

COLOR SUMMER

**A group show with various international photographers
Contemporary color photography from abstract to figurative**

Young Gallery

Exhibition from 14th July till 7th September 2006

Raúl Belinchón_(ES)

France Bizot_(FR)

Manolo Chrétien_(FR)

Thomas Eigel_(DE)

Béatrice Hug_(FR)

Mario Palmieri_(FR)

Carlos Perez_(ES)

Lukas Roth_(DE)

Paul Solberg_(US)

Erik Steffensen_(DK)

Yves Ullens de Schooten_(BE)



Raúl Belinchón was born on 29 November 1975 in Valencia, where he lives and works. He won the third place of this year's World Press Photo Prize/Arts and Entertainment Stories; in 2004 he also won the First Prize of the Fuji Euro Photo Awards.

In 2004 he has shown in Murcia, Madrid and Valencia. In February 2005 he will hold his first individual exhibition in Milan, at the Davide Di Maggio Gallery.

I believe that while theatres are created with the purpose of theatrical representation they also embody different stages of history. It is not important whether the theatres are old or contemporary, whether they are different shapes or styles; they are part of our history. They are alive and active and should be documented as historical monuments brought together in a global panorama.

Seats, carpets, lights, interior designs and the essence of human presence distinguish each theatre's appearance. Theatres, without spectators, without actors or actresses, are stages within stages.

With support from several Fine Arts grants, I have carried out this project in Madrid, Valencia, Barcelona, Moscow, Milan, Saint Petersburg, Paris, London and New York.

I have photographed theatres such as the Liceo in Barcelona, the Mariinski in Saint Petersburg, the Albéniz and the María Guerrero in Madrid, the Garnier and Bastille opera in Paris, the Royal Opera House and Royal Festival Hall in London, and finally the Dal Verme, and the Manzoni (also known as the) Odeon Cinema in Milan, and Broadway theatres among others.

In the theaters mentioned, I photographed from the actor's view (from the stage towards the seats and from the audience's perspective (from the seats towards the stage).



France Bizot was born in 1959.

She lived in Italy for 15 years, and in Australia for 3 years.

She lives now in Paris .

She was awarded the degree issued by the Ecole Nationale des Arts Décoratifs in 1982.

She worked as an artistic director for several advertising agencies : from 1985 to 1990 for Lowe Alice, from 1990 to 1995 for Saatchi & Saatchi and from 1995 to 2002 for CLM/BBDO.

She started taking photographs in 1998 and consequently left her work in the advertising field to devote herself entirely to photography.

Aircraft windows

It is not the view through the window that seemed interesting to me but rather the connection between this view and the window itself.

The connection between the boundless possibility of freedom symbolized by the opening and the complete confinement represented by the aircraft.

The aircraft flies, we don't.

Our body is actually tied to our seat; it is nothing.

And yet this "nothing" is the bearer of our thoughts.

The view through the window sheds light on that contradiction.



Born in Orange in 1966, Lives and works in Blois (France)

A childhood spent on runways, searching his father in his Mirage fighter plane in the french Provence skies, inevitably leaves a trace in one's life.

Burning tarmac, the smell of kerosene, the waltz of aluminium monsters riveted together, the roaving of jet engines, post-combustion, traces of aerial combat, night flights, special missions... Manolo Chrétien has grown up in this atmosphere. A universe which has developed his sensitivity, unconsciously revealing his artistic approach.

Thirty years later, his emotions have resurfaced through a series of paintings and photographs where portraits of pilots attitudes and shots of aircrafts from another era live together. These grand birds, metal and fire predators are now silent and pinned down to the ground, subdued and injured by corrosion, sentenced to disappear. The artist pays them a final tribute.



Born in Germany in 1959, Thomas Eigel has been a photographer for more than 20 years. Lives and works in Cologne

Our sensory perceptions are unreliable. They give us no lasting certainty. In the passage of time, our eyes – whether open or shut – are bombarded by an array of images. Individual images vanish in the maelstrom, devoid of shape and contours, anonymous.

That experience accompanies everywhere, in our waking and sleeping hours. No one remembers in minute detail what came unwittingly into sight when standing at traffic lights, driving along in the car, watching TV in the evening, gazing into a shop window or on a boating trip. It is this feeling of being helplessly exposed to such momentary perceptions that the artist in his own way resists. "A picture draws a dividing line," says Octavio Paz, speaking of works of poetry - of works of art. In that sense, paintings, sculptures and photographs owe their enduring existence to a "privileged moment", in which they are abstracted from the endless flow of time and so endure. It is a revelation for those who courageously seize that "privileged moment" and, additionally, for all who recreate that moment and in that themselves.

