

PARIS PHOTO 2015 NEXTLEVEL GALERIE - STAND D45

Artistes exposés

Hugo Aveta (Argentin, né 1965)
John Chiara (Américain, né 1971)
Ronan Guillou (Français, né 1968)
Martina Hoogland Ivanow (Suédoise, née 1973)
André Kertész (Américain, né Hongrois, 1894-1985)

Please, scroll down for the English version

NextLevel présente les oeuvres de André Kertész, Martina Hoogland Ivanow, John Chiara, Ronan Guillou et Hugo Aveta. De différentes générations et cultures, la singularité de leur écriture photographique partage de nombreuses caractéristiques: un regard précis et très personnel, l'exploration des procédés photographiques, un sens aigu de la composition et une grande exigence dans toutes les phases de développement de leur production.

Si chacun de ces artistes a son propre langage photographique et chromatique - notre sélection propose uniquement des œuvres en couleur - le temps y apparaît comme suspendu : alors que les Polaroids de Kertész sont d'une incroyable contemporanéité, le clair obscur dans l'œuvre de Hoogland Ivanow nous rappelle la palette hollandaise tout en nous plongeant pour certaines dans des paysages oniriques, comme passés au filtre ultraviolet. Re-explorant le procédé de la camera obscura, la lentille devient le prolongement de l'oeil de Chiara pour mieux réactiver la mémoire d'un lieu, d'un paysage irradiant de lumière. A l'inverse, les images de Aveta sont denses, ombragées baignant dans une lumière diffuse. L'image semble parfois vaciller comme extraite d'un vieux film avec en toile de fond l'histoire, la politique, la mémoire d'un peuple.

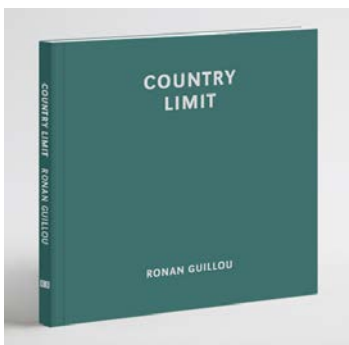
NextLevel propose aussi **deux signatures** sur son stand à l'occasion de la sortie des nouveaux ouvrages de Hoogland Ivanow, *Satellite, Circular Wait* and *Second Nature* (Ed. Livraison et Art & Theory) et de Guillou, *Country Limit* (Ed. Kehrer) témoignage vibrant d'une certaine Amérique; ainsi que la nouvelle monographie de Aveta, *Espacios Sustraibles* (Ed. Larivière).



Martina Hoogland Ivanow signera sa nouvelle publication samedi 14 novembre 2015 à 14h sur notre stand D45

Martina Hoogland Ivanow
Satellite, Circular Wait* et *Second Nature

Essai de Estelle af Malmberg
Entretien entre Martina Hoogland Ivanow et l'artiste Karin Mamma Andersson
Coffret incluant trois livres séparés (deux projets : *Satellite* et *Circular Wait*, et un troisième livre *Second Nature*)
Editions Livraison books et Art and Theory
Anglais
48 x 80 x 34 pages
29,5 x 23,5 cm
Septembre 2015



Ronan Guillou signera sa nouvelle publication dimanche 15 novembre 2015 à 14h sur notre stand D45

Ronan Guillou
Country Limit

Préfaces de Michel Poivert et de Bill Kouwenhoven
Editions Kehrer
Français & Anglais
128 pages
77 photographies couleur
Relié
26 x 23,8 cm
Novembre 2015



Lancement de la dernière publication de Hugo Aveta sur notre stand

Hugo Aveta
Espacios Sustraibles

Textes de Adriana Almada et Mariano Horenstein
Éditions Larivière
Espagnol & Anglais
115 pages
Relié
23 x 26 cm
Novembre 2015

PARIS PHOTO 2015 NEXTLEVEL GALERIE - BOOTH D45

Exhibited artists

Hugo Aveta (Argentinian, born 1965)
John Chiara (American, born 1971)
Ronan Guillou (French, born 1968)
Martina Hoogland Ivanow (Swedish, born 1973)
André Kertész (American, born Hungary, 1894-1985)

NextLevel presents works by André Kertész, Martina Hoogland Ivanow, John Chiara, Ronan Guillou and Hugo Aveta. From different generations and cultures, their singular work nonetheless shares several fundamental aspects: the expression of a precise and highly personal vision, the exploration of the photographic process, the application of finely honed craftsmanship in the construction of both the visual content and physical production of their photographic project.

