

 DUMONTEIL

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04.20 - 04.23

上海展览中心

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PORSCHE

Hugo DEVERCHEUX 雨果·德维尔 | The Far Side - (2867) Steins #01 远方 - (2867) Steins #01

Hugo DEVERCHERE

Hugo DEVERCHÈRE

雨果·德维切尔

(b. 1988)



Photo © Diane Arques / ADAGP, Paris, 2018

雨果·德维切尔1988年出生于法国里昂，先后毕业于国立高等装饰艺术学院，法国国立当代艺术中心 (Le Fresnoy - National Studio for Contemporary Arts)，2019年至2020年期间，德维切尔在法兰西学术院Casa de Velázquez完成了艺术家驻留项目。德维切尔的作品曾在巴黎东京宫，法国当代艺术基金会(敦刻尔克)，上海明珠美术馆，罗马当代艺术博物馆，鹿特丹国际电影节，哥本哈根国际纪录片节(CPH:DOX)，奥地利林茨电子艺术中心 (Ars Electronica) 以及蒙特利尔的新兴电影艺术节 (the Festival du nouveau cinéma) 等机构展出。多件作品被FRAC法国地区性当代艺术收藏基金及法兰西学术院纳入馆藏。

在近乎科学逻辑的引导下，雨果·德维切尔的作品试图通过提供一系列形同踪迹的经历来质疑和重新评估我们与世界的联系。从故事到收集的数据，再到图像拍摄、搜集或创造，他的研究涉及多种方法，如建模、转置或转换等。

作品中的形状仿佛是现实与其表现之间的棱镜，折射出了我们对世界的看法和我们所掌握的知识之间的差距。通过质疑想象力和集体记忆对我们感知现实的作用，艺术家想要强调现象和事件拥有不确定的、令人质疑的无形属性。

Born in 1988 in Lyon, France, Hugo Deverchère graduated from ENSAD Paris (École Nationale Supérieure des Arts Décoratifs) and from Le Fresnoy - National studio for contemporary arts. Between 2019 and 2020, Deverchère completed his artist residency program at the Casa de Velázquez of the Académie Française. His work has recently been exhibited and screened in Palais de Tokyo (Paris FR), FRAC Grand Large (Dunkirk), Pearl Art Museum (Shanghai), MACRO (Rome), the International Film Festival Rotterdam, CPH:DOX (Copenhagen), Ars Electronica (Linz) and the Festival du nouveau cinéma (Montreal). Several works are in the collections of the FRAC (Fonds régional d'art contemporain) and the Académie de France.

Driven by an almost scientific approach, Hugo Deverchère's work attempts to set up a body of experiences which are just as many ways to question and evaluate our relationship with the world. Whether based on stories, collected data, captured or simply found images, his research often involves processes such as modelization, conversion, and transposition.

The resulting forms act as a prism between reality and its representations, revealing the interval which separates our perception of the world and the knowledge and awareness we have of it. By questioning the role of imagination and collective memory in our approach to reality, the artist wishes to highlight phenomena and events which by their very nature are intangible and therefore remain subject to doubt and uncertainty.



Hugo DEVERCHERE 雨果·德维切尔
La Isla de las Siete Ciudades - Excavation #03
七城之岛 - 考古 #03

2021

Pigment print on Hahnemühle PhotoRag Ultra
Smooth paper, oak frame

艺术微喷，哈内姆勒摄影纯棉®超平滑艺术纸，裱于橡木框

Ed. 3/5

229 x 154 x 4 cm

馆藏 FRAC (法国地区性当代艺术收藏基金)

在《考古挖掘》系列中，此处人造的地质景观是用源自天体摄影技术的拍摄过程捕捉的。每张图片都是由在同一视角下拍摄的几百张照片组成，从而将“肉眼不可见”的世界带到了我们的视觉和意识范围内。这种对领土的看法，是超人类的，挑战我们对现实以及现实主义的认知。

In the Excavation series, this man-made geological landscape is captured using a shooting process derived from astrophotographic techniques. Each image is composed from several hundred shots from the same point of view, allowing to achieve a level of sharpness and detail that exceeds our own acuity. This vision of the territory, which is supra human, challenges our perception of reality and the concept of realism.





