

## Dossier de presse



## Laubscher, Petersen, Plademunt, Roessel

Le PhotoforumPasquArt réunit à partir du 19 avril 2015 quatre artistes qui envisagent la photographie comme un outil d'investigation au service de la narration. A travers l'alchimie subtile du document photographique, Yann Laubscher, Regine Petersen, Aleix Plademunt et Jonathan Roessel suscitent des récits qui dépassent l'évocation des simples faits.

(c) Pour sa prochaine exposition qui débute le 19 avril 2015, le PhotoforumPasquArt met en valeur quatre artistes dont les stratégies visuelles s'orientent vers l'évocation d'événements passés et de fictions. Librement construits à partir d'un faisceau d'images mêlant documents d'archives et images contemporaines, les récits qu'ils tissent entraînent l'observateur dans un jeu d'associations et de rapports complexes.

### Le loup comme métaphore

M38 est le nom d'un loup qui, l'an dernier, avait été le premier à traverser la Suisse. Intrigué par la nature de cet animal souvent insaisissable, Yann Laubscher (\*1986, Lausanne) s'est lancé sur ses traces d'une manière originale. En se laissant guider par les échos médiatiques suscités par l'animal, l'artiste a suivi un tracé géographique qui l'a amené au contact de lieux, de paysages et de personnes dont il nous restitue l'expérience.

Contemplatives et parfois empreinte de mélancolie, les images de Yann Laubscher traduisent une fascination presque mystique pour le milieu naturel. Dans une écriture sobre qui valorise le ressenti, elles cherchent à pénétrer le mystère lié au monde sauvage et questionnent sa place dans un environnement presque totalement apprivoisé. Mais à travers la métaphore du loup, Laubscher renvoie aussi l'observateur de ses images à la part sauvage enfouie en lui.

### Les météorites comme capsules temporelles

Depuis quelques années, l'artiste Regine Petersen (\*1976, D-Hambourg) construit une œuvre autour de sa fascination pour les météorites qu'elle considère comme des capsules temporelles et des objets émotionnels. Dans le travail « Find a Fallen Star », l'artiste utilise des histoires relatant la chute d'astéroïdes comme point de départ d'un travail narratif se déployant sur plusieurs niveaux de compréhension. Ainsi, le premier chapitre intitulé « Stars Fell on Alabama », présenté au PhotoforumPasquArt, raconte la chute d'une météorite et ses conséquences sur la maison de Ann Elisabeth Hodges le 30 septembre 1954 à Sylacauga, Alabama.

Regine Petersen assemble des coupures de presse d'époque, des témoignages et interviews originaux, des images archivées ou trouvées ainsi que ses propres photographies documentaires. Elle transforme l'événement en une vaste et passionnante enquête qui jette un regard sur un lieu et une époque particuliers, touchant à des aspects aussi divers que la mortalité, la religion, la question de race ou le colonialisme. Par cette approche qui valorise les qualités intrinsèques du médium photographique, elle construit un récit complexe dans lequel elle combine science et art, tout en explorant les rapports entre passé et futur, réalité et fiction.

### La distance comme jeu

Le photographe catalan Aleix Plademunt (\*1980, ES-Girona) se définit comme un chercheur d'images inlassable, doué d'un esprit transversal qui lui permet de relier les objets, les lieux et les moments entre eux. Son travail intitulé « Almost There » trouve son origine dans une carte postale de 1909

adressée par un certain John à une certaine Essie. Son texte dit : « Chère amie, je suis en route pour le sud ». En bas de la carte, un tampon indique que le document n'est jamais parvenu à sa destinataire.

L'artiste utilise cette découverte pour initier une recherche plastique sur la notion de distance, qu'elle soit temporelle, physique ou émotionnelle. Dans sa démarche où la cohérence narrative est délibérément bousculée, il met l'accent sur des relations croisées entre des situations particulières et des objets à priori complètement étrangers, tout en jouant sur les changements d'échelle temporelle. Ainsi, les images de la lointaine galaxie d'Andromède ou des os préhistoriques voisinent avec ce qui est le plus proche de l'artiste, soit l'agrandissement de ses propres globules rouges. « Almost There » remet en cause les définitions standard de temps, de distance et d'espace.

## **Un savant comme sujet**

Avec le travail intitulé « Dernière sortie », Jonathan Roessel (\*1989, Renens) s'est attaché à illustrer l'histoire de Philippe Morel, un archéozoologue célèbre disparu en 1999 suite à un accident de spéléologie à la grotte de Steinbockloch dans l'Oberland bernois. A partir des archives personnelles du scientifique neuchâtelois, l'artiste a reconstitué les pérégrinations multiples et aventureuses de ce personnage hors du commun, connu notamment comme fin spécialiste de l'étude des os et adepte de l'archéologie expérimentale.

En mélangeant documents d'archives, extraits de carnets d'observations, photographies originales d'expéditions avec des photographies contemporaines de nature documentaire, Roessel propose une reconstitution poétique et narrative de la vie de cet inlassable chercheur. Jouant aux frontières de l'approche conceptuelle et du « documentaire de l'après », l'artiste parvient avec finesse à réactiver au présent les faits du passé tout en leur conférant une force symbolique supplémentaire.

