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*press release*

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**/// vip preview June 13**

The gallery is pleased to announce its participation in the upcoming edition of Photo Basel 2022.

**June 14 -19, 2022**

You will find us on **booth 17** with a selection of artworks by Franco Fontana, Mickaël Marchand and Maya Mercer.

Tuesday, June 14th to Saturday, June 18th  
from 12pm-8pm  
Sunday, June 19th, from 12pm-6pm

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

## franco fontana



Franco FONTANA, *no title*, 1996, Polaroid



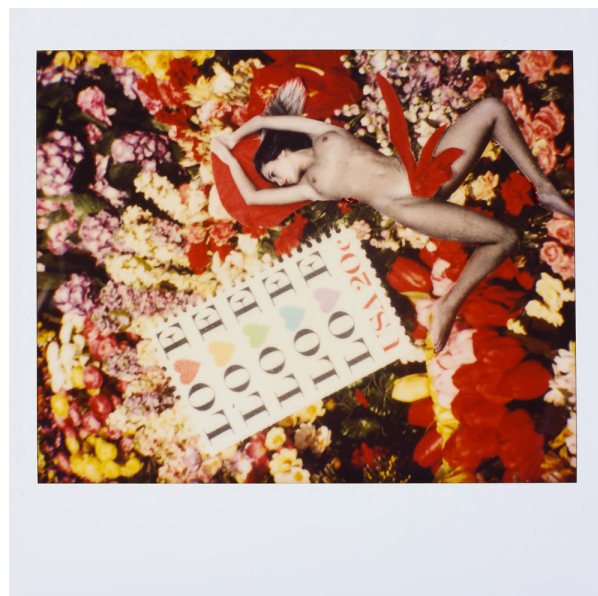
Franco FONTANA, *no title*, 1989, Polaroid

Born in Modena in 1933, Franco Fontana began photography during the 1960s. His first solo exhibitions were held in Turin in 1965 and in Modena in 1968. Fontana has always been interested in the depiction of landscapes. In 1978, the publication of his book *Skyline* became a turning point in his career and in Italian photography. In his book, he invents his own language by suppressing any unnecessary element; by combining lines, forms and colours, he creates images bordering on abstraction and reality. This eclectic photographer experimented with nude portraits as well as with city and architectural photographs, like in his *Paessagio Urbano* and then in his *Presenza Assenza*. We can notice the same rigour in his urban landscapes and in his Italian plains: bold geometrical compositions, colours and a minimalist vocabulary.

Not only did Franco Fontana photograph his famous coloured landscapes, but he also produced an intimate – and often mischievous – Polaroid series. These little snapshots condensed Fontana's favourite themes; various – rural, urban and bodily – landscapes were captured with their vivid colours, the illusion of perspective they provide and an extra touch of humour and light-heartedness.

In 1968, he started a successful collaboration with Alexander Liberman for *Vogue US* and *Vogue France* and created numerous add campaigns for brands like Volkswagen, Volvo, Ferrari, Kodak, Grundig, Versace and Hermes.

Considered as one of the masters of colour photography, he published around fifty books and his work was exhibited in more than 400 solo and group exhibitions all around the world. His photographs are included in more than 50 international public collections including the MoMa (NYC), the Museum Ludwig (Cologne), the Musée d'Art Moderne de Paris, the Gallerie Civica d'Arte Moderna e Contemporanea (Turin) and London's Victoria & Albert Museum.



Franco FONTANA, *no title*, 1991, Polaroid

## franco fontana

### SELECTED SOLO SHOWS

- 2022  
*Horizon(s)*, Le Kiosque de Vannes, Vannes, FR
- 2021  
*America*, Atelier 36, FR
- 2017  
Palazza Madama, Turin, IT  
National Museum of Montenegro, Cetinje, ME
- 2018  
*Horizons*, Musée de la Photographie Charles Nègre, Nice, FR
- 2015  
*Le paysage italien*, Institut italien de la culture, Strasbourg, FR  
*Architectural Abstractions*, Fondazione Enrico Mattei, Milan, IT
- 2014  
*Fullcolor*, Palazzo Franchetti, Venice, IT
- 2013  
Fotografica Bogota, 2013, Bogota, CO  
baudoin lebon, Paris, FR
- 2011  
Museo regionale di Science naturali, Turin, IT
- 2006  
Museo de Bellas Artes, Buenos Aires, Argentine  
*20 photographies de la Collection Cotroneo*,  
Maison Européenne de la Photographie, Paris, FR