While each artist creates a unique photographic language - only color work is presented in this selection - they share a certain timelessness, in the sense of being 'not identified with a specific time': while André Kertész' Polaroids from the late 1970s are incredibly contemporary, Martina Hoogland Ivanow's somber images bring to mind the Flemish palette yet are catapulted into today by her eery, color-drenched landscapes. John Chiara's hand-built camera, handmade and unique prints seem to bear a response, with poetry, simplicity and traditional techniques, to the anxieties of an over-technologized and stressed society; Hugo Aveta creates dense yet shadowy images that seem to move, like an old film flickering through our mind, rerunning the subconscious vestiges of history, politics and memory.

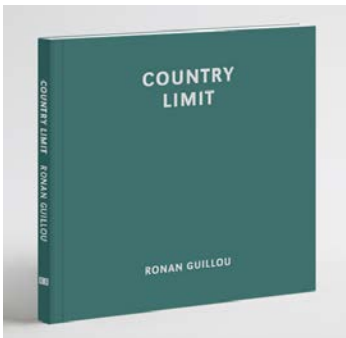
NextLevel also proposes two artists for the **book signing sessions**: Hoogland Ivanow's new publication, a box-set of three volumes, *Satellite*, *Circular Wait* and *Second Nature* (Livraison and Art & Theory publishing), and Guillou, who will publish the second book of his subtle, in-depth exploration of the American territory, *Country Limit* (Kehrer publishing), as well as the new book of Aveta, *Espacios Sustraibles* (Larivière publishing).



Martina Hoogland Ivanow will autograph her new publication Saturday, November 14, 2015 at 2pm on our booth D45

Martina Hoogland Ivanow
Satellite*, *Circular Wait* and *Second Nature

Essay by Estelle af Malmborg
Interview with Hoogland Ivanow in conversation with artist Karin Mamma Andersson
Cartboard Box including three volumes (two separate projects: *Satellite* and *Circular Wait*, and a third book *Second Nature*)
Livraison books and Art & Theory publishing
English
48 x 80 x 34 pages
29,5 x 23,5 cm
October 2015



Ronan Guillou will autograph his new publication Sunday, November 15, 2015 at 2pm on our booth D45

Ronan Guillou
Country Limit

Texts by Michel Poivert and Bill Kouwenhoven
Kehrer Publishing
French & English
128 pages
77 color illustrations
Hardcover
26 x 23,8 cm
November 2015



Launching on our booth of Hugo Aveta's latest publication

Hugo Aveta
Espacios Sustraibles

Texts by Adriana Almada and Mariano Horenstein
Larivière publishing
Spanish and English
115 pages
Hardcover
23 x 26 cm
November 2015

Nex1Level Galerie

8 rue Charlot 75003 PARIS
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John Chiara

(b. 1971, American)

PARIS PHOTO | NEXTLEVEL | BOOTH D45
12 - 15 November 2015

San Francisco-based artist John Chiara pushes the boundaries of the photographic medium through his choice of process and the mastery of its possibilities. His approach is distinguished by its incredible physicality and recalls the early days of the medium when artists dealt with heavy, awkward equipment and endured long exposure and development times. Chiara's giant cameras, which he designed and built himself, are transported to locations on a flatbed trailer to produce one-of-a-kind large-scale prints. The design of the cameras, which is much like daguerreotype box cameras, allows the artist to simultaneously shoot and perform his darkroom work while images are recorded directly onto oversized photosensitive paper (not film). This process, which Chiara first discovered as a student in 1999, invites anomalies in his final prints and adds to the mystery and lyricism of his pictures.