# PhotoforumPasquart

Seevorstadt 71-73 Faubourg du Lac

CH 2502 Biel Bienne T 032 322 44 82 info@photoforumpasquart.ch www.photoforumpasquart.ch

Exposition	Yann Laubscher, Regine Petersen, Aleix Plademunt, Jonathan Roessel
Lieu	PhotoforumPasquArt, faubourg du Lac 71, 2502 Bienne
Durée	19 04 – 14 06 2015
Vernissage	sa 18 0 2015, 17:00
Heures d'ouverture	me-ve 14h-18h, sa+di 11h-18h
Contact	Daniel Mueller, 032 322 44 82
Homepage	<a href="http://www.photoforumpasquart.ch">www.photoforumpasquart.ch</a>
Mot de passe média	jurat3fa

## Yann Laubscher

M38

« M38 - c'est son nom - n'est pas venu du Jura français tout proche, mais bien de l'extrémité orientale de la Suisse. Il a visiblement parcouru à pas de loup toute la Suisse romande. Avant de grimper à la vallée de Joux. Il faut savoir qu'il est un grand marcheur ».

Ce travail porte sur des préoccupations liées au monde sauvage et à la notion de parcours. J'aborde la figure du loup comme créature fugitive et insaisissable, celle-ci rassemblant finalement tout un bestiaire. Quelle est la véritable nature sauvage de ces animaux ? Leurs noms - par exemple M38 - et les textes associés aux images y répondent de façon éloquente.

J'ai une idée et une approche photographique assez impersonnelle portée sur les traces (ou l'absence de traces) plutôt que sur les faits. Les apparitions médiatiques de ces animaux créent un tracé métaphorique que j'aborde comme un sentier géographique à suivre. Les paysages sont des clichés mélancoliques, étranges et à la lisière des choses, ils doivent ouvrir à une compréhension plus large du sauvage et de l'inapprivoisé. Le travail à la chambre et au moyen format me permettent un vocabulaire visuel simple, élémentaire et rigide. Il me force à travailler lentement et à tenter de traduire quelque chose qui est ressenti plutôt que perçu. Proche d'une quête initiatique, je pars également à la recherche de personnages dont la part de mystère et de sauvagerie qui demeure au plus profond d'eux demeurent également impénétrable.

*Yann Laubscher*

## Regine Petersen

Stars Fell on Alabama

« Stars Fell on Alabama » is the first chapter in Regine Petersen's series on meteorites, titled „Find a Fallen Star“. It is a configuration of archive press cuttings, eye witness reports, interview transcripts, genealogy and found images, fleshed out with quiet, contemplative photographs taken in the field. She began the project in 2009, having chanced on the story of the Hodges meteorite. What began as an investigation into a single stone, though, has branched into a lightning rod touching memory, history, magic and mortality; human relationships and religion; race, slavery and colonialism. It also considers the practice of storytelling itself - whether an author/photographer can tell a story without casting their own shadow over its content.

Meteorites are pieces of asteroid, leftovers from the formation of the solar system 4.5 billion years ago. They are highly prized by scientists, who find in their solid, iron and stone mass clues to the infant universe. Of the several thousand that make the fiery plunge to earth each year, most are lost in the sea. Others become cosmic dust and disperse, but each year a great number make contact with the ground. Most fall without consequence. Most that is, not all.

On 30 September 1954, an eight pound meteorite fell on a house in Sylacauga, Alabama. It crashed through the roof, bounced off a console radio and hit 31 year old Ann Elizabeth Hodges on the hip while she was napping on her sofa. A photograph from the time included in Petersen's anthology shows the woman with two policemen. Her brow is furrowed, her hands nervous, and no wonder. As well as extensive bruising, the incident brought a Special Forces investigation to her door, a flurry of media attention, a bidding war, a lawsuit, divorce, betrayal and a breakdown. This is the event on which Petersen's project pivots, although as we shall see, its remit is much wider.

The rock, still boasting the tar it picked up en route through the roof, now resides in the Alabama Museum of Natural History, where Petersen travelled as part of her research. The curator removed it from the glass case. „He said, you can touch it, you can take it in your hands' and I knew he was looking at me and I thought, I have to feel something now, I have to connect to the history of things, and it was just impossible. Later though, when I photographed it, it was quite different,“ Petersen explains. Petersen has compiled eyewitness accounts from the time, detailing bright flashes and fireballs, smoke, television interference and bicycle accidents. In Phenix City a woman thought it was a flying saucer: she „saw a man get out of it.“ The disparity that exists between these reports is something that came to fascinate her. „People misremember. It all starts with an idealised story that sounds a little bit like a fairy-tale and then you go below the surface and it gets more and more complicated.“

She also includes the transcript of an interview with Ann Elizabeth's husband, conducted in 2005. Eugene Hulitt Hodges was out when the rock hit his white-frame house, and returned to find some 200 reporters on the scene. He spent months fighting his landlady in court after she sued for possession. Collectors lost interest, so he used it as a doorstop for a while, then Ann Elizabeth donated it to the museum, against his wishes. They divorced a few years later, both citing the meteorite as primary cause.

