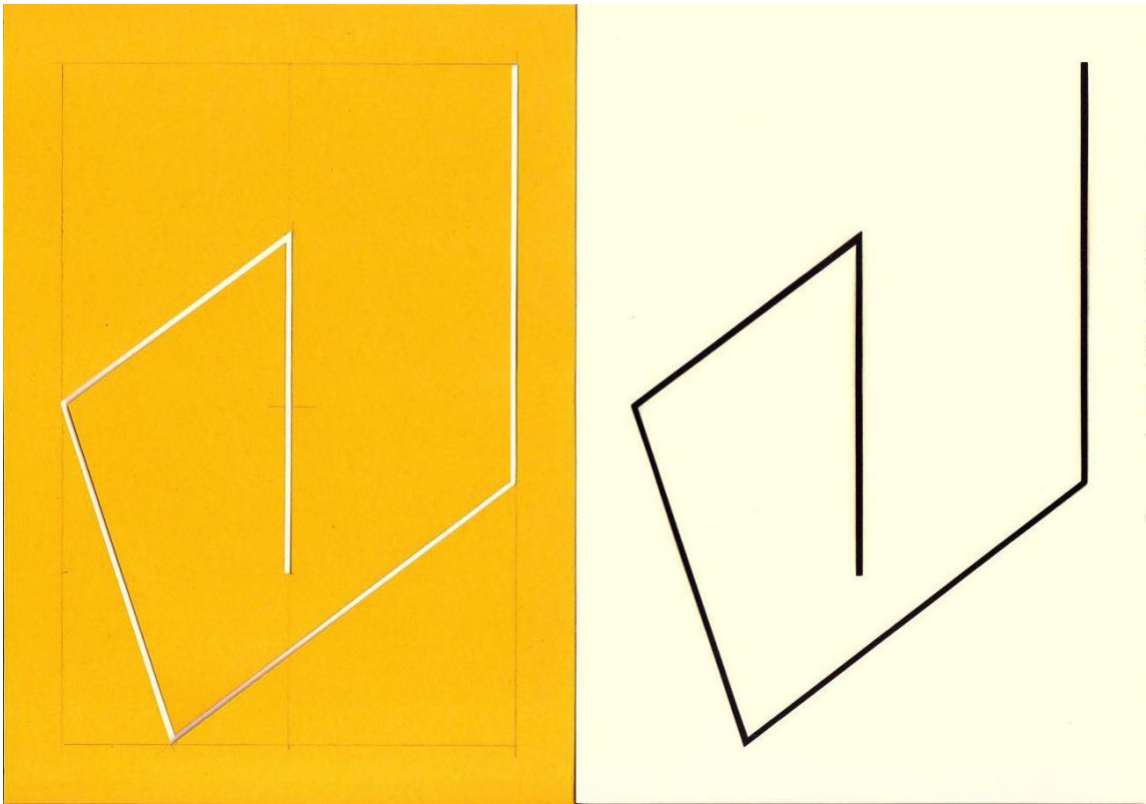
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Richard Caldicott has continually challenged photographic codes of representation in favor of new aesthetic and symbolic intentions. Employing traditional analog photography methods, Caldicott imbues his minimalist set of components with rich, vibrant color. The result is stunningly beautiful abstract work that is both self-contained and part of a larger dialogue, with nods to iconic minimalism, Colour Field paintings, and pop re-appropriation.

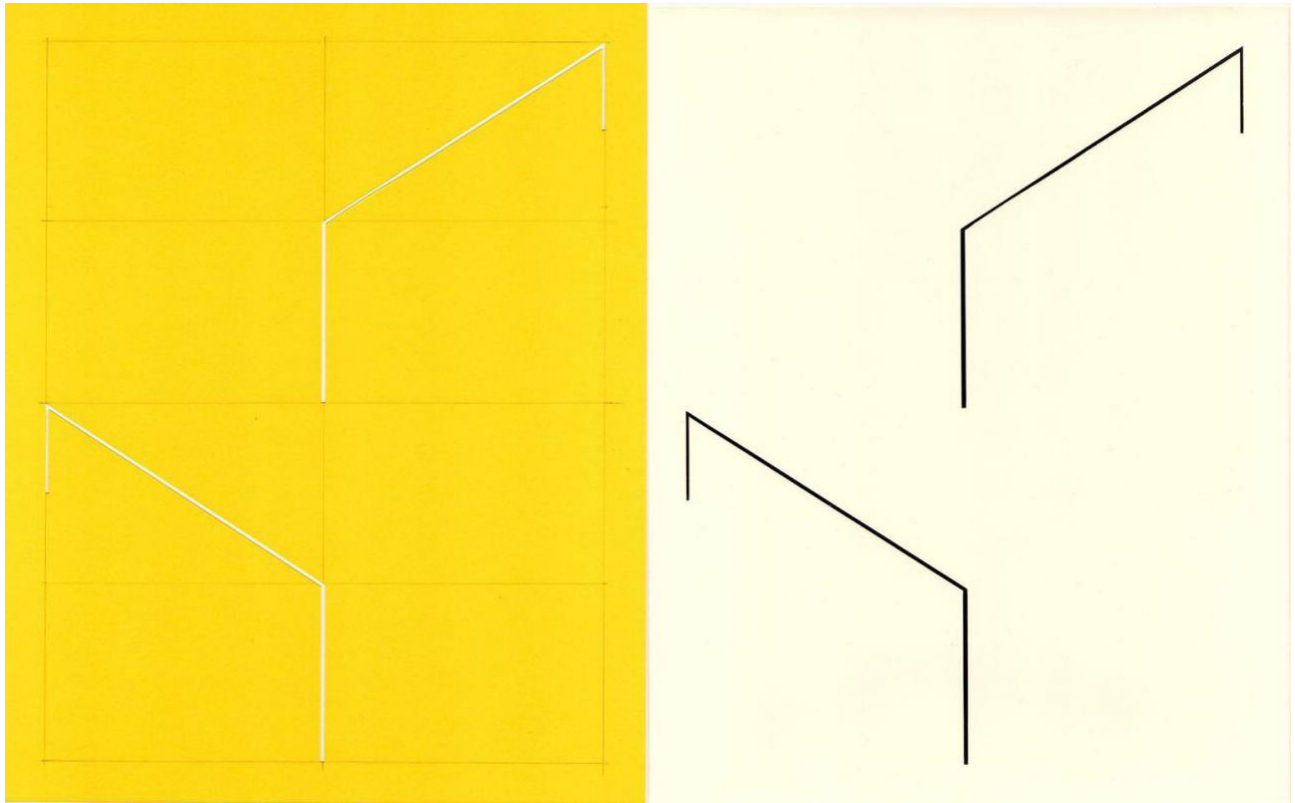
Since graduating from the The Royal College of Art in 1987, Richard Caldicott's work has been acquired in several significant public and private collections, including the Peter C. Ruppert Collection; Museum im Kulturspeicher, Germany; Goss-Michael Foundation, Dallas, TX; Goldman Sachs International, London; Kunstmuseum Bonn, Germany; Sir Elton John Collection, Los Angeles / London; Gert Elfering Collection, Miami; Karl Blossfeldt / Albert Renger-Patzch Collection / Ann and Jürgen Wilde, Köln; and Fidelity Worldwide Investment, London, among others. His work has been exhibited extensively in solo and group shows, as well as several art fairs, including Art Basel, Photo Miami, Paris Photo, FIAC, The AIPAD Photography Show, and the Venice Biennale. Richard Caldicott was born in 1962 and currently lives in London.