John Chiara received his B.F.A. in Photography from the University of Utah in 1995, and his M.F.A. in Photography from the California College of the Arts in 2004. Chiara was an Artist in Residence at Crown Point Press, San Francisco (2006), Gallery Four, Baltimore (2010) and the Marin Headlands Center for the Arts (2010). In 2011 Chiara's Bridge Project was commissioned by the Pilara Foundation in San Francisco and was included in the Pier 24 Photography group exhibition, *HERE*. In 2012 Chiara was one of 13 international artists' whose work was included in the exhibition *Crown Point Press at Fifty* at the de Young, Fine Arts Museums of San Francisco. He also curated the dual-exhibition *In Conversation - June Schwarcz and John Chiara*, at the Richmond Art Center. The Pilara Foundation again commissioned Chiara in 2013, for the group exhibition *A Sense of Place* at Pier 24 Photography. Concurrently, Chiara's work is included in *TWISTED SISTERS: Reimagining Urban Portraiture*, Museum Bärengasse, Zurich, Switzerland and *Staking Claim: A California Invitational*, a triennial exhibition at the San Diego Museum of Photographic Art. In 2015, John Chiara's works were exhibited at the J. Paul Getty Museum for the group show *Light, Paper, Process, Reinventing Photography*.

About Los Angeles series, 2012

Though Los Angeles is a one of the most habitually photographed cities on the globe—a city built on image—Chiara's depictions of it defy precedent and expectation. His Los Angeles is neither idyllic rural Eden nor sprawling urban hell. It is not the mythic city of glamour nor the spectacle of exploitation that it is often deemed to be. Instead, Chiara has honed in on delicate transformations in the environment, both natural and man-made. His interest lies with the psychological underpinnings of the city's development and the subtle ways these are revealed in the shifting landscape. His Los Angeles images are powerfully direct: a desert fan palm growing implausibly through fortified concrete; the reflection of power lines in the blazing sun; a hillside exploding with scorched earth; the shimmering façade of the Department of Water and Power. But the subversive and idiosyncratic nature of Chiara's uncommon technique makes for images that transcend conventional depictions of place and transforms familiar landscapes into hypnotic visual passages through the ordinary world.

About Mississippi series, 2013–15

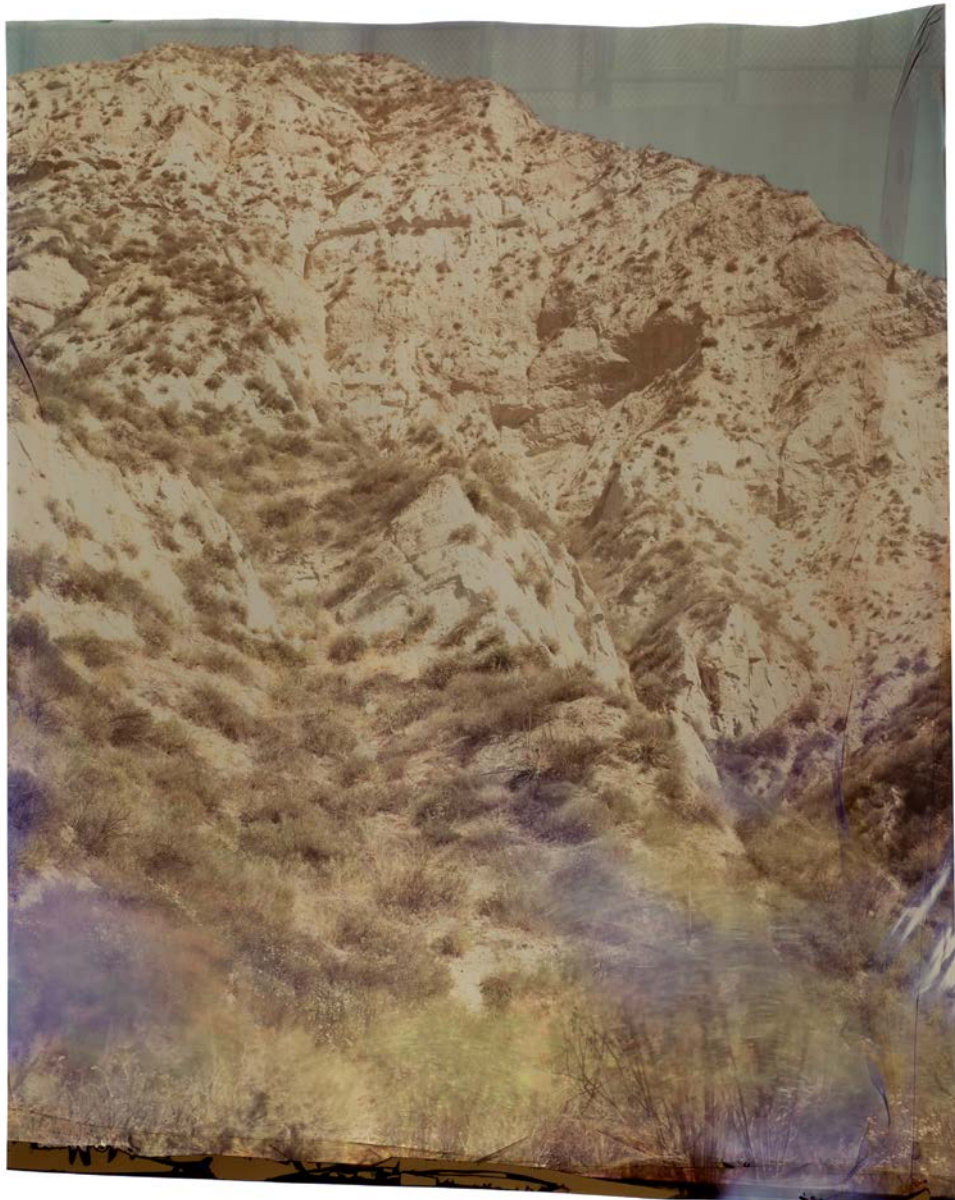
There are worlds within worlds in Coahoma County, writes artist John Chiara. It is a place with a strong oral tradition where the locals have a deep historical and cultural knowledge of the region. It is the birthplace of the Delta Blues. It is a landscape enlivened by a photographic collective memory, fed by nearly two centuries of photographers working their magic and being changed by the magic of the land in return.