Petersen photographed the muddy earth of the impact site. She drove to Talladega forest, the local junkyard, defunct marble quarries. Sylacauga is known as „Marble City' and huge chunks lie everywhere in the dust. „I liked the idea of the two coming together; the black rock from space and the marble from the earth,“ she says. Strange things began to happen. On the day she visited the ceme-

tery to find Eugene's grave (he had died two weeks before she came to Alabama) men were assembling his gravestone. When she visited an old slave plantation a dog with one blue eye and one brown came out of nowhere and sat in front of her. „The photographs I took are like apparitions. It felt as if everything just came towards me of its own accord.

The day following the Hodges incident, a 60 year old farm hand named Julius McKinney discovered a second fragment of the meteorite in the middle of a dirt road. His mule shied away from it, and in the dark he thought it was a snake and left it alone. It wasn't until he heard about Ann Elizabeth Hodges that he retrieved it, but because he was black, and this was Alabama, and the Civil Rights Act was still a decade away, he hid the rock under his bed, frightened he wouldn't be allowed to keep it. Several months later he told his postman, the only 'official' person he knew. He arranged for McKinney to meet a geologist, who in turn helped arrange a sale to the Smithsonian. The money furnished McKinney with enough to buy a farm and a car outright.

Petersen includes cuttings from the Ironwood Daily Globe, and Avondale Sun, the last including a photograph of the McKinney family, with the "black-colored pearl". She also includes a photograph of the original negative, retouched crudely by the newspaper with white paint to cover the extreme poverty the McKinneys lived in. In 1954 Alabama, people liked their reality watered down.

Also included are accounts from an 1833 meteor shower large enough to be visible all over America, including Alabama. "I'm interested in these layers of history," says Petersen. Prophet Joseph Smith recalls „the long trains of light... like serpents writhing... it seemed as if the artillery and fireworks of eternity were set in motion to enchant and entertain the Saints, and terrify and awe the sinners of the earth." A slave recalls her masters „telling some of the slaves who their mothers and fathers was, and who they'd been sold to and where... they thought it was Judgement Day."

It is the way in which Petersen's work swings gently between religion, science and superstition that provides the golden thread binding it together. Her own magical thinking for example, or Julius McKinney believing „the Lord gave [the meteorite] to me" and a postcard sent to Ann Elizabeth Hodges from a church in Bellevue, Kentucky pleading for the rock. Inserted between Petersen's photographs of anthills and cotton plants and discarded snapshots in the dirt are scientific images of planetary bodies far away in the night sky, as she switches ably back and forth between microcosm and macrocosm. The fragility of human life in the face of the cosmos lurches into view.

Next, Petersen will travel to India, where a meteorite was witnessed to fall by two nomads in the desert of Rajasthan. She has already completed the second chapter of her work in a town in Westphalia, Germany where five children found a meteorite in the 1950s. Petersen has no idea how far the project will take her. One thing is certain, she has rich pickings ahead. It's impossible not to be fascinated by these stories, which contain as much rich detail about human fallibility as the rocks contain about the beginning of the universe.

*Lucy Davies, 2012*

## Aleix Plademunt

### Almost There

On 26 January 1909, John sent Miss Essie a postcard saying he was on his way south. She never got the postcard, but 101 years later I happened to be the one to receive this message. This apparently banal, chance event intrigued me and gave fresh impetus to a work I'd started some months earlier.

Spurred on by John's postcard to Essie Turner, the Almost There project got under way with a series of photographs which, rather like a prelude, raised the issue of the journey as a piece of personal research and the impossibility of arriving at the set destination. Frustration.

Travelling in general and travelling to far-flung places in particular have formed part of my photographic work since my very first projects. But for the first time I realised that what I was desperately seeking outside might actually lie inside.

This was my initial approach for undertaking a strange, new exploration that was very different to my previous ones, a journey inwards and outwards to see things up close and from afar. This venture brought me no true or specific answers, but it did make me think about the concept of travelling and distance and everything in between.

As a result, the project began by presenting different images showing different places at radically far-away physical distances.

Almost There also explores the question of physical distance in this constant quest to photograph the impossible, namely the emotional proximity that ties us to extremely far-off places- in both space and time — ie places we've never been or to which we can never return.

My need to always search far and wide for what I felt I couldn't find close by was linked to my interest in the classic American documentary tradition, geographically far removed from my own origins. In Almost There, this historical and, you might say, even genealogical dimension has taken on an even greater presence, basically as a result of my interest in visualising the inherent dichotomy in the concept of the landscape between image and territory, ie representing a known territory not so much by physical or measurable signs of identity, but by visual references — in this case photographic — that have played a leading role in the history of the medium.

These classic references, almost intrinsic to the representation of American territory, are suggested and revealed when the distance in interpreting these very distinctive styles becomes so fine that I find myself photographing the same place where some of these creators had been twenty and thirty years

ago. The key question here is not the rephotography or tribute, but once again a strategy for revealing this concept of distance.

