

GALERIE +  
JÉRÔME POGGI OBJET  
+ DE PRODUCTION

+  
115-117 RUE LA FAYETTE  
F-75010 PARIS  
+33 (0)9 5102 5188

WWW.GALERIEPOGGI.COM



+  
**JULIANA  
BORINSKI**

+  
**SOLO SHOW**

**ARCOmadrid**  
**Booth 90P21 , MADRID**



+  
DU MARDI AU SAMEDI DE 10H À 19H  
REZ-DE-CHAUSSÉE, FOND DE COUR  
TUESDAY-SATURDAY, FROM 10AM TO 7PM  
GALLERY SITUATED IN THE COURTYARD

+  
POUR TOUTES INFORMATIONS SUPPLÉMENTAIRES  
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VISUELS DISPONIBLES SUR DEMANDE

# SOLO SHOW

## JULIANA BORINSKI

ARCOmadrid - BOOTH 90P21

19 February > 23 February 2014

Preview and opening upon invitation :  
Wednesday February 19th 2014

+

For its first participation to ARCOmadrid, the Galerie Jérôme Poggi chose to present in a solo show the works of Juliana Borinski, recently nominated for the Marcel Duchamp Prize, and the SAM Art projects awarding the best artists of their generation.

Working with moving and still images in the field of experimental photography, Juliana Borinski presents brand new works almost previously unseen before, as color photograms produced this winter at the Rotchenko Academy Moscow as well as former pieces. Her work has been shown in many institutions and international art events including ART ROTTERDAM art fair, 2014, (NL), the Ricard Foundation, 2013, (Paris) Pensé(z) Cinéma, 2013, CAC Meymac (FR) , Words, Words, Words, Gallery Beton 7, Athens 2012 (GR), l'Archéologie, un mythe contemporain, espace contemporain la Tolerie, Clermont-Ferrand 2012 (FR), le Monde clos à l'univers infini, Le Quartier, Centre d'art contemporain de Quimper 2012 (FR).

She has been nominated and awarded for different art prizes, notably the Karl Schmitt-Rottluff grant for exceptional artistic talent 2012 (Ger), Time is Light Award 2011 (Ger), Update II & IV Zebrastraat Gent 2012 & 2008 (BE) in collaboration with ZKM (Ger), Aide à la création DRAC Île de France 2011 (FR) Tiger Award, Rotterdam 2011 (NL).

### **Juliana Borinski (BR, born in 1979)**

« Deconstructing visual media to their essential parameters has typically been a modernist practice since the sixties, as for instance among the « structuralist» or «materialist» filmmakers. But Borinski ( 1979) obviously operates in a very different era from that heyday of conceptual art practice. She creates her work in a intensely media- saturated society, where the persuasive impact of digital technology has thoroughly affected our notions of distance and speed, access and activity, time and space. And where the notion of an «image» as such is no longer an evident shared concept.

Borinski 's work is radical in the sense that she tries to locate the roots ( «radix» in Latin) of a medium. Inspired by Foucault's concepts of genealogy and archeology, over the last decade a reaction to the simplifications of dominant media theories has been formulated from different positions, under the umbrella term of «media archaeology». One of the most authoritative and idiosyncratic voices in this lively discussion is Borinski's teacher at the Kunsthochschule für Medien in Cologne, Siegfried Zielinski.

Cultivating differences, keeping her media in a state that is open and transformable, is precisely what Borinski does with her deliberately heterogenic oeuvre .Just as Zielinski's Deep Time of the Media points us towards unattested or undervalued inventors and creators that don't fit the «canon» of media story.»

