

L.A. Galerie Lothar Albrecht presents:

Bernard Faucon

Les Grandes Vacances, 1976—1981

January 22 — March 26, 2011

22. Januar — 26. März, 2011

You and your friends are cordially invited to the opening on Saturday, January 22nd, from 11. a.m. - 6 p.m.

Wir laden Sie und Ihre Freunde herzlich zur Eröffnung der Ausstellung am Samstag, den 22. Januar von 11 bis 18.00 Uhr ein.



Le Départ, 1978

It is a surprise that an artist like Bernard Faucon needs to be introduced. With a long list of exhibitions at important museums like the Museum of Modern Art, Centre Pompidou, galleries like Castelli in NY or Yvon Lambert in Paris, collections like the Guggenheim NY, the Victoria & Albert Museum, or the Centre Pompidou and many more he is one of the most popular French art-photographers of the last thirty years. His last museum exhibitions were his retrospective in the Maison Européenne de la Photographie in Paris and in 2010 the show at the New Orleans Museum of Art. He published more than thirteen books, not only in French, but also in English, Japanese and Korean.

We are showing a selection of his first series „Summer Camp/Les Grandes Vacances” 1976 – 1981.

Bernard Faucon is writing himself about this works: “The idea of fabricating fictions, the idea of a possible equation between photography and the dummies, struck me quite out of the blue. Childhoods made of flesh and



Le Petit Déjeuner, 1977

plaster, the many lights of the Luberon, the nostalgia and actuality of desires, crystallised together through the magical operation of the photographic record. The power to fix, eternalise in light, attest to the world the perfection of an instant.

The summer of '76 got off to a flying start. I could feel my strength and my youth burst open. I filled the Mehari (my cheap Citroen open-top car) with dummies and I was all over the drives, the dormitory in my parents' children home, the churchyard in Lioux, the swimming-pool in Saint-Saturnin, the beaches of Saintes-Maries de la Mer in the Camargue. I would hurriedly set up the dummies, and after the shot, pack up and set off again. As they invested those places that bore the mark of my childhood I imagined that those little men freed from their shop-windows, released unknown forces, brought to light sublime, masterful evidence.“



L.A. Galerie Lothar Albrecht
Domstraße 6 • II floor • 60311 Frankfurt • Tuesday — Friday 12 — 7 p.m., Saturday 11 a.m. — 4 p.m.
Tel.: +49-69-28 86 87 • Fax.: +49-69-280912 • l.a.galerie-frankfurt@t-online.de • www.lagalerie.de



Les Torches, 1977

Art critic Amy White writes in the press release for his exhibition at the New Orleans Museum of Art: "Faucon was born in Provence in 1950 and pursued his education in philosophy and theology. After completing his master's degree, he became one of the first contemporary artists to explore the universe of staged photography. His photographic work, which he began in 1976 and deliberately stopped in 1995, consists of seven large series of "true fictions." In 1989, Faucon was chosen as the main recipient of Grand Prix National, France. His artwork has been exhibited internationally and he has written several books that have been published in French, English, Japanese and Korean.

In 1995, visionary French photographer Bernard Faucon stopped taking pictures. "One way or another," the artist declared, "I had to eventually make true my claim to finish, my obsession with closing. This became The End Of The Image." In a move that echoes Marcel Duchamp's public exit from the world of art to play chess, Faucon has not presented any new work since his 1995 coup d'art.



Le Dortoir, 1976

In 1984, Jean Paul Michel described Faucon's work as having: "...the striking effect of a presence by the most careful staging of an absence." In this phrase, Michel seems to have forecasted Faucon's aesthetic vanishing act. And yet, if you look back at Faucon's images, empty rooms aglow with unearthly light, natural landscapes as sites of the supernatural, saintly figures of desire, loss and supplication – it seems clear that this was Faucon's project all along."

All prints by Bernard Faucon are done in **Fresson technique**. Fresson process is still the secret of the French family Fresson. They are writing about that technique: "It is Pierre Fresson, one of the inventor's, who in 1952, executed the first print in direct charcoal colour (without transfer). The enlargement described previously is the same but a previous technique of colour separation in black and white negative enables the pigmentary print to be made. From an original negative, or slide, the subtractive analysis of the first three colours is made by contact on a plan-film panchromatic black and white. These negatives are used directly and successively for the exposure by enlargement of each pigmentary emulsion. "



Sieste après un festin de Melons, 1979



Le Pistolet, 1978

News:
- Ken Lum Retrospective at Vancouver Art Gallery, Canada,
Feb 12 . — July 3, 2011

New books:
- „Maraton People“ by Gosbert Gottmann, Kehrler Verlag
- „Informal Arrangements“ by Peter Bialobrzeski, Hatje Cantz Verlag

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