



/// vip preview june 12th

June 13 - 18, 2023

booth 1- photo basel

Volkshaus Basel, Rebgeasse 12-14,
4058 Basel, Switzerland

The baudoin lebon gallery is pleased to announce its participation in Photo Basel 2023.

For this new edition, the gallery presents works by Mathieu Bernard-Reymond, Juliette-Andrea Élie, and Roei Greenberg. These photographers explore diverse and unique techniques that challenge our perception of time and memory, offering their own experimentation with landscape representation in photography.

Visit us at booth 1
Tuesday June 13th to Saturday June 17th
from 12pm to 8pm
Sunday June 18th from 12pm to 6pm

mathieu bernard-reymond

Mathieu Bernard-Reymond is a French photographer born in Gap in 1976. After studying at the Institut d'Études Politiques de Grenoble (FR, 1998), he graduated from the École Supérieure de Photographie de Vevey (CH, 2002).

His work uses landscape, architecture and data building blocks for a constantly renewed poetic language. He sees photography as a means of creating strange realities, of bringing possible worlds into being. The digital aspect of his approach allows him to stage data as well as the tangible world.

He received several prizes including Fondation HSBC for photography 2003, Rencontres d'Arles, 2005, Paris Photo, 2006, Arcimboldo 2009, and published two books to date: *Vous Êtes Ici* (2003, Actes-Sud) and *TV* (2008, Hatje Cantz). His images can be found in numerous public and private collections like Musée Nicéphore Niépce (FR) and Musée de l'Élysée (CH) or Fonds National pour l'Art Contemporain.

i think i've forgotten this before

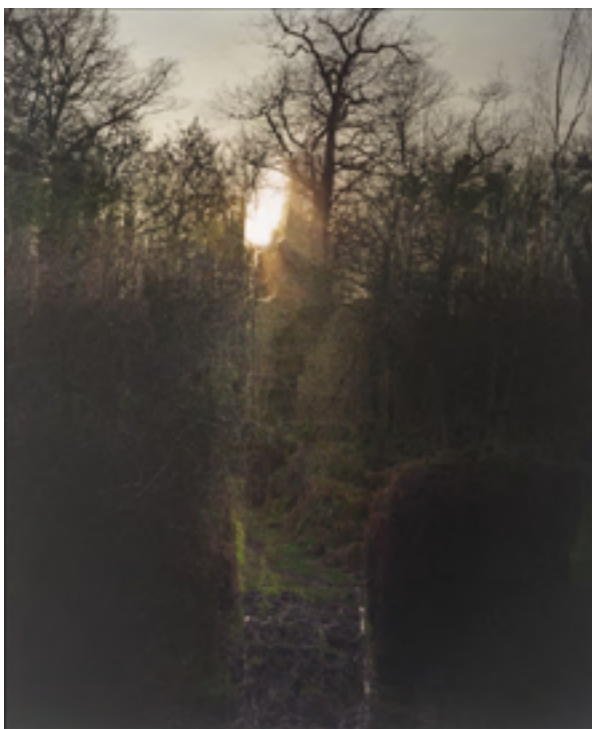
All my memories are images, in one way or another. Too often, I find them very incomplete, or totally deficient, like vivid sparks, but without outline and form. And yet, they are waiting to be made into something...

Mathieu Bernard-Reymond

The series was made using artificial intelligence tools. Some images were published in special edition dedicated to IA of the swiss magazine *T - Le Temps*, October 22, 2022.



Tu dormais sur la plage avec un livre / You were sleeping on the beach with a book
Plage livre, 2022, series *I've forgotten this before*, pigment print, 29,7 x 42 cm © Mathieu Bernard-Reymond courtesy baudoin lebon



(sans titre), 2020, series *Domaine*, pigment print, 83 x 63 cm © Mathieu Bernard-Reymond courtesy baudoin lebon

le domaine

Large alleys run through the Domain in straight lines, radiating from key points within the grounds. Mornings, these avenues seem without end in the mist and silence.