Richard Caldicott
BW Photogram and Paper Negative 43, 2013
Gelatin Silver Print
10 x 16 in., 25.4 x 40.6 cm.
RC-RW-08--#2
Unique



Richard Caldicott
B/W photogram and paper negative (15), 2013
Photogram and Paper Negative
7 x 10 in., 17.8 x 25.4 cm.
RC-PG-43
Unique



Richard Caldicott
B/W photogram and paper negative (45), 2013
Photogram and Paper Negative
10 x 16 in., 25.4 x 40.6 cm.
RC-PG-36
Unique

BIOGRAPHY
KARL MARTIN HOLZHAUSER

SOUS LES ETOILES GALLERY

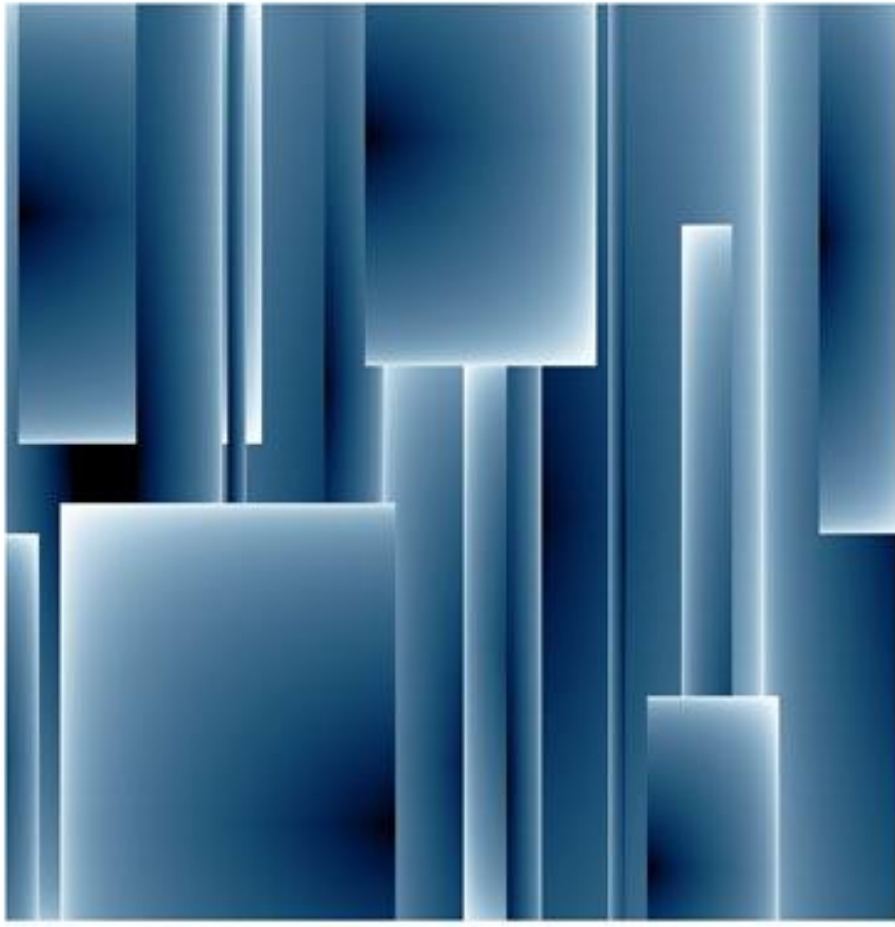
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Karl Martin Holzhäuser, b. 1944 in Germany, is one of the earliest champions of Concrete and generative Photography. Holzhäuser along the course of his career has creating a new genre in the field of cameraless photography that combines the stringency of premeditated instructions with elements of calculated chance. The works of Karl Martin Holzhäuser are the result of “aesthetic considerations and calculation that precedes the physical process that found the essence of his works: the plan, the structure, the concept, the quasi-musical score underlying the visible object”. Holzhäuser works completely in the dark, following a pre-devised “score” of the movement of light from memory, and allowing for extemporaneous adjustments by hand through specific tools and apparatus that he has created on purpose in order to “convert even the most complex creative program into luminous impulses whose the end result is a photograph”.

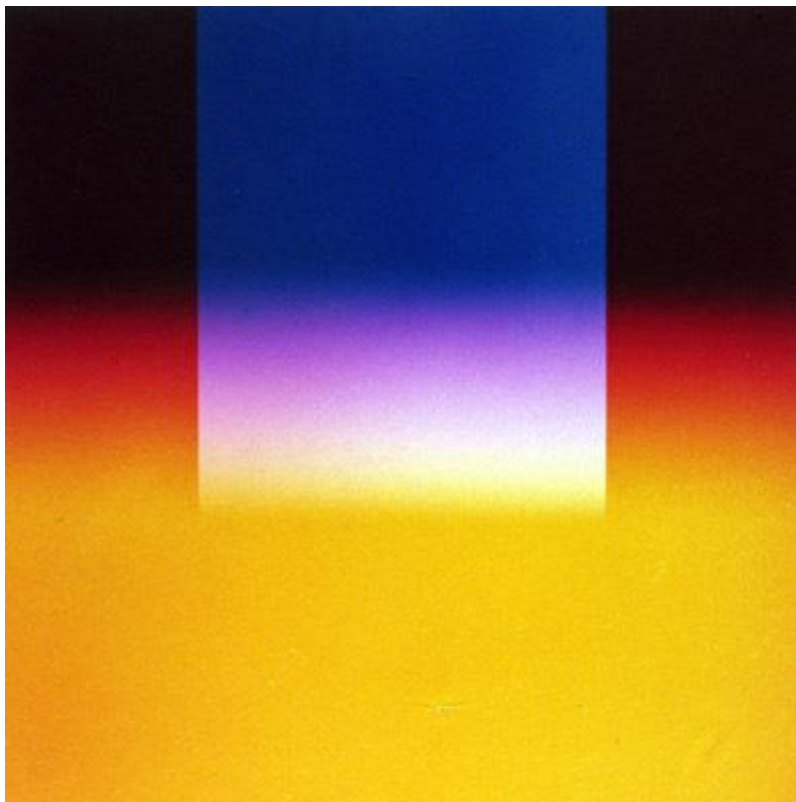
The work of Karl Martin Holzhäuser can be found in the collections of the Museum für Kunst und Geschichte, Freiburg; The Artothek Kunstverein, Bielefeld; the photographic collections of the cities of Leinfelden and Detmold; Marburger Kunstverein, Marburg; the Peter C. Ruppert Collection at The Museum im Kulturspeicher Würzburg; and the Schupmann Collection, among others.

Works by Holzhäuser have been exhibited at the Vasarely Muzeum, Budapest, Hungary; Museum Modern Art, Hildesheim, Germany; Herforder Kunstverein, Herford, Germany; Kunstverein Speyer, Speyer, Germany; Galeria OKNO 2, Stubice, Poland and Djanogly Art Gallery, University of Nottingham, Nottingham, UK, among others. Holzhäuser's works are represented in the permanent collections of the Museum für Kunst und Geschichte, Freiburg; Fotografische Sammlung der Stadt Leinfelden, Leinfelden-Echterdingen; Marburger Kunstverein, Marburg; Artothek des Bielefelder Kunstvereins, Neumarkt; and DZ-Bank, Frankfurt.