### SELECTED PUBLIC COLLECTIONS

- Museum of Modern Art, New York, USA  
Museum of Modern Art, San Francisco, USA  
Art Institute, Chicago, USA  
Museum of Fine Arts, Houston, USA  
Museum of Fine Arts, Boston, USA  
Ludwig Museum, Colonia, Germany  
Pushkin Museum of Fine Arts, Moscow, Russia  
Australian National Gallery, Melbourne, Australia  
Stedelijk Museum, Amsterdam, the Netherlands  
Metropolitan Museum, Tokyo, Japan  
Israel Museum, Gerusalemme, Israel  
Museum of Modern Art, Paris  
FNAC (The National Fund of Contemporary Art), Paris, France  
Kunsthhaus Museum, Zurich, Germany  
Victoria & Albert Museum, London, UK  
UBS collection, Zurich, Germany  
Unicredit Bank, Milano, Italy

### SELECTED GROUP SHOWS

- 2013  
*Horizon(s)*, baudoin lebon, Paris, FR  
*eat*, Galleria Suzy Shammah, Milano, IT
- 2011  
*Polaroid [Im]Possible*, WestLicht. Schauplatz für Fotografie, Vienna, AT
- 2009  
*Highlights*, Clairefontaine Gallery, Luxembourg  
*Fotografia Astratta*, Museum of Contemporary Photograph, Cinisello Balsamo, Milano, IT  
*Les nuages...là-bas...les merveilleux nuages*, Musée Malraux, Le Havre, FR
- 2008  
*The polaroid*, Galleria Cà di Frà, Milano, IT
- 2006  
*Collezione - Forma*, Centre International de la Photographie, Milan, IT  
*A Private History*, Maison Européenne de la Photographie, Paris, FR
- 2001  
*Passaggi, Figure e Paesaggi - Forma*, Centro Internazionale di Fotografia, Milan, IT
- 1995  
46th Venice biennale, Venice, IT

### SELECTED BIBLIOGRAPHY

- 2020  
*America* - Ed. Contrejour, Paris
- 2005  
*Retrospectiva* - Ed. Logos, Modena 2005
- 2003  
*Paesaggi : Franco Fontana / Mario Giacomelli* - Ed. Gribaudo, Savigliano
- 2001  
*Sorpresi nella luce americana* - Ed. Federico Motta, Milano  
*Fotografie 1960-2000* - Ed. GAM, Torino
- 1990  
*Kaleidoscope* - Ed. Art&, Udine
- 1983  
*Fullcolor* - Ed. Contrejour, Paris
- 1978  
*Skyline* - Ed. Contrejour, Paris

maya mercer



Maya MERCER, *Sutter Buttes Indian Massacre 1846, The Parochial Segments (Yuba Ring of fire)*, C-print fujiflex, 134 x 74 cm

Maya Mercer is a Franco-American photographer and video-creator. Daughter of the radical English dramatist, playwright, and screenwriter David Mercer, Maya grew up between London, Paris, and Los Angeles. Self-taught as a visual artist, Mercer has always lived in a narrative world, experiencing “life as theater” from early childhood.

She calls herself a regionalist “photocinema” artist. Mercer now lives and works in Northern California where she directs mostly teenagers in visual stories inspired by the social conditions of the rural American Far West. Her work has been displayed in galleries, museum exhibitions and art fairs throughout North America and Europe.