Between the boundless axes, trees are grown. Sometimes, men hunt.

If you look at the forest long and closely enough, what will appear is a mishmash of intertwined branches and insects fighting for survival, left free to kill or be killed.

It is the random struggle of life and death. Nature.

Mathieu Bernard-Reymond,
translation: Grégory Wicky

Some pictures were manipulated using an algorithm.

juliette-andrea élie

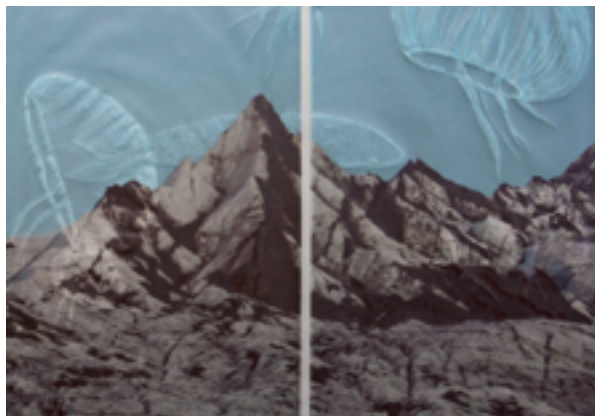
Born in 1985, Juliette-Andrea Élie graduated from the Ecole Supérieure des Beaux-Arts of Nantes Métropole (DNSEP 2010) and studied engraving technics at the Concordia University in Montreal. Winner of several awards (Mentoring Les Filles de la Photo 2020, Photography Fair Fotofever 2016), she carried out her artistic research during her residency at the Cité internationale des arts in 2016. In 2019, the visual artist photographer was chosen for the TCI Théâtre de la Cité Internationale (Paris)'s annual commission, offering her a solo exhibition in 2019/2020.

Her work focuses on landscape representation at the time of the Anthropocene era, the underground links that each person has with his or her direct or fantasized environment, and the other members of the Living. Photography, drawing, painting, video and voice are among the mediums she uses, with a strong focus on unique artwork, in contrast to the overabundance of reproducible objects.

Her work has been shown in solo exhibitions - Le Moulin Gautron (2022), art center (Vertou), Théâtre de la Cité Internationale (2019), galerie baudoin lebon (2017 and 2016) - and collective exhibitions - Counter culture in contemporary photography at galerie Binome (2022), Photo Saint Germain (2022), «Photoclimat Biennial» at the MAC of Créteil (2022), Photographic Materiality (2022) at galerie baudoin lebon, L'Antichambre, Scène Française at the Georges V Art Center in Shanghai (2019), The Biennial of the Tangible Image in Paris (2018) or «Circulation(s), Festival of Young European Photography» at CENTQUATRE-PARIS (2015).

In 2022, the photographer and visual artist is included in historian Michel Poivert's book *Contre culture dans la photographie contemporaine*, published by Textuels.

fading landscapes



Up and Down, 2022, pigment print and drypoint embossing, 38,5 x 26,5 cm © Juliette-Andrea Élie courtesy baudoin lebon

The *Fading Landscapes* are made up of photographic strata - prints on tracing paper - and a drypoint engraved relief that accentuates a nebulous atmosphere.

Several gazes meet in the one image, questioning the difficult representation of what we call «Nature». Because, how can we take into account, in photography, of this environment in which we are part of and from which we cannot extract ourselves? How to escape from a dominant point of view on our environment, such as the Albertan perspective has conveyed for centuries of representation?

Juliette-Andréa Elie's practice attempts to decentralize the human by seeking the turmoil of a multiple vision, a landscape inhabited by the dialogue with the other members of the Living.

fire)(scapes

In response to the fierce fires that have ravaged Australia, Juliette-Andréa Elie revisits a series of photographs she made in 2016, capturing the bush and forests of Victoria.

Through sociological, meteorological and philosophical approach, she creates photographic objects by superimposing archival images reworked with embossing and pyrography on photographs of human skin. Intensified by chromatic manipulations, these landscapes evoke the color of fire skies, reminding us of our crucial role in the preservation of nature and the need to engage in a dialogue with it.