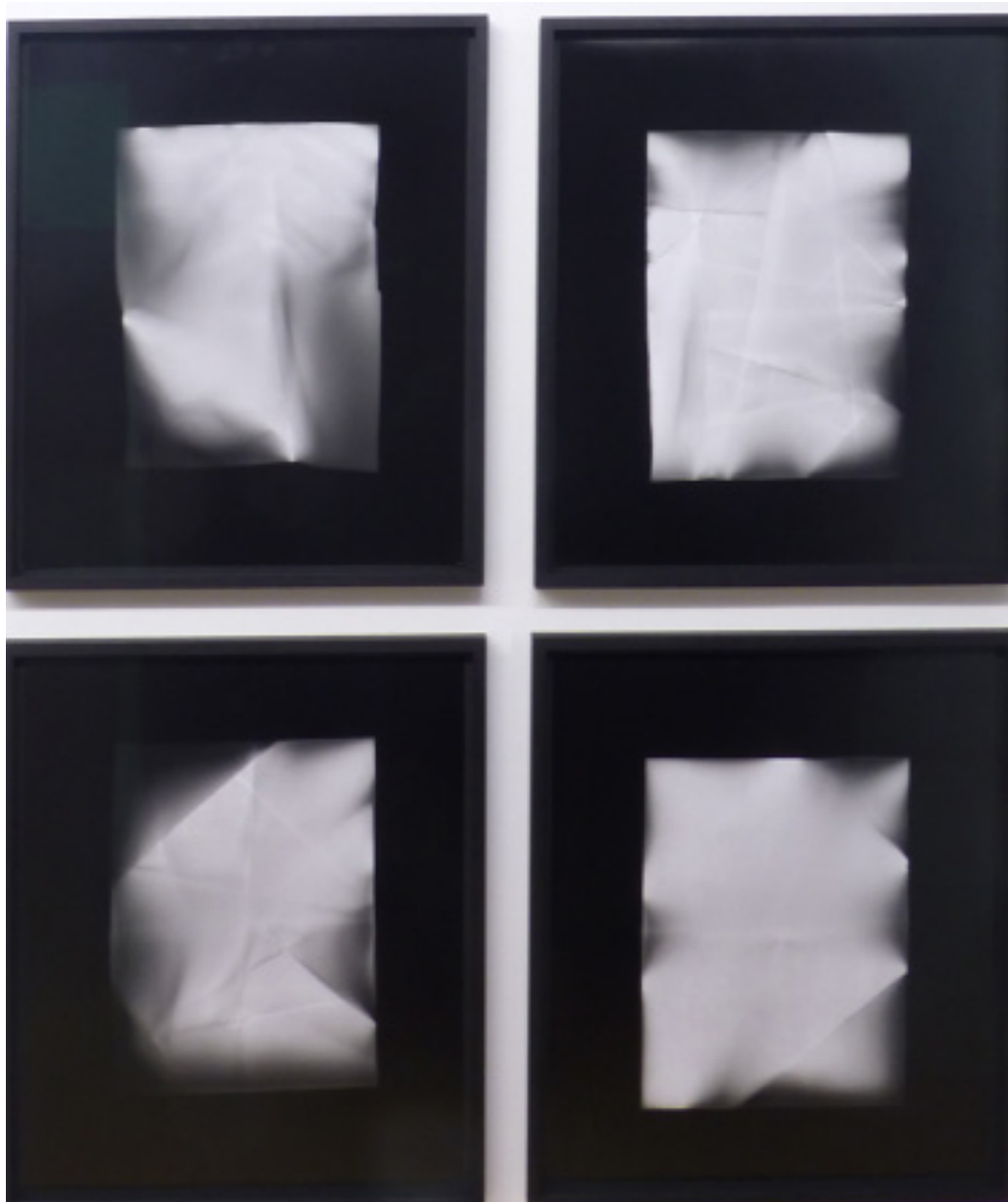
**(Text by Edwin Carels)**

Juliana Borinski is represented by the gallery Jérôme Poggi which devoted a solo show to her in 2013.