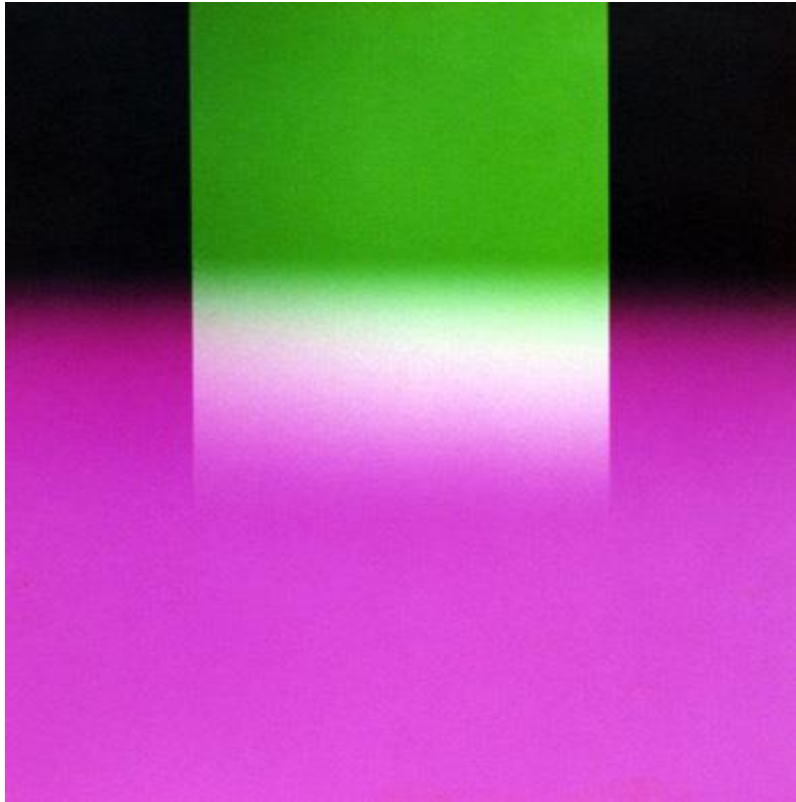
The artist currently lives and works in the city of Bielefeld, Germany.



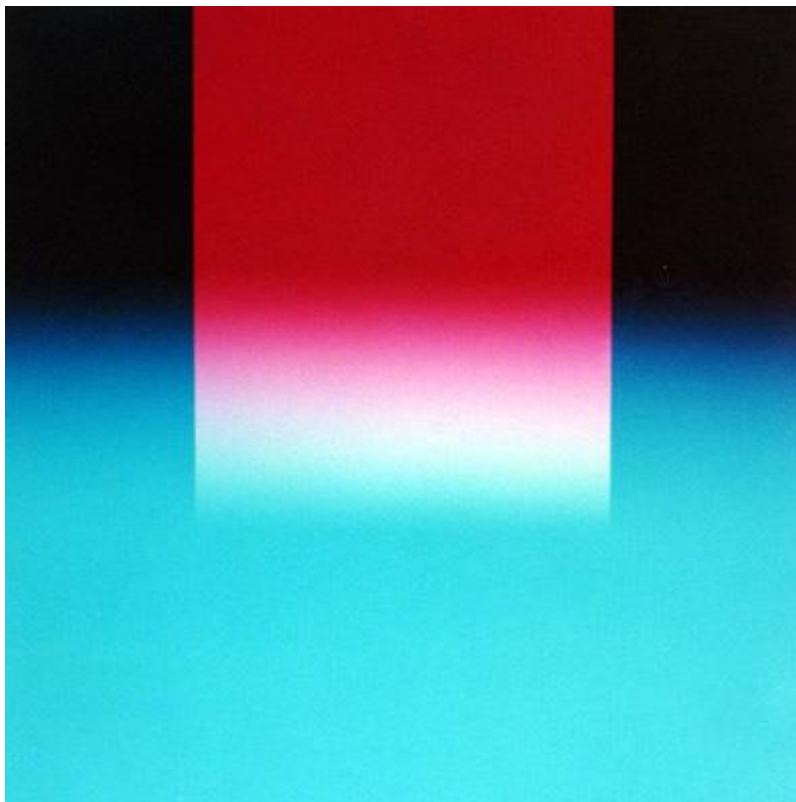
Karl Martin Holzhäuser
Photomontage #42, 2008, Printed in 2023
Archival Pigment Print
47 x47 in | 24 x 24 in.
KMH-LM--000042
ED 4 OF 5



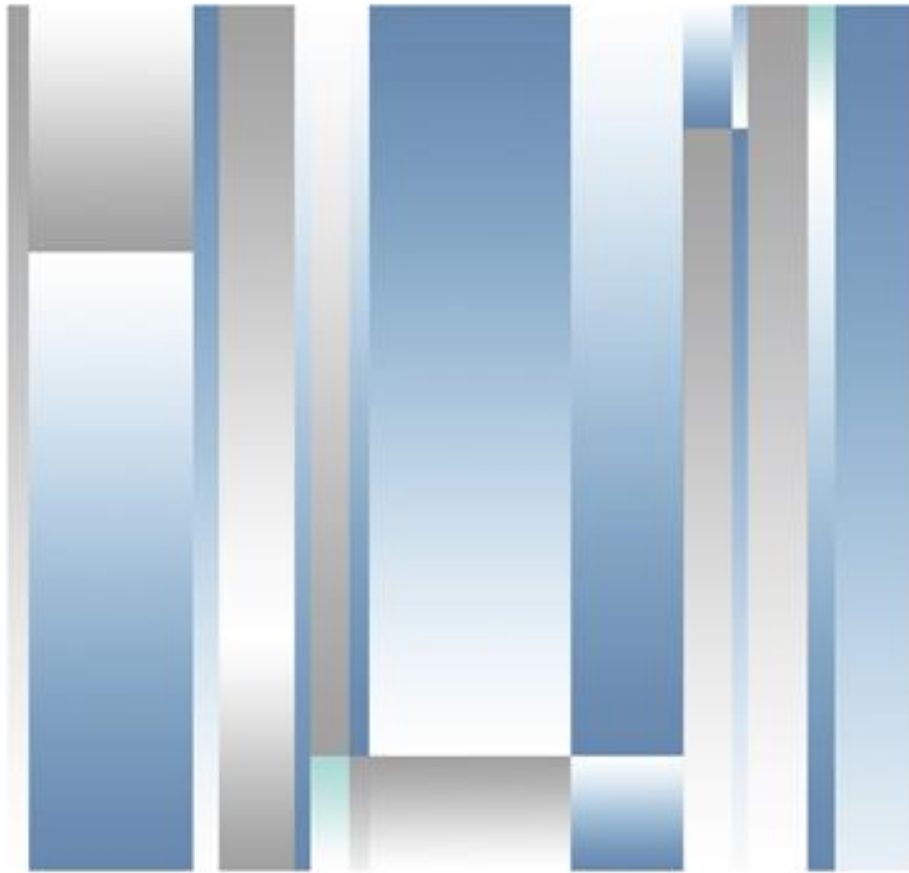
Karl Martin Holzhäuser
Mechanical Optic Serie 9.2.c.1971, 1971
Color Film on Baryte Paper
11 x 11 in.
KMH-LM--000037
Unique



