



Pont Allenby #1, 2016 - courtesy of Galerie Jérôme Poggi and Sophie Ristelhueber

| SOPHIE RISTELHUEBER

— *solo show*

November 5th - December 10th, 2016

NEWS

Sophie Ristelhueber's work has been exhibited in numerous international institutions, among which : MoMA (New York, US), Tate Modern (Londres, GB), Museum of Fine Arts (Boston, US), National Gallery of Canada (Ottawa, CN), Victoria & Albert Museum (Londres, GB), l'Albright-Knox Art Gallery (Buffalo, US), The Power Plant (Toronto, CA), Museum Folkwang (Essen, DEU), les biennales de Johannesburg, Sao Paulo, la Triennale de Echigo-Tsumari, les Rencontres photographiques d'Arles.

And also in France : MNAM - centre Pompidou, galerie nationale du Jeu de Paume, le BAL, musée Zadkine, musée Rodin, etc.

Armory Show (New York)

March 2nd - March 5th, 2017

solo show

Pratt Institute (New York)

September 15th - December 2nd, 2016

group show

Galleria Nazionale d'Arte Moderna e Contemporanea (Rome)

October 11th, 2015 - April 15th, 2018

group show

Galerie Jérôme Poggi

November 5th - December 12th, 2016

solo show

Once again, Sophie Ristelhueber takes us on a historical ground for her second personal exhibition at the gallery. A universal, anachronistic history which resonates as much with the present-day situation in Middle East as with the great Mesopotamian history, but also the personal history of the artist.

Introduced by *The Lamentation over the destruction of Ur* (around 2000 BC.), a Sumerian poem ungraved on a clay tablet nowadays preserved at Louvre Museum, the exhibition gathers a set of works that deceive dating as some of them have waited more than thirty years to be released from their original «taking» in Beirut, Babylon, Ramallah or in the Jordan Valley, before achieving their permanent form in which they are revealed today, in the literal and photographic sense.

SOPHIE RISTELHUEBER, PAINTER OF HISTORY ?

Who is Sophie Ristelhueber? A *painter of History*. That description may seem doubly incongruous, if not entirely out of place, for an artist who primarily uses the photographic medium, keeping her distance from the event, the key moment, the turning point.

But it's a good way – at least for me – to define something essential about her: Ristelhueber is one of those artists who, from the outset, chose to look at major, fundamental human issues, without wasting energy wondering about the aesthetics or techniques behind her approach, without questioning *ad nauseum* her methods, creation, the image in general, and so on. Self-referentialism is simply not her style, and she has never been one for keeping «fine arts» in a vacuum.

So what is this vital issue that – I believe – can be seen in her art? The terrestrial impact of humans on the non-human: buildings, natural landscapes and various objects. And if Ristelhueber is a painter of History, as I claimed earlier, it is a History torn from our shared temporality. Her works show the *anthropoexodus*, the traces we leave behind: their topographic and chronological scales are trunks and roads, deserts and buildings, bitumen and wasteland. These works, however, are no more detached from time than they are from place; to ignore the context is to do Sophie Ristelhueber a disservice. Working *in situ* in perilous conditions, she captures ongoing conflicts or the smouldering remains, where the wounds are still fresh. She captures the disaster while it is still warm, before the final frozen ruins — an admirable undertaking. But Ristelhueber does not fit into the typical, tradition branch of the vast historical genre which includes the harmful effects of Humanity on Humanity, and the universe on Humanity. Her work instead covers the effects of Humanity on the universe, and ultimately a «universe without Man,» to use Baudelaire's remarkable expression from his 1859 *Salon* – this *Salon*, you may remember, discusses the author's views on photography.

Therefore, although Ristelhueber's series follow the course the great modern dramas and the stream of human madness, I find a deep coherence in the belated revelation of these images that hitherto remained «latent». In fact, their power and depth has grown, being printed and exhibited for the first time today after years held «in reserve».

This improbable palm tree collapsed on itself, behind fences, reminiscent of the archetypal leaning figure of Melancholy; these eviscerated stone walls, shop shutters or domestic objects from someone's private life; these eclectic, unclear, heterogeneous scars, like abstract paintings; these devastated lands; the grain and the chromatic atmosphere so typical of Ristelhueber images; all that is no longer quite Human – all that writes History. An unintelligible History, without a real name; a sensitive History, in the folds and hollows. A sad History. A beautiful History. Another History.