### **Comingsoon:**

Blank, L'assaut de la Menuiserie, Saint Etienne, March < April 2014 (FR)

## *Between Happiness and Humiliation A,B,C,D (2013)*



**Juliana Borinski**, *Between Happiness and Humiliation*, 2013

Four black and white photograms

65,5 x 55,5 cm

Unique

«The series *between humiliation and happiness* is an experimentation on photographic paper itself. One sheet of paper is overexposed, developed as completely black. Then the sheets of black papers are folded, or subsequently destroyed and each time re-exposed onto another sheet of sensitive photographic paper. Continuously the destruction of photographic paper is experimented in an excessive way creating a metaphysical space and place for imagination towards something new. Between humiliation and happiness are results of the process of contact print and creation of inversions of the overexposed paper sheets, that normally would end as garbage of laboratories as test prints trying to examine a real black, but here serve as utility to create the images.

*Series I from the color dark room (2013)*



**Juliana Borinski**, *Series I from the color dark room (3)*, 2013  
40,6 cm x 30,6 cm  
Color photogram  
Unique

The photograms series from the color dark room are experiments influenced by minimalism and constructivism revealing the negative or better to say so inversions of primary colors. Color test sheets were cut into graphic forms as basic tool kid of Juliana Borinski's photogram experiments conducted at one of the rare analog color laboratories left after the turn of digital printmaking. These graphical forms in red, yellow and magenta as also other test print color sheets and layers are proceeded through contact prints on photo-sensitive (color) paper. During the exposure time the layers of colored paper were moved in other positions creating nuances of saturation.

## Who's afraid of the Void II (2013)



**Juliana Borinski**, *Who 's afraid of the Void II*, 2013  
tirage cibachrome  
270 x 95 cm  
Unique

« *Who is afraid of the void?* is the title of one of the newest works by Juliana Borinski. In the present solo show most images indeed seem to depict nothing recognizable. Borinski provides an answer to this metaphysical question by offering her public a confrontation with the very physical properties of the image. In her unorthodox hands, a picture becomes an object, it's material manifestation is foregrounded to the point that the signifier becomes the signified. A discarded remainder of a photographic roll of film is exposed and then printed on large perl paper: *Who is Afraid of the Void* (2013). A typical piece of insignificant 'waste' is thus upgraded to receive maximum attention. Posthumously, so to speak, as such photographic materials are disappearing quickly out of circulation.» (Text by Edwin Carels)

### EXHIBITIONS (selection)

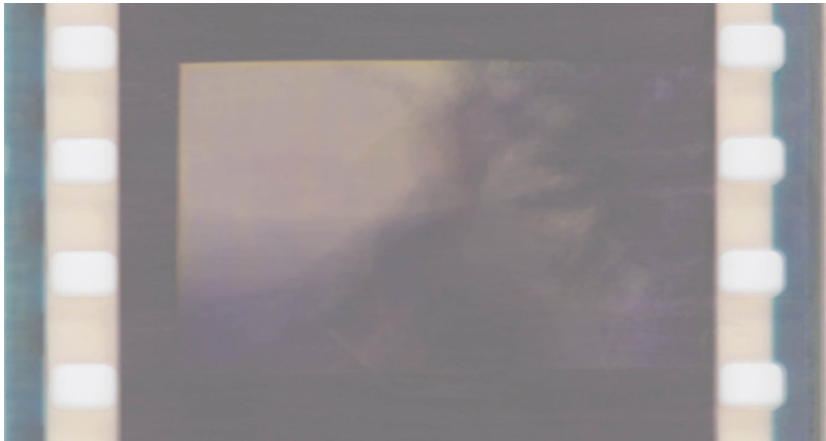
Juliana Borinski, Galerie Jérôme Poggi, Paris, 2013



