

Serge Clément Dépaysé

From November 14, 2014 to January 23, 2015

Opening November 13, 6 p.m.

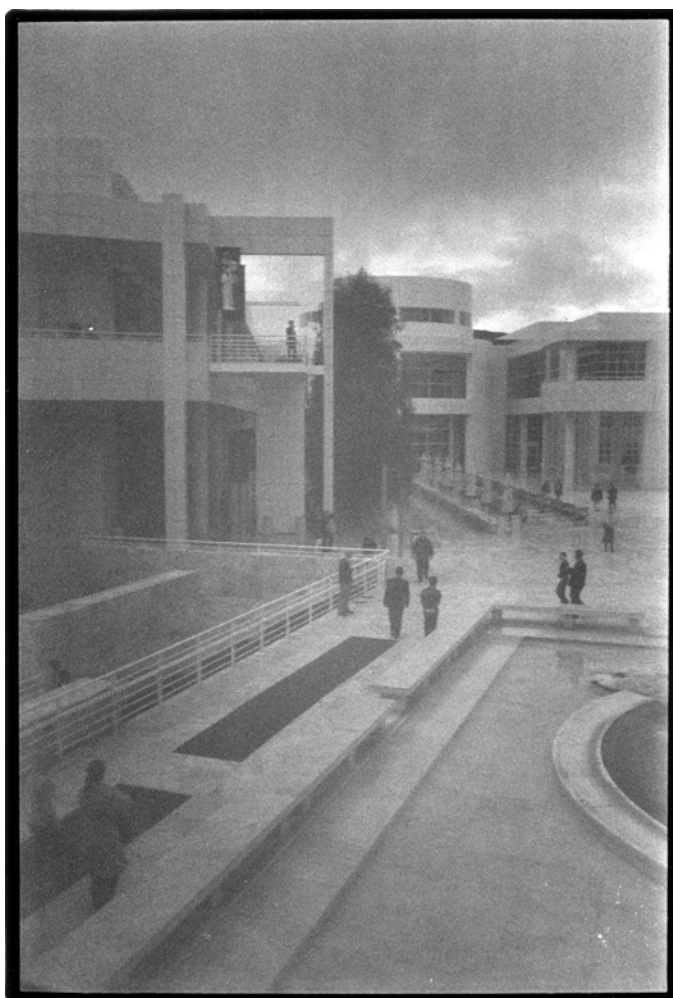
As part of the Mois de la Photo à Paris, November 2014

Curators : Catherine Bédard and Celina Lunsford

The exhibition is a Canadian Cultural Centre in Paris
and Fotografie Forum Frankfurt coproduction.

Dépaysé explores the intimate connection between the artist
and his work. The exhibition features fifty black and white
photographs from a never previously shown corpus and a
hardcover artists' book. This corpus developed on the margins of
the artist's many photographic projects over a forty-year career.
The images are gelatin silver prints on fibre paper printed by the
artist.

Dépaysé, entirely in black and white, has been conceived
as a palimpsest. As the images accumulate, they become
superimposed, thereby creating an imaginary density containing
fragments of space-time that appear transparent to each other.
The reason for this is that, for Serge Clément, photography always
seems to be closely related to the book, even when it is displayed
on the walls of an exhibition space. Moreover, a huge book is
often placed in the centre of his exhibitions. A handmade object
with no words with large, pliable pages, which are not easy to
turn, it imprints on the viewer the idea that an image always
refers to other images. This idea has two aspects. On the one
hand, it signifies that an image is a leaky container – a number of
signs indicate this: smoke, fog, streams and rivers, reflections, and
streets running across the image. On the other, Serge Clément



Serge Clément, *Getty01*, Los Angeles, United States, 2004
Courtesy of the artist and galerie Le Réverbère, Lyon

constantly questions the power of the photographic image to capture reality. A certain street, a certain perspective, this deserted place, those passersby are not really tied to a clearly identifiable real world, but belong to the abstract universe of an essentially imaginary city. It is not important to know whether the place in question is Montreal, Lectoure, New York, Lyon, Tokyo or Trois-Rivières since the viewer is not expected to recognize a particular location but rather to lose himself between several places.



