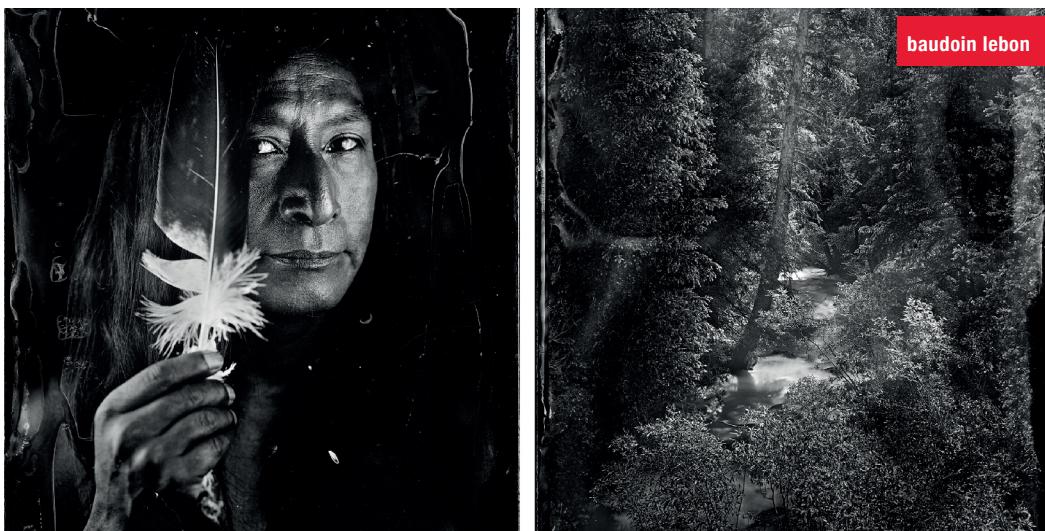

dossier de presse

press release

tomas van houtryve
lines and lineage

prolongation jusqu'au 27 juillet 2019



Gomeo Bebelu and Chalk Creek, 2017, Diptych gelatin silver prints, n°1/15, 40 x 30 cm (2)

Baudoin Lebon est fier de présenter cette nouvelle exposition 'lines and lineage' autour du travail de Tomas van Houtryve.

Artiste pluridisciplinaire, journaliste également, il est difficile de ranger son travail dans une seule case. En effet, son œuvre mêle avec brio une vision documentaire, souvent fruit d'un long travail sur le terrain, ainsi qu'un développement continu de sa technique et des possibilités esthétiques qui en découlent.

'Lines and Lineage' en est un exemple flagrant. Cette série explore le mythe identitaire américain créé à la suite de la guerre du Mexique en 1848.

Baudoin Lebon is proud to present this new exhibition 'lines and lineage' around the work of Tomas van Houtryve.

A pluridisciplinary artist, as well as a journalist, it is very difficult to limit his work to one category. Indeed, his practice often mixes a documentary approach, resulting from long hours of on-field work, with a continual desire to further his techniques and the aesthetic possibilities that stems from those developments.

'Lines and Lineage' is a perfect example of this. This series explores the American identity myth that followed the Mexican war of 1848.



Coronado Entrada and Border Wall, 2018, Triptych gelatin silver prints, n°1/7, 30 x 40 cm (3)

En utilisant une chambre photographique du XIX^e siècle et le procédé du négatif sur verre collodion humide, il propose de représenter la population mexicaine spoliée par ce conflit, ce qui n'avait jamais été fait auparavant. Bien que limité aux témoignages des descendants de cette communauté et aux territoires, il parvient à interroger une histoire et une mémoire (de 1848 à nos jours) souvent ensevelies par les mythes américains dominants. Au-delà de l'aspect documentaire, Tomas van Houtryve, grâce à son œil et à sa sensibilité artistique, ne retranscrit pas seulement une part de l'Histoire mais une histoire humaine faite de portraits et de lieux bouleversants.

L'installation vidéo 'Divided', poursuit à son tour sa réflexion sur les conséquences de la guerre du Mexique mais dans sa forme, s'offre au spectateur comme une œuvre abstraite et métaphorique. La répétition des vagues qui se divisent au contact de cette frontière (une barrière de métal s'étendant dans l'océan Pacifique entre les Etats-Unis et le Mexique), transforme une œuvre assurément politique, en une expérience esthétique hypnotique et envoûtante.

Using glass plates and a XIXth camera, he proposes to represent the Mexican population spoiled by this conflict, as well as their land, something that was never done before. While limited to using the testimony of descendants of this community and those territories, he still manages to question a history and a memory (from 1848 to now) often buried by the dominant American myths. What seems important to underline, is that above the documentary aspect of this series, Tomas van Houtryve, thanks to his eye, his artistic sensibility, does not only transcribe a part of History, but an history about human beings, made of singular portraits and landscapes.