**Who's afraid of the void,**  
Exhibition view, Juliana Borinski solo show  
Galerie Jérôme Poggi, Paris

Courtesy: Juliana Borinski and Galerie Jérôme Poggi

## *The Dark Mirror ( 2011-2013)*

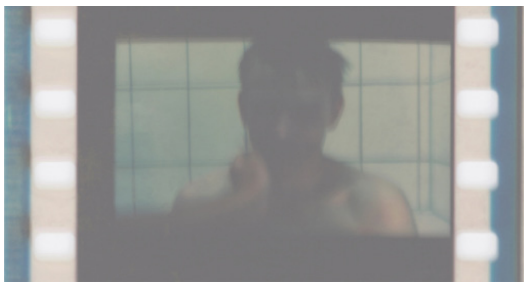


**Juliana Borinski, *The Dark Mirror I*, 2011**

1st frame of 24 frames of one second of 35mm found footage celluloid  
47 x 86 cm  
Edition of 1/3 + 1 AP

« With her diplome work - an automated shadowplay based on a swirling ribbon of VHS-magnet tape - Borinski already playfully alluded to the epistemological gap between analog and digital media image production. With the same conceptual wit Borinski has printed twenty-four frames of found 35mm footage on top of each other, compressing one second of average film viewing into a single snapshot: *The Dark Mirror* (2011-2013). In the contemporary context of digital 'horror vacui,' driven by an endless accumulation of information on silicon chips, flash drives and virtual clouds, such a physical layering of time fragments seems totally primitive. Analogue media are rapidly becoming an anomaly. The practical requirements are too labour intensive, factories and laboratories close one after the other and what was once the standard, is now rapidly becoming the exception. Yet these 'slow' characteristics are exactly what appeals to Borinski. With each of her composite, simple and yet complex pictures she invites us to stop and wonder. What is an image? What is it made of? What can we read into its surface?»

(Text by Edwin Carels)



**Juliana Borinski, *The Dark Mirror II*, 2011**

2nd frame of 24 frames of one second of 35mm found footage celluloid  
47 x 86 cm  
Edition of 3/3 + 1 AP



**Juliana Borinski, *The Dark Mirror III*, 2011**

3rd frame of 24 frames of one second of 35mm found footage celluloid  
47 x 86 cm  
Edition of 1/3 + 1 AP

### **EXHIBITIONS (selection)**

Juliana Borinski, Galerie Jérôme Poggi, Paris, 2013

## *LCD Copper plate (2012)*



**Juliana Borinski**, *LCD Copper plate*, 2012

Copper plate, resulting from the direct exposure of the expanded cinema installation LCD

110 x 80 cm

Unique

«As it goes with any archaeological excavation: it requires a trained eye and specialized expertise to recognize what lies before our eyes. With her mysterious, pseudo-heliogravure prints, the artist reminds us the fact that photography began as a graphical medium. The colourfully abstract *LCD copperplates I & II* (2012) appear like chemical battlefields, but are in fact similar 'negatives,' only much bigger. Borinski activated a basis of this metal, in a way similar to how photo pioneer Nicéphore Niépce experimented with copperplates for his very first registrations. Whereas Niépce required eight hours of bright sunlight to obtain a heliographic image, Borinski exposed her prepared plates to a slide projector for nearly three weeks. And the unstable, extremely slow chemical process still keeps on reacting further, mocking all preconceptions of photography as a snapshot.»  
(Text by Edwin Carels)

### **EXHIBITIONS (selection)**

*L'apparition des images*, Fondation d'entreprise Ricard, Paris, 2013

Juliana Borinski, Galerie Jérôme Poggi, Paris, 2013

### **PUBLICATION AND PRESS**

Adeena Mey « Décadrages Cinéma, à travers champs 21-22, » Rubrique cinéma suisse, Winter 2012