And then I come close and photograph what I have nearby, where I have fewest photographic references, but inevitably most emotional ties. I photograph the place where I come from and the place I was born and make them hold a dialogue with the landscapes of my photographic imagination, which are geographically much further away, but which I've made form part of my personal imagination. I get on a plane to look down from on high and then I return here, close by. Really close by, to bring together different kinds of distances, spaces in the cracks in which to defy the conventions of logic; and I photograph what I have closest to me, my father, and I discover there isn't just a time distance between us, but also an emotional one as well. And then I leave again, to search far, far away, to seek out the greatest distance. And I find myself looking at the largest known star (VY Canis Majoris) from an observatory in my own country, blurring once again this idea of a single distance. And when I photograph it, I realise I am photographing a star that might no longer exist, because the light I see has taken millions of years to reach me. A light photon is created in the nucleus of the Sun and takes millions of years to reach the surface. This tiny portion of light travels from the surface of the Sun to the Earth in 8.5 minutes. So I want to photograph the place I was born with an 8.5-minute exposure, so that the photon that left the surface of the Sun at the exact moment I pressed the button has enough time to hit the photographic film and in a certain way leave a trace of its journey.

And that's Almost There . A constant return journey. Exploring what I have closest to me and furthest away and how these ideas are interchanged almost without being aware of it. My blood, my country, the country of my most direct references, the places furthest away, the places where I've lived, the places I've felt my own, the universe, the largest planet in the solar system, the nearest galaxy, chance. The impossibility of reaching one's destination, photographing the photograph. Photography as an imaginary return journey and at the same time as a reflection of that place and that thing we can never go back to, which we can never see again in the same way. Almost There , in short, explores the genres and languages we use to try and understand the world through images, but it also examines how photography conditions our visions, as well as the intrinsic mystery of each place: being there, getting there, seeing it from afar or observing it up close.

This confrontation between interchangeable distances can only deliver a letdown: I'll never be far enough away or close enough. But in the space between these two distances, in the play of perceptions created between them, things happen, things I decide to explore. Almost far, almost near. Almost There.

*Alex Plademunt*

## Jonathan Roessel

### Dernière sortie

La dernière journée de Philippe Morel fut consacrée à l'étude et au relevé minutieux de squelettes de bouquetins lors de l'exploration de la grotte de Steinbockloch, dans l'Oberland Bernois, en compagnie de deux spéléologues.

Il était captivé par l'histoire naturelle, la préhistoire et l'archéologie. Tout ce qui était en rapport avec l'os éveillait sa curiosité de même que tout ce qui d'une manière générale, avait trait au monde animal. Tout jeune, il s'était en effet attaché à constituer une collection ostéologique de référence. Au terme de vingt ans de recherches assidues, sa collection comprend la presque totalité des vertébrés de la faune centre-européenne.

En 1991, à l'occasion de l'examen des vestiges osseux de la grotte du Bichon (NE), petite cavité fouillée en 1956 par deux spéléologues et qui avait livré les squelettes entremêlés d'un homme et d'un ours, mélangés à quelques armatures lithiques, Philippe Morel fait la découverte d'un fragment de silex fiché dans l'une des vertèbres de l'ours.

L'archéologie expérimentale, en particulier les techniques de boucherie et d'étude des traces d'impact laissées sur les os par les projectiles, était un autre domaine qui lui était cher.

Depuis 1993, il collaborait également à la mission archéologique des Universités de Bâle et de Damas à El Kown, en Syrie, pour laquelle il assurait une étude sur des sites paléolithiques anciens.

J'ai souhaité retranscrire cette histoire en m'intéressant de plus près à Philippe Morel. C'est dans ses propres archives personnelles, conservées au Laboratoire archéozoologique de Neuchâtel, que j'ai pu commencer mes recherches et ainsi définir les différents chapitres qui me semblait pertinents pour illustrer cette histoire.

Je me suis laissé embarquer dans les pérégrinations multiples et aventureuses de mon personnage. J'ai choisi d'utiliser la force symbolique des images comme témoin visuel et original de l'existence de cet homme.

Cette approche joue entre les frontières de la photographie conceptuelle et celle du 'documentaire de l'après'. Une démarche ouverte et souple qui mélange documents d'archives, ré-appropriation d'images, de textes et autant de pistes et d'éléments qui interagissent entre elles afin d'établir une reconstitution poétique et narrative de sa vie d'inlassable chercheur. Ainsi je souhaite réactiver au présent cette réalité passée.