西班牙托雷维耶哈盐湖(Torrevieja)的颜色归功于一种数百万年前的低温微生物的存在，它分泌出一种粉红色的色素。在电子显微镜下观察到的这种极端环境微生物正在由外空生物学研究，作为寻找其他星球上未被发现的生命形式的可能模型。

西班牙巴德纳斯保护区(Bardenas Reales)是一个史前盐湖的遗迹，其沉积层因侵蚀而逐渐显现。这片沙漠的现状隐射了托雷维耶哈盐湖在未来可能发生的迹象。

将两个地区之间的这种时空错乱的联系具体化，事件#02是艺术家在巴德纳斯的一次人工干预的记录，他在那里撒下了在托雷维耶哈盐湖所提取的色素。



The Torrevieja salt lake owes its color to the presence of a multi-million-year-old halophilic microorganism that secretes a pink pigment. This type of extremophilic organism, observed under an electron microscope, is being studied in exobiology as a possible model in the search for unsuspected life forms on other planets.

The Bardenas Reales are the remains of a prehistoric salt lake, whose sedimentary layers are gradually being revealed by erosion. The current state of this desert offers us a possible vision of Torrevieja in the distant future.

Materializing this anachronistic link between the two territories, Event #02 is the record of a vanished intervention by the artist at the Bardenas Reales where he spread pigment sourced in Torrevieja.



Hugo DEVERCHERE 雨果·德维切尔
Cosmorama - Recording (Fauna A)
万象 - 记录 (动物 A)

2017

Cyanotype print on Arches Platine paper
mounted on aluminum, poplar plywood
蓝晒显影法, Arches铂金纸裱于铝板, 杨木胶合板

Ed. 1/8

122 x 86 x 6 cm

2017 群展 | Palais de Tokyo 巴黎东京宫



《万象 - 记录》致力于探索并将不可见的光谱层可视化。图像由宇宙暗物质绘图法绘制而成：在NASA测试火星探测器好奇号的熔岩沙漠里采集到的动物信息，在见证大陆五千万年变迁的原始森林里收集到的植物形状——这一系列将历史与当下接轨，重建起一个超越空间和时间限制的世界。

Cosmorama - Recordings explores and gives tangible form to an inaccessible stratum of the lighting spectrum. Images recreated from data trying an impossible cartography of the Universe dark matter: signs of animal presence collected in a lava desert where NASA tested Curiosity rover before sending it to Mars, plant shapes gathered in a primal forest witnessing the state of our continent 50 million years ago : this series rebuilds a world out of the world disrupting and transcending spatial and temporal scales.



Hugo DEVERCHERE 雨果·德维切尔
Cosmorama - Recording (Flora A)
万象 - 记录 (植物 A)