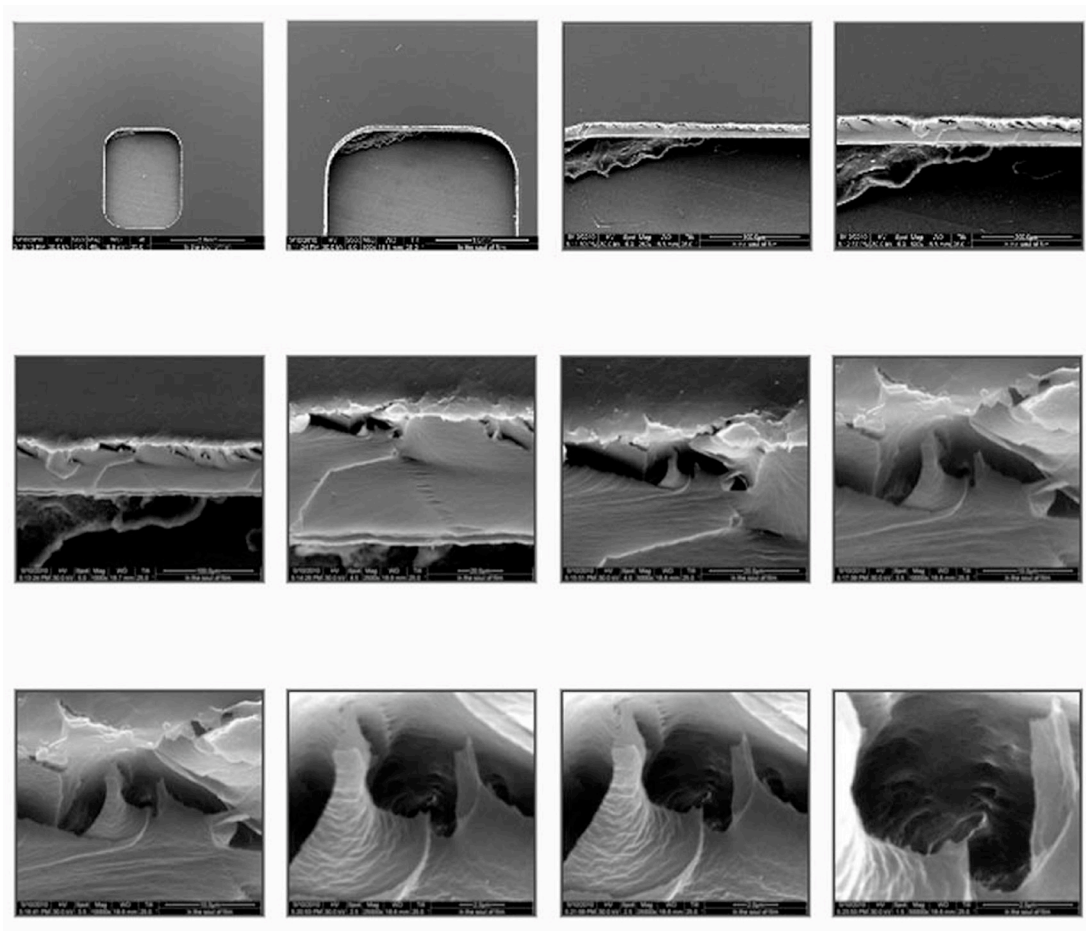
Julie Green « L'apparition des images », ArtPress n° 399, 2013

Clair Guillot « Juliana Borinski » Le Monde Culture, 1st January 2013

Marc Lenot « Une photographie rebelle » Lunettes Rouges, 24th may 2013

Julie Portier « Du photographique sous toutes ses formes » Le Quotidien de l'Art, 7th February 2013

## *In the soul of film* (2010)



Juliana Borinski, *In the soul of film*, 2010

Series of 12 images , C-Print pasted on plywood under a plexiglass box

23 x 84 cm each

Edition of 1/3 + 1 AP

«Borinski's focus on the materiality of disappearing media is not motivated by nostalgia, nor is it a regressive rejection. The main statement that resonates through all her work is that an awareness of medium-specificity is essential to appreciate and understand the generative power of technology. By visualizing material characteristics Borinski invites us to sharpen our perception and (re-) discover a medium's basic modes of expression. Approaching the image as an material object, where picture and support are one, the artist trades all figurative and perspectival codes for an archaeological descent into the layers within an image. With *In the soul of film* (2010) for instance, Borinski guides us step by step, deeper and deeper into the sprocket hole of a film strip. This abstraction to nano-level generates images, that remind us of the subterranean caves where the first images traced by human hands were left behind.» (Text by Edwin Carels)