So far, so good. And against that backdrop what do Thomas Eigel's pictures achieve ? They delve into this dilemma of time flow and moment. Eigel derives inspiration from the partition between random and selective vision, between meaningless perception and inquisitive illustration. Along his borderline, both spill over and blend into a diffuse creation, precise and yet blurred, an unfocused zoom, fixed yet flowing, motionless yet moving, ultimately perception in indecision, wavering, uncertain, distrustful, sceptical. By superimposing sequence and individualisation, symbolised as abstraction and metaphor, both in transparent strata, he points the way out of the confusion of noncommittal images. With the tools of the modern artist, photographer and digital contemplative, he gives pictorial expression in the aesthetically most sophisticated manner to the concept of the "privileged moment".



Beatrice Hug was born 1961 in Germany. She lives and works in Paris.

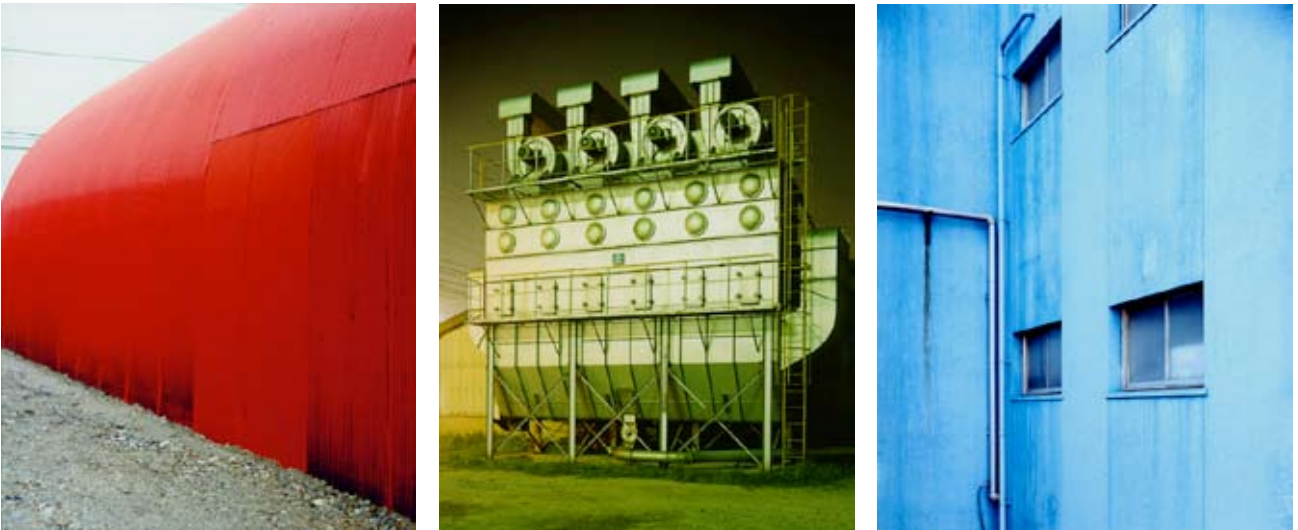
“LUMIÈRES VIVES”

Space of colour and light, creating emotions and dreams, attracting imagination and sensuality.

Beatrice Hug extremely approaches the subject of her photography. Almost touching, she reveals his essential energy and beauty, creating abstract compositions changing our perception.

Colours and light radiate, vibrate in a way, which seemed to be reserved to painting. A playground of transparencies, depth, sharp and blurred aspects, working together, exacerbating each other. There is no question if you are in front of a photography or a painting. The importance lies in the certitude to be confronted to pure reality, the one we live every day, probably without seeing it any more and without recognising it's potential beauty.

In this sense, Beatrice Hug proposes a new look on our environment opening one of the “doors of perception”. Once on the other side, our world shows all it's magnificence, at the same time simple, complex and enriching.



Born on May 18, 1960, in the bedroom of his parent's house, in Montalto-Uffugo in Calabria area of the south of Italy. With the three years age, he emigrates with his brother and his mother for the north of France.

Later he will carelessly follow the courses of the Art school of Amiens. He then discovers the etymological direction of the word photographs and gives up brushes and pencils with the profit of a camera. These last years, his interest goes on subjects such as the urban environment and the industrial world of production and the ethnography making a lot of portraits.

In 1993 the Henri-Vincenot Foundation decrees to him his price for a series of photographs on the popular habitation in Dijon, and the following year will produce a work about the Port of Marseille, "paysage autonome".

In 1994, he obtains the scholarship Léonard de Vinci of the French Ministry for Foreign Affairs and during four months, it furrows Poland to try to draw up a photographic inventory of fixture of the towns planning of post-war period in this country. This voyage gives place to a series of tryptic (approximately 200) entitled "à la fenêtre". He frequently turns over in his native village where he undertake a work of memory, "Paese", about his family, the old village and his ancient rites, his mutations and also the countryside around.