Serge Clément, *Vision*, Mont Saint Pierre, Quebec, 1975
Courtesy of the artist and gallery Le Réverbère, Lyon

As a solitary journey into the heart of urban solitude and its periphery, particularly that of Montreal, Serge Clément's work irresistibly draws the viewer into an intimate relationship to the image. The present seems always to be referring back to the memory of a fleeting instant charged with an emotion that is as intense as it is vague.

Serge Clément is a master of the play of mirrors and of deceptive transparencies, of subtle filtering meant to disorient the viewer and to make him move between real and imaginary space. *Dépaycé* displays variations of the visual and mental space that connects the photographer to the world of which he frames a fragment of darkness penetrated by light. This space is made up of intimacy, secrets, silence and solitude. Serge Clément thus confronts us with an almost surreal strangeness.

Published by Kehrer Verlag, DéPaysé, a book of 138 images and 192 pages entirely designed by Serge Clément and Bruno Ricca accompanies the exhibition. A special edition, which includes an original photograph signed by the artist, will also be available.

More information: www.kehrerverlag.com

This exhibition is presented with support of Galerie Simon Blais (Montreal) and Le Réverbère gallery (Lyon).

The exhibition *Dépaycé* will be presented at the Fotografie Forum Frankfurt (Germany), from November 21, 2015 to January 25, 2016.

Biography – Serge Clément

Serge Clément was born in Valleyfield in 1950. He has been a photographer since the beginning of the 70's. His work has been shown in several countries, including Canada, France, Spain, Portugal, Belgium, the Netherlands, Germany, the Czech Republic, Italy, Syria, China and Japan.

His solo exhibitions include *Cité fragile* during the Mois de la Photo in Paris (1994), *Vertige-Vestige* at the Universidad de Salamanca in Spain (1998) and the Centre Photographique d'Île-de-France (1999), *Persona* at the Galerie Occurrence (Montreal, 2000), *Fragrant Light* at the Rotonde-Exchange Square (Hong Kong, 2000), *Fragments* at the 10 Chancery Lane Gallery (Hong Kong, 2010) and *Courants ~ contre-courants* at the Musée de la Photographie in Charleroi, Belgium (2010).

Serge Clément's work has also featured in several group exhibitions, including *Présence de la photographie dans la collection du Musée du Québec* at the Musée National des Beaux-Arts du Québec (Quebec City, 1995), *Photographie au présent* at the Bibliothèque Nationale de France (Paris, 1998), *Streetwalk* at OP Fotogallery (Hong Kong, 1998), *The Frame, the Setting and the Site* at the Centro de la Imagen (Mexico City, 2000) and *Branching Out* at the Sepia International Inc. / The Alkazi Collection of Photography (New York, 2007).

Starting with his very first works (*Affichage and Automobile*, 1976–77; *Notes urbaines*, 1980–84; *Suite européenne*, 1984–87), Clément has been interested in modern urban environments, revealing their archaeological and metaphysical depth. Beginning with his first solo publication (*Cité fragile*, 1992), the artist has explored various modes of expression, from classic documentary (*Halloween*, 1997) to installations (*Persona*, 2000; *Parfum de lumière*, 2004) via a poetic narrative (*Vertige Vestige*, 1998), urban perspectives (*Fragrant Light*, 2000; *Sutures*: Berlin 2000–2003, 2003) and photo book (*Courants ~ contre-courants*, 2007).

Serge Clément has received many grants from the Canada Council for the Arts and the Conseil des Arts et des Lettres du Québec, including the prestigious Studio du Québec à New York grant in 2007. His work features in many public and private collections both in Canada and abroad. He is represented by the Galerie Simon Blais (Montreal) and Le Réverbère gallery (Lyon), where his work has been shown several times.