### EXHIBITIONS (selection)

Juliana Borinski, Galerie Jérôme Poggi, Paris, 2013

*Graphology*, the Drawing Room, London (UK) 2012

*Pens(é)z Cinéma*, Abbaye Saint Ancre - Centre d'art Contemporain ,(FR) 2012

*Graphology*,, Muhka, Antwerp (NL) 2011

### PUBLICATION

Marc Lenot « Une photographie rebelle» Lunettes Rouges, 24th may 2013

Adeena Mey « Décadrages Cinéma, à travers champs 21-22,» Rubrique cinéma suisse, Winter 2012

Pieter Van Bogaert «Proposal Juliana Borinski», Timelab June 2010



## *Surfaces of Plateau (1,001 pictures), (2011)*



**Juliana Borinski**, *Surfaces of Plateau ( 1,001 pictures)*, 2011  
Photograms  
46 x 39 cm each (framed)  
Unique

« Borinski is also devoting one ongoing project to the figure of Joseph Plateau. Every book on the history of film mentions this Belgian professor (1801- 1881) as the scientist that perfected the basic principle for creating the suggestion of motion, which eventually led to the development of cinema. However well accredited for his scientific demonstration of animation as an optical illusion, most of his other pioneering achievements still remain underexposed. In 2011 Borinski started an ongoing project that refers back to Plateau's research on surface tension and the visual aids he created to investigate this phenomenon, including wire models. With the pun in her title *Surfaces of Plateau (1001 pictures)* she alludes both to the digital realm (one's and zero's), to Arab fairy tales and to the *Mille Plateaux* book by Deleuze and Guattari. The same verbal playfulness Borinski also recurs in works such as the slide projections *Mnemosigne* (2012) and *LCD* (2008).» ( Text by Ewin Carrels)

### **EXHIBITIONS (selection)**

*Surfaces of Plateau*, Cecilia Jaime Gallery, Gent, Belgium  
Juliana Borinski, Galerie Jérôme Poggi, Paris, 2013

### **PUBLICATION (selection)**

Marc Lenot « Une photographie rebelle» Lunettes Rouges, 24th may 2013

## JULIANA BORINSKI

Born in 1979 at Rio de Janeiro (BR). Lives and works at Paris (FR).

### EXHIBITIONS

#### 2014

ARCO, solo show, Madrid (ES)

#### 2013

The Plateau Effect, Zebrastraat, Gent (BE) - cur Edwin Carels  
1+1=0 surrogates / SIZ Gallery / Mali Salon / MMSU Contemporary Art Museum Rijeka (HR)

Pensé(z) Cinéma, CAC Meymac, Meymac (FR)

Exposition personnelle, Galerie Jérôme Poggi, Paris (FR)

L'apparition des images, exposition collective, fondation d'entreprise Ricard, Paris (FR) - curator Audrey Illouz

#### 2012

We do not remember the Berlin Wall, Quincaillerie Vander Eycken, Brussels (BE) - Emilie Pischedda & Barthélémy Schöller  
ARTISSIMA 19, Torino (IT)

Surfaces of Plateau ( 1,001 images), solo Show Cécile Jaime Gallery, Gent (BE)

L'Archeologie un mythe contemporain, espace d'art contemporain La Tôlerie, Clermont-Ferrand (FR)

Divus, London (UK)

Graphology, The Drawing Room, London (UK)

1+1=0, association 22,48m 2, Paris (exposition personnelle) (FR)

Traveling Time, Amsterdam (NL)

WORDS, WORDS, WORDS, Athens (GR)

Hosted in Athens; Archeological Institute Athens (GR)