Since 2001 numerous stays in Japan, producing a lot of photographs the whole intitled "exploration de l'archipel oriental", including some short movies. He lives in Paris, collaborates in reviews (Numéro, Vogue, Libération, Harper' S Bazaar...) and currently prepares two exhibitions and two books, one dedicated to his native village, the other to his stays in Japan. Also working on a script of a fiction movie.



Self-taught artist.
Born in Belgium (1964), lives and works in Brussels

Of Spanish origin, Carlos Perez first turned to the visual arts using small paintings to express by means of emotionally charged objects both an interior idea of time, of the memory of painting, and to resolve a problem of expression and description of how we see, the gaze, in a snapshot of the history of his artistic environment.

This journey of design, the study of materials and the use of colour generally full of shadows, brings him precisely to reflect on that part of the shadow of the other (being) and to sound the unfathomable depths which fascinate and separate him.

He chooses the photographic lens to capture this gaze and the thoughts of the other being in the process of searching for an encounter of the soul by way of detours which summon up beauty.

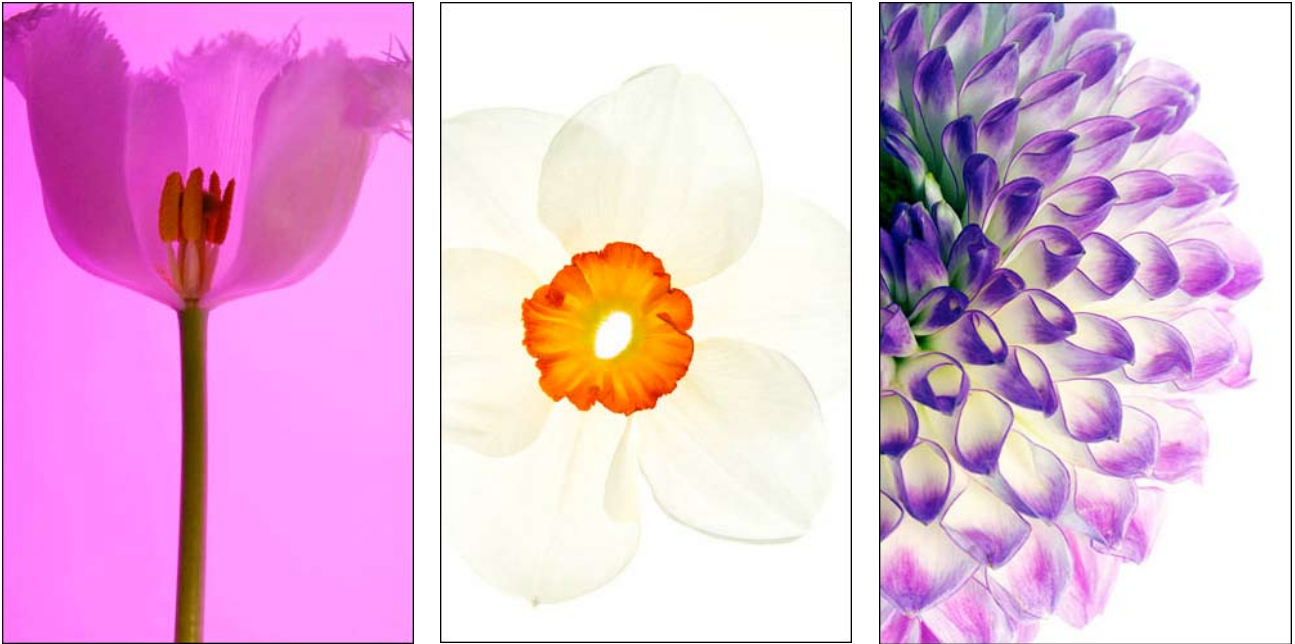


Born in Regensburg, Germany (1965). Lives and works in Cologne.

When confronted with Lukas Roth's photography one is immediately struck by its variety of subject, because the work doesn't follow a single unified theme. The photos present urban scenes, isolated architecture and housing blocks as well as landscapes. People move about within these spaces but they could just as well be empty. It isn't the objective documentation of an object or a situation that is the focus of interest here in the sense of an "industrial archaeology", but rather the opposite. The pictures seem to be covering things up instead of documenting or objectively clarifying anything, the images thus give rise to questions. The effect of this albeit subliminal lack of information is at once exciting and unsettling. The surface of the photographs appear at first to have nothing unusual about them, thus the viewer is forced to embark on a journey into the images, to search for the source of this uneasiness.

