

PRESS RELEASE

REFLECTIVE PHOTOGRAPHS

A selection from La Galerie London

NANCY BARWELL

SANDRINE COMMARMOND

TREBOR WILLS

CARO WORBOYS

Public Viewing & Exhibition Dates: 17 – 22 November 2009

Private viewing after 22 November by appointment only

5 Blenheim Crescent, London W11 2EE (off Portobello Road)

opening times: 10.00 – 6.00pm Tues to Fri / 11.00 – 4.00pm Sat and Sun

Organised and curated by Karine Giannamore / La Galerie London

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NANCY BARWELL



“I think that the beautiful is not in itself a substance, but only a drawing of shadows. A simple game of clear-obscure.” Junichiro Tanizaki, *Praise of Shadows*

And if shadow was the prey, the only one which is important to capture?

Nancy Barwell's photographic propositions attempt to give shadows their own being and a plastic dignity.

Reality's double, substitutive figure of representation, shadow lies beside the object, thrown down on the

ground like a deforming mirror. Never autonomous, it is an obscure and unhappy sister of the image.

But the moment of its outrageousness allows shadow to take its revenge. It worries one with its strangeness.

It lies in wait, stalks the silhouette, which cannot escape. It reveals, undresses, and denounces its prey without ever giving up.

Nancy Barwell is a French artist working within the mediums of photography, painting and drawing. She is originally a psychoanalyst and draws her ideas and artistic concepts deep into the subconscious and the writings of well-known psychoanalysts or psychiatrists.

Shadows are a beautiful new series of nearly abstract photographs taken in inspirational walking journeys which are the basis of searching for the right balance within an image: the contrasts and the *clear-obscure*

have an intrinsic powerful relationship: Shadows are the complementary and opposite of the image. Without shadows and its obscure element, there is no image, there is no light, there is no representation, and there is no art? She just had a solo exhibition in Paris and will be at the Salon des Realites Nouvelles 2010 in France.

SANDRINE COMMARMOND



Sandrine Commarmond was born in 1966 and graduated from the university La Sorbonne in Art master 1 in France (Paris) and a master 2 in Aesthetics and Science.

In 1996, she starts a process of distancing herself with the materials of painting and drawing through the use of photography.

This distancing, characteristic of the photographic process, serves to experiment the significance of the human act while using the photographic medium as an intermediary – an “ambassador” between materiality and thinking. Her universe borrows ideas from writers and philosophers and from details of everyday life. Through her work – always constructed in series - she wants to interrogate the becoming of our actions and explore philosophical ideas in the repetition of these acts. Since 2002, her expatriation to the United Arab Emirates triggers a distinction in her photographic and artistic process with the new element of memory. This developed into the series “**Ecce Femina**”, and the idea of the prolongation of human acts in the series of the “Little Epiphanies” and the “Monads”. In 2007, she reunited the two series “Ecce Femina” and the “**Monads**” within a same space as in the Galerie Immix - Centre Jemmapes in Paris (June), the Chelsea Gallery in London (October) and the Cultural Centre Jacques Tati in Amiens, France.

She also participated in many group exhibitions: Salon d’Art Contemporain de Montrouge in 2002 and 2006 and Mac 2000 in Paris (2006) and the Salon des “Jeunes Createurs Contemporains” (Young creative artists) which traveled around Europe. Her works are in the collections of the National Library in Paris and Museum of Dieppe. She currently lives in Jordan.

TREBOR WILLS



August is a new series by the photographer Trebor Wills. He has worked with the photographic medium for the last 27 years, well before the digital era. Trebor has learned his way through using all

aspects of photography while working on fashion shoots, movies and in the music industry.

His images have been published on millions of record covers and have been published in most magazines

and newspapers. He was part of the pop exhibition at Hamilton's in 1984, had a touring solo exhibition entitled **UK Pop** in Japan in 1985, the exhibitions **My Pop Icons** at Tom Blau in 1999 and in **Icons of POP 59-99** at the National Portrait Gallery with other of his images exhibited at the NPG as well in 1999.

However, when the "digital revolution" happened, it opened a whole range of new possibilities allowing him to expand his work artistically and explore ideas in capturing light which continues to play a major part in Trebor Wills's new series.

Here, he transforms mundane images into extraordinary abstracts photographs where light and colors overtake the figurative subject. In vain, the viewer tries to decipher the mysterious and alluring subjects or objects at the origin of the image. The "Pop icon" or material object essential to Pop Art has vanished for the benefit of a transcendent image but its power of attraction and appeal is still very much present.

At the end, what matters most for Trebor Wills is that he still "gets excited about pressing the button, breaking the rules and making images".

CARO WORBOYS



"Two things always happen: an impression of familiarity and then the feeling that it is absolutely unique. But there is always for me a point where I identify with them..." from Diane Arbus

Inspired by women, Caro Worboys likes to capture the emotional aspect of everyday life where she demonstrates the fragility of intimate moments. Through transparency, colors and lightness, the photographs evoke crucial moments in one's life. Women are the centre with their friends, children,

mothers, grandmothers. There is rarely any place for men. It is purely the life of "Sisters". The images remind us of the past and our family history and raptures our minds.

The emotions created by the photographs tap into the viewer's conscience and help to connect to one's own memories.

Caro Worboys was born in 1961 in Paris and started in black and white photographic work within the theatre world. At that time, women were already her main exhibition theme.

She left Paris in 1991 for London where she centered her work on families, childhood, and the mother-child relationship. She also discovered lithography and screen-printing which help her to explore colors, material and light in her work and experimenting installation.

Caro has exhibited in Paris, London and in France where she works and currently lives.