

RABOUAN MOUSSION

PARIS
PHOTO

Grand Palais Éphémère
Champ de Mars Paris

11 - 14 Nov 2021

ERWIN OLAF

Im Wald
Ladies Hats



Im Wald, Der Schwan, 2020

© Erwin Olaf

Courtesy Galerie Rabouan Moussion, Paris

ERWIN OLAF

Im Wald

In the new series *Im Wald*, Erwin Olaf - a Dutch artist who has gained worldwide recognition for his highly stylized and meticulously choreographed photographs, videos, and installations, he draws attention to a number of global issues, including climate change and the corona pandemic, an investigation that simultaneously exposes our human frailty.

Surrounded by the overwhelming beauty of the Alpine forest, Olaf created *Im Wald*, his first-ever series of photographs in which nature is placed center stage. Yet, Olaf did not exclusively photograph natural landscapes. He forefronts the role of people, staging them in visually astounding settings and examining their relationship to nature. Olaf questions who we are and why we believe everything to be within our reach. He worries that we have become too hubristic, taking for granted what we think we're owed.

Im Wald is an outspoken commentary on travelling and explores the impact of mass tourism on nature. Olaf makes an appeal to his audience to cherish and admire nature. We don't always have to stand at the top of the mountain. Though climbing mountains is a feat of human endurance – the recent discovery of microplastics on top of the Himalaya highlights the pollution caused by our wanderlust. Why do we all have to visit these vulnerable and remote places?

Referring to Caspar David Friedrich's Romanticism and Arnold Böcklin's Symbolism, Erwin Olaf depicts life as a walk towards the unknown and nature as a symbol of our transience. At the age of 61, he realizes the path ahead of him is getting shorter and steeper. In one of his self-portraits, we see the artist coming to a full stop in front of a colossal rock face. In awe of the grandeur and the whim of nature, he slowly disappears into the mist.



Porträt III, 2020

Porträt VIII, 2020

Porträt IX, 2020

Ladies Hats

For his series *Ladies Hats*, the Dutch photographer was spurred on by the fact that men stopped wearing hats, while headdresses were fashionable throughout Western art history till the late nineteenth century. Inspired by Rembrandt, Olaf adopted the technique of chiaroscuro to create a series of portraits of men wearing ladies' hats. The models look at us with piercing and sometimes flirtatious glances, seducing the viewer with their extravagant hats and expressive poses. Yet, beneath the elegant façade of the image lies hidden a more serious story. By playing with the androgyny of his models, Olaf opposes the heteronormativity of the predominant macho culture. Above all, this series which Olaf started in 1985 and resumed working on in 2018, is a celebration of being different.



Ladies Hats, Jeremiah II, 2020

© Erwin Olaf

Courtesy Galerie Rabouan Moussion, Paris

RABOUAN MOUSSION

PARIS
PHOTO

Grand Palais Ephémère
Champ de Mars Paris

11 - 14 Nov 2021

CLAIRE ADELFGANG

Château de Versailles

The Queen's Hamlet at Versailles

Claire Adelfang was invited by the authorities that administer the Palace, Museum and National Estate of Versailles to make a photographic report for the portfolio of their cultural magazine « Les Carnets de Versailles ». *The Queen's Hamlet* immediately attracted Adelfang's attention. The emptiness of the deserted rooms seemed to place them in a time warp going right back to the time of their most famous owner occupier. The marks on the walls, the open doors and the deleterious atmosphere of the place, photographed before its restoration, are savage evidence of accumulated time and contrast strongly with the feigned negligence of the original architectural project and its artifices. This series is a fine illustration of Claire Adelfang's dialogue with art history. While some of the compositions seem to evoke old Flemish paintings of domestic interiors, it is the presence and the arrangement of light that, more than anything else, contribute to an image whose narrative has time as the protagonist.



Le Pavillon français - Intérieur I, 2015

© Claire Adelfang

Courtesy Galerie Rabouan Mousson, Paris

RABOUAN MOUSSION

PARIS
PHOTO

Grand Palais Ephémère
Champ de Mars Paris

11 - 14 Nov 2021

PHILIPPE GRONON

*Cuvettes de
développement*

Versos



Since the end of the 1980s Philippe Gronon has been developing a body of photographic work the starting point of which is the simplest definition of photography, namely that it is a technique for making images that record reality as it is. This is translated into a working method.

Almost all of the objects photographed (amplifiers, safes, charts, writing cases, lithographic stones, electric boards, backs of paintings, etc.) or more recently digitised, scanned (martyrs, photographic frames and trays, press frames and a digitisation tray) are all in frontal view, on a 1:1 scale. Re-purposed, they are isolated from any context or any spatio-temporal situation, which gives them a strong new formal intensity.

Subjects as much as photographic objects, perfectly reproduced without being fetishes or artefacts, these motifs escape simple imagery. Their flatness and the way they are framed refer to the history of painting, which gives each photo a pictorial character.

On the other hand, their frontal false simplicity opens these images to the discovery of a world, that of the objects that surround us, which here acquire an auratic dimension.



Verso n°37, Portrait d'homme, par le Titien, collection du musée du Louvre, 2009

© Philippe Gronon

Courtesy Galerie Rabouan Moussion, Paris

RABOUAN MOUSSION

Contact

Press : 2e BUREAU

Martial Hobeniche
Tel: +33 (0)1 42 33 93 18
Mobile: +33 (0)6 08 82 95 33
Mail: rabouanmoussion@2e-bureau.com

Grand Palais Ephémère
Champ de Mars Paris

11 - 14 Nov 2021



Philippe Gronon

Contacts et enregistrements Part.2

From 06.11 to 31.12.2021
Opening on Saturday 6 November

Galerie Rabouan Moussion
11 rue Pastourelle
75003 Paris

Open from Monday to Saturday
10am to 7:30pm