«Mercer has become an adopted daughter of the Wild West. Living as she does in the interior of California, that vast and varied state, a country within a country, has its grip on her entire consciousness. She finds it a First World within a First World — and a Third World within a Third World as well. Mercer’s subjects are young, beautiful, tragic and playful, and strangely removed from time even as they reflect contemporary stresses and historic memories. While her art echoes the decadence of late-19th century precursors, however, it also looks ahead to a new, perilous age of sensuality, confusion, and encroaching dystopia. In this regard Maya Mercer is less hedonist than oracle, less Salome than Cassandra. Her work is no indulgence; it is a warning.” - Peter Frank

## SELECTED SOLO SHOWS

2019

*The Parochial Segments*, en collaboration avec Paris Photo, Silencio, Paris, FR

2010

*Ladykillers*, Stephen Cohen Gallery, Los Angeles, USA

## SELECTED GROUP SHOWS

2022

*Printing futures*, Documenta, Kunsthaus Göttingen, DE

2021

*Le feu intérieur*, La Galerie Rouge, Paris, FR  
*The Parochial Segments*, baudoin lebon, Paris, FR

2020

*Féminin*, Galerie Agathe Gaillard, Paris, FR  
*7000 Magazine*, Paris, FR  
*L'Antichambre acte 2*, baudoin lebon, Paris, FR

## *the parochial segment - Yuba Ring of fire, 2019*

Eight years ago, I left Los Angeles and went into exile in the rural backwoods of Northern Carolina, where Gold Rushers used to go.

I have been working ceaselessly on a wide array of projects- living a very minimalistic lifestyle and taking it one day at the time. The consequences of my personal “artist struggle” is that I am barely leaving the area I live in.

I decided to immerse myself completely into my habitat and explore the local history as well as the current conditions of the place. I began working with a pack of local young girls and one teenage local boy that recurrently appears in my photo series since many years.

Through dual images, I have been digging up the karma of the land and putting it in correlation with scenes of their daily lives. The red current invading the images is inspired by the Clint Eastwood psychedelic acid Western High Plains Drifter where the man with no name ordered the town of Lago painted red and renamed ‘Hell’.

The **Red** is a contamination process that moves around the photos forming a puzzle.

In this photographic series, it becomes clear that those teenage girls and the ‘last’ Native American boy have been brought up in a state of local desolation and share the dilemmas and sentiment of the people in relation to the history of their grounds. They inherited the karma of the land. It is historically and socially interesting to see the analogy of what used to be a Native American land and now, mainly white destitute and uncultured population. We are going from massacre to massacre...

People that never leave the county, which are most of the locals in Yuba and Nevada county are direct descendants of migrants from Oklahoma who travelled to California hoping to find the American dream during the Dust bowl and the Great Depression. They are still called “the Okies”.

In the Greek New Testament, the word Paroikia means “temporary residence” Early Christians used this designation for their colonies because they considered heaven their real home. But temporary or not, these Christian colonies became more organized as time went on. Thus, in late latin, Parochial became the designation for a group of Christians in a given area under the leadership of one pastor. The term Parochial began to be used in this “narrower” sense at the beginning of the 19th century.

**What happened on this land before?**

**What is happening now through my own pioneer eyes?**

Maya Mercer. Marysville 2019



Maya MERCER, *In deep-red white America, the Christian god is king, The Parochial Segments (Yuba Ring of fire)*, C-print fujiflex, 101 x 134 cm



Maya MERCER, *Mercury river, The Parochial Segments (Yuba Ring of fire)*, C-print fujiflex, 50 x 90 cm



Maya MERCER, *The Weight of Dust, part 2, The Parochial Segments (Yuba Ring of fire)*, C-print fujiflex, 64,5 x 97,5 cm

mickaël marchand



exhibition view, *materialié photographique*, baudoin lebon gallery, november 2021

Born in 1982, Mickaël Marchand is a French conceptual artist who graduated from the École Nationale Supérieure d'Art de Grenoble (ENSAG) and from the Berlin University of the Arts (UDK). His artistic approach combines installation as well as photography and video, two of which he uses to document the ephemeral nature of his work.

Since 2007, he has regularly participated in solo and group exhibition in the CNAC Grenoble, the Palazzo Riso (RISO, Contemporary Art Museum of Sicily, in Palermo), the Latvian Centre for Contemporary Art de Riga (Latvia), Berlin's Künstlerhaus Bethanien, the Museum für Photographie Braunschweig and Bellinzona's MACT/CACT in Switzerland.

Following in the footsteps of Duchamp, the artist creates installations and tacks objects together in the public space: ready-made become then ready-found. He also designs items. Even though he reuses them for several exhibitions they are put together differently to compose/create unique installations specially conceived for the exhibition space.