The study of details however fails to provide answers to such questions. Even when traces of manipulation are discovered here and there and the image seems to open up, the pictures remain steadfastly silent about that which they are hiding beyond the sight of the viewer. This isn't really surprising because they aren't hiding anything. They show what they are and they are what they show, filtered through the artist's eye, the images come from the reality of daily experience. What Lukas Roth shows us in every photograph is a masterfully executed image of his vision of the subject of his gaze. Varying degrees of meticulous reworking within the picture are never an end in themselves, instead they are simply a means of "correction" when the objectivity of the lens doesn't allow for the subjective, intended projection of the image. In a best case scenario the finished product corresponds exactly with the image that the artist had in his mind's eye as he took the picture with his camera.

Here one finally comes closer to the source of the uneasiness which these pictures evoke. By choosing not to look for the sum of visual consensus for that which is unsettling or eerie and instead searching for the greatest possible distance to it through absolute subjectivity, a subtle break with the viewer's conventional habits of seeing takes place. These pictures refuse to be taken in by the perspective of the viewer, they themselves are only reflections of pictures already seen, filtered through a process of subjective perception and then thrown back. This creates in each piece a specific, almost physical and hermetic cosmos which is projected "into" the viewer, without he or she having the ability to occupy the perspective of the "composing" viewer, namely the artist. In this way the "failure of the gaze" is at the centre of Lukas Roth's work, making perceptible the experience of not being able to overcome the "blind spot". The experience of this failure is in the end a profitable one, for the impossibility of recognition touches off a continuous reflection of one's own depths as a viewer.



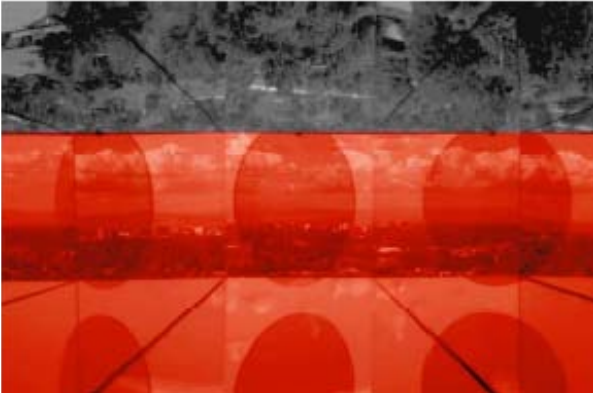
Born in St. Paul, Minnesota USA (1969). Lives and works in New York.

Paul spent two years studying photography and anthropology in Cape Town, South Africa. After completing his studies in anthropology, he returned to Southern Africa to work on a land conservation project in Bophuthatswana.

Paul also worked in the independent film industry, co-writing and co-producing the award winning independent film, *Double Parked*, in year 2000.

BLOOM, Paul's first published book, explores a new idea on a familiar subject: flowers. With Christopher Makos as editor, *BLOOM* is published by Glitterati and distributed by Powerhouse Books. October 15, 2005 release.

Paul is also enjoying the adventures of *The Hilton Brothers*, a response to contemporary culture, and the exploration of the third idea in a visual medium.



Born in Copenhagen, Denmark (1961). Lives and works in Copenhagen and Læsø.

No doubt a common motif in Danish art and literature, ice is a favored subject of Erik Steffensen, who showed a series of photographs of icebergs printed blood red, as well as a series of photographs of the American landscape. For the iceberg photos, Steffensen used black-and-white negatives but printed the images with color photographic chemicals. The resulting images are a weird conjunction of cold subject and hot depiction.

His shots of Arizona are equally eerie. Four photographs, taken from a single black-and-white negative, depict a horizontal sliver of the Painted Desert underlining a big sky. The images are digitally colored in duochromes of chemical oranges and grays, or monochromes of orange or yellow. They have a miragelike remove and also suggest reflections in the top of an open barrel of oil. The same process is used, but with varied negatives, in a second Painted Desert series that depicts distant yellow hills and softly astringent purple rain clouds.



Born in Brussels, Belgium (1960). Lives and works in Brussels.

Yves Ullens de Schooten's photographic approach is aimed at tracking down forms of light. These lights radiate from day to day objects and experience. By instinct, the artist captures them and restores their energy and colors, while refusing to adulterate them with any graphic palette effects. What captivates him, is to grasp the intensity of light inherent in every situation, object or landscape (even the most common ones), and disclose its subtlety and force in a simple way.

His photos are almost paintings, responding to the same aesthetic quest and reflecting the same intensity. They are an invitation to discover and revel in pure visual sensations. They also involve a metaphysical vision of the subject which emerges through the prism of light. This boldly positive and optimistic vision of reality is left to everyone's direct and unconstrained interpretation, for everyone has in his or her intuition the tools to read through this abstract representation.

In his works, Yves Ullens de Schooten is not trying to convey an esoteric vision, but to offer visual sensations and arouse vibrations that do one good, as they brighten up daily life, and by stripping off its banal appearance, give it a new dimension. Yes, his photos are definitely beaming, not only in that they depict light, but also shed light upon us and through some sort of magic manage to make us happy.