

**LES DOUCHES
LA GALERIE**

PRESS KIT

HERVÉ GUIBERT

DE L'INTIME

OPENING ON JANUARY 23 FROM 6 TO 9 PM

EXHIBITION FROM JANUARY 24 TO MARCH 14, 2020



© Christine Guibert / Courtesy Les Douches la Galerie, Paris

Les Douches la Galerie is pleased to present *De l'intime*, its second exhibition dedicated to the work of Hervé Guibert, from January 24h to March 14th, 2020.

After unveiling the museum insights in *The Palaces of Inviting Monsters*, this exhibition highlights a sensitive anthology of familiar objects, portraits of his loved ones and suspended moments.

Les Douches la Galerie
5, rue Legouvé 75010 Paris
lesdoucheslagalerie.com

Contact : Françoise Morin
+33 (1) 78 94 03 00
contact@lesdoucheslagalerie.com

From Wednesday to Saturday
from 2 to 7 pm
or by appointment

HERVÉ GUIBERT, ZEN CAT AND MOUSE

Hervé Guibert is still on my mind. Me and him cohabit in silence, to the pace of our mutual wistfulness and the stealthy days when we play cat and mouse together. I am the mouse, he is the cat. A Sôseki-like cat, heat-sensitive, blessed with an eye for detail and the ritual sense of space that is so vital to day-blind beings.

Another thing we have in common – photography, which turned Hervé Guibert into an analogue reporter with the help of Yvonne Baby (former head of the culture department at *Le Monde*), then into a photographer with a Rollei 35, a present from his father. Writing about photography gave him a pedigree ; he tackled Ilse Bing and André Kertész, Duane Michals and Jacques-Henri Lartigue, Gilles Ehrmann and Édouard Boubat... He was, at the time, almost the only one to take over picture places and books, which he recounted with extremely precise words, never getting carried away by the odd fashionable topic.

May 1980, a change of perspectives. He hung Suzanne and Louise, his long-haired great-aunts, up on the picture rails of the Agathe Gaillard gallery, then wrote *Le Seul Visage* ("The Only Face") in the autumn 1984, a collection of inner adventures published by Les Éditions de Minuit.

Although he was a writer with an edge, he became a photographer without claws, at least in my own perception. To me, he was staying in the back, hardly leaving his mark – whereas he just described himself as cautious. There was no parade, his portraits were infused by simplicity, as if he were trying to conjure up – or get rid of – the mysterious link between him and his nearest and dearest. Thierry, Christine, Michel, Mathieu... Each picture is a testimony of inspired love, and of a certain youth, as Agathe Gaillard pointed out: "*A free, dauntless youth which was not afraid to experience what it truly was*".

There was no narcissistic temptation, or hardly any, in his self-portraits, but a great deal of simplicity. His beauty was not a visa. Nor a hindrance. He was beyond photogenic, he was looking for life, he was absorbed – or consumed – by shade and light. And then there was the nourishing sun – cats will be cats. A chair serves as a ladder, a painting as a pretext to sneak into the frame. Here and there, other personal objects are waiting for their turn – marbles, books, paintings.

Black and white suited him perfectly, like his very own inkwell, maybe even his shield against bad luck. He wrote. He got into photography. He walked into the darkness and engraved his own legend on film.

Did he know that?

At a time when novelty was the rule and it was trendy to exhibit the inside of a fridge, scarlet-faced tourists, hairy chests and starving children, Hervé Guibert created an imagery driven by the unexpected.

What does the cat think?

"Being thus magnificently militant, why should I dither over a miserable rat or two? Long ago, when someone asked a well-known Zen priest of that ancient time how to attain enlightenment, the priest replied: "You should proceed like a cat stalking a rat."¹

Brigitte Ollier

¹ Quoted from *I am a Cat* by Natsume Sôseki, translated by Jean Cholley (Gallimard/Unesco, 1986)

DE L'INTIME

IMAGES

Hervé Guibert

Autoportrait, tableau carré, Moulin Vert,
c. 1986

Gelatin silver print, vintage

Image size: 22,5 x 14,7 cm

Print size: 30,4 x 23,8 cm

Stamp Hervé Guibert

© Christine Guibert

Courtesy Les Douches la Galerie, Paris

N° Inv. HG1912005



Hervé Guibert

Mathieu, 1982

Gelatin silver print, vintage

Image size: 14,7 x 22,5 cm

Print size: 23,9 x 30,3 cm

Stamp Hervé Guibert

© Christine Guibert

Courtesy Les Douches la Galerie, Paris

N° Inv. HG1912003



Hervé Guibert

Kafka, 1980

Gelatin silver print, vintage

Image size: 14,7 x 22,6 cm

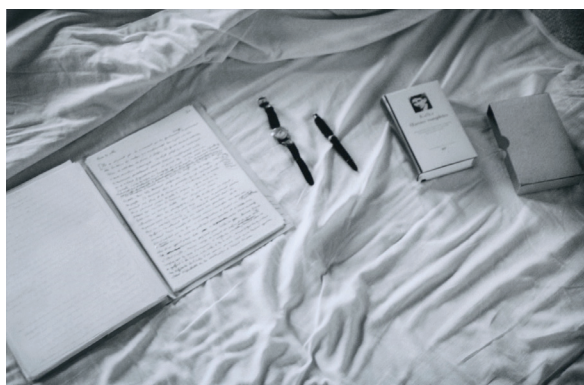
Print size: 23,7 x 30,4 cm

Stamp Hervé Guibert

© Christine Guibert

Courtesy Les Douches la Galerie

N° Inv. HG1812009



DE L'INTIME

IMAGES

Hervé Guibert

Arles, 1981

Gelatin silver print, vintage

Image size: 21,9 x 14,5 cm

Print size: 30,2 x 24,3 cm

Titré au recto par l'artiste et Stamp Hervé Guibert

© Christine Guibert

Courtesy Les Douches la Galerie, Paris

N° Inv. HG1912010



Hervé Guibert

Ombre chinoise, 1979

Gelatin silver print, vintage

Image size: 14,3 x 22 cm

Print size: 23,8 x 30,5 cm

Stamp «Hervé Guibert»