His series are named after the cities he travels to. For each of them, he establishes unique realisation and showing protocols. He puts together, juxtaposes and decontextualizes objects and furniture that had been left in the streets in complex configurations and operates a shift from the private to the public sphere. Following the minimalist sculpture aesthetic, he creates sculptural shapes that could fall at anytime, as they were only hanging by a thread. The frontal video or photograph taken by the artist remains the only evidence of the creation.

If humour can be perceived in his work, the architectonic is his main line of research. Each series stops when the artists tried every combination; he explores the physical limits of balance and exploits gestural repetition in his artistic protocol. His approach of repetition induces a relation to time; he spends times taking pictures and he immortalises the ephemeral, revealing a part of the visible world we do pay attention to anymore.

By encouraging us to question media and the spatiotemporal criteria defining the concept of artwork, the artist also questions the exhibition space through in situ installation accompanying his photographic work.

## istanbul series, 2012

The *Istanbul* series, composed of 19 series and 12 photographs, perfectly illustrate the use of repetition as a research protocol. This number of photographs has been chosen because of the mid-format camera and its 120mm long films.



Mickaël MARCHAND, *Kahramanlar Caddesi 31c n°12, Istanbul*, 2012, Print on Alu-Dibond



Mickaël MARCHAND, *Kahramanlar Caddesi 31c n°5, Istanbul*, 2012, Print on Alu-Dibond

### SELECTED SOLO SHOW

2019

*O*, Le pavillon, Pantin, FR

2017

*C.V*, Galerie du Haut-pavé, Paris, FR  
*I will put my strength Into the things left standing*,  
Künstlerhaus, Bethanien, Berlin, DE

2011

*Could i count on you while i'm away ?*  
Gloria Berlin, DE  
*Die Schulung meines Augen*, Jarmuschek+partner,  
Berlin, DE

### PUBLIC COLLECTION

2019

*NYC 2010* (vidéo), collection Départementale de  
Seine-Saint-Denis

### GRANT

2012

Bourse des arts plastiques de la ville de Grenoble

### SELECTED GROUP SHOW

2021

*matérialité photographique*, baudoin lebon, Paris

2019

*De rendez-vous en rendez-vous*, Galerie du Haut-  
pavé, Paris, FR

2018

Mulhouse Photography Biennale, FR

2017

*Andere situation*, Museum für photographie  
Braunschweig, DE  
*Inside terrain vague*, Umalaut, Londres, GB

2013

*Dialogos*, Centro d'Arte Contemporanea Ticino,  
Bellinzona, CH

2011

*Roaming*, Palazzo Riso, Palermo, IT

2010

*In the fall of twothousandandten we flowed  
upstream and had nothing to eat*, Galleria Suzy  
Shammah, Milano, IT

2008

Jeune Création, La Villette, Paris, FR

## available visuals



Franco FONTANA  
*no title*, 1989  
Polaroid  
Image : 7.5 x 9 cm  
Papier : 10 x 10 cm  
© Franco Fontana courtesy baudoin lebon



Franco FONTANA  
*no title*, 1996  
Polaroid  
Image : 7.5 x 9 cm  
Papier : 10 x 10 cm  
© Franco Fontana courtesy baudoin lebon



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Polaroid  
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© Franco Fontana courtesy baudoin lebon





Maya MERCER,  
*The Weight of Dust, part 2,*  
*The Parochial Segments - Yuba Ring of fire,* 2019  
C-print fujiflex, 64,5 x 97,5 cm  
© Maya Mercer courtesy baudoin lebon



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*Mercury river,*  
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C-print fujiflex, 50 x 90 cm  
© Maya Mercer courtesy baudoin lebon



Sutter Buttes indian massacre 1846,  
*The Parochial Segments - Yuba Ring of Fire,* 2019  
C-print fujiflex,  
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C-print fujiflex  
101 x 134 cm  
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Mickaël MARCHAND  
*Kahramanlar Caddesi 31c n°12*  
*Istanbul,* 2012  
30 x 30 cm  
© Mickaël MARCHAND courtesy baudoin lebon



Mickaël MARCHAND  
*Kahramanlar Caddesi 31c n°5*  
*Istanbul,* 2012  
30 x 30 cm  
Mickaël MARCHAND courtesy baudoin lebon