Fire)(scapes, 2021, pigment prints on vegetable paper and mat paper, drypoint embossing, 42 x 60 cm © Juliette-Andrea Élie courtesy baudoin lebon

roei greenberg

Roei Greenberg (1985) is a London based - Israeli artist.

He grew up on a Kibbutz, located on the northern Israeli border with Lebanon and moved to Tel Aviv in 2019, where he completed a BA Photography in 2013. After years of investigating the Israeli landscape, He moved to the UK in 2018 and in his search for a new subject matter, found himself once again drawn to questions of land and power, belonging and legitimacy.

Greenberg's photographic practice is concerned with landscape as a complex intersection between culture, geography and autobiography. The effects of human activity on land, political borders and ecology are amongst the issues investigated in his work. His use of large format camera and film creates a multi-layered photographic perspective; pictorial and alluring yet seeking to disrupt traditional modes of landscape representation.

Greenberg's work has received vast recognition and exposure, showing in museums and galleries such as: Aperture Gallery, South London Gallery, Leeds Art Gallery, The Benaki Museum, the Israel Museum and Webber Gallery, to name a few. His work was nominated and awarded repeatedly over the past years. He was selected for the Bloomberg New Contemporaries in 2019, and his recent body of work entitled *English Encounters*, was selected by Professor Andreas Gursky, when invited to curate his selection from the RCA 2020 graduates. He was recently invited by The National Gallery to contribute to an event celebrating Constable's work.

In 2022, he won the Camera Clara Award with the series *English Encounters*.



Hinterland, 2019, series *English Encounters*, pigment print, 120 x150 cm © Roei Greenberg courtesy baudoin lebon

english encounters

The rural walk is a well-known English cultural practice. Though it may be civil, the act of walking itself is rooted in an ideology from my own cultural background; to walk the land is to know the land, and therefore suggests belonging, entitlement and ownership. I begin to survey the English countryside, becoming familiar with the island's geography, an act of mapping that refers to imperial and colonial histories.

Pertaining to Romanticism, I appropriate the visual rules of the picturesque; traditionally used to create an illusion of social and natural harmony. The dramatic light and weather conditions combined with forensic attention to details and on-site interventions intend to provoke the ambiguous feelings of seduction and alienation. Poetic and alluring yet tinged with irony, the images seek to disrupt traditional modes of representation in a place where land ownership and social hierarchy have shaped the form and perception of the landscape for centuries ».

Roei Greenberg



Walk to Paradise Garden, 2019, series English Encounters, pigment print, 45 x 36 cm © Roei Greenberg courtesy baudoin lebon

nothing new in the west

The American Road trip is one of photo-history most celebrated genres. It conjures a sense of freedom, of escape, of self-empowerment and endless possibilities. But the American landscape also represents the contested relationship between humans and the land, it is about conquering or being conquered - it's unharmonious.

Back in Israel, I was traveling back and forth on one road that stretch all the way from the northernmost to southern border. 470 km which I kept photographing for many years. When I moved to London, I travestied the English countryside repeatedly, 'mapping' my new geography to generate a sense of familiarity and belonging. A road-trip project in America seemed like a natural development. But observing a foreign culture from the road while covering more than 8,000 miles in just 30 days, required a more dynamic approach to image making.

By looking at the road as a stage, the physical journey through geography becomes associative and slowly detach from the documentary nature of photography. Familiar situations are framed with a sense for dramatic irony and create absurd scenes that often seem to have been carefully staged.

To me, one of the striking things in these images is a kind of admission of defeat. It's a contest in which one contestant is being worn down by time – that being the people and their creations (capital, religion, logistics). And in the end, the landscape is winning; but very, very slowly.

Roei Greenberg



From bottom to top: Monument valley, 2022 and Flood, 2022 series Nothing new in the west, pigment print, 45 x 36 cm © Roei Greenberg courtesy baudoin lebon