

PRESS RELEASE

Thomas Jorion
No Man's Time

Exhibition	29.09.2022 – 19.11.2022
Opening	Thursday, September 29, in presence of the artist Artist talk on Saturday, October 15 at 3 p.m.

Text :
Jehan de Bujadoux

The photographer Thomas Jorion adds with the series “No Man’s Time” a chapter to a remarkable body of work. This work on the ruin invites us to question ourselves in front of the sublime of places whose history can only be read in their erosion and their abandonment. Devoured by the surrounding nature, the palaces, cinemas, factories are *memento mori* which proposes us a journey in which several temporal frames are linked. The ruin becomes the center of a wider reflection on our relationship to our environment and to our common history.

The exhibition *No Man’s Time* presents a particular series of the artist’s work of the artist’s work, the ruins photographed with a large format camera are here often disproportionate constructions that have never been completed. Like a nuclear reactor wide open to the sky, their function is revealed in hollows, or leaves the viewer facing an architectural ambition without conclusion.

The places, passed from building sites to ruins, are immediately imagined and immediately abandoned. The contemporary concrete of places that have no more history than their conception is offered to the sprawling nature, inviting us to think about our relationship to the imprint that our generation leaves on the world we inhabit.

For the first time, Thomas Jorion will unveil a new work of sculptures inspired by these places in dialogue with eleven large format photographs. The sculpture is the opportunity for the artist to seize a form in space and to give body to his privileged material: concrete. The monoliths explore various aspects of this material, notably that of recording photographic images.

This work will be exhibited at the Esther Woerdehoff Gallery in Paris from September 29 to November 19, and will be the subject of a special program including an opening on Thursday, September 29 and an artist talk discussion with Bruce Bégout, a researcher and specialist in contemporary ruins, who will write the exhibition text, and a series of lectures. the text of the exhibition and guided tours throughout the presentation.

In parallel with the exhibition of this new work, twenty large format prints from the large format prints from the “Veduta” series will be exhibited a few steps from the gallery in the Roche Bobois space on avenue du Maine.

Text

by Bruce Begout :

Farewell to the ruins?

For two centuries, the world population explosion has been accompanied by an exponential growth in construction of all kinds. It has been necessary to again and yet again, in the four corners of the Earth, to accommodate these billions of new human beings. But this situation has mainly led to building, most often in the emergency and the absence of planning, buildings that are not very solid and not perennial. Thus, modernity has been characterized by an unprecedented expansion of the construction and, at the same time and, at the same time, the accelerated weakening of everything that was built in a hurry. There are many reasons for the appearance of ruins: natural, political and economic. But if we put aside random events (natural disasters, wars, etc.), we realize that most of today's ruins, namely the ruins of buildings built since the beginning of the industrial revolution, are deteriorating on their own without the intervention of an external destructive cause. The abandonment itself is not the result of a sudden change of society or economic model, it belongs to the inexorable fate of obsolescent architecture.

We are therefore living, let's say for the last fifty years, where this phenomenon has accelerated, the paradox of a propagation of the ruins of recent constructions and of their announced disappearance. The globe is constantly covered with new disused buildings, and these, far from lasting like the ancient or medieval ruins, are deteriorating. or medieval ruins, are deteriorating so fast that they leave nothing but to nothing but shapeless rubble.

Perhaps it is this unprecedented moment in history that explains the contemporary enthusiasm for exploring the industrial wastelands and abandoned buildings of modernity?

Urban explorers flock to these places with the dark feeling that they will soon disappear and that they constitute the last generation of real ruins. From then on, it is not so much the past that these explorers seek to contemplate but the future, that of the programming of the obsolescence of contemporary architecture. It is a question for them of seeing, with the state of mind of the tourism of the disappearance, the last vestiges of an epoch doomed to the oblivion. They thus apply themselves to locate, visit and archive these places which, at the same time, proliferate everywhere and exhibit their extreme historical precariousness. Because it is not the ruin which constitutes the central state of things of the modernity, its ardent heart and generating, but the rubble, what succeeds to the ruin and does not possess its value.

