



Aller-Retour PIERRE REIMER

opening Thursday 5 November from 6pm
6 November → 19 December 2015

Starting on 5 November, agnès b.'s Galerie du Jour will be hosting an exhibition by Pierre Reimer. This exhibition will take place immediately following the one which can still be seen at the Maison Européenne de la Photographie, finishing on 31 October. The Galerie du Jour team strongly urges those who might have missed it so far to go and see it.

All the works on show at the Galerie du Jour are completely new, produced between 2013 and 2015. You will find three film projections, a large fairground object, a mirror show and a certain number of photographs which are linked by a “secretly subversive” element (and not organised into a series, as is customary for Pierre Reimer).

As he indicates in the text he has written by way of introduction to “Return Journey”, Pierre Reimer invites us to enter into the game with him and to “pull the strings”. Putting aside the question of drawing conclusions in the absence of live contact with the works, this exercise aims to be entertaining, amusing, risky and thoughtful, pitched somewhere between childhood Cluedo and roulette.

Although, as Pierre Reimer tells us, his new photographs are “flat and thick, like crêpes in which you might see the moon”, we will appreciate the need to take them one at a time, like so many individual characters, it being pointless to try and make them into documents. Even so, just occasionally, there are hints of a parallel story just below the surface, combined with the scrupulous care taken over the images.

In the arena of “Return Journey”, we can play at the wheel of (mis)fortune, observe ourselves “for real”, sit down to look and then get up from films we can't make head or tail of, abandon the ludic for lucidity and vice-versa, all without lessening our understanding of the exhibition.

Introduction to the exhibition :

A little while ago, while unpacking a consignment for 'Emmaus', I found a box of cigarillos made of metal, similar to the ones I used to use as a beginner to keep my Ektachrome photos in. This box contained the five photos that I thought I had lost in a cinema 25 years ago. At the time, their disappearance gave me the impression I had been deprived of my greatest and most fragile treasure.

Since then, I have learnt about the legal notion of "loss of fortune", which is the best description of my small or great misfortune. What irony there is in longing for what is gone: for others my ruin was imperceptible and I quickly learned to laugh about it.

Honour forbids me from "remaking" these images, and I finally adapted to their disappearance with a sort of pride: they would exist only for me (there nevertheless remained a poor-quality duplicate of one of them, which prevented me completely forgetting the others).

Their recent return gave me the impression of rediscovering an old friend, who was still the same and yet changed. Present reality and memories endlessly oscillated in front of this friend, giving out a flow of information that was difficult to contain.

This exhibition is an equation with several variables and I don't want to bore you with the details – a large blackboard, full of dense diagrams – but one cannot pretend it is part of the answer to this story. You can pull the strings yourselves as you walk around here.

Pierre Reimer

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