2017

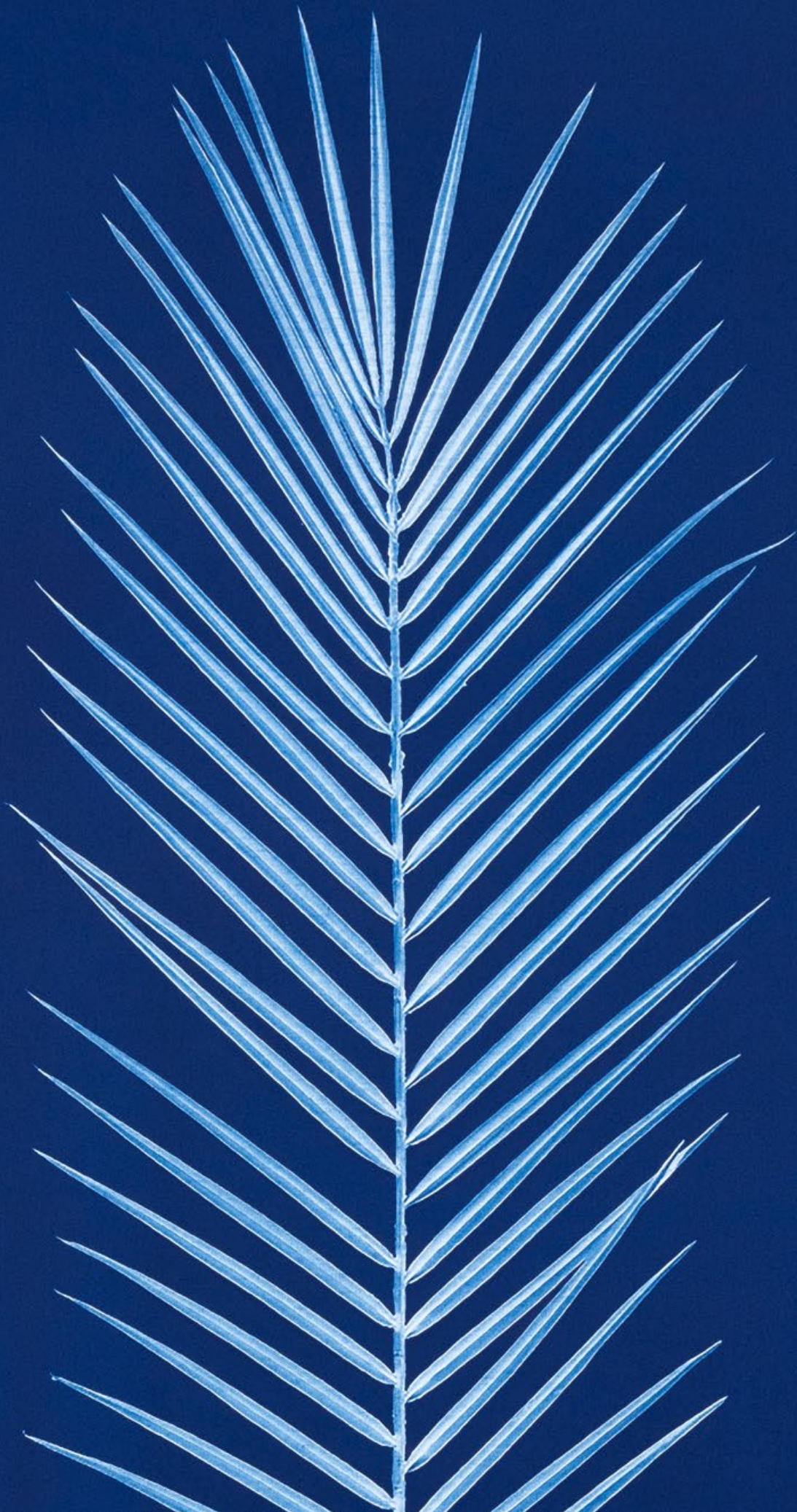
Cyanotype print on Arches Platine paper mounted on
aluminum, poplar plywood

蓝晒显影法, Arches 铂金纸裱于铝板, 杨木胶合板

Ed. 1/8

122 x 86 x 6 cm

2017 群展 | Palais de Tokyo 巴黎东京宫





Hugo DEVERCHERE 雨果·德维切尔
Cosmorama - Recording (Achondrite)
万象 - 记录 (无粒陨石)

2017
Cyanotype print on Arches Platine paper mounted on
aluminum, poplar plywood
蓝晒显影法, Arches 铂金纸裱于铝板, 杨木胶合板

Ed. 1/8

122 x 86 x 6 cm

2017 群展 | Palais de Tokyo 巴黎东京宫



Hugo DEVERCHERE 雨果·德维切尔
The Far Side #03
远方 #03

2019

Cyanotype print on Bergger COT 320 paper
mounted on aluminium, white wood frame

蓝晒显影法, Bergger COT 320 纸裱于铝板, 白木框

Ed. 1/5

164 x 104 x 4 cm

馆藏 Casa de Velázquez - Académie de France
(法兰西学术院-Casa de Velázquez)

Vincent FOURNIER

Vincent FOURNIER

文森特·富尼耶

(b. 1970)



文森特·富尼耶 1970 年出生于布基纳法索的瓦加杜古，毕业于阿尔勒国立摄影学院，并且荣获蒙彼利埃大学的社会学和电影双学位，现生活于巴黎和阿尔勒。他的作品被收藏于纽约大都会博物馆、巴黎蓬皮杜中心、森美术馆（东京）、LVMH 当代艺术收藏、梅肯美术博物馆、里昂的 Bullukian 基金会、都柏林的艺术科学博物馆、纽约的巴卡拉酒店收藏 (Baccarat Hotel Collection)、以及法国巴黎狩猎与自然博物馆 (Musée de la Chasse et de la Nature)。2022 年，他荣获瑞士人寿保险公司 (the Swiss Life) 四手联弹冠军。