Thomas Schlessler

BIOGRAPHY

For more than thirty years, Sophie Ristelhueber has continued a reflection on territory and its history, through a unique approach to the ruins and traces left by mankind in those places devastated by war or by natural and cultural upheaval. Implying deep personal commitment and field practice, Sophie Ristelhueber's work borrows from photo story its tool (photography) and one of its major themes (war), only applying them to an artistic process.

Pont Allenby #1, 2016

Pigment print, framed with glass, 90 x 130 cm

édition of 3 + 1 AP



Pont Allenby #2, 2016

Pigment print, framed with glass, 90 x 130 cm

édition of 3 + 1 AP



Sans titre , 2016

Pigment print, framed with glass, 127 x 90 cm

édition of 3 + 1 AP



Sans titre, 2016

Pigment print, framed with glass, 127 x 90 cm

édition of 3 + 1 AP



Sans titre, 2016

Pigment print, framed with glass, 90 x 127 cm

édition of 3 + 1 AP



Ramallah, 2016

Pigment print, framed with glass, 110 x 130 cm

édition of 3 + 1 AP



Babylone, 2016

Pigment print, framed with glass, 82 x 105 cm

édition of 3 + 1 AP



Thuel, 2016

Pigment print, framed with glass, 120 x 80 cm

édition of 3 + 1 AP



WORKS PRESENTED IN THE SHOWROOM

WB #22, 2005

color silver print mounted on aluminium, framed, 120 x 150 cm

édition of 3 + 1 AP



Dead Set #3, 2001

Pigment print mounted on aluminium, 90 x 135 cm

édition of 3 + 1 AP



Fait #63, 1992

Black and white photograph, silver print mounted on aluminium, with golden polished frame,

100 x 127 x 5 cm

édition of 3 + 1 AP



Arménie, 1989

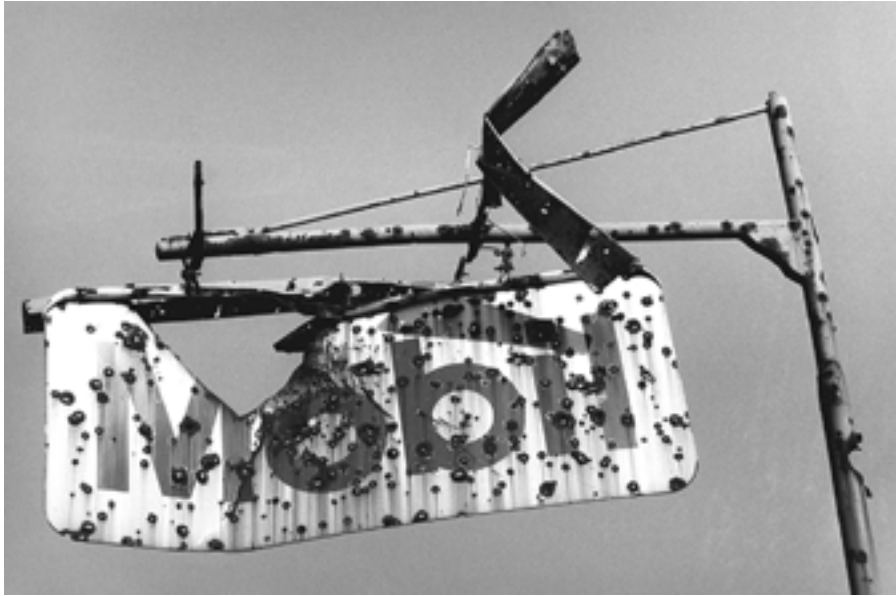
Silver colour print, 50 x 60 cm

édition of 3 + 1 AP



_____ *Beyrouth, photographies, 1984*

Black and white print and Barythé paper, 50 x 60 cm
édition of 3 + 1 AP



Track #3, 2012

Paint on silver print, scanned and pigment printed, 109,5 x 131,5 cm
édition of 3 + 1 AP