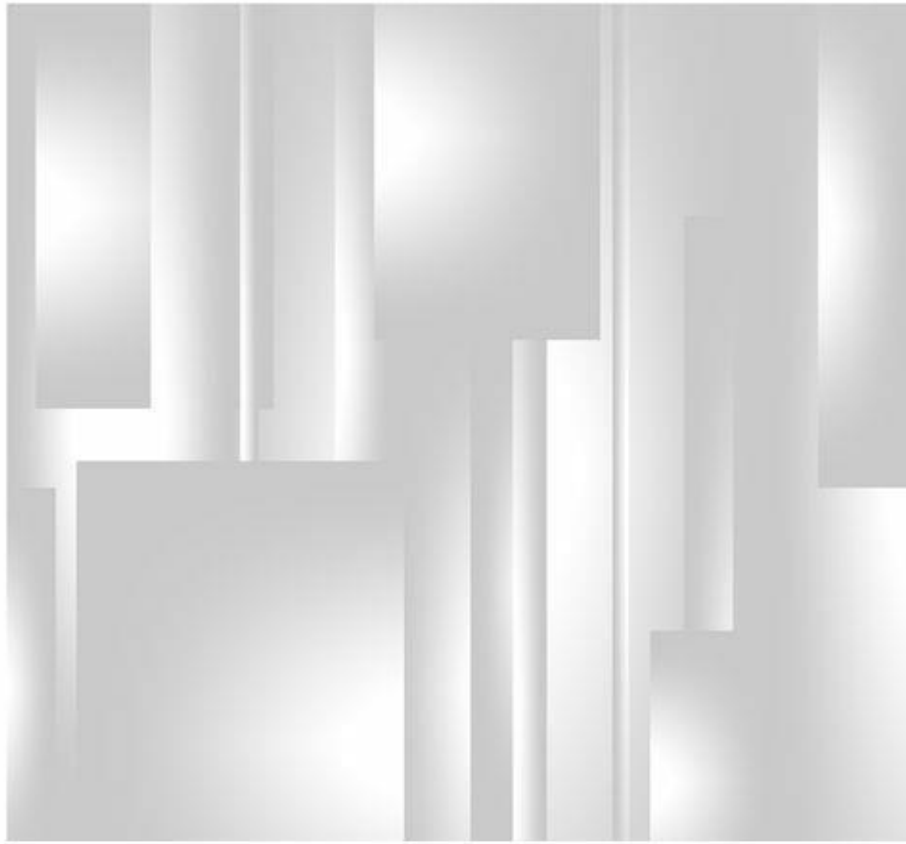
Karl Martin Holzhäuser
Mechanical Optic serie 9.2.b.1971, 1971
Color Film on Baryte Paper
11 x 11 in.
KMH-LM--000036
Unique



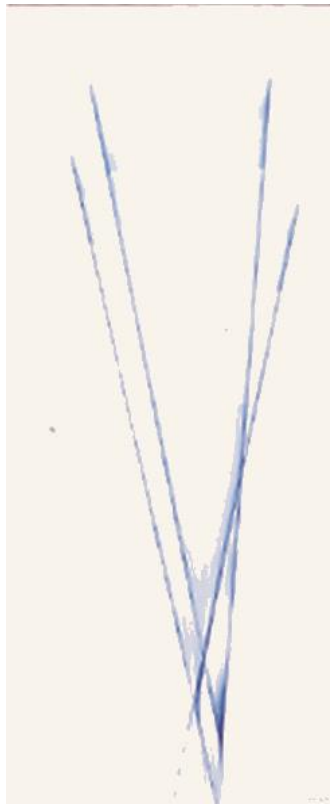
Karl Martin Holzhäuser
Mechanical Optic Serie 9.2.a.1971, 1971
Color Film on Baryte Paper
11 x 11 in.
KMH-LM--000035
Unique



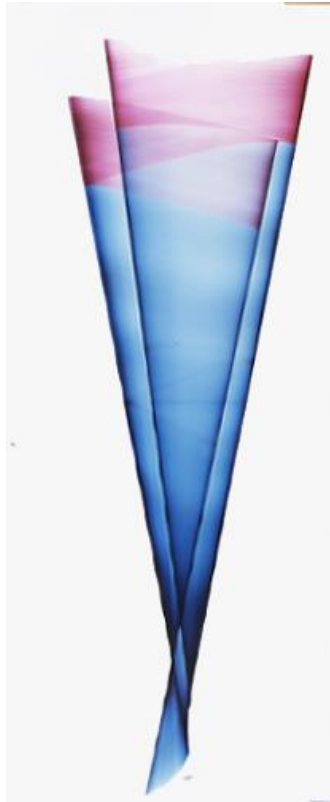
Karl Martin Holzhäuser
Photo Montage #32, 2008
47 x47 in | 24 x 24 in.
KMH-LM--000033
ED. of 5



Karl Martin Holzhäuser
Photomontage # 41, 2008
Archival Pigment Print
47 x47 in | 24 x 24 in.
KMH-LM--000032
ED. of 5



Karl Martin Holzhäuser
87.28.6.1987, 1987
Chromogenic Print - Colored light on PE-Paper
120 x 50 cm.
KMH-LM--000023
Unique



Karl Martin Holzhäuser
87.28.3.1987 (vintage)
Chromogenic Print - Colored light on PE-Paper
47.3 x 19.7 in., 120 x 50 cm.
KMH-LM--000022
Unique



Karl Martin Holzhäuser
87.13a.1987, 1987 (vintage)
Chromogenic Print - Colored light on PE-Paper
120 x 50 cm.
KMH-LM--000020
Unique



Karl Martin Holzhäuser
87.9.1987, 1987 (vintage)
Chromogenic Print - Colored light on PE-Paper
120 x 50 cm.
KMH-LM--000019
Unique

BIOGRAPHY

GOTTFRIED JÄGER

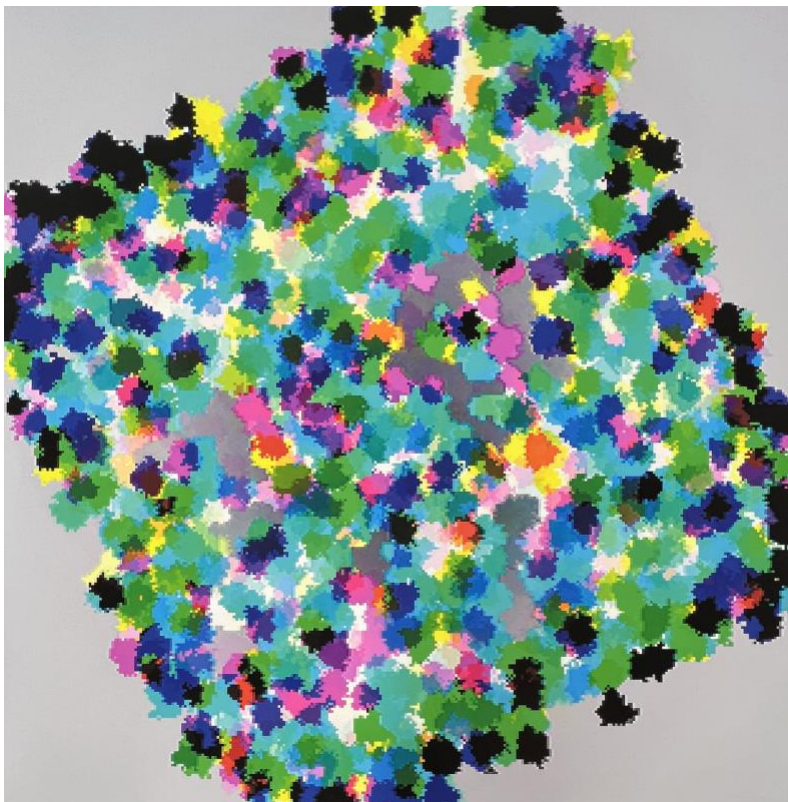
Gottfried Jäger (*1937, Germany) is one of the most important photographers and photo theorists of the post-war period. Alongside Otto Steinert and Bernd & Hilla Becher, Jäger influenced generations of photographers with his non-representational photography and his teaching at the FH Bielefeld.

As early as the 1960s, he developed the concept of “generative photography”. In his work, the photographic means themselves become the object, the medium the object. Gottfried Jäger is thus considered one of the main founders and protagonists of “Concrete Photography”.

Jäger’s photography plays “with”, but also “against the apparatus”, as the philosopher Vilém Flusser put it. His equally technical and rational approaches of the Sixties gave us an early glimpse of the outlines of a digital photography that we take for granted today. His “Generative Photography” that he so named in 1968 stands for a non-representational approach to photography. By using early programmatic approaches to his photography, Jäger established himself also as one of the first computer artists. Jäger has been part of some of the most iconic computer art exhibitions of the 1960s, such as *New Tendencias* (1969) in Zagreb, *Experiments in Art and Technology* (1968) at the Brooklyn Museum in New York and the groundbreaking *Generative Fotografie* (1968) at the Kunsthaus Bielefeld in Germany.