Thomas Jorion belongs to this generation fascinated by the rapid and massive disappearance and massive disappearance of the constructions of the late modernity. As an artist, he intervenes at the moment when the building tips over from the functional state to the rubble, where it forms a ruin still visible and visitable. In this in-between, what was is no longer useful, but it is not yet nothing. It remains as a degraded thing and yet still identifiable. No need to aestheticize here, to use techniques of scenography, of sublime grandeur or of post-romantic dramatization. This state of things without function or use ineluctably brings abandoned buildings, sometimes on the verge of collapse, closer to the status of works of art. The precarious ruins of late modernity, which refer to a not so distant past still forming, by many aspects, the material and symbolic base of our time, exhibit, in their loss of function, their forms, their materials, their details, their visual richness, rediscovering a sensitive, physical, expressive power that the former uses had masked behind the practical purposes.

Compared to natural decay, ruin is therefore not foreign to us. It is the daughter of our dreams and our needs, it is the result of a quest for meaning which is nestled in the heart of our existences. From a material point of view, it is certainly dependent on nature which destroys everything, but, faced with the obstinacy of ruins, the destructive nature proves to be impotent because of its absence of goal. Conversely, the ruin as a symbol of human impotence, even of its guilty imperiousness, resists neantisation, and, in the end, its impotence in front of the time and the nature turns over in power of affirmation of a will to last eternally withdrawn to the destructive flow.

In "No Man's Time", Jorion takes a more modest look at abandoned constructions, those that, left untouched, have not known the stage of operation, the noise and the fervor of daily use. Deviated from the beginning, these buildings also undergo the degradation of time, of the bad weather, of the naturalization, but they do not contain the traces of the uses which did not take place. These empty shells blur the border between the construction site and the ruin. To the incompleteness, they add the incompleteness, creating strange places, with aspects both smooth and deteriorated, doubly inhuman.

Images available
for the press



Thomas Jorion, series "No Man's Time", 2022
Inkjet print
120 × 150 cm



Thomas Jorion, series "No Man's Time", 2022
Inkjet print
80 × 120 cm

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Obligatory mention : ©Thomas Jorion courtesy Galerie Esther Woerdehoff

Images available
for the press



Thomas Jorion, series "No Man's Time", 2022
Inkjet print
80 × 120 cm



Thomas Jorion,
Untitled, 2022
Concrete, unique piece
10 × 10 × 14 cm

The use of images is exclusively reserved for the promotion of the exhibition and valid up to its end.

Obligatory mention : ©Thomas Jorion courtesy Galerie Esther Woerdehoff

BIOGRAPHY**Artists****Thomas Jorion**

French photographer born in 1976, Thomas Jorion lives in Paris and travels the world to create his unique and timeless landscapes. A self-taught photographer, he takes his images in natural light using a large format analogue camera. He captures places in ruins or abandoned and allows us to rediscover and imagine their past glory, in a bygone era. In 2013, the publisher La Martinière published *Silencio*, a book that brings together several of his series: *Forgotten Palaces*, *The Other America*, *Konbini*, *The Quest for the Soviets...* For several years now, Thomas Jorion has been focusing his photographic exploration on former colonies; this new series, *Vestiges d'empire*, is the subject of a second book published by La Martinière in autumn 2016.

Solo shows**2021**

Galerie Insula – Paris – « Voyages immobiles »
Galerie Synthesis, Sofia, Bulgarie « Vestiges d'empires »

2020

Galerie Esther Woerdehoff, Paris « Veduta »
Abbaye de Cluny, « Veduta »
Abbaye de Charroux, « Veduta »
D'un contient, l'autre, MAC Créteil

2019

veduta, Galerie Podbielski Contemporary, Milan, Italie
Veduta, Cloître de la Psalette (avec le CMN), cathédrale de Tours
Veduta, Galerie Esther Woerdehoff, Paris

2017

Vestiges d'empire, Galerie DX, Bordeaux, France
Vestiges d'empire, Librairie Maupetit, Marseille, France
Vestiges d'empire, Galerie Podbielski Contemporary, Berlin, Allemagne

2016

Vestiges d'empire, Galerie Esther Woerdehoff, Paris, France
In EXTENSO, Galerie Insula, Bastille Design Center, puis à la galerie, Paris, France
Vestiges d'empire, Hôtel St Georges / Musée Nicéphore Niepce, Chalon-sur-Saône, France