法国摄影师和艺术家文森特·富尼耶在 20 和 21 世纪最具代表性的乌托邦概念的推动下，像太空探险或人生重塑，揭示了他称之为过去或现在的“未来的碎片”，以此创造出了既梦幻又可信的故事。

文森特·富尼耶属于被科幻小说和充满期待的故事渗透的一代，这些故事虚构了一个世界的未来。

在梦想和现实之间，《太空乌托邦系列 (2007-23)》，仍在制作中，富尼耶提出地外景观的宜居性的问题。在获得美国国家航空航天局的同意后，文森特·富尼耶跟随宇航员去往他们的训练场地 - 美国犹他州的沙漠、智利的阿塔卡马、以及冰岛，其地形和环境类似于月球或火星。

Born in 1970 in Ouagadougou, Burkina Faso, Vincent Fournier is a graduate of the Ecole Nationale Supérieure de la Photographie d'Arles, he also studied sociology and cinema at the University of Montpellier. He now lives between Paris and Arles. His works are part of the collections of the Metropolitan Museum in New York, the Centre Pompidou in Paris, the Mori Art Museum (Tokyo), the LVMH collections, the Museum of Fine Arts of Mâcon, Fondation Bullukian in Lyon, the ArtScience Museum in Dublin, the Baccarat Hotel Collection in New-York, and the Musée de la Chasse et de la Nature. In 2022, he is the winner of the Swiss Life 4 Hands Prize.

Driven by the most representative utopias of the 20th and 21st centuries, such as space adventure or the reinvention of life, the French photographer and artist Vincent Fournier reveals what he calls “slivers of the future” in the past or the present, inventing stories that are both fantastic and believable.

Vincent Fournier belongs to a generation lulled by science fiction and stories of anticipation promising a future turned towards other worlds.

Between dream and reality, the Space Utopia series (2007-23), still in progress, questions the habitability of extraterrestrial landscapes. With the agreement of Nasa, Vincent Fournier follows astronauts on their training grounds, in the American desert of Utah, in the Atacama in Chile, as well as in Iceland, whose relief and environment resemble those of the Moon or Mars.



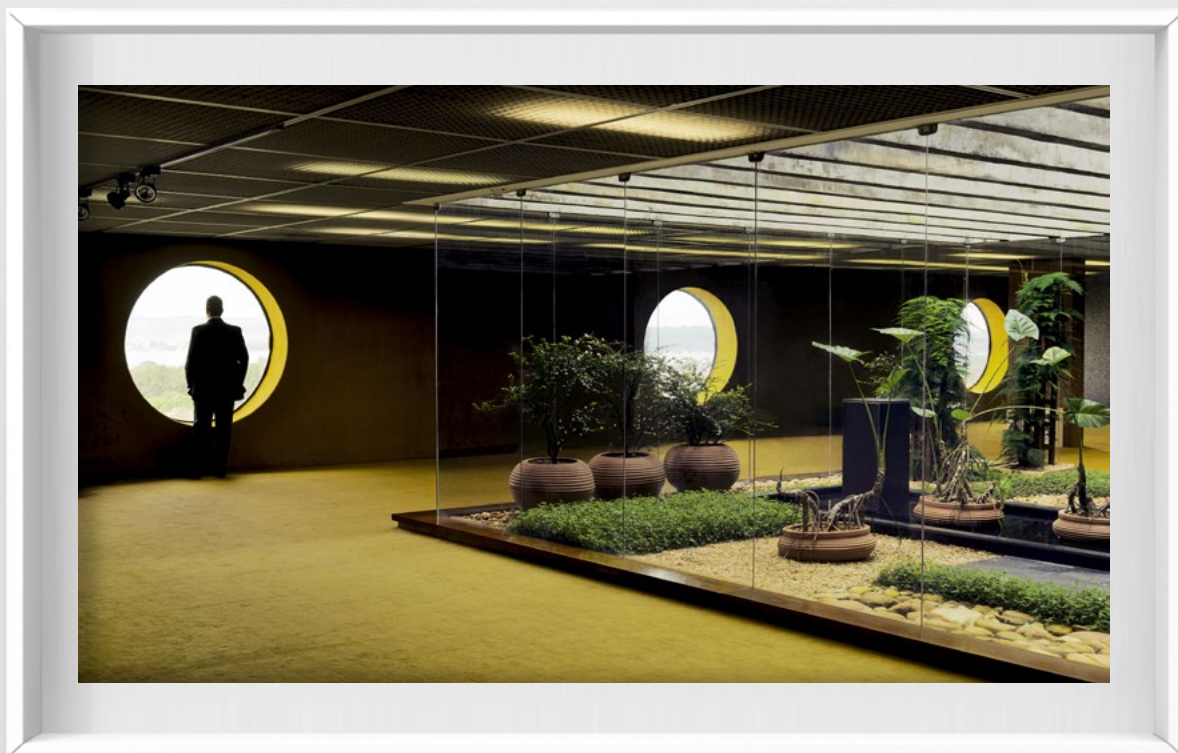
Vincent FOURNIER 文森特·富尼耶
Iceland Moon Mars Simulation #6
冰岛月球火星模拟 #6