*Jonathan Roessel*

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## Yann Laubscher

Né à Vevey, Suisse, en 1986, Vit et travaille à Lausanne, Suisse

[www.yannlaubscher.ch](http://www.yannlaubscher.ch)

### Formation

2013-2015	ES Photographie, Ecole supérieure d'arts appliqués, CEPV, Vevey	
2011-2013	CFC de photographie, CEPV, Vevey	
2008-2009	Institut fédéral de recherches sur la forêt, la neige et le paysage (WSL), Birmensdorf	(ZH),
travail de diplôme en paléoclimatologie au Lötschental (VS)		
2008	Stage en milieu marin côtier : NEAR International Summer School in the Danube Delta,	Vilkovo,
Ukraine		
2007-2009	Université de Genève, Institut des Sciences de l'Environnement, Maîtrise Universitaire	ès
Sciences de l'environnement, spécialisation : Sciences naturelles		
2004-2007	Université de Lausanne, faculté des Géosciences et de l'environnement, Baccalauréat	Universi-
taire ès Science en Géosciences et Sciences de l'environnement		

### Workshops

2013-2015	Workshop avec André Cepeda, Reiner Riedler, Hellen Van Meene, Claus Goedicke, Donigan Cumming, Bogdan Konopka, Gilbert Fastenaekens, Petros Efstathiadis, Guillaume Herbaut, Anuschka Blommers & Niels Schumm, Anne Golaz, Grégoire Alexandre, Geert Goiris, Eric Nehr, Stanley Greene, Stefan Burger & Patrick Hari, Philippe Brault, Martin Kollar, Yto Barrada, Lise Sarfati, Eva Leitolf.
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### Expositions

2015	Exposition collective, <i>Entre temps musical et temps chronologique</i> , Centenaire du Conservatoire Montreux-Vevey, CEPV, Vevey
2014	Exposition collective, <i>SELECTION   AUSWAHL 2014</i> , PhotoforumPasquArt, Bienne Exposition collective, <i>Hordes et nuées</i> , CEPV, Festival Images, Vevey Exposition collective, <i>NOISE, événements parallèles</i> , Collectif Quinze, Festival Images, Vevey
2013	Exposition collective, <i>Relation</i> , Vevey, Suisse Exposition collective, <i>Timelapse Project</i> , Casino de Montbenon, Lausanne Exposition personnelle, <i>Sur les rivières de Sibérie</i> , Ferring, St-Prex

### Distinction

2013	Prix de l'Union suisse des photographes professionnels, Meilleur CFC de photographe
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### Expériences professionnelles

2013	Photographe, Archives contestataires, Genève
2009-2013	Aide documentaliste et photographe au CIRA (Centre International de Recherche sur l'Anarchisme), Lausanne
2010-2011	Animateur socio-culturel, Polyval, Cheseaux-sur-Lausanne



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## Regine Petersen

Born 1976 in Hamburg, Germany

Regine Petersen (b. 1976 in Hamburg, Germany) received her MA in Photography from the Royal College of Art, London (2009). Her work has been presented in various solo and group shows internationally, such as Rencontres d'Arles in France, Foam Museum in Amsterdam and Aperture Gallery in New York. She is a recipient of the National Media Museum Bursary UK (2010), the Alfried Krupp von Bohlen and Halbach Foundation Grant (2012) and winner of the Outset / Unseen Exhibition Award (2014).

### EDUCATION

2009 MA Photography, Royal College of Art, London, UK

2006 Diploma Communication Design / Photography, University of Applied Sciences Hamburg, Germany

### SOLO EXHIBITIONS

2015 Stars Fell on Alabama, PhotoforumPasquArt, Biel, Switzerland

Find a Fallen Star, Foam Museum, Amsterdam, Netherlands

2013 Stars Fell on Alabama, SI Fest, Savignano sul Rubicone, Italy

Stars Fell on Alabama, POMO Gallery, Milan, Italy

2012 Stars Fell on Alabama, Rencontres D'Arles, Arles, France

Stars Fell on Alabama, Galerie Jo van de Loo, Munich, Germany

Find a Fallen Star, B2 Institute, Tucson, USA

2011 To Think About Things, Galerie Jo van de Loo, Munich, Germany

Find a Fallen Star, UA Lunar & Planetary Lab, Tucson, USA

2006 The Hair, Galerie Linda, Hamburg, Germany

### SELECTED GROUP EXHIBITIONS

2015 Beyond Evidence, Format Festival, Derby, UK

Human Nature, Art Collection Deutsche Börse, NRW-Forum, Düsseldorf, Germany

2014 For Future Reference, East Wing Contemporary, Paris Photo, France

For Future Reference, East Wing Contemporary, UNSEEN Amsterdam, Netherlands

Human Nature, Art Collection Deutsche Börse, Frankfurt, Germany

Global Photography Europe, Old Factory, Rovinj, Croatia

2013 Das Nahe und die Ferne, Künstlerhaus Dortmund, Germany

City of Hamburg Scholarship for the Visual Arts, Falckenberg Collection, Hamburg, Germany