Over the period of one year, San Francisco based artist John Chiara made numerous trips to Coahoma County, Mississippi, located in the town of Clarksdale. He put down temporary roots, ultimately spending several months, ten days at a time, immersed in the culture and getting to know the land. The photographs made during this time showcase the rich quality of the Mississippi earth with subtle notes of local history—all rendered in exquisite detail. The resulting prints retain poetic traces of noise and residue from the photographic event and the final images are haunting, lush, and characterized by an exceptional luminosity consistent with the quality of light Chiara is intent on capturing.



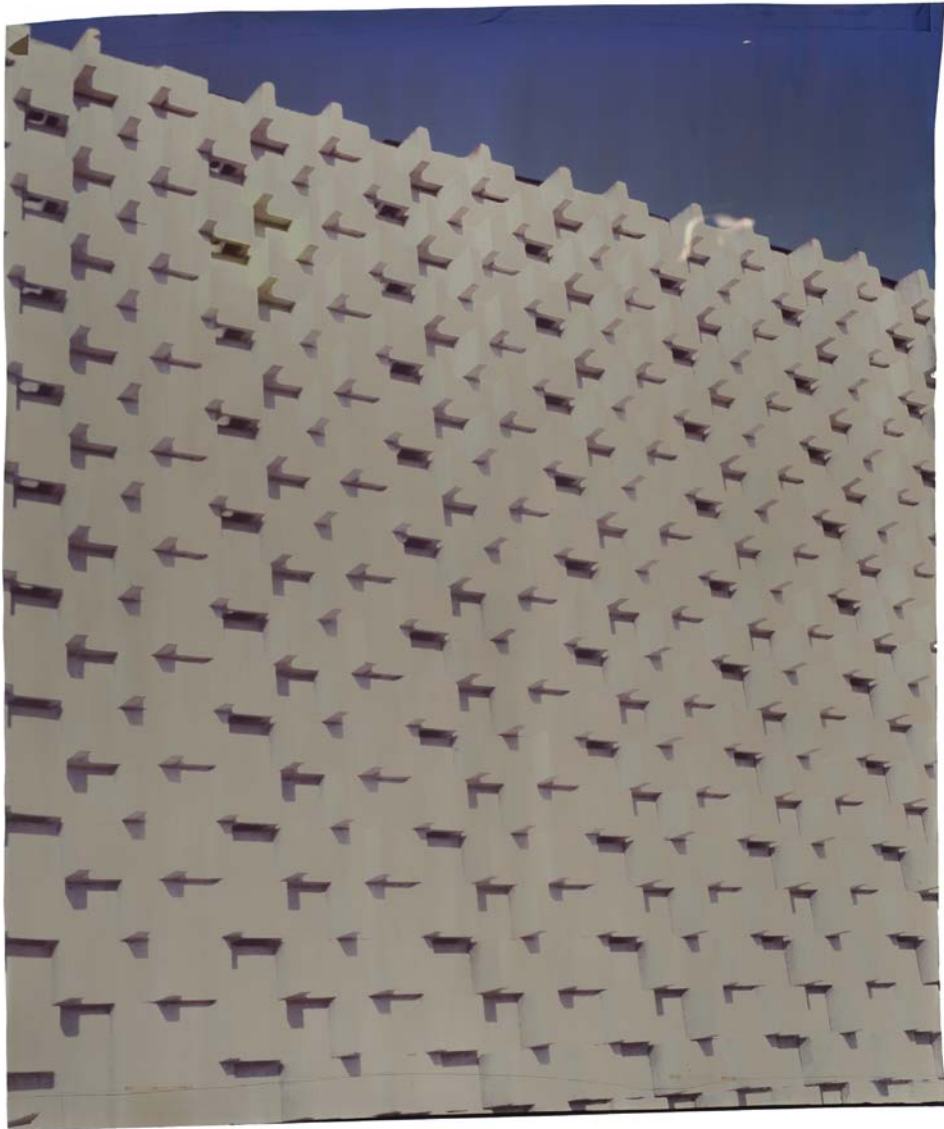
John Chiara
Verenda de la Montura at Camino (diptych), 2012
Los Angeles series