MS2 Spacesuit, ISE, Islande, 2021
Inkjet on Hahnemühle Baryta 315g
艺术微喷, 哈内姆勒钡地纸
Ed. 1/10

150 x 225 cm

2023个展 | Musée de la Chasse et de la Nature
(法国巴黎狩猎与自然博物馆)

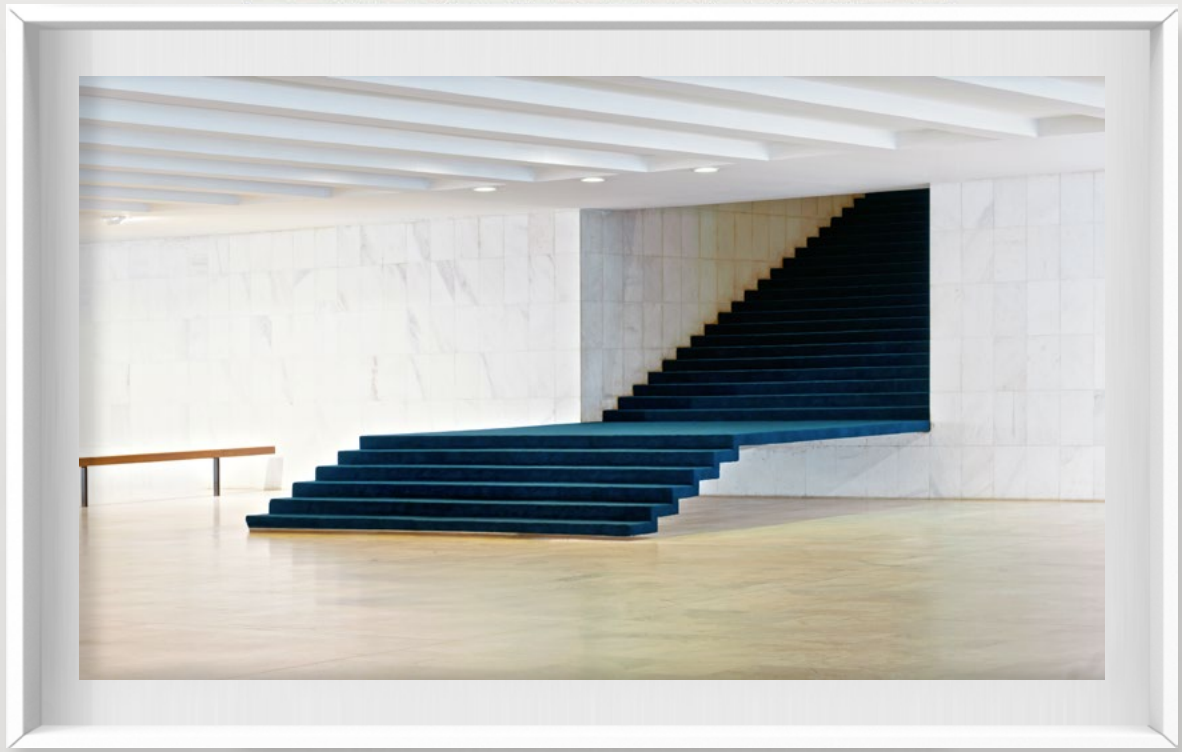




Vincent FOURNIER 文森特·富尼耶
Chamber of Deputies [Annex IV] #2
众议院【附楼 IV】#2

Brasília, 2012
Inkjet on Hahnemühle Baryta 315g
艺术微喷, 哈内姆勒钡地纸
Ed. 10/10
90 x 153 cm
馆藏 MET (纽约大都会艺术博物馆)





Vincent FOURNIER 文森特·富尼耶
The Itamaraty Palace - Foreign Relations Ministry, stairs
伊塔马拉蒂宫 - 对外关系部, 阶梯

Brasília, 2012
Inkjet on Hahnemühle Baryta 315g
艺术微喷, 哈内姆勒钡地纸
Ed. 9/10
90 x 153 cm



Eric PILLOT

Eric PILLOT

埃里克·裴欧

(b. 1968)



投身摄影事业之前，埃里克·裴欧已完成了他在巴黎综合理工大学（Ecole Polytechnique）的学业，并取得法国高等院校数学教师资格证（Agrégation de Mathématiques），同时他也有着多年从职工程师的经验。

多年来，埃里克·裴欧始终致力于研究人与自然间的关系，作品展现出无限的想象空间。《此处》这一系列作品仍在持续，从起初的黑白相片到如今的彩色影像，裴欧踏遍欧洲与美国的动物园以诗意之风捕捉动物之形。他在《地平线》（Horizons）系列里也表露出对风景的同等关注。《隔墙》（Parois）是对色彩的回归，也是他的第四部系列作品。

在法国本土和境外，他的摄影作品也是许多出版物和热文的焦点。自2008年起，近60场裴欧的个展与群展相继在欧洲，亚洲，澳洲，美国等地举行。2017年，他的作品在布列塔尼Gacilly摄影艺术节上展出，同时也在莫斯科Circulation艺术节，Photo Phnom Penh艺术节 以及桑斯橘园美术馆（l'Orangerie des Musées de Sens）亮相，还在法国大使馆的纪念墙上展出。

2016年爱马仕基金会（la Fondation Hermès）将裴欧的7幅作品作为其当代摄影的收藏，并展出于巴黎赛夫尔路上（Rue de Sèvres）的“泳池”艺术空间（La Piscine）。

Eric PILLOT discovered photography after having completed his studies (Polytechnique School, Instructor Qualification in Maths) and a successful career as an engineer.

For some years now, Eric PILLOT has been working on a study of the relationship between man and nature, which leaves behind a large room for imagination. His several series had been dedicated to animal figure, which he captures their image in a poetic way among the installations of numerous zoos across Europe as well as the US, starting with photos in black and white, later in color with the still on-going series “In situ”. He is also interested in landscapes with his entitled “Horizons”. “Parois” consists a return to colour and becomes his fourth monograph.

His photographs have been the subject of numerous publications and articles both in France and abroad. They have been presented, since 2008, through about sixty solo and collective exhibitions in Europe, Asia, the US and Australia. Eric PILLOT's artworks have also been presented in 2017 during the Gacilly Photo Festival in Brittany, at the Circulation(s) Festival in Moscow, the Photo Phnom Penh Festival, at the Orangerie of Sens Museum, and also on the symbolic wall of France Embassy.

In 2016, the Hermès Foundation acquired 7 of his works for its contemporary photography collection and exhibited them in its “La Piscine” space of rue de Sèvres in Paris.



