

The Persistence of Landscaping

AYMERIC FOUQUEZ

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NORTH



©Aymeric Fouquez

PIERRE SCHWARTZ

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GOALPOSTS



©Pierre Schwartz

Exhibition June 20th - July 31st, 2015

From Wednesday to Saturday, 2-7pm and by appointment

Les Douches La Galerie has the pleasure of presenting 'The Persistence of Landscaping', an exhibit that brings together Aymeric Fouquez's series *North* and Pierre Schwarz's series *Goalposts*. Through images of military cemeteries of the First World War and football goalposts, respectively, the peculiar visions of these two photographers document the space and transformations surrounding them.

These are photographs to be seen over and over again during our summer exhibit.

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Cohabiting

On the Series *Goalposts* by Pierre Schwartz and *North* by Aymeric Fouquez

'I've always associated military cemeteries with things far removed from their primary function and thought of them as particularly well maintained playing fields.' At the end of the 1970s, Aymeric Fouquez's grandmother regularly took him to play in the neighbouring British cemetery in Marquoin, in the Pas-de-Calais, and he still distinctly remembers 'the high quality of the freshly mown grass that immediately gave [him] the feeling of being a star footballer (1)'. Yet football is only the most unexpected similarity between the two collections of photographs brought together in this exhibit: Fouquez's photographs of military cemeteries and Pierre Schwartz's series on football goalposts.

To begin with, each series is the result of many years of work, and given their scope, they both border on the obsessive. From 1990 to 2008, Pierre Schwartz produced images of fifteen hundred goalposts from around the world; since 2004 Aymeric Fouquez has photographed several hundred military cemeteries in the north of France and in the east of Belgium. Though they are both undeniably serial in nature, these works do not therefore share the same systematic quality. Schwartz's photographs adhere to a strict protocol, while Fouquez's display a great variety of points of view. The goalposts are photographed frontally, and always from the same eleven-metre distance of a penalty kick. They appear perfectly centred within the image's rectangular format. The cemeteries are seen from near and far, captured entirely or only partially within the image's frame. Unlike Schwartz, whose methodological rigour does not exclude expressive skies and the effects of backlighting lent by his choice of black and white, Fouquez sticks to wintry white light that traces no shadows and neutralises all colours. Although formally very different, both of these works are at heart documentary, owing a certain debt to the photographic objectivity of Bernd and Hilla Becher. Yet while one can quite easily speak of a typology of goalposts, whose systematic repetition of the same motif highlights their individual differences (from the regulation cage to the improvised posts or the net painted on a wall), the idea of 'inventory' is actually more apt for describing Fouquez's approach, which does not concentrate on the undeniably real morphological variations of cemeteries.

At the same time, these works seem to deal less with motifs than with spaces: the enclosing walls of the military cemetery and the football pitch delimited by the goalposts. Might they both in fact belong to the very trendy category of 'heterotopias' as defined by Michel Foucault (2)? They clearly do share many of the characteristics of 'places of this kind [that] are outside of all places'. Cemeteries, like other sacred spaces, are obviously of this type, although the same is not explicitly true of playing fields. Nevertheless it would be remiss not to acknowledge, as Foucault does in the case of theatres and cinemas, that 'the heterotopia is capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible'. The amateur football pitches photographed by Pierre Schwartz are in fact places that awaken the imagination of players who eagerly project themselves into the dreamed of space of professional football. (This is particularly evident in a photograph taken in Sarajevo in 2008 where the projectors of a pitch that is clearly destined for matches of a higher classification are visible in the background.) They are also

places of communion that Schwartz likens to 'sacred spaces'. This sacralisation of the football pitch echoes the inverse desacralisation of military cemeteries that have turned into profane spaces for relaxation, according to Fouquez.

But what particularly interests both Fouquez and Schwartz is seeing how these 'other spaces' interact with the other spaces around them. And then the motif of the goal quite disappears. The *mise en abîme* of the photographic act of framing the image gives way to a frame within a frame, a viewing tool, where the term 'tool' should be taken in its literal rather than in its figurative sense. Goalposts obviously bring to mind a painter's viewfinder, the instrument that the landscape painter Neville uses in Peter Greenaway's film *The Draughtsman's Contract*. But Schwartz does not use a viewfinder to compose his landscape since his compositions are determined by a pre-established point of view. The frame of the goalposts heightens our vision and concentrates our gaze on the landscape within which the football pitch is inscribed. And this is also precisely the role of military cemeteries. They allow Fouquez to understand northern landscapes, or more exactly, they allow him to analyse the permanent reorganisation of the fields, the habitat and the transportation surrounding these immovable enclaves. Pierre Schwartz's photographs of goalposts and Aymeric Fouquez's photographs of military cemeteries are thus landscape photographs whose aim is ultimately to highlight the cohabitation of quite distinct spaces imbued with interests that are very often contradictory.

Étienne Hatt

(1) Aymeric Fouquez, 'Michel Platini', *Nord*, Kodoji Press, 2010.