© Christine Guibert

Courtesy Les Douches la Galerie

N° Inv. HG1809037



Hervé Guibert

Écriture, 1983

Gelatin silver print, vintage

Image size: 14,8 x 22,6 cm

Print size: 23,7 x 30,5 cm

Stamp «Hervé Guibert»

© Christine Guibert

Courtesy Les Douches la Galerie

N° Inv. HG1809035



DE L'INTIME

IMAGES

Hervé Guibert

Agneaudou et Belours, 1981

Gelatin silver print, vintage

Image size: 14.7 x 22.7 cm

Print size: 23.7 x 30.3 cm

Stamp Hervé Guibert

© Christine Guibert

Courtesy Les Douches la Galerie

N° Inv. HG1809013



Hervé Guibert

Emménagement rue du Moulin-Vert, 1981

Gelatin silver print, vintage

Image size: 22.5 x 14.7 cm

Print size: 30.3 x 23.6 cm

Stamp Hervé Guibert

© Christine Guibert

Courtesy Les Douches la Galerie, Paris

N° Inv. HG1911023



Hervé Guibert

Table de travail «fantômes», n.d

Gelatin silver print, vintage

Image size: 22.5 x 15.3 cm

Print size: 30.3 x 23.6 cm

Stamp Hervé Guibert

© Christine Guibert

Courtesy Les Douches la Galerie, Paris

N° Inv. HG1911047



HERVÉ GUIBERT

BIOGRAPHY

Hervé Guibert (1955-1991) was a French writer and photographer. A critic for *Le Monde*, he was the author of some thirty books, most notably *To the Friend Who Did Not Save My Life*, which presents an intimate portrait of Michel Foucault, and played a significant role in changing public attitudes in France toward AIDS. First published by Régine Desforges in 1977, Hervé Guibert, who wrote in the wake of Jean Genet, Hermann Ungar and Thomas Bernhard, also produced an important body of photographs, which was exhibited in 2011 as a retrospective by the Maison européenne de la photographie. In *Ghost Image*, a book whose subject is photography and in which no photographs appear, Guibert offers a singular look at this art form. *La pudeur ou l'impudeur*, Guibert's only film, follows the last months of his life in plenary detail. Hervé Guibert died at the age of 36 in Paris following a failed suicide attempt. His journals, *The Mausoleum of Lovers*, spanning the last fifteen years of his life, were published posthumously and published in an English translation in 2014 (Nightboat Books).

Selected Solo Exhibitions

- 2018** *Hervé Guibert: In the Palaces of Inviting Monsters (Les palais des monstres désirables)*, Les Douches la Galerie, Paris
Hervé Guibert, Kristina Kite Gallery, Los Angeles
- 2017** *Hervé Guibert: How could it be otherwise*, curated by Dan Berger and John Neff, Iceberg Projects, Chicago
- 2016** *Hervé Guibert: Le Rêve du Cinema*, Galerie Cinema Anne-Dominique Toussaint, Paris
Hervé Guibert: Temporary Study Center #1, Objectif Exhibitions, Antwerp
- 2014** *Hervé Guibert*, Callicoon Fine Arts, NY
- 2011** *Hervé Guibert: Photographie*, Maison Européene de la Photographie, Paris
- 2008** Campus de la Doua, Lyon
- 2007** *The Truth in Photography*, Slought Foundation, Philadelphia, PA
- 2005** *Suzanne et Louise*, Agnes B., Paris
- 2004** *Les Garçons*, Galerie Agathe Gaillard, Paris
- 2002** *Les Objets*, Galerie Agathe Gaillard, Paris
- 1995** Cultural Services of the French Embassy
- 1994** Tokyo Metropolitan Museum of Photography, Tokyo
- 1991** Galerie Agathe Gaillard, Paris
- 1984** *Le Seul Visage*, Galerie Agathe Gaillard, Paris
- 1981** *L'Image fantome* aux Éditions de Minuit, White Shadows, Toulouse
- 1980** *Suzanne et Louise*, Galerie Agathe Gaillard, Paris
- 1979** *Suzanne et Louise*, la Remise du Parc: Les Coulisses du Musée Grévin

Selected Group Exhibitions

- 2018** *L'Impudeur*, Hessel Museum of Art, Bard College, Annadale-on-Hudson, NY (with Moyra Davey)
- 2017** *Compassionate Protocols*, Callicoon Fine Arts, NY & Jack Goldstein
Hervé Guibert, Galerie Buchholz, Berlin,
- 2016** *On Empathy*, organized by Miciah Hussey, Bridget Donahue, NY
- 2015** *RADIANT PRESENCE*, Visual Aids, digital slideshow, international screenings and large-scale outdoor projections in New York, NY, San Francisco, CA, and Miami, FL
- 2013** *Agathe Gaillard, Mémoires d'une Galerie*, Galerie du Jour Agnes B., Paris, France
- 2007** *Amateur*, Cercle Sant Lluç, Barcelona, Spain
- 2006** *Troubles du Cadre*, Le Chateau d'Eau, Toulouse, France
- 2005** *La Photographie en Parallèle*, Maison Européene, Paris, France
- 2004** 33e Festival d'Automne a Paris, Paris, France
- 1998** *The Love's Body: Rethinking Naked and Nude Photography*, The Tokyo Metropolitan Museum of Photography, Tokyo, Japan