Artistically, his theoretical reflection is preceded by the emergence of the “Pinhole Structures” starting in January 1967. Today, they undoubtedly constitute Jäger’s best-known series of works and were produced in black and white as well as in color. The Pinhole structures owe their origin into the initial principle of optical imaging, the camera obscura (pinhole camera). In 1967, it was developed into a complex optical unit, i.e a variable multi-pinhole camera. This was an apparatusive system to design geometric patterns, after a programmed and traceable, generative image-grammar was available.

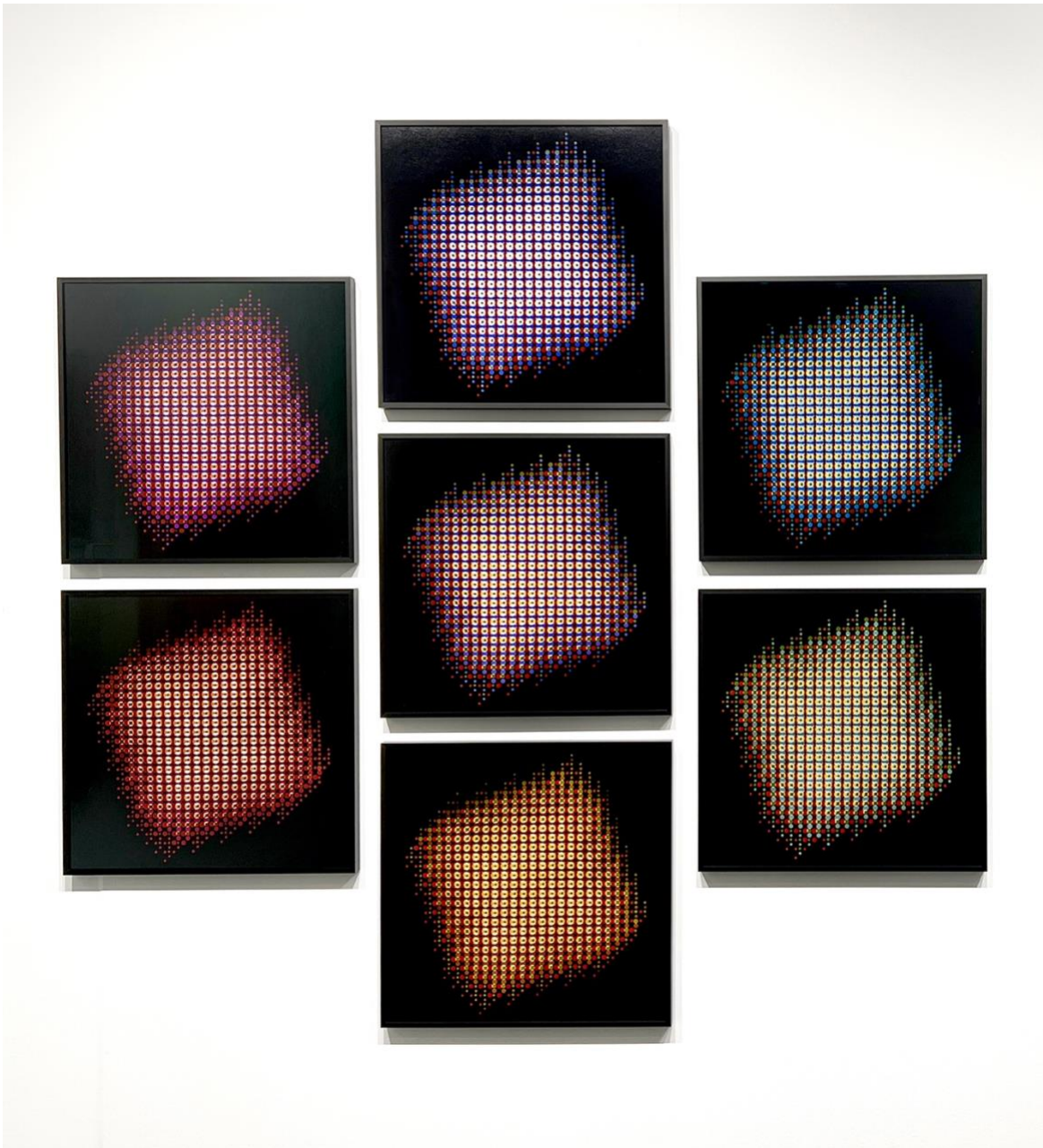
In 2023, two retrospectives of Jäger amazingly varied oeuvre at the Sprengel Museum (Hannover) and at the Museum im Kulturspeicher in Würzburg took place. Gottfried Jäger work is included in the collection of George Eastman House, Rochester, NY, Bibliothèque Nationale de France, Centre Georges Pompidou, France, the Tate Modern, London, Museum Folkwang, Essen, Museum Ludwig, Cologne, Sprengel Museum, Hannover among many other institutions.



Gottfried Jäger
Mosaic 060694 Green- 2, 1994, printed in 2023
Archival Pigment Print
40 x 40 in.
GJ-PSCO--000197
ED. OF 3

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Gottfried Jäger
Color Pinhole 3.8.14.C 2.8.3, 1967
Set of 7 Prints
Archival Pigment Print, printed in 2017
20 x 20 in each
GJ-PSCO—000190
ED. 3 of 3

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BIOGRAPHY
RICHARD TEXIER

Born in France in 1955, Richard Texier is internationally known for his monumental sculptures and paintings. He was exhibited during the 1970s at the Leo Castelli Gallery on West Broadway.

Les Etoiles Gallery is pleased to introduce for the first time his series “Elastogenese”. Celebrating life, the mystery of the world without dogma or religion are the main quests of Richard Texier in his wonderful series of Elastogenese paintings. “Richard Texier makes the celebration of the world the act of birth of shared otherness.”

The elastogenic singularity thus reveals a new aesthetic and philosophical perspective which refers to the entanglement, the fluidity and the infinite adaptability of the world and of the cosmos.

The intention of Texier is to irrigate inert matter, such as the canvas, with life as well as by proposing a holistic vision of thinking. The surface covered with intersecting and superimposed systems of signs—alphabets, numbers, graphic and cabalistic symbols—immerse us in a world where everything is becoming, like movement and rhythmic flows. Richard Texier’s elastogenesis orchestrates these fluid concepts, inspired by contemporary scientific descriptions, into artistic creation, as a theoretical and practical tool to decompartmentalize views and thoughts. It resonates with the evolution of ideas and concepts describing our world. Elastogenese is as such, a process that views the world as an interconnected network of constantly evolving events.

The works of Richard Texier are included but not limited to the following collections:

Axa Group (France), Museum Georges Pompidou (France), Fond National d’Art Contemporain (France), Musée de la Tapisserie d’Aubusson (France), Botanical Museum (Belgium), Audemars Piguet Museum (Switzerland), Sawaya Moroni Group (Italy), Sun Media Investment (China), National Museum of Tapei (Taiwan), Shangai Museum of Fine Art (China), K-WAH Group (China), Moscow Fine Art Museum (Russia), and Union Artware for Architecture and Landscape (Japan).