Image on Ilfochrome paper
85.1 x 71.1 cm - 33.5 x 28 inches each
Unique photograph



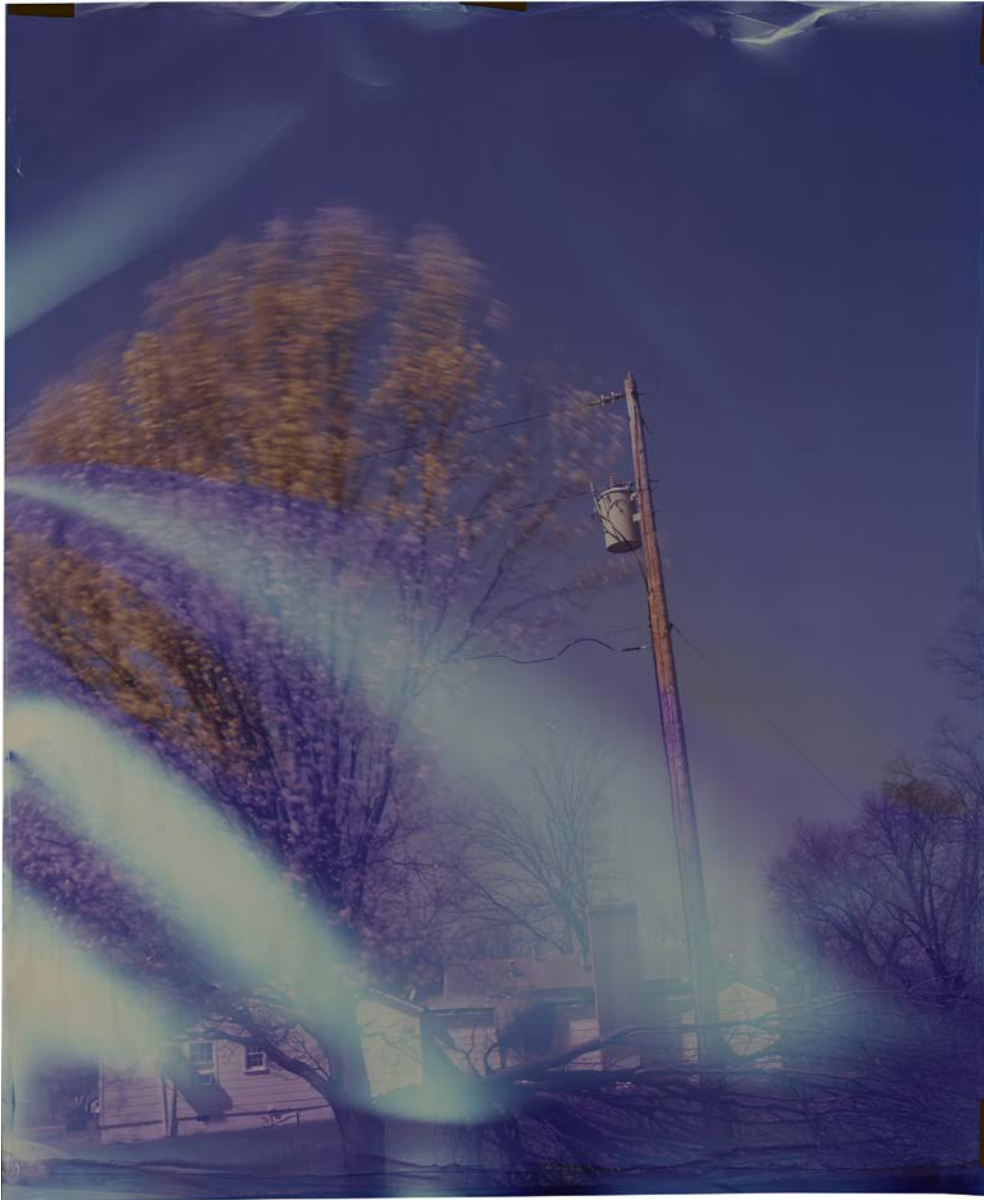
John Chiara
Henry Mayo at Chiquita, 2012
Los Angeles series

