# KEHRƎR GALERIE

**Opening
Friday, February 23, 7–9 pm**

**Exhibition
February 24 – April 14, 2018**

Curated by Sonia Voss.

# Thibault Brunet l Isabelle Le Minh
# Déjà vu

Kehrer Galerie is delighted to open the exhibition
»**Thibault Brunet l Isabelle Le Minh: Déjà vu**«
on February 23, 2018 from 7 to 9 pm.

**Artist Talk:** Friday, March 23, at 7 pm an artist talk with
**Prof. Dr. Bernd Stiegler, University of Konstanz**, will
take place in the gallery. (The talk will be held in French
with German translation.)

Kehrer Galerie is pleased to present two positions from France. **Thibault Brunet** and **Isabelle Le Minh**, whose works have been exhibited in French institutions on several occasions, both deal with the reactivation of images and play with our collective visual culture.

**Thibault Brunet** (b. 1982) describes himself as a »photographer without a camera«. One of his fields of experimentation is the video game »Grand Theft Auto«, whose space he explores to create dreamy images that have more in common with the visual heritage of Romanticism than with the aesthetics of video games (»Vice City«, 2007–2013).
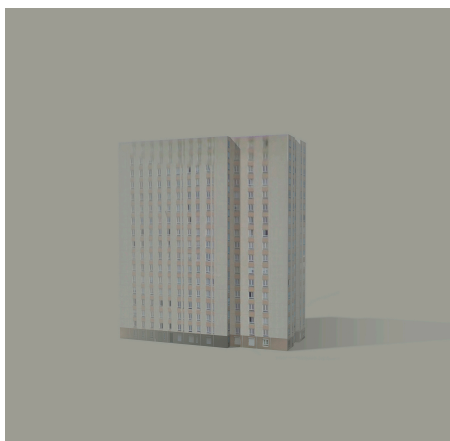


**Thibault Brunet:** »**Sans titre 05**«
From the series »Typologie du virtuel #1«, 2014–2016
Inkjet Print

In another series, he works with images of isolated buildings in suburban areas, modeled in 3D by their own inhabitants and found on Google Earth. Through the process of appropriation, Brunet builds a typology that unfolds in a subtle chromatic palette (»Typologie du virtuel«, 2014–2016). More recently, in the context of a partnership with Leica, Brunet drove along the Opal Coast in Northern France with a 3D scanner. The »photographic« images extracted from the data, in spite of the very technical process, confer to the landscapes a profound sense of unreality (»Territoires circonscrits«, 2016–2017).



**Isabelle Le Minh:** »# 9.1«
From the series »Objektiv, after Bernd & Hilla Becher«, 2015
Archival Pigment Print

**Isabelle Le Minh** (b. 1965) deals with the theoretical, artistic and technical history of photography. One part of her work is called »After Photography«: it comprises the series »Objektiv« (2015), a collection of photographs of old camera lenses that form a typological homage to Bernd and Hilla Becher. »Trop tôt, trop tard« (2008) refers to Henri Cartier-Bresson's idea of the »instant décisif«. The artist removed the human figures from the iconic images of the French master as if these had been shot »too early« or »too late«. »Darkroomscapes« (2012) are pictures of developer trays that were taken in the darkroom – for the artist a meditative space ruled by »analogue« time – that remind us of the contemplative »Seascapes« of Hiroshi Sugimoto.

**Isabelle Le Minh** (b. 1965) studied at the Ecole Nationale Supérieure de la Photographie in Arles. Her body of work »After Photography« was recently shown at FRAC Normandie (2017). Amongst numerous exhibitions her works were presented in a large solo show at the Rencontres de la Photographie in Arles (2012) and at La Maison Rouge (2013) in Paris. She lives and works in Nogent-sur-Marne.

**Isabelle Le Minh:** »**Objektiv, after Bernd & Hilla Becher**«, 2015
»Amongst the remains of the photographic industry and culture, the lenses are particularly remarkable, and come in a great variety of shapes, as a result of technical solutions to the various necessary settings. These are beautiful pieces, charged with a certain melancholy, that testify, at their humble scale, to the genius of an era, and to the craftsmanship of the engineers who built them, similarly to the 19th century industrial architecture whose existence and beauty the Bechers' work contributed to reveal.

Hence the idea of photographing them and sorting them out in typological sets that would document these formal variations and establish an inventory in the form of a photographic archive.«

**Isabelle Le Minh:** »**Trop tôt, trop tard, after Henri Cartier-Bresson**«, 2007-2008
»Henri Cartier-Bresson was a model for many of those who have approached photography in the late eighties and for which the compulsory figures of the decisive moment, the balanced composition and the black border on the print - proof of non-crop - were the only guarantors of a "successful" photo. At a time when Photoshop provides everyone the tools to remove any type of failures and to construct images at will, it seems relatively outdated to approach photography in adopting such precepts.

As if to prove by contradiction, I erased all that testifies to a decisive moment on a selection of images. Finally, the world of Cartier-Bresson reconstructed this way gives off a strange feeling of loneliness.«

**Isabelle Le Minh.** »**Darkroomscapes, after Hiroshi Sugimoto**«, 2012
»Working in the darkroom to make prints requires patience, a good dose of perseverance and a lot of concentration. It is hence a moment where a particular relationship with time is established, a little as though we found ourselves out at sea contemplating the horizon, like Hiroshi Sugimoto when he produced his "Seascapes" in the middle of the ocean.

This series is a humorous homage to the Japanese photographer. But it also looks at »film photography time«: the time of taking a photograph, of developing, of printing… The photographs were produced by the means of a view camera and show the lines of a horizon formed by the

surface of the developer in the developing trays. The formula of the developer makes up the photographs' captions.«

**Thibault Brunet (b. 1982)** studied at the Ecole Supérieure des Beaux-Arts in Nîmes. Next to solo exhibitions he was also part of many group exhibitions, amongst others at the following institutions: Centre Pompidou (2017), Bibliothèque Nationale (2017), Spinnerei Leipzig (2016), and Le Bal (2015). He lives and works in Paris.

### »Typologie #2«, 2014-2016

Images in this series were taken from buildings in suburban areas and modelled in 3D by Google Earth users seeking to leave a trace in the digital world. Thibault Brunet collects fragments of this virtual world – shopping centres, social housing, company headquarters – that belong to a global architectural typology, unrelated to the territory itself. By adding a drop shadow defined by the date and time of their uploading, Brunet links these fragments to a specific moment and location. He re-contextualizes the images by connecting them to their creators' action and becomes himself a new link in the collective creative chain.

### »Vice City«, 2007-2013

In this series, Thibault Brunet explores the fictional space of a video game which he "photographs" with a camera put at the disposal of the players, or rather of their avatars. His wanderings lead him far from the action, towards locations that are ignored by the players: margins of the city, deserted landscapes, industrial areas. In this game, each minute is an hour, day and night shift in acceleration, lights and shadows evolve constantly. Far from the brutality of the game, the images have a dreamy and melancholic note which reminds us of the aesthetics of the Romanticism.

### »Territoires circonscrits«, 2016-2017

These landscapes from the Opal Coast in Northern France are images extrapolated from files created with a 3D scanner. After the scanning process itself, Thibault Brunet moves around inside them and chooses a point of view, extracting photographs from point clouds. The 3D files are created in two steps: first, a laser captures the volumes, then a camera integrates the color. The changes occurred between these two moments – as for example when a person appears of leaves the place – lead to aberrations that confer an abstract and graphic quality to the images. Despite the very technical and neutral process, they carry a profound sense of unreality and appear almost like supernatural constructions.