Du monde clos à l'univers infini, Centre d'art Quartier à Quimper (FR)

#### 2011

Graphology Chapter 4, Lonely at the top, Mu ka Antwerp (BE)

Lyquid Crystal Displays, Huis Sonneveld (NAI), IFFR Rotterdam (cur. Edwin Carels), exposition personnelle (NL)

Formules exposition collective Mulhouse (cur. Sandrine Wymann / La Kunsthalle Mulhouse) (FR)

Entre le cristal et la fumée, Galerie Poggi & Bertoux, Paris (FR)

Video, vidi, visum II, Galerie Poggi & Bertoux, Paris (FR)

#### 2010

Tatamount, Gent (BE) & Kanazawa, (JP)

Politique 0, espace Niemayer Paris, (FR)

ISEA 2010, MKK Dortmund, (DE)

VI Muestra Monográfica de Media Art, Manizales, (CO)

#### 2009

Disseminação, Palaciò das Artes Belo Horizonte, (BR)

Almost Cinema, Vooruit Gent, (BE)

X Media Forum, Festival de Film Moscou, (RU)

Expanded City, 13ème Biennale d'Art Media, Centre d'Art WRO, Wrocław, (PL)

#### 2008

Update II, ZKM, Karlsruhe & Fondation Liedts-Meesen Gand (cur. Peter Weibel / Stef van Bellingen), (BE)

Zur Zeit, Kunstlerhaus Palais Thurn & Taxis, Bregenz, (cur. Dr. Meusbürger & Marie Lousie Angerer), (AT)

BM. Mediale, Rhein Erft Kreis, (cur. Jurgen Klauke & Mischa Kubal) (DE)

#### 2007

Transterritoriale Generation II, Paço das Artes, São Paulo, (cur. Tereza Arruda) (BR)

Borderline Behaviour-Drawn towards Animation, TENT

(cur. Edwin Carels) (NL)

Performing Media, Art Cologne, (curateur Jurgen Klauke) (DE)

KINOHNE, Moltkerei Werkstatt Cologne, (exposition personnelle) (DE)

Expanded Media-Media in Space, Württembergischer Kunstverein Stuttgart, (cur. Hans Christ & Iris Dressler) (DE)

#### 2006

Autopsia, Art Cologne, (curateur Matthias Muller) (DE)

Geladen-Videokunst, Projections au Musée Ludvig Cologne (DE) zur Sache Schätzchen, Wallraf Richartz-Museum / Fondation Courboud, Cologne (DE)

Verschwendung und der Medienschaten, Glas Moog, Cologne, exposition personnelle (DE)

### PUBLICATIONS

#### 2013

Novelist / Newspaper Article by Nela Valerjev Ogurli 30.08.2013 (HR)  
1+1=0 surrogates text by Iva Kovac (HR)

les images sensibles de Juliana Borinski par Claire Guillot in Le Monde, 01/06/2013

Une Photographie Rebelle - texte de Marc Lenot - Bliog lunette Rouge  
Juliana Borinski par Marc Bembekoff.

«Amor Vacui - Juliana Borinski», texte de Edwin Carrels

#### 2012

Graphology, texte Edwin Carrels (BE/GB)

Décadrages, cinéma à travers les champs, texte Adeena May ( CH)

Aspect, the cinematic vol 20 ( USA)

Dead Citizens, ed Horror Vacui ( Monographic )

1+1=0, with text by Nathalie Desmet, Simone Frangi, Jérôme Glicenstein, Géraldine Miquelot, Samuel O. Ronsin, Septembre Tiberghien, ed 22,48 m2, Paris ( Monographic)

#### 2010

ISEA 2010 Dortmund (DE)

#### 2009

Almost Cinema, Kunstcentrum Vooruit, Ghent, (BE)

#### 2008

Update II, Liedts-Meesen Foundation, Gand (B) & ZKM, Karlsruhe (DE)