Image on Ilfochrome paper
86.4 x 66.7 cm - 34 x 26.25 inches
Unique photograph



John Chiara
Nogales at Comina (Variation C), 2012
Los Angeles series

Image on Ilfochrome paper
85.1 x 67.3 cm - 33.5 x 26.5 inches
Unique photograph



John Chiara
Steen at Oakhurst, 2014
Mississippi series

Image on Ilfochrome paper
86.4 x 69.9 cm - 34 x 27.5 inches
Unique photograph

Martina Hoogland Ivanow

(b. 1973, Swedish)

PARIS PHOTO | NEXTLEVEL | BOOTH D45
12 - 15 November 2015

PARIS PHOTO book signing: *Satellite*, *Circular Wait* and *Second Nature*
Saturday, November 14 2015, 2pm
Booth D45

NEXTLEVEL | *Circular Wait + Satellite* solo exhibition
November 12, 2015 - January 16, 2016
8 rue Charlot, 75003 Paris

Martina Hoogland Ivanow makes use of dark, fascinating aesthetics and raises a number of questions concerning the "outside" and being an outsider, which are intended not only to affect the subjects of her pictures, but the viewer of the photographs as well.

In the recent series *Circular Wait*, Hoogland Ivanow explores the relationship between man and nature — a relationship that oscillates between control and a lack thereof, where the unfathomable instills a security of sorts.

Her new video work *Annelise Frankfurt* (2013) deals with the life of the dancer, choreographer, and doll-maker who was active in the 1950s and 60s and who has been largely forgotten. Annelise Frankfurt's (1926–2007) fate is fascinating and links in to Hoogland Ivanow's interest in opposites, the in-between, and human relationships.

Martina Hoogland Ivanow, moved from Sweden at the age of 18 to study photography in Paris and later New York. After an early breakthrough in the mid 90's living in London with many commercial commissions, she has spent the last 13 years focusing on her artwork and exhibitions. In 2010 she received an IASPIS grant and a one-year residency in at Künstlerhaus Bethanien, Berlin and a Scanpix photo prize for her project "Satellite."

Hoogland Ivanow's work has been exhibited at Moderna Museet (Stockholm), The Barbican (London), Gun Gallery (Stockholm), Kulturhuset (Stockholm), Künstlerhaus Bethanien (Berlin) and Hermes Foundation (New York). She has published 3 books, *Far too Close*, *Steidl/MACK* in 2011, *Speedway*, 2013 and *Circular Wait + Satellite* together with Livrasion books and Art & Theory Publishing, 2015.

'Circular Wait' and 'Satellite' series explore Martina Hoogland Ivanow's interrogations about human interaction: the spatiality of intimacy and the group, belonging, associations, nature and possible utopias. The commonplace and familiar, a universal condition and a striving to depict it without words are often the points of departure for Martina Hoogland Ivanow's work that explores the border between staged and documentary photography.