RICHARD TEXIER

Chaosmos 24 x 20 in.

painting on canvas, Beads, sands and organic porcelain

2020

Unique

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RICHARD TEXIER

Chaosmos 30 x 47 in.

painting on canvas, Beads, 30sands and organic porcelain

2017

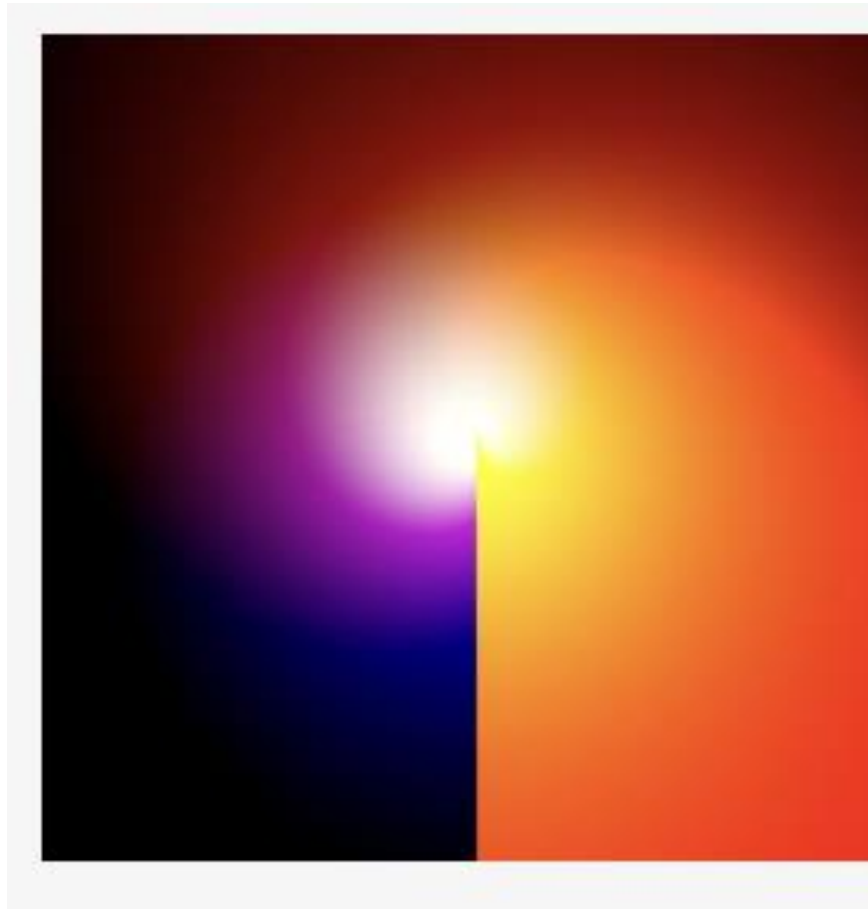
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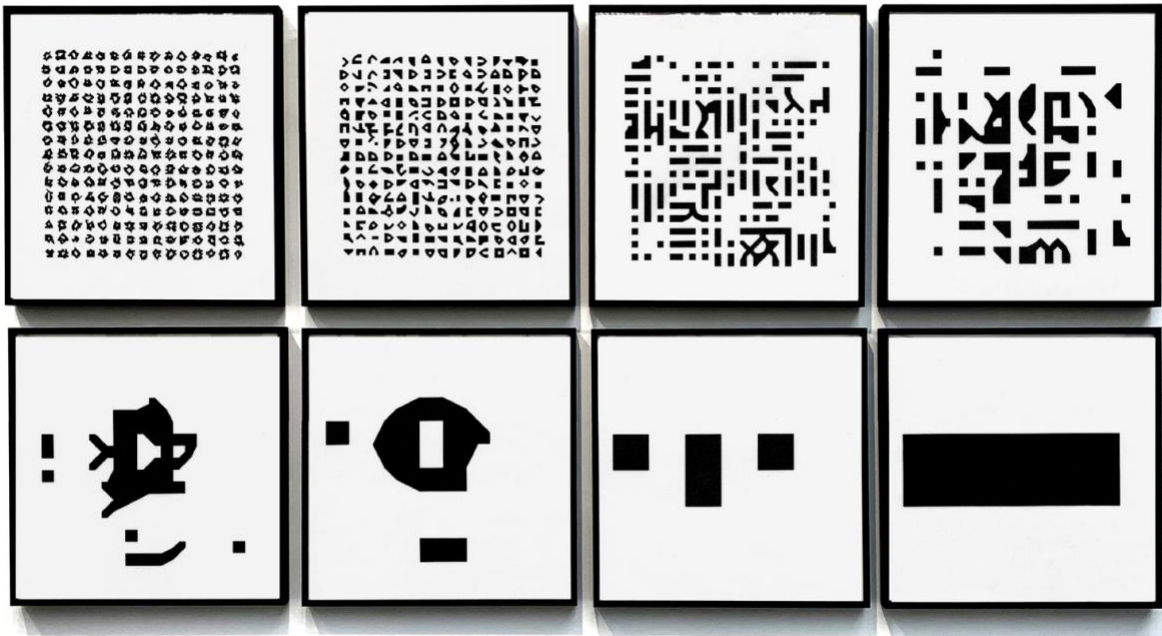
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Gottfried Jäger
Photo 111103.4, 2011
Archival Pigment Print on Hahnemuhle Photo Rag Ultra Smooth, 305 g/m
39.3 x 39.3 in.
GJ-PSCO--000177
Ed. OF 3



Gottfried Jäger

Mosaïke (Mosaics) (Photo based computer generated work, based on the Pinhole Structure photo series, series 120396, 1-8), 1995, 1995

Archival Pigment Prints

8 x 8 in.

GJ-MOCG-02B

Ed. of 3

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BIOGRAPHY
PE LANG

Pe Lang (b. 1974, Switzerland) creates kinetic systems that control and put physical forces in action with a captivating elegance. His machines obey a stringent constructive optimization in which each element can be deciphered with respect to its functionality. Nothing about them seems ornamental or arbitrary. Their syntax is dominated by precision and control as the framework for sophisticated aleatorics where order and chaos are brought into a fragile balance.

Lang has exhibited widely in Europe and internationally, including the Museum Haus Konstruktiv, Zurich; the Fondation Vasarely, Aix-en-Provence, France; the Kunsthal Rotterdam, the Netherlands; EMMA, Espoo Museum of Modern Art, Espoo, Finland; ICC, Tokyo, Japan; Aarhus Kunsthalle, Denmark; National Art Museum of China, Beijing; Ashmolean Museum, Oxford; Trondheim Art Museum, Norway; MuDA museum of digital art, Zurich; Chronus Art Center, Shanghai; Fondazione Venezia Servizi, Venice; Herbert F. Johnson Museum of Art, New York; Kunsthalle Luzern, Switzerland; HeK House of electronic Arts, Basel; Centre d'art santa mònica, Barcelona, Spain. HeK, Art Basel, Switzerland and the Martin Gropius Bau, Berlin.

Works by Lang are included in the permanent collections of numerous institutions, including the Saastamoinen Foundation Art Collection, Espoo, Finland; the EMMA - Espoo Museum of Modern Art, Espoo, Finland; the Futurium, Berlin, Germany; HeK House of Electronic Arts, Basel, Switzerland; the Borusan Contemporary, Istanbul, Turkey; the Boghossian Foundation, Villa Empain, Brussels; the Artphilein Foundation, Vaduz, Liechtenstein; the Maxine and Stuart Frankel Foundation for Art, Michigan, USA, Exploratorium Museum, San Francisco, USA, and the Collection Majudia, Arsenal Contemporary, Montreal, Canada.

Lang is the recipient of the Pax Art Award; the Aurelie Nemours Prize, and twice the Swiss Art Award. He was nominated as artist in residence at the Exploratorium Museum of Science, Art, and Human Perception, San Francisco; Cornell University, Ithaca, New York; Technorama, Winterthur, Switzerland; and the CSEM Artists in Labs, Switzerland.