Eric PILLOT 埃里克·裴欧
Parois 4354 隔墙 4354

2021

Photography, Pigment ink on fine-art baryta paper,
pasted on aluminum, N° 2/3

摄影，纯艺术硫化钡，裱于铝板

Ed. 2/8

125 x 176.5 cm





Eric PILLOT 埃里克·裴欧
Parois 8171 隔墙 8171

2021
Photography, Pigment ink on fine-art baryta paper,
pasted on aluminum
摄影, 纯艺术硫化钡, 裱于铝板
Ed. 2/8
80 x 110 cm





Eric PILLOT 埃里克·裴欧
Parois 8845 隔墙 8845

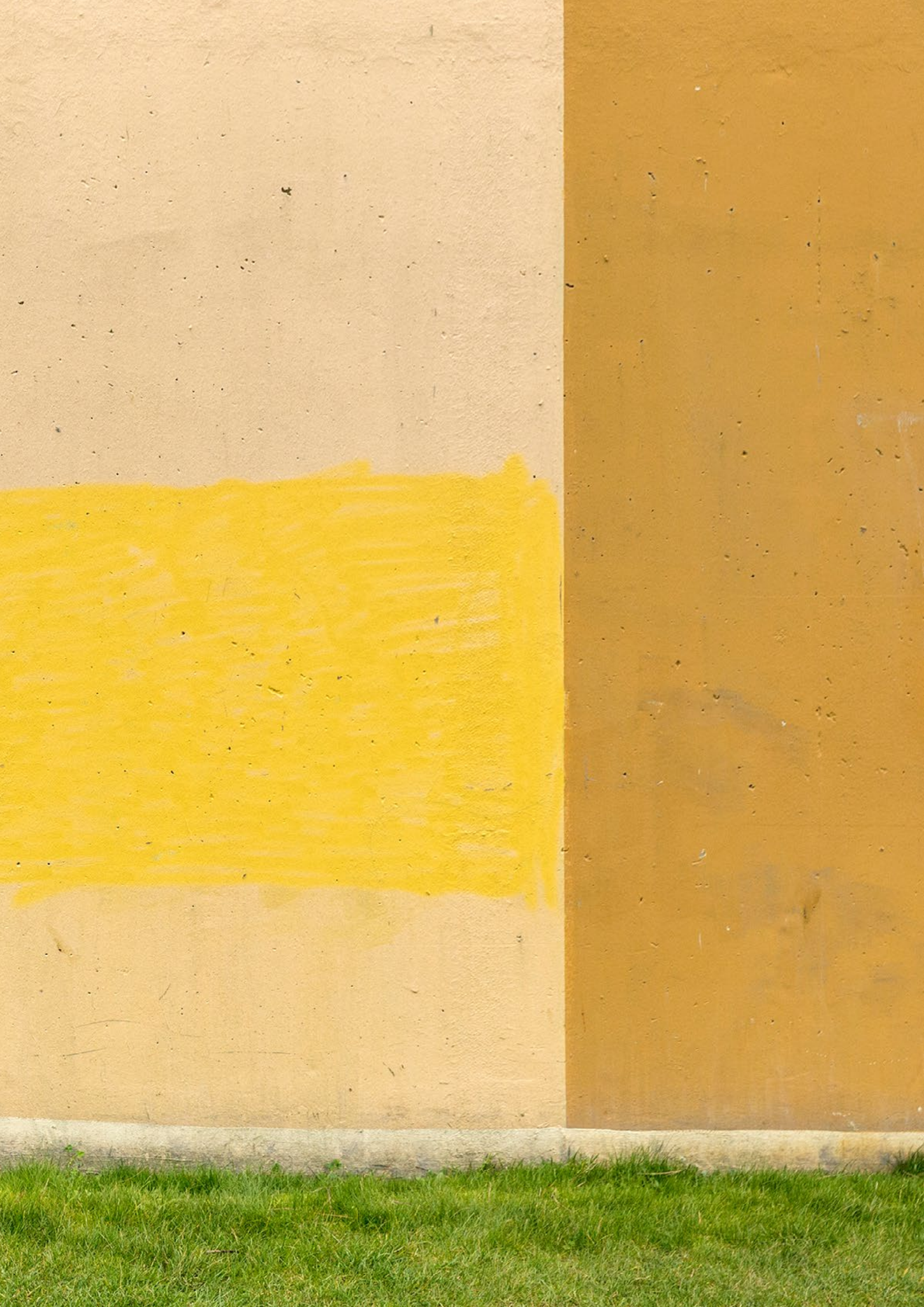
2021

Photography, Pigment ink on fine-art baryta paper,
pasted on aluminum

摄影，纯艺术硫化钡，裱于铝板

Ed. 1/8

80 x 110 cm



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