In a fluid series of shifting associations and reveries, the subtle images combine Ivanow's signature dark, enigmatic scenes and golden-hued still lives with a series of strong color abstracts. While the 'Satellite' series revolves around alienation and community, 'Circular Wait' examines our contradictory relationship with nature, a relationship that is often about control. The title refers to the harmonious cycles of nature and the eternal cycles of human behaviour from which it is difficult to escape. Photographs taken in 'modern utopias' – ecovillages, a stone-age survival school, global seed vaults, nature reserves – are juxtaposed with those capturing different forms of outdoor life, often marked by contemplation or surveillance. Highly equipped birdwatchers and hunters remind us of our own vulnerability, drawing parallels with today's surveillance society. Documentary elements alternate with strong color and light abstractions that infuse the images with a surreal, dream-like dimension that could also be sinister, perhaps due to pollution or some other form of environmental poisoning.



Martina Hoogland Ivanow
Untitled #01, 2010 - 2014
Circular Wait series

Pigment print on Fine Art paper
70 x 98 cm - 27.6 x 38.6 inches
Edition de 4 + 2 EA



Martina Hoogland Ivanow
Untitled #25, 2010 - 2014
Circular Wait series

Pigment print on Fine Art paper
79 x 111 cm - 31.1 x 43.7 inches
Edition of 4 + 2 AP



Martina Hoogland Ivanow
Untitled #29, 2009 - 2010
Satellite series

Chromogenic color print
31.3 x 39.7 cm - 12.3 x 15.6 inches
Edition of 5 + 2 AP



Martina Hoogland Ivanow
Untitled #30, 2009 - 2010
Satellite series

Chromogenic color print
31.3 x 39.7 cm - 12.3 x 15.6 inches
Edition of 5 + 2 AP

Hugo Aveta

(b. 1965, Argentinian)

PARIS PHOTO | NEXTLEVEL | BOOTH D45
12 - 15 November 2015

Launching on our booth of his latest publication *Espacios Sustraibles*,
Larivière publishing

“Aveta’s images forego the power of representation for the power of evocation.”

Adriana Almaná

Hugo Aveta is one of the most remarkable artists of the Argentina art scene. After architectural and cinema studies, Hugo Aveta is devoted mainly to photography and video since more than twenty years.

Time, memory and archives are his main research focuses. A collective memory which emerges through his photographs, videos or installations, from places or objects which have an history and that he reproduced into a model by adding what has been destroyed by History (Soma series or Espacios Sustraibles series) or from archival images projected (*Ni vencedores, ni vencidos*, Buenos Aires, Argentina, junio 1955, 2014) on a canvas covered by a photosensitive emulsion which he photographs the image few seconds before it disappears (Ritmos Primarios, la Subversión del Alma series, and the video of the same name).

His work has been the subject of numerous solo and collective exhibitions, particularly at Buenos Aires Museum of Modern Art (MAMBA), Museum of Contemporary Art of Rome (MACRO), National Museum of Fine Arts (MNBA), Museum of Contemporary Art of Salta (Argentina), Museum of Latin American Art (MOMAA) in California and more recently at the Musée du Quai Branly (Photoquai Biennial), thus at the Maison Rouge - Fondation Antoine de Galbert in Paris.

His works are part of public collections, notably of MNBA, MAMBA, Emilio Caraffa Museum of Fine Arts of Córdoba, MACRO, Musée du Quai Branly and MOMAA, Museo de la Universidad Nacional de Tres de Febrero (MUNTREF) Buenos Aires and most recently in the collection of Fonds National d’Art Contemporain (FNAC) France.



Hugo Aveta
Untitled #1, 2013
Ritmos primarios, la subversión del alma series

Pigment print on Fine Art paper
65 x 145 cm - 25.6 x 57.1 inches
Edition of 6 + 2 AP



Hugo Aveta
Untitled #2, 2013
Ritmos primarios, la subversión del alma series

Pigment print on Fine Art paper
132 x 100 cm - 39.4 x 52 inches
Edition of 6 + 2 AP

Ronan Guillou

(b. 1968, French)

PARIS PHOTO | NEXTLEVEL | BOOTH D45
12 - 15 November 2015

PARIS PHOTO book signing: *Country Limit*
Sunday, November 15 2015, 2pm
Booth D45

It was thanks to cinema that Ronan Guillou truly discovered photography. In the early 1990s, he watched the film "Paris-Texas" by director and photographer Wim Wenders. It was a defining moment, "I was fascinated by Travis Henderson, a solitary character walking with mysterious determination under the burning Texan sun. With the sublime appearance, later on in the film, of Nastassja Kinski, I was struck by the power of the still frame and of colour."

