

GALERIE CATHERINE & ANDRÉ HUG

Catherine et André Hug – Photo**Saint**Germain

Present

Another look at Man-Altered Landscape

Exhibition 4 November 4th to November 27 -2021

Opening night Thursday November 4th from 6pm to 8:30 pm

Galerie Catherine et André Hug 40, rue de Seine / 2, rue de l'Échaudé 75006 Paris
www.galeriehug.com

Tuesday to Saturday : 11 to 1pm et 2 :30 to 7pm



Red Float flats, Glasgow 2014 ©Chris Leslie

In 1975, the exhibition *New Topographics: Photographs of a Man-Altered Landscape* marked a turning point in landscape photography history. Organized at the George Eastman House in Rochester by William Jenkin and Joe Deal, it brought together Robert Adams, Lewis Baltz, Joe Deal, Frank Gohlke, Nicholas Nixon, John Schott, Stephen Shore, Henry Wessel and Bernd and Hilla Becher. All of them cast a neutral and frontal eye at outlying areas modified by human activity.

While *Another look at Man-Altered Landscape* does not intend to follow the original project in a literal way, the exhibition does focus on a situation that has become critical, through the intersecting eyes of Edward Burtynsky, Eric Tabuchi and twenty international photographers.

A mass grave of used tires in California, a plastic dump in Nairobi, a graveyard for merchant navy boats in Bangladesh... In partnership with the Canadian Cultural Center, four large and alarmist photographs by Edward Burtynsky capture the drifts of the anthropocene era.

From his *Atlas des Régions Naturelles* documenting French vernacular architecture, Éric Tabuchi's *Camouflage* series presents an ironic alternative to this state of emergency: spotted in Tourcoing, Saint-Paul-de-Léon, Gauville, Sens, Saint-Connan, and Laons, six vegetal shapes hide industrial ruins, and question how land is developed today.

Two socially engaged visions with which those of Frederic Adams-Montantin, Elizabeth Bourne, Garry Bowcott, Bill Leigh Brewer, Owen Davies, Fabien Dendievel, Ted Diamond, Alexander Dumarey, Chris Faust, Andy Feltham, Jacques Gautreau, Stéphane Goin, Paul Hamelin, Andrea Kunstle, Markus Lehr, Chris Leslie, Ian Lindo, Doug B Richardson, Marco Rizzo, Alexis Toureau, Paul Turner, and Avard Woolaver, resonate. Between the Bio Towers of Lauchhammer, the Red Road Flats of Glasgow, a Coca-Cola machine lost in California's Wonder Valley, or an abandoned car under a bridge in Chicago, their images-documents map the impact of economic and social progress on modern landscapes.

Edward Burtynsky

Born in 1955 in Saint Catharines, Ontario.

He graduated from Ryerson University in Toronto in 1982 (BAA Photography/Media Studies) and founded *Toronto Image Works* in 1985.

Mines, quarries, refineries, shipyards, recycling plants... His industrial landscapes document the large-scale systems of exploitation set up by humans to control natural resources. Spectacular, his large-scale images make an eloquent plea for the planet.

Recent exhibitions include *Mounds and Voids: From Human to Global Scale* at the Canadian Cultural Centre in Paris (2020), *Water* at the Cleveland Museum of Art (2019), and *Oil* at the Corcoran Gallery of Art in Washington (2019).

His works feature in the collections of the National Gallery of Canada, the MoMA in New York, the Reina Sofía Museum in Madrid, the Tate Modern in London, and the BnF in Paris.

Edward Burtynsky has received numerous awards including the Dialogue de l'Humanité prize at the Rencontres d'Arles in 2004, the TED prize in 2005, or the Roger Best Canadian Film Award in 2014 for his documentary *Watermark*.

edwardburtynsky.com



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Eric Tabuchi

Born in 1959 in Paris.

After studying sociology, Eric Tabuchi discovered the work of August Sanders. He developed a photographic practice between the rigor of documentaries and irony, editing and installation, cataloguing motifs taken from the French landscape.

Co-founder of the Glassbox collective in 1999, he is discovered in 2008 with *Alphabet Truck*, a photographic series of twenty-six truck rear ends marked with a letter of the alphabet taken on the highway. The same year, with his *Twenty six Abandoned Gasoline Stations*, he paid tribute to the very first book published by Ed Ruscha as an artist in 1963. In 2010, he explored modest places in the periphery of Paris with *Hyper Trophy*. In 2012, he started *Atlas of Forms*, a compulsive repository of images collected on the Internet and classified according to their geometry or condition. An indexing method that he reused and adapted in 2017 with the *Atlas of Natural Regions*, an encyclopedic project dedicated to anonymous or heritage structures in the landscape of France. A photographic project conducted with Nelly Monnier.

His work has been showcased at the Palais de Tokyo in Paris, the Wiels in Brussels, and the Abattoirs in Toulouse.

erictabuchi.net

atlas-of-forms.net

atlasrn.fr