SOPHIE RISTELHUEBER

SOLO SHOWS (Selection)

2017

Armory Show, New-York (US)

2016

Galerie Jérôme Poggi, Paris (FR)

2014

Ligne de Front, Vermelles (FR)

Pères, Galerie Jérôme Poggi, Paris (FR)

2013

Paris Photo, Paris (FR)

2012

GalerieofMarseille, Marseille (FR)

2011

Blancpain Art Contemporain, Genève, Suisse (CH)

Biennale de Bogota, Colombie (CO)

2010

Sophie Ristelhueber, MDD, Museum Dhondt-Dhaenens (BE)

2009

Galerie Nationale du Jeu de Paume, Paris, France (catalogue).

2007

Sophie Ristelhueber, Le Quartier, centre d'art contemporain, Quimper (FR)

2006

Eleven Blowups -Rencontres Internationales de la Photographie, Arles (FR)

2005

WB, MAMCO, Genève (CH)

GROUP SHOWS (Selection)

2016

Time is Out of Joint, La Galleria Nazionale, Rome (IT)

A Handful of Dust, PRATT Institute of Photography, New-York (US)

Paysages contemporains, Domaine de Kerguéhennec, Frac Bretagne (FR)

Medicine in Art, MOCAM, Krakow (PL)

Fait, National Gallery of Canada, Ottawa (US)

Portrait de l'artiste en alter, Frac Haute-Normandie (FR)

Reset modernity, ZKM, Karlsruhe (DE)

1516-2016. Tratado de Paz, Koldo Mitxelena Kulturunea et San Telmo Museoa, San Sebastian (ES)

Suspended spaces - Sair do Livro, CAPC, Coimbra (PT)

2015

Dust / Histoires de poussière d'après Man Ray et Marcel Duchamp, Le Bal, Paris (FR)

Sur ce monde en ruines, Musée des Beaux-Arts de Caen (FR)

The war which is coming is not the first one / Great War 1914-2014, Museo di arte moderna e contemporaneo di Trento e Rovereto (IT)

Conflict, Time, Photography, Museum Folkwang, Essen, Allemagne (DE)

Une histoire: art, architecture, design des années 1980 à nos jours, Centre Pompidou, Paris (FR)

COLLECTIONS

MNAM, centre Georges Pompidou, Paris

Maison Européenne de la Photographie, Paris

FMAC, fonds municipal d'art contemporain, Paris

Museum of Fine Arts, Boston, USA

Albright-Knox Art Gallery, Buffalo, USA

Victoria & Albert Museum, Londres

Fonds cantonal d'art contemporain, Genève

Frac Corse, Frac Paca, Frac Basse Normandie,

Frac Haute Normandie, Frac Bretagne, Frac

Alsace



The Jérôme Poggi Gallery essentially carries out a task of prospection orientated 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.

The Gallery was founded by Jérôme Poggi in 2009, and was originally based near Gare du Nord in Paris. In 2014, the gallery has opened a new space in Le Marais Paris, next to the Centre Pompidou.

Jérôme Poggi is also director of «SOCIETIES», a production and studies facility created in 2004, to make art appear within the society through private and public commissions as part of the New Patrons initiated by La Fondation de France.

| REPRESENTED ARTISTS

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| Babi Badalov (AZ, 1959) | Larissa Fassler (CA, 1975) |
| Fayçal Baghriche (DZ, 1972) | Kapwani Kiwanga (CA, 1978) |
| Anna-Eva Bergman (NO/FR, 1909–1987) | Bertrand Lamarche (FR, 1966) |
| Maxime Bondu (FR, 1985) | Wesley Meuris (BE, 1977) |
| Juliana Borinski (BR/DE, 1979) | Sophie Ristelhueber (FR, 1949) |
| Gregory Buchert (FR, 1983) | Société Réaliste (FR/HU, 1982/1972) |
| Julien Crépieux (FR, 1979) | Georges Tony Stoll (FR, 1955) |
| Cédric Eymenier (FR, 1974) | Kees Visser (NL, 1948) |

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Mar. – Sam. 11.00 – 19.00
Tue. – Sat. 11am – 7pm