2012 City of Hamburg Scholarship for the Visual Arts, Kunsthaus, Hamburg, Germany

The World in London, Victoria Park, London, UK

2011 Exposure 2011, James Hyman Gallery, London, UK

ReGeneration 2, Aperture Gallery, New York, USA

Il Dubbio Della Bellezza, Fruttiere di Palazzo, Mantova, Italy

2010 Session\_12\_Words, Four Boxes Gallery, Skive, Denmark

Women in Art Photography UK, Taschen Store, London, UK

Poetry of the Functional, Sächsisches Industriemuseum, Chemnitz, Germany

ReGeneration 2, Musee de l'Elysee, Lausanne, Switzerland

Teaching Photography, Folkwang Museum, Essen, Germany

2009 Session\_7\_Words, Am Nuden Da, London, UK

Shadow of a Doubt, Galerie Michel Journiac, Paris, France

Saatchi New Sensations, A Foundation, London, UK

Now: Art of the 21st Century, Phillips de Pury, London, UK

gute aussichten - new german photography, Hanse Office, Brussels, Belgium

Prix Leica, Hockney Gallery, Royal College of Art, London, UK

2008 Off Topic, Ada Gallery, London, UK

gute aussichten - new german photography, Kunstraum Potsdam, Germany

2007 Soiree des Projections, Festival Voies Off, Arles, France

Fotosommer Stuttgart 2007, Württembergischer Kunstverein, Stuttgart, Germany

gute aussichten - new german photography, House of Photography, Hamburg, Germany

gute aussichten - new german photography, Photo Espana, Goethe Institut, Madrid, Spain

2006 Humble Arts Foundation - Pinned up, 3rd Ward, New York, USA

Ein freies Land, Sagerviertel, Neumünster, Germany

2005 Private Space, International Festival of Photography, Ikona Gallery, Łódź, Poland

Patagonia, Galerie Rainer Maas, Hamburg, Germany

### AWARDS & GRANTS

2014 Outset / Unseen Exhibition Fund

City of Hamburg Project Bursary for the Visual Arts

2012 Alfried Krupp von Bohlen und Halbach Foundation Bursary

Rencontres d'Arles Prix Decouverte, shortlisted  
City of Hamburg Scholarship for the Visual Arts  
VG-Bildkunst Bursary

2011 Artist in Residence, B2 Institute / Lunar and Planetary Lab, University of Arizona

2010 National Media Museum Bursary

4. Int. Marianne Brandt Contest, shortlisted  
ReGeneration 2

2009 Saatchi 4 New Sensations

Hoopers Gallery Award, shortlisted  
Flash Forward: Emerging Photographers 2009, Honorable Mention

2008 Prix Leica

Artist in Residence, School of Visual Arts, New York  
Royal College of Art Bursary

2007 Otto Steinert Award, shortlisted

DAAD Scholarship for Graduates

2006 gute aussichten - new german photography

World Press Masterclass, shortlisted

## PUBLICATIONS

2015 Find a Fallen Star, Kehrer Verlag

Evidence, Format15, Exhibition catalogue

2014 A Brief History of Meteorite Falls, Textem Verlag

Unseen Magazine # 01, Exhibition catalogue

2013 Stars Fell on Alabama, Exhibition catalogue

Du Magazine # 834, text by Britta Peters  
Global Photography Europe, Exhibition catalogue  
SI Fest, Exhibition catalogue

2012 Session\_12\_Words

ARTE Metropolis  
1000 Words Photography, text by Lucy Davies

2011 Photographies # 5, "An Unknown Route: Denkbilder"

2010 Poetry of the Functional, Exhibition catalogue

Teaching Photography, Exhibition catalogue  
ReGeneration2, Exhibition catalogue

2009 To Think About Things, Self-published book

Material # 02, "An Unknown Route: Denkbilder"  
Magenta Flash Forward: Emerging Photographers 2009  
Camera Austria # 105

The Collector's Guide to Emerging Art Photography, Humble Arts Foundation

2008 Ok But No Fighting, Self-published book

2007 Gomma Magazine # 03

Photo International # 03  
Art Directors Club Magazine # 09

2006 gute aussichten, Exhibition catalogue

Ein freies Land, Exhibition catalogue

## COLLECTIONS

Deutsche Börse Art Collection

National Media Museum

Foam Museum

DZ Bank

Musée de l'Elysée

Landesmuseum Natur & Mensch

B2 Institute

Lunar & Planetary Lab / University of Arizona

Michaelis School of Fine Art

## Aleix Plademunt Pérez

Girona, 1980

www.alexplademunt.com

## Training

[1998-2000] 1<sup>o</sup>/2<sup>o</sup> technical engineering. UdG, Girona.

[2000-2004] Degree in photography, UPC, Terrassa (Barcelona).

[2003-2004] Postgraduate diploma in photography in México, Scholarship UDLA, Cholula, México.