Pe Lang
Random #24, 2022
Aluminium Frame, fabric and stings, mechanical part
40 x 18 x 18 in.
PL-000004

BIOGRAPHY

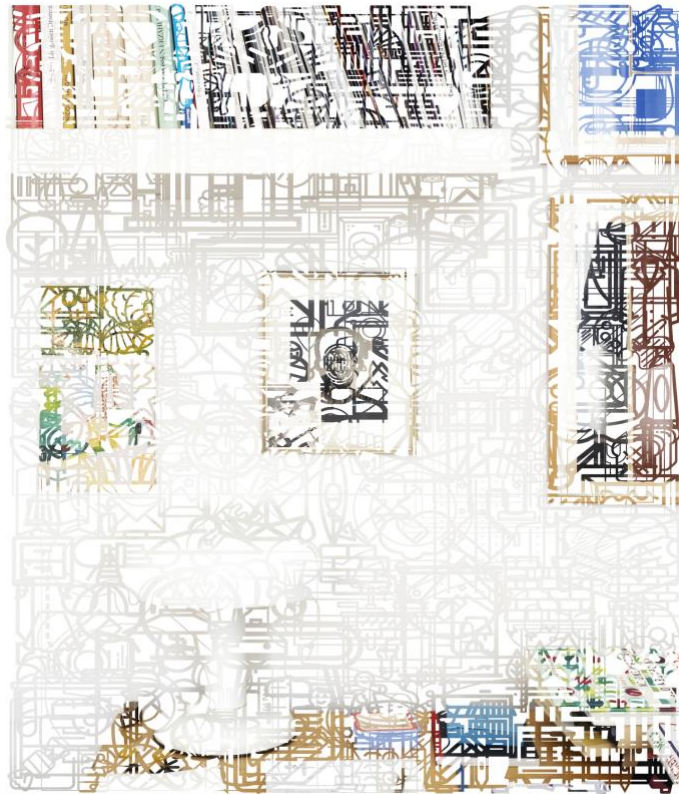
LILLY LULAY

Born 1985 in Frankfurt, Lilly Lulay studied photography, sculpture and media sociology in Germany and France. Her works examine photography as a cultural tool that forms an integral part of daily life. Perfectly aware of today's overproduction of images Lulay uses own and other peoples photographs as "raw material". Applying a variety of techniques, that range from laser cutting to embroidery, from installation to collage Lulay turns photographs into palpable objects. With her work she investigates on the influence that photographic media have (had) on social behavior and mechanisms of individual and collective perception. Since 2017 she investigates on the smartphone as a photographic tool which has significantly changed the functions and appearances of photography. In her mixed media projects she explores the social, technical and economic structures linked to smartphone photography.

For her photo-based works Lilly Lulay won several prizes and scholarships as: 2019 Stiftung Kunstfonds grant, 2018 Foam Talents programme, 2017 Olympus recommended fellowship in cooperation with Foam Amsterdam, Deichtorhallen Hamburg, Fotografie Forum Frankfurt, 2015 IEPA residency grant, 2013 Künstlerhilfe Frankfurt scholarship and 2012 Deutsche Börse-HfG Offenbach photography prize. Lulay's works form part of private and public collections such as George Eastman Museum Rochester, Fondazione Fotografia Modena, Deutsche Börse Photography Foundation Frankfurt, Art Collection DZ Bank Frankfurt as well as Artothèques in Pessac, Pau and Limoge, France. Her works have been shown in these institutions as well as at Aperture New York, Die Ecke Santiago de Chile, Ballarat Foto Biennale Australia, Beaconsfield London, Foam Next Door Amsterdam, Festival Circulations Paris, Benaki Museum Athens and Museum für Konkrete Kunst Ingolstadt and other venues.

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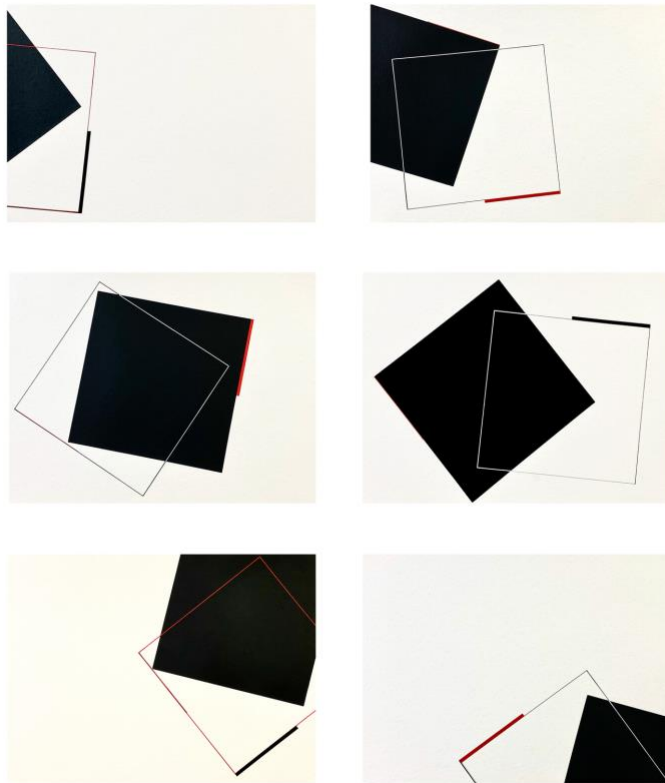
Lilly Lulay
Writing Tools B, 2018
C-Print, laser cutting
25 x 36 in.
LL-000023
AP 1 OF 2

BIOGRAPHY
MACAPARANA

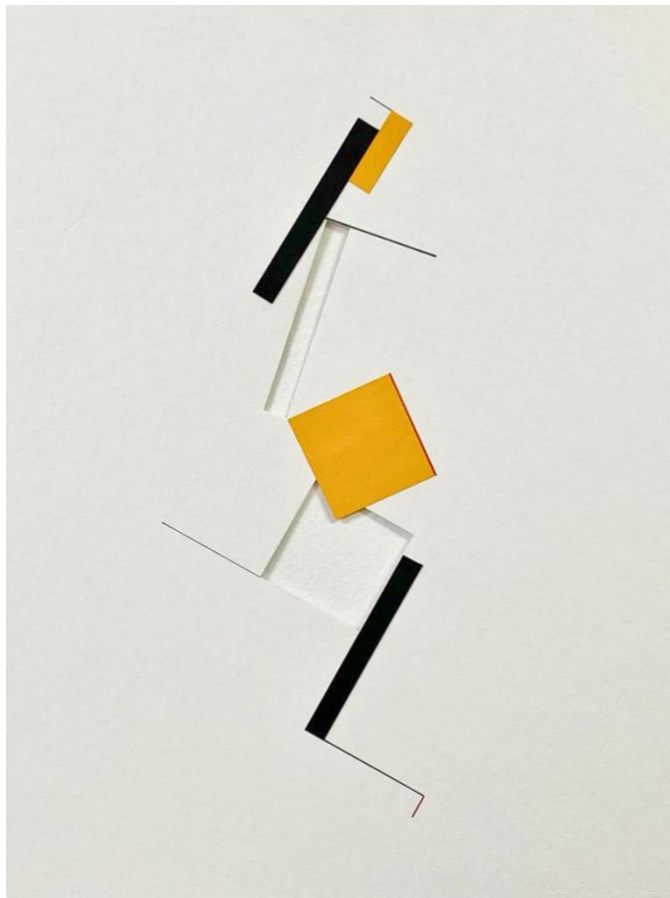
José de Souza Oliveira Filho, known as Macaparana, is an entirely self-taught painter, drawer, and sculptor. A great admirer of Frans Post, he began producing figurative paintings when still in his teens, and held his first solo exhibition at the Galeria da EMPETUR in Recife in 1970. In 1972 he moved to Rio de Janeiro, and in 1973 to São Paulo. For around ten years, he exhibited his work in both cities, specializing in ex-voto subjects with surrealist overtones.

But the main attraction of his work lay not in its religiosity but in the masterly and spontaneous way in which the artist reproduced the textures of the wood. In 1983, he met Willys de Castro, a leading light in the neo-concrete movement, and his work underwent a radical change. Henceforth, the subject matter, in the case of many artists, this transition did not come about through the study of theory, the fruit of pure intellectualism, nor by being part of any group or tendency.