The ultimate homeland for fiction, Wim Wenders' America touched upon Ronan's adventurous nature. Enigmatic and powerful, the country's sociological and political weight is anchored in a mythical iconographic framework. Ronan was nearly 30 years old when he undertook his first trips there and this complex country has fascinated him until today, becoming the main subject of his artistic projects. In a poetic turn of fate, Wim Wenders prefaced Ronan's first photography book, ANGEL, published in 2011.

Curious and intuitive, Ronan Guillou's approach could be described as 'creative nonfiction,' at the intersection of autobiographical odyssey and well-researched documentary exploration, "Each trip is like a chapter of my own life, with photography filling the pages and opening my eyes to new discoveries." The unique photographic and human dialogue of each trip brings Ronan closer to his subject's elusive heart. His preferred 6X6 medium format adds a particular coherence to his work, zooming in, over the years and kilometres, to some essential point.

Ronan Guillou's pictures express his love of composition and colour and reflect his receptiveness to unexpected encounters and dialogues. His photographs deliver a precise and faithful vision of what he saw, heard and experienced during his long peregrinations across the USA.

Since 2015, Ronan Guillou's works are part of the Photographic fund of the Photography department at the Bibliothèque Nationale de France.

Ronan Guillou is currently working on a new project about the state of Alaska.



Ronan Guillou
Paris - Texas, 2012

Chromogenic color print
65 x 65.5 cm - 25.6 x 25.8 inches
Edition of 6 + 1 AP



Ronan Guillou
Unknown Artist - Las Vegas, 2013

Chromogenic color print
65 x 65.5 cm - 25.6 x 25.8 inches
Edition of 6 + 1 AP

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André Kertész

(1894 - 1985, Hungary - USA)

PARIS PHOTO | NEXTLEVEL | BOOTH D45
12 - 15 November 2015

Trained for a career in the stock exchange, Kertész devoted his earnings and free time to explore his intrigue for photography. His early images of family members and the Hungarian countryside emulated drawings and etchings found in magazines of the day. However, the work he created during this period reveals a finely developed vision, present from the moment he first picked up the camera in 1912. André's early ability to construct lyrical images, infused with personal insight and wit, remained a constant throughout his long career in photography.

In 1925, André moved to Paris to fulfil his dream of working as a photographer. His pioneering vision, by now well established, brought him instant success. His approach to the medium defined the shape of photojournalism in Europe. During the next ten years, Kertész built an extraordinary body of work, influenced by and influencing the many artists with whom he interacted in Paris between the wars.

André Kertész left Paris for New York in 1936 on what was meant to be a one year sabbatical. From the beginning, his career in the United States proved problematic. His vision, personality and artistic temperament never found a place in American photojournalism. Unable to return to Europe, he accepted a contract to work for House and Garden magazine in 1949, where he languished for thirteen years. Although adored by Conde Nast for shaping the look of the magazine, André dismissed this period as his "lost years".

In 1962, at the age of 68, André broke his contract to pursue his artistic career. For the next 23 years he photographed with the recaptured enthusiasm of his early years in Hungary and Paris. Kertész's work in this period was prolific and by the time he passed away in 1985, he had been re-established as a major figure in the history of photography. Honoured by artists and photographers, collected by major museums and galleries, the subject of scholarly studies, and with over twenty books published in his name, André Kertész's long battle for recognition had been won.

Robert Gurbo, Curator of the Estate of André Kertész



André Kertész
Untitled, c. 1978

8 x 7.7 cm - 3.25 x 3 inches image on
10.7 x 9 cm - 4.25 x 3.5 inches Polaroid SX-70

© Estate of André Kertész



André Kertész
Untitled, c. 1975

8 x 7.7 cm - 3.25 x 3 inches image on
10.7 x 9 cm - 4.25 x 3.5 inches Polaroid SX-70

© Estate of André Kertész



André Kertész
Untitled, 1981

8 x 7.7 cm - 3.25 x 3 inches image on
10.7 x 9 cm - 4.25 x 3.5 inches Polaroid SX-70

© Estate of André Kertész



André Kertész
Susan Nash, September 27, 1979

8 x 7.7 cm - 3.25 x 3 inches image on
10.7 x 9 cm - 4.25 x 3.5 inches Polaroid SX-70

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