The video installation 'Divided' also follows his personal reflexion on the consequences of the Mexican war but provides this vision to the spectator through an almost abstract and metaphorical work. The repetition of the waves that divide upon crashing on this border (a metal fence stretching from land to the Pacific Ocean between the United States and Mexico), transform a political comment, into a unique and hypnotic aesthetic experience.



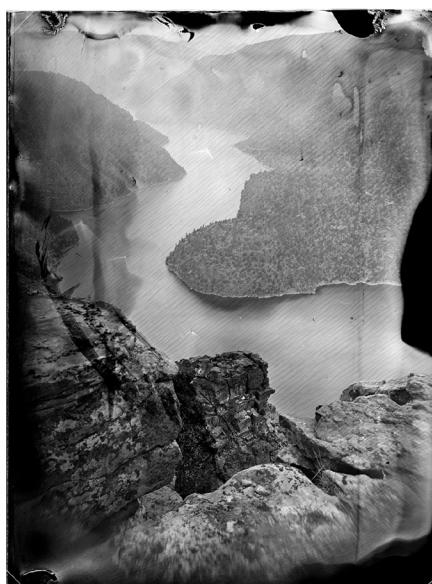
Anna Maria Gallegos de Houser and Bonneville Salt Flats, 2017,
Diptych gelatin silver prints, n°1/15, 40 x 30 cm (2)

Une des grandes qualités de son travail est cette capacité à toujours explorer de nouvelles techniques artistiques et de ne jamais se laisser enfermer seulement par son sujet. Dans ses précédents travaux, il a déjà eu recours à l'utilisation de caméras thermiques, d'installations vidéos et même de drones. La forme et le fond vont toujours de pair pour renforcer la puissance de son propos et provoquer de véritables chocs esthétiques.

Tomas van Houtryve est né en 1975 en Californie, il vit en France et travaille à travers le monde.

One of the great qualities of his work is this capacity to always explore new artistic techniques and to never let himself be confined by his subject. He has already used thermic cameras, video installations, and even drones in his previous works. The form and the idea always go by pair as to reinforce the power of his concepts and to provoke profound emotional and aesthetic shocks.

Tomas van Houtryve was born in 1975 in California, lives in France and works throughout the world.



Nathan Alexander Steiner and Green River, 2017,
Diptych gelatin silver prints, n°1/15, 43 x 33 cm (2)



Bernadette Therese Ortiz Pena and Carter Lake, 2017,
Diptych gelatin silver prints, n°1/15, 43 x 33 cm (2)

Expositions solo

2019

- Lines and lineage, baudoin lebon galerie, Paris, France

2017

- Blue Sky Days at Galerija Vartai in Vilnius

- Blue Sky Days at Chobi Mela

2016

- Blue Sky Days in New York City

- Blue Sky Days at Les Ateliers de Couthures in France

- Blue Sky Days in Toronto

2015

- Blue Sky Days in Bayeux, France

- Blue Sky Days in Cortona Italy

- Blue Sky Days in Barcelona

2013

- Borderline North Korea

Expositions collectives

2019

- Lines and Lineage in New York City's Cathedral of St. John the Divine

- Lines and Lineage at AIPAD, New York. Baudoïn Lebon gallery

2018

- Blue Sky Days at BOZAR Centre for Fine Arts Brussels

- Lines and Lineage at AIPAD, New York. Baudoïn Lebon gallery

- Lines and Lineage exhibition at SF Camerawork in San Francisco

- Blue Sky Days in the IconoBelge exhibition at AntwerpPhoto in Belgium

- Blue Sky Days at Albus Lux Contemporary gallery in Netherland

- Lines and Lineage at Paris Photo.Galerie Baudoïn Lebon, stand 02

- Divided video at MoCP Chicago and the Turchin Center for the Visual Arts

2017

- Traces of Exile at REDCAT Gallery in Los Angeles

- Blue Sky Days at the Berlin Museum for Photography

- Traces of Exile at the ICP Museum

2016

- Dispatches at the Southeastern Center for Contemporary Art (SECCA)

- Surveillance at the Nelson-Atkins Museum of Art

- Bending the Frame at Copenhagen Fotografisk Center

- To See Without Being Seen: Contemporary Art and Drone Warfare

2015

- Watching You, Watching Me in Budapest, featuring Blue Sky Days

Publications

2012

- Behind The Curtains of 21st century communism, published by Intervalles & Benteli

2011

- Laos Open Secret, Published in 2011 for crowd funding project backers.

Prix / Awards

2019 Prix Roger Pic

2017 CatchLight Fellowship

2017 Hasselblad Foundation R&D Award

2016 Pulitzer Center Grant

2015 ICP Infinity Award

2015 World Press Photo Award, 2nd

2015 Photographic Museum of Humanity, 1st

2013 Getty Images Grant

2012 Pulitzer Center Grant

2015 White House News Photographers Assoc., 1st

2014 TIME's Top 10 Photos of 2014

2011 Magnum Foundation Grant

2007 Amnesty Human Rights Award