

galerie **du jour** agnès b.

**La galerie du jour agnès b. is delighted to announce
the exhibitions This is England by The
Anonymous Project and New Normal by Massimo Vitali**

October 9th, 2020 - January 30th, 2021

Tuesday to Saturday, 11am to 7pm

In recent months, whether for reasons of public health or political ideology, the notion of living in isolation has gripped whole populations.

The question of living together is the main theme of this exhibition.

Massimo Vitali, who for years has photographed landscapes that lend themselves to summer gatherings, evokes the post-pandemic period with shots of beaches after lockdown ended.

Just as his photographs are marked by a sort of nostalgia for carefree lives, The Anonymous Project's installation alludes movingly to working-class Britain, the island that was part of Europe until the Brexit earthquake hit.

These radically different aesthetics form a vibrant hymn to otherness, with which we hope to renew acquaintance in the not-too-distant future.

This is England

The Anonymous Project

The Anonymous Project is very proud to present This Is England, a sentimental journey through the UK part of the collection.

Red brick houses, the all important sacred tea-time, roadside pick-nicks, football in the park, fish and chips, trips to the seaside, a pint on a summers day. So what makes the English so special and different?

Is it their fighting spirit mixed in with a very resolute stiff upper lip? An eccentricity mixed in with a sharp sense of irony and sarcasm or is it just their ability to talk endlessly about the weather?!

«The English have always had a punk attitude that I have always admired for the good and the bad. It is a land of contradiction and yet its rebellious nature is what we have come to love and cherish. The English are like the naughty child in any family, they may cause us heartbreak and worry but we still love them for their tenacity and freedom of thought. They are the rebel in us all.

When I look through all these images, I imagine each story unfolding before my eyes. It all feels very close and yet quite far away at the same time. The images here remind me more of our common bonds than our differences. The importance of family, shared moments of joy, laughter, reflection and intimacy.

I remember many of these moments in time and yet they are not mine, they belong to us all. I am delighted to present them at ‘la galerie du jour agnès b.’ »

Lee Shulman Founder, The Anonymous Project

Curation & Scenography by Lee Shulman, Emmanuelle Halkin, Matthieu Botrel.

The exhibition is organized in collaboration with Polka Galerie.

New Normal

Massimo Vitali

Since the end of lockdown, "the new normal" has become the go-to term to describe the reality of a world hit by Covid-19. It is a "new" way of living, full of precautions, hygiene measures and habits that seem to have changed our behavior, and eroded the sociability and proximity that characterize the human race.

Massimo Vitali went to the beach once more, to observe the new normal. The densely populated environment — one of his favorite subjects — once more proved to be curiously normal. The urge to be out in the open air, seeing friends, making the most of the sea and sun, diving into the water and leaving behind the worries of the week: all that is still there.

A few masks, some nifty footwork to avoid strangers and maintain social distancing, and a mostly Italian rather than international population form the backdrop to these images. Nonetheless, those elements are not what first catches the viewer's eye.

Just as the week's worries are left behind, this new normal that everyone is talking about did not make it to the beach. Instead, a sort of collective ritual of rebirth occurred, with the sea and sun seeming to repel the virus that has been mysteriously shadowing us for several months.

Note to editors

The Anonymous Project

In 2017 when filmmaker Lee Shulman bought a random box of vintage slides he fell completely in love with the people and stories he discovered in these unique windows into our past lives.

Collecting and preserving unique colour slides from the last 70 years, the project was born out of a desire to preserve this collective memory and give a second life to the people often forgotten in these timeless moments captured in stunning Kodachrome colour.

These amateur photographs are a kaleidoscopic diary of that era, all the more fascinating and arresting because of their unpolished quality. Often funny, surprising and touching these images tell the stories of all our lives.

The Anonymous Project has in turn become an artistic endeavour that seeks to give meaning to these once forgotten memories and create new ways of interpretation and story telling that question our place in the world today.

Lee Shulman born in London, is the founder, curator and creative director of The Anonymous Project which is one of the largest and most important collection of amateur colour slide in the world. He graduated from the University of Westminster with a Bachelor of Arts in Film and Photography. He is an award winning film director working in France, UK and the USA.

The team

Emmanuelle Halkin born in Rouen is head of development. She graduated from the l'École du Louvre. She is a photography book editor and independent commissioner. In 2014 she joined the artistic committee of the Circulations festival.

Léa L'Azou born in Paris studied photography at l'École de Condé. In 2012 she co-founded the collodion portrait studio "Les Photographeuses". In 2018 she joined the team as technical officer.

THE ANONYMOUS PROJECT would like to especially thank Mathieu Botrel for his help in realising this exhibition.

Massimo Vitali

Massimo Vitali was born in Como, Italy, in 1944. He moved to London after high-school, where he studied Photography at the London College of Printing. In the early Sixties he started working as a photojournalist, collaborating with many magazines and agencies in Italy and Europe. It was during this time that he met Simon Guttman, the founder of the agency Report, who was to become fundamental in Massimo's growth as a "Concerned Photographer."

At the beginning of the Eighties, a growing mistrust in the belief that photography had an absolute capacity to reproduce the subtleties of reality led to a change in his career path. He began working as a cinematographer for television and cinema. However, his relationship with the still camera never ceased, and he eventually turned his attention back to "photography as a means for artistic research."

His series of Italian beach panoramas, starting in 1995, began in the light of drastic political changes in Italy. Massimo started to observe his fellow countrymen very carefully. He depicted a "sanitized, complacent view of Italian normalities," at the same time revealing "the inner conditions and disturbances of normality: its cosmetic fakery, sexual innuendo, commodified leisure, deluded sense of affluence, and rigid conformism." (October Magazine 2006, no. 117, p. 90, How to Make Analogies in a Digital Age by Whitney Davis)

Over the past 22 years he has developed a new approach to portraying the world, illuminating the apotheosis of the Herd, expressing and commenting through one of the most intriguing, palpable forms of contemporary art Photography.

He lives and works in Lucca, Italy, and in Berlin, Germany sometimes.

• **About la galerie du jour agnès b.**

Alongside the agnès b. collection, La Fab. houses the gallery first opened by agnès b. on rue du Jour in 1984: la galerie du jour.

Designed by agnès b., la galerie du jour operates in a fluid, flexible and eclectic manner, with the works on display changing over time as a result of new encounters, and evolutions on the cultural scene and in La Fab.'s philanthropy projects.

Inspired by the way that agnès b., collector and gallery owner, lives and interacts every day with the works in her own home, la galerie du jour showcases contemporary and historical works, original creations, multiples and editions, as well as pieces by young contemporary designers and vintage furniture picked up here and there, all without distinction in style or academic hierarchy. A painting by Harmony Korine may hang alongside an antique bust, and a drawing from the neoclassical school alongside a Nan Goldin photograph.

La galerie du jour also offers a range of prices to suit every budget. Each piece that is sold is almost immediately replaced, perpetually revitalizing the hanging and scenography of the exhibition.

Hybrid and adaptable, la galerie du jour is also a vehicle for supporting young creators, opening up different disciplines for new audiences, and fighting diktats and norms imposed by the art market, and the financial speculation that ensues.

For further information

Website

<https://la-fab.com/>

Facebook: <https://www.facebook.com/galeriedujour/>

Instagram: <https://www.instagram.com/galeriedujouragnesb/?hl=fr>

Twitter <https://twitter.com/GalerieduJour>

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