## Awards

- 2013 Selected at Prix Pictet Award (France)  
Finalist at First Book Award (National Media Museum of London & MACK)
- 2012 Beca OSIC, Generalitat de Catalunya.
- 2010 3th prize at Purificación García photography prize 2010.
- 2009 *Propuestas09* (Arte y Derecho). Grant to work in the Project *Small Dreams*, across US.  
*Agita09 grant*, to work in the project *La Càmera Gran* [The Great Camera].
- 2008 *EADC* of the Generalitat de Catalunya Scholarship, to start the project *La Càmera Gran* [The Great Camera].  
Fotopress09 Scholarship to work in the project *DubaiLand*.  
Special Mention at Purificación García Photography Prize 2008.  
Selected at 9th Prixe of pintura del *colegio oficial de gestores de Valencia*.  
2nd prize of Caixa Terrassa photography prize.
- 2006 The 2006 *Ángel de Fotografía* Scholarship. (BAF'001)  
*INJUVE stage* creación joven 2005. (managed for Marta de Gonzalo and Publio Pérez Prieto). Málaga.  
INJUVE 2006 Award, photography competition. Exhibition in Círculo de Bellas Artes, Madrid.
- 2004 Scholarship to study at Universidad de las Americas (UDLA). Cholula, México. [07/03 – 01/2004]

## Solo exhibitions

- 2015 Almost There. La New Gallery, Madrid, Spain [08-01-15]
- 2014 DubaiLand. Fotóhónap. TOBE Gallery. Budapest, Hungary [03-11-14]
- 2014 Almost There. Tagomago gallery, Barcelona, Spain [03-05-14]
- 2013 Almost There, Galerie Olivier Waltman, Paris. [06-11-13]
- 2012 DubaiLand, Módulo. Lisbon, Portugal. [30-06-12]
- 2012 We Are Here, RMTF, Proyecto Trocadero. Caracas, Venezuela. [29-02-12]
- 2011 DubaiLand, Galerie Waltman, Paris [03-11-11]
- 2011 Small Dreams, Galeria Valle Ortí, Valencia [05-05-11]
- 2010 DubaiLant. Passanant Foto, Tarragona. 08-05-10
- 2009 Nada/Todo. Galerie Waltman, Paris. [08-09/09]. Catalog.
- 2009 Nada. ART Paris. Galeria Waltman. [19/23-03-09]
- 2008 *Espectadores*. Galerie Waltman, Paris. [04-11-08]. Catálogo.
- 2008 *NADA*. Galeria Valle Ortí. Valencia. [25-08-08 / 04-11-08]
- 2008 London ART Fair. London [16/20-01-08]
- 2007 *Espectadores*. Sala La Kursala (UCA), Cádiz [29/11/07]. Catalog.
- 2006 *Espacios comunes*. Col.legi d'arquitectes de Catalunya, COAC. [21-12-06]
- 2006 *Espacios comunes*. Galerie Waltman, Paris [16-12-06]
- 2004 *Des-habitat*. Festival Fotòpsia,(Primavera fotogràfica) Barcelona. Catalog.

## Group Shows

- 2015 Almost There. IMA Concept Store, Tokyo, Japan. [14-03-15]
- 2014 Almost There. Unseen Photo Fair. Amsterdam, Holland [18-09-14]  
*Virtual Space. Corrent continu. Lectures de paisatges*. Bòlit, Girona, Spain [06-06-14]  
*GIGANTE*. A. Xoubanova + A. Plademunt. Galerie du 10 from Institut français of Madrid, Spain. [28-05-14]  
*Movimientos de Suelo*. Ca l'Isidret Exhibition at Temple gallery, Paris, France. [22-05-14]  
*Fotollibres: Aquí i ara*. Foto Colectania, Barcelona, Spain. [13-05-14]  
*New Spanish Photography*. New York University / KJCC. USA [02-05-14]  
Dallas Biennial. Oliver Francis Gallery. Dallas, USA [15-02-14]
- 2013 *Una nouvelle Génération de photographes*. Le Bal, Paris. Exhibition with Antonio Xoubanova, Ricardo Cases i Óscar Monzón comisariada per Fannie Escoulen. [12-12-13]  
*Contexto Crítico*. Gropu show curated by Rosa Olivares, Carolina García. Tabacalera, Madrid. [12-12-13]