Code Magazine, (BE)

Zur Zeit, Thurn & Taxis Kunstlerhaus, Bregenz, (AT)

#### 2007

Expanded Media-Media in Space, Wurtembergischer Kunstverein, Stuttgart (DE)

Transterritoriale Generation Phase I-III, Paço das Artes, São Paulo, (BR)

Borderline Behaviour- Drawn towards Animation, Féstival international de film (IFFR) Rotterdam (NL)

Große Kunstausstellung NRW, Dusseldorf, (DE)

#### 2006

Autopsia, KHM ART COLOGNE, (DE) texte Matthias Müller

Fuites Statiques, Projet Diligence, Nice, (FR)

Große Kunstausstellung NRW, Dusseldorf, (DE)

### AWARDS

#### 2011

Aide à la Création, DRAC Ile - de - France (FR)

nomination pour le jury, MFA diplôme Academie Royale d'Art, KASK Gent (BE)

nomination pour Tiger Award IFFR Rotterdam (NL)

#### 2009

mentions honorable at 13ème Biennale d'Art Media, WRO 09, (PL)

nomination pour X Media Forum, international film festival, Moscow, (RU)

#### 2008

BM. Mediale, Prix pour jeunes artists, Bergheim, (DE)

nomination pour New Media Award ZKM Center for Media Art, Karlsruhe (DE) & Liedts-Meesen Foundation, Gent, (BE)

#### 2007

nomination pour Tiger Award, Festival international de Film (IFFR), Rotterdam (NL)

mentions honorable Expanded Media-Medien in Space, Württembergischer Kunstverein, Stuttgart, (DE)

## **GALERIE JÉRÔME POGGI**

The Jérôme Poggi Gallery essentially carries out a task of prospection orientated first of all towards young contemporary creation but also toward those figures already recognized, even historical, for whom it supports the process of recognition as much in economical, as in critical and historical spheres, linking economic and critical values within a global equation where intellectual and economical speculation come to meet.

The Gallery was founded by Jérôme Poggi in 2009, and based near Gare du Nord in Paris. In 2014, the Gallery will open a second space in Le Marais Paris, next to the Centre Pompidou. Jérôme Poggi is also director of "Objet de Production", a production facility created by Jérôme Poggi in 2004, where the objective is to exhibit and promote contemporary art at the heart of society, through private commissions and training.

Convinced that profound mutations confronting the art world necessitate new tools of production, distribution and reflection, the Galerie Jérôme Poggi and Objet de Production have decided to become associates and thereby create a new hybrid tool, combining commercial and political, critical and pedagogical modes of action into a new economic model for contemporary art, enabling the exploration of potential innovation within a commercial enterprise of our times. Acting thus on all levels of artistic and cultural processes, the combined action of both institutions will enable investing in public as well as private sectors.

The gallery today represents essentially twelve artists : **Anna-Eva BERGMAN - Bertrand LAMARCHE - Cédrick EYMEINER - Georges Tony STOLL - Juliana BORINSKI - Julien CRÉPIEUX - Kees VISSER - Larissa FASSLER - Oleg TCHERNY - SOCIÉTÉ RÉALISTE - Sophie RISTELHUEBER - Vittorio SANTORO**

**+**

### **ART FAIRS 2014**

DRAWING NOW, Paris (FR) - 26.03 > 30.03.2014

**Solo show : Georges Tony Stoll**

ART BRUSSELS, Brussels (BE) - 25.04 > 27.04.2014

**Solo show : Wesley Meuris**

**+**

### **GALLERY**

LE MARAIS / OPENING

**MARCH 2014**

JULIEN CRÉPIEUX - SOLO SHOW

**22.03.2014 > 03.05.2014**

SOPHIE RISTELHUEBER - SOLO SHOW

**17.05.2014 > 14.06.2014**

ANNA EVA BERGMAN- SOLO SHOW

**28.06.2014 > 08.08 2014**