(2) Michel Foucault, 'Des espaces autres'. This lecture was given by Michel Foucault in 1967 and published in 1984 in the French journal *Architecture Mouvement Continuité*, n°5. The translation by Jay Miskowiec is entitled, 'Of Other Spaces: Utopias and Heterotopias'.

Selected works

Aymeric Fouquez

#114, France, 2014

Gelatin silver print (C-print) printed by the artist on Kodak Ultra Endura paper, numbered and signed by the artist
18 x 22 cm
Edition of 12 + 3AP
1/12



#115, France, 2014

Gelatin silver print (C-print) printed by the artist on Kodak Ultra Endura paper, numbered and signed by the artist
18 x 22 cm
Edition of 12 + 3AP
1/12



Béthune, France, 2014

Gelatin silver print (C-print) printed by the artist on Kodak Ultra Endura paper, numbered and signed by the artist
18 x 22 cm
Edition of 12 + 3AP
1/12



Kemmel, Belgique, 2011

Gelatin silver print (C-print) printed by the artist on Kodak Ultra Endura paper, numbered and signed by the artist
18 x 22 cm
Edition of 12 + 3AP
?



Kriekstraat, Belgique, 2011

Gelatin silver print (C-print) printed by the artist on Kodak Ultra Endura paper, numbered and signed by the artist
18 x 22 cm
Edition of 12 + 3AP
?



Pierre Schwartz

Sarajevo, Bosnie-Herzégovine, 1997 #81
Digital print on Fine Art Hahnemühle paper,
numbered and signed by the artist
22 x 22 cm
Edition of 8 + 2 AP
1/8



Rio de Janeiro, Brésil, 2001 #95
Digital print on Fine Art Hahnemühle paper,
numbered and signed by the artist
22 x 22 cm
Edition of 8 + 2 AP
1/8



Sarajevo, Bosnie-Herzégovine, 1997 #86
Digital print on Fine Art Hahnemühle paper,
numbered and signed by the artist
22 x 22 cm
Edition of 8 + 2 AP
1/8



Kumasi, Ghana, 1994 #17
Digital print on Fine Art Hahnemühle paper,
numbered and signed by the artist
22 x 22 cm
Edition of 8 + 2 AP
1/8



Aymeric Fouquez

Born in 1974

Lives and works in Cologne

Solo shows

- 2014 Nord, Brass, Centre culturel de Forest, Bruxelles
- 2012 Etablissements Giorgetti, Sculptures, Les Douches La Galerie, Paris
- 2011 To be continued, Galerie van Kranendonk, La Haye
- 2010 Sequel Landscape, Les Douches la Galerie, Paris
- 2009 Nord, Museum Lindenau / Altenburg
- 2008 Nord, galerie image/imatge / Orthez
- 2007 Nord, Les Douches la Galerie, Ville Ouverte, Paris
- 2005 Existe en blanc, Galerie No Good Window, Paris
- 2004 Espaces en cours d'installation, Zwischenräume, Institut Français, Freiburg
Zwischenräume, MDR LANDESFUNKHAUS, Mandebourg
- 2003 Zwischenräume, Institut Français, Leipzig
Carte blanche, Galerie NEGPOS, Nîmes

Group shows

- 2015 Almost Winter, Galerie Van Kranendonk, La Haye
- 2014 Dubbelganger, Kulturwerk des BBK, Cologne
- 2013 PhotoPhnomPenh, Cambodge
- 2012 Atlas, Galerie LWS, Paris
- 2011 Update, Galerie van Kranendonk, La Haye
Dokumentarfotografie Förderpreise 2007/08 Neue Arbeiten, Fondation Wüstenrot,
Goethe Institut, Paris
- 2010 Artothèque 2010, les Acquisitions, Artothèque d'Angers
Shoot, Rencontres de la photographie d'Arles 2010 – Hypermarkt – Off
Nord, Transphotographiques de Lille
Dokumentarfotografie Förderpreise 2007/08 Neue Arbeiten, Wüstenrot Stiftung,
Ludwigshafen
Sequel Landscape, Museum für Photographie, Braunschweig
Sequel Landscape, Art Institute of Chicago
- 2009 Wüstenrot Dokumentarfotografie förderpreise 2007/2008, Designhaus, Darmstadt
Endless Summer, Galerie Kleindienst Leipzig, Hausärzte am Stern Essen
Close the gap #4 Timm Rautert und seine Meisterschüler, Pfaffenhofer Kunstverein
Close the gap #3 Timm Rautert und seine Meisterschüler, Städtische Galerie und
Kunstverein Speyer
- 2008 Close the gap #2 UBS Ermatingen, Switzerland
Close the gap #1 Stadtgalerie Kiel, Kiel
- 2007 Provinz in Europa, Lindenau Museum, Altenbourg.
Flutlicht, Galerie Maurer, Frankfurt.