Olívio Tavares de Araújo put it best when he described him as “one of the country’s greatest, and most sensible geometers.” In addition to the XXI Bienal Internacional de São Paulo (1991), his work has been shown in group exhibitions and solo shows. In 2009, the book Macaparana – formas cortadas was released at Dan Galeria (São Paulo) and He has participated in numerous biennials, fairs and shows, including the Ibero-American Biennial of Art in Mexico (1984), the “Salão Paulista de Arte Contemporânea”, in São Paulo (1986), the XXI São Paulo International Biennial and the latest editions of ARCO, in Madrid, since 2005.



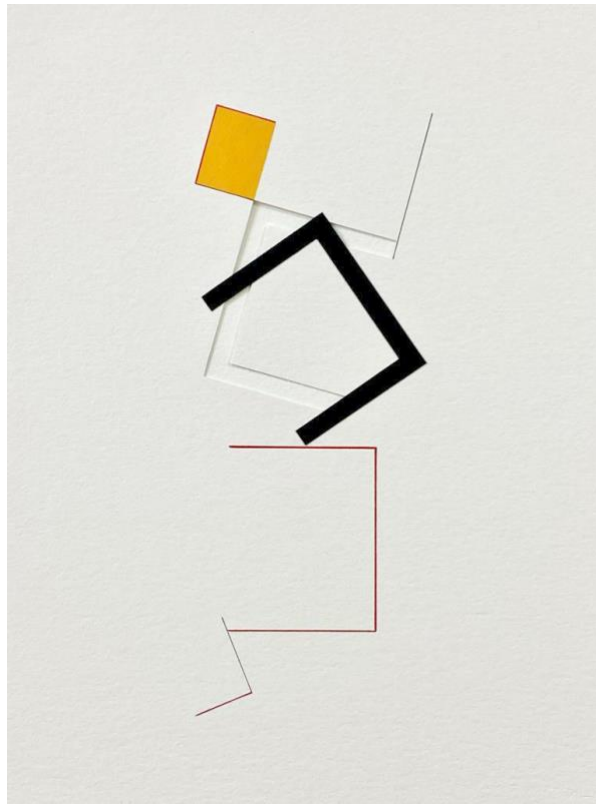
Jose Macaparana
Series 35 #1-6, 2021
6 pieces Collage and Painting
12 x 16 in.
JM-WP-049-1-6
Unique



Jose Macaparana
Series 1 #6, 2021
Collage and painting
16 x 12 in.
JM- 024
Unique



Jose Macaparana
Series 1 #3, 2021
Collage and painting
16 x 12 in.
JM- 021
Unique



Jose Macaparana
series 1 #2, 2021
Collage and painting
16 x 12 in.
JM- 020
Unique

BIOGRAPHY
GEORGES ROUSSE

SOUS LES ETOILES GALLERY

16 EAST 71st STREET NEW YORK, NY 10021 TEL 646.329.6679 WWW.SOUSLESETOILESGALLERY.NET

French artist and photographer Georges Rouse, b. 1947, converts abandoned or soon-to-be-demolished buildings into surprising visions of color and shape. Rouse translates his intuitive, instinctual readings of space into masterful images of several “realities”: that of the actual space, wherein the installation is created; the artist’s imagined mise-en-scène, realized from a single perspective; and the final photograph, or the reality flattened. Since his first exhibition in 1981 at the Galerie de France in Paris, Rouse has continued creating his one-of-a-kind installations and photographs around the globe. His work has been exhibited in the Grand Palais (Paris), Hirshhorn Museum (Washington, D.C.), Haggerty Museum (WI), House of Culture (LaPaz, Honduras), Sivori Museum (Buenos Aires), and National Art Museum of China, among hundreds of others. In 1988, he received the International Center of Photography Award. In 2008, Georges Rouse succeeded Sol LeWitt as an associate member of the Belgian Royal Academy.

SELECT COLLECTIONS

J. Paul Getty Museum, Los Angeles, CA
Louvre Museum, Paris, France
Guggenheim Museum, New York, NY
Brooklyn Museum, NY
Museum of Contemporary Art, La Jolla, CA
National Museum of Modern Art, Paris, France
Museum of Modern Art, Vienna, Italy
The Menil Collection, Houston, TX
LaSalle Bank Photography Collection, Chicago, IL
Chase Manhattan Bank Collection



Georges Rousse
Rognes R, 2018
Archival Pigment Print
44 x 57 in.
GR-TO-082
Ed. of 10

SOUS LES ETOILES GALLERY

16 EAST 71st STREET NEW YORK, NY 10021 TEL 646.329.6679 WWW.SOUSLESETOILESGALLERY.NET



Georges Rousse
Luxembourg - Brown Circle, 2006
C-Print
63 x 49 in., 160.0 x 124.5 cm.
GR-LU-23-2
ED. of 5

BIOGRAPHY
ALBARRAN CABRERA

SOUS LES ETOILES GALLERY

16 EAST 71st STREET NEW YORK, NY 10021 TEL 646.329.6679 WWW.SOUSLESETOILESGALLERY.NET

Albarrán Cabrera are the photographers Anna Cabrera (b. 1969, Sevilla) and Angel Albarrán (b. 1969, Barcelona) who work together as a collaborative duo based in Barcelona.

The question running like a thread throughout their work is how images trigger individual memories in the viewer. Depending on their social and cultural backgrounds and on their personal experience, viewers will perceive images in completely different ways. Albarrán Cabrera find very interesting subjects such as time, reality, existence, identity and empathy, but what they find the most fascinating is the relation between them. These relations are difficult to explain by means of words and that is why they rely on images.

«We are particularly interested in memories. Our aim is to play with viewers' memories and to construct a representation inside their minds. We never know what the final result will be, because individuals have their own exclusive memories and have grown up in different cultures and environments. Our images are the bare bones of this mental construction.

There is a gap between reality and what we understand as real. And photography (as Japanese dramatist Chikamatsu once said about art) lies on the frontier between the real and the unreal, the true and the false. Photography helps us to 'see' what is hidden from us. »

Albarrán Cabrera see their photographs as objects, focusing not only on the image itself, but also on its physical manifestation as printed copies. They personally handcraft their prints in their studio using a wide range of processes and materials either by inventing new techniques or by experimenting with established ones expanding their "photographic syntax". As Albarrán Cabrera have pointed out "this wide range of processes and materials serve a single purpose: to give us far more parameters to play with the viewer's imagination than a mere image. The texture, colour, finishing, tones – even the border – of a print can provide the viewer with valuable information."

The work of Albarrán Cabrera has been exhibited in Spain, Japan, Switzerland, USA, Belgium, The Netherlands, France, Germany, Lebanon, and Italy. Private collections and institutions that house their photographs include Hermès, Goetz Collection, The German Bundestag's Art Collection, Banco de Santander and De Nederlandsche Bank among others. They have also produced photographic prints for institutions such as Fundació La Pedrera, Barcelona; Fundació Toni Catany, Mallorca; Reina Sofía Museum, Madrid; FotoColectania, Barcelona; the Photographic Archive, Barcelona. They have also collaborated with publishers such as Adelphi Edizioni, Mondadori Libri, Penguin Random House, Diogenes Verlag, RM Verlag and Ediciones Atalanta as well as institutions such as La Monnaie De Munt, -Belgium's federal opera house-.



Albarran Cabrera
The Mouth of Krishna # 734, 2016
Pigments, Japanese paper, Gold leaf
6.6 x 10.2 in.
AA2-MK-734
Ed. of 20



Albarran Cabrera
The Mouth of Krishna #510, 2016
Pigments, Japanese paper and gold leaf
6.6 x 8.8 in.
AC-MK-510
ED. of 20



Albarran Cabrera
The Mouth of Krishna # 231, 2016
Pigments, Japanese paper and gold leaf
6.6 x 8.8 in.
AC-MK-231
Ed. of 20