- Paisajes: *Naturaleza y artefacto*. DKV collection. La Lonja, Zaragoza. [12-12-13]  
Pulse Miami, Galerie Olivier Waltman. Miami, EEUU. [16-12-13]  
*Arquitectura invertida*. DKV collection. MACA, Alicante. [17-07-13]  
Pulse NY. Galeria Olivier Waltman. NYC, EEUU. [09-05-13]  
Espectadores. Waltman Ortega Gallery. Miami, USA [31-03-13]  
Perspectives of landscape. Browning Gallery. Asolo, Italy. [17-03-13]  
Art13 London. Galerie Olivier Waltman. London, UK. [1-03-13]  
London Art Fair. Galerie Olivier Waltman. [16-01-13]  
2012 Art Miami, Galerie Waltman. Miami, EEUU [04-12-12]  
No Found Paris . Galerie Waltman. [16-11-12]  
Cree. Lugares de transito. Tabacalera. Madrid. [24-06-12]  
Art Paris. Galerie Waltman. Paris. [29-03-12]  
ARCO. Valle Ortí gallery. Madrid. [15-02-12]  
La Camera Gran. Museum de l'Empordà. [10-02-12]  
2011 Scope Miami. Galerie Wlatman. [29-11-11]  
Art Élysées. Galerie Waltman. [20-10-11]  
VOLTA7. Valle Ortí gallery. Basel, Switzerland. [13-06-11]  
New cities: utopia & dystopia. Group exhibition curated by Yann Linsart. Recyclart, Brussels. [26-05-11]  
ART Chicago. Galerie Waltman. [31-03-11]  
ART Paris. Galerie Waltman. [31-03-11]  
ARCO Madrid. Galeria Valle Ortí. [16/20-02-11]  
2010 Naturae. Benetton Foundation in Treviso, Italy. [04-12-10]  
Pulse Miami, Galería Valle Ortí. 02-12-10, Miami, US.  
Art Miami, Galerie Waltman. 01-12-10, Miami. US.  
Paisatges de la periferia. Group show at Observatori del Paisatge de Catalunya. Olot, Spain. [6-11-10]  
Naturae. Vicenza (LAMEC) Italy.[ 20-10-10]  
Art London, Galerie Waltman. 07-11/10/10, London.  
Ingravid Festival, Figueres. Projection of *Més és menys* documentary. [24-09-10]  
Interrupted Landscapes. Champion's Gallery. Austin, TX. US. [16-09-10]  
Naturae. Festival Savignano Si Fest, Italia. [10-09-10]  
Purificación García 2010 photography award exhibition at Círculo de Bellas Artes, Madrid. 29-04-10  
Exhibition of DubaiLand Project at Fotopres 09 exhibition, Caixa Forum Madrid. 23-03-10  
Slide Show at Fotofreo photography festival, based in Australia, 20-03-10  
ART Paris, Gallerie Walkman. Paris [18/22-03-10]  
2009 ART Miami, Galeria Waltman. Miami, US. [02-06/12/09]  
Slide Show in PHOTOPHNOMPENH, Cambodia, curated by Christian Caujolle.  
DubaiLand, exhibited in TECMilenio's university, Puebla, México. [14/10/09]  
Fotopres09. *DubaiLand*, Caixa Forum, Barcelona [29/10/09]  
ART London. Galerie Waltman, Paris. [8/12-10-09]  
Slide Show of *DubaiLand's* project in *Internazionale a Ferrara*. Curated by Christian Caujolle. Italy [02-10-09]  
Presentation of *Todo* (ALL) Project in the *Festival Internazionale di Roma*. Curated by Marta Dahó [29-05-09]  
Exhibition in VOLTA (Basel). Galeria Valle Ortí. [8/13-06-09]  
Exhibition in London ART Fair. Galerie Waltman. London. [14/18-01-09]  
2008 Exhibition in SCOPE Miami, galerie Waltman. Miami [3/7-12-08]  
Exhibition in ART London. Galerie Waltman. London [02-10-08]  
Talent Latent. Exhibition of *Cult* project. Sala Palauet, Mataró. [06-06-08]  
Círculo de Bellas Artes, Madrid. Exhibition of *Purificación García's* award. [23-05-08]  
Talent Latent. SCAN 08 Exhibition of *Cult* project. Tarragona. [14-04-08]  
Lille Art Fair, France. Galerie Waltman [24-04-08]  
Caixa Terrassa, Terrassa. Exhibition of VI photography prize. [06-03-08]  
ARCO. Exhibition of *Nada* project. Galeria Valle Ortí. [13/18-02-08]

# PhotoforumPasquart

Seevorstadt 71-73 Faubourg du Lac

CH 2502 Biel Bienne T 032 322 44 82 info@photoforumpasquart.ch www.photoforumpasquart.ch

**Jonathan Roessel** FR (1989)  
jonathanroessel@hotmail.com

## Formations

- CEPV, formation supérieure de photographie, Vevey, 2013-15
- Formation propédeutique à l'Ecole Cantonale d'art de Lausanne (ECAL), 2011-12
- Obtention d'un bac professionnel de photographie, France, 2009-11
- Obtention d'un certificat d'aptitude de photographie, France 2006-08

## Expériences professionnelles

- Stages avec Jean Larivière (Paris), Sonia Sieff (Paris), Nicole Tran Ba Vang (Paris)

## Expositions/ publications

- Exposition collective, PhotoforumPasquArt, 2015
- Exposition collective, *Entre temps musical et temps chronologique*, CEPV, 2015
- Exposition collective, *Noise*, Festival Images, Vevey, 2014
- Exposition collective, *Noise*, publication du collectif Quinze, 2014
- Exposition collective, *Hordes & Nuées*, exposition collective, Festival Images, CEPV, 2014

## Workshops

André Cepeda, Roberto Greco, Hellen Van Meen, Reiner Riedler, Claus Goedike, Donigan Cumming, Gilbert Fastenaekens, Grégoire Alexandre, Petros Efstathiadis, Guillaume Herbaut, Blommers et Schumm, Anne Golaz, Bogdan Konopka, Geert Goiris, Stanley Greene, Eric Nehr, Stefan Burger & Patrick Hari, Rudolf Steiner, Taiyo Onorato & Nico Krebs, Martin Kollar, Yto Barrada, Eva Leitolf, Christian Patterson.

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De la série « M38 », 2014. © Yann Laubscher / CEPV



De la série « Stars fell on Alabama », 2012. © Regine Petersen



De la série « Almost There », 2013. © Aleix Plademunt



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