- 2006 Imperial Gadget, Crackpotbreaker Foundation, Kunstklub, Berlin
 Foresight, Positionnen zeitgenössischer fotografischer Kunst, Toskanischen Säulenhalle, Augsburg
 Paris-Photo, Galerie van Kranendonk, Paris.
 In Between, Galerie van Kranendonk, La Haye
- 2005 Kalten Herzen, Villa Bosch, Radolfzell
 Die Schlacht der Generationen, a Crackpotbreaker exhibition, Galerie Scherer 8, Berlin
 Errance urbaine, Arles
 Im Osten was neues, À l'est du nouveau, HGB, Leipzig
- 2004 Der vorletzte Schuss, Coup de tête, a Crackpotbreaker exhibition, Galerie Otto Nagel, Berlin
 Cold hearts, Kunstbunker Tumulka, Munich

Publications

- 2015 XL Photography 5 Art collection Deutsche Börse
- 2010 Nord, Aymeric Fouquez, éditions kodoji press
- 2009 Dokumentarfotografie Förderpreise 07-08, éditions Wüstenrot Stiftung
- 2008 Close the Gap - Studium bei Timm Rautert, éditions Kerber, Bielefeld
- 2007 Altenburg Provinz in Europa, Éditions Verlag für moderne Kunst, Nuremberg
- 2005 La loi et ses conséquences visuelles, Editions Lars Müller, Baden
- 2004 Kalte Herzen Fotografie/Video/installation, Klasse Rautert Hochschule für Grafik und Buchkunst
 Editions Schaden.com
 KL[A] 152 : La Villette, Textes de Gilles de Bure, Passage Piétons éditions, Paris
- 2002 En chantier : Une université et un quartier, Paris 13e – Masséna, Aymeric Fouquez/Josef Koudelka,
 Editions Textuel, Paris

Grants and awards

- 2007 Prix Wüstenrot pour photographie documentaire, Musée Folkwang, Essen.
 Bourse du musée Bernhard von Lindenau, Altenburg.
- 2006 Prix Ars Lipsiensis, Leipzig.
- 2005 Bourse de recherche universitaire du DAAD.
- 2004 Bourse de recherche universitaire du DAAD.

Pierre Schwartz

Born in 1950

Lives and works in Montpellier

Selected solo shows

- 2009 Mix, photographies et vidéos, oeuvres récentes, Galerie Hambursin-Boisanté
- 2008 Buts, Les Douches la Galerie, Paris
- 2006 Nothing is too late, Chapelle des Capucins, Aigues-Mortes
- 2003 Au hasard le paysage, musée International des Arts Modestes, Sète
- 2001 Stative Javni Radovi, Académie des Beaux-arts de Sarajevo
- 1999 Photographies, Institut Français d'Istanbul, Turquie
Le temps des Buts, centre Culturel de Monterrey, Mexique
- 1998 Droit au But, Alliances Françaises de Johannesburg et Soweto
Droit au But, centre culturel Frédéric Caillaud, Khartoum
Droit au But, galerie Pacifio, Mexico city
Droit au But, Ecole Supérieure des Beaux Arts, Marseille

Selected group shows

- 2015 Véhicules, Musée International des Arts Modestes (MIAM), Sète
Espace EGERIA, Montpellier
Les Vitrines de l'Art, la POPARTs, Istres
- 2012 Les Trésors, Musée International des Arts Modestes (MIAM), Sète
Futbol arte y pasion, Museo de Arte Contemporaneo (MARCO), Monterrey, Mexique
Maison Euzéby, Nîmes
Art Paradis, Marseille
Carré Sainte Anne, Montpellier
- 2011 SMART, Aix en Provence
Galerie des 4 Barbiers, Nimes
Plaza de Toros de Las Ventas, Madrid
The Hypermarket, Arles, France festival off
Carré Sainte Anne, Montpellier
- 2010 Centre d'art contemporain BPS 22, Charleroi Belgique
Galerie de l'Airbus A380 Air France - Ikon TV, Berlin
- 2009 The Supermarkt, Arles
Galerie 2006, Arles
Ils s'exposent pour la vie, Don de soi Don de Vie, Mairie de Paris
Abrakadhafi, Galerie por Aya, Marseille
- 2008 The Supermarkt, Arles
Ve la Coupe, Espace Jardin des Sens, Marseille
- 2007 On the road, musée Pierre André Benoit, Alès
- 2006 Le Temps des Buts, maison de l'Architecture, Ville Ouverte, Paris

Globus Dei, Joseph Albers Museum, Bottrop, Allemagne
De l'Enfer au paradis, galerie des Grands Bains Douches de la Plaine, Marseille
Au stade et caetera, musée Géo-Charles, Échirolles
Vigne, cercle d'art Contemporain de Cailar
Figures du Monde, video, le 19 Centre d'Art Contemporain de Montbéliard
Buts, festival « Urbi&Orbi », biennale de la photographie et de la ville, Sedan
2005 Errances Urbaines, « Le off du off au Couvent », Arles
2001 Buts, la Poudrière Miramas
1999 Le Cailar 10 ans, Museo Nacional de las Culturas, Mexico
Buts, Cercle d'Art Contemporain du Cailar