2015

Saudade, Galerie Insula, Paris, France
Galerie Melting Art, Lille, France
Galerie "Place M", Shinjuku Shinjuku-ku, Tokyo, Japon

2014

Temple, Galerie Insula, Paris, France

Group shows**2019**

Paris Photo, Galerie Esther Woerdehoff, Paris
 Unseen Amsterdam, Galerie Podbielski contemporary
 Photo London, Galerie Esther Woerdehoff
 Art Paris Art Fair, Galerie Esther Woerdehoff
 Arte Fiera, Galerie Podbielski contemporary; Bologne, Italie

2018

Paris Photo, Galerie Esther Woerdehoff
 Artissima, Galerie Podbielski Contemporary, Turin, Italie
 Photo London, Galerie Esther Woerdehoff
 MIA Art Fair, Galerie Podbielski Contemporary, Milan, Italie

2018

Photo London, Galerie Esther Woerdehoff, Londres, Grande-Bretagne
 MIA Art Fair, Galerie Podbielski Contemporary, Milan, Italy

2017

Photo London, Galerie Podbielski Contemporary, Londres, Grande-Bretagne
 2017 Usimages, Regards sur les centrales du Rhin, Creil, France
 Art Paris Art Fair, Galerie Esther Woerdehoff, Paris, France

2016

Paris Photo, Galerie Esther Woerdehoff, Paris, France
 Podbielski Contemporary, Solo Show, MIA Art Fair, Milan, Italie

2015

Artissima, avec la Galerie Podbielski contemporary, Turin, Italie
 Just another Festival, New Delhi, Inde
 Images électriques, "La chambre" à Strasbourg, France
 Off course Brussels Art Fair, avec la Galerie Valérie Lefebvre, Bruxelles, Belgique
 Art Paris, Art fair, avec la Galerie Insula, Paris, France

2014

MIA Singapour, Chine
 Art Up ! (Lille Art Fair), Lille, France

2013

Terre, Exposition à l'Abbaye de l'Epau, Conseil général de la Sarthe, France
 MIA Art Fair, Milan, Italie
 Lille Art Fair, Lille, France
 Photo LA, Santa Monica, Etats-Unis

2012

Scope Art Show Art fair, Miami, Etats-Unis
 Art O'Clock, Art fair, Paris, France
 Scope Basel, Art fair, Bâle, Suisse
 Photo LA, Santa Monica, Etats-Unis

2011

Scope Art Show Art fair, Miami, Etats-Unis
 Photo Off - Foire d'art contemporain, Paris, France
 Texas Contemporary Art Fair, Houston, Etats-Unis
 Festival Circulation(s), Paris, France

Publications

2016

Vestiges d'empire, La Martinière, texte de François Cheval

2015

Silencio (version japonaise), Editions Pie Books International

2014

Molitor, ceci n'est pas une piscine, Editions Archibook

Aesthetica (ANG), Portfolio de 12 pages

arqa (POR), article sur la série La ligne oubliée

2013

Silencio, Editions La Martinière, 2013

Beaux Arts, Hors-série de décembre

Civilization magazine, portfolio

BBC News (ANG), The wild abandoned railway in the centre of Paris

Images, Portfolio

Brennpunkt

GEO magazine

Polka magazine, chaque photo a son histoire

2012

Places, The forgotten line

Chinese photography, portfolio

Images magazine #53, Îlots intemporels, un succès exceptionnel

Miroir de l'art

2011

all... contemporary lifecultural magazine

Unless you will Photography magazine - issue 18

Rooms magazine

2010

Platform magazine, Ilots intemporels

Focus magazine

Réponses photo, portfolio

Actu photo, carte blanche

Platform magazine, série Bunny

2009

Fetart, entrevues

TXThein magazine

2008

Quotidien 20 minutes, rubrique bon plan / exposition

Phirebrush Online Art Magazine

Awards

2017

Prix Roger Pic (Finaliste)

2015

Camera Clara (Finaliste)

Photovisa - Nominee

2014

Archiphoto Sélection internationale de la photographie d'architecture - Strasbourg

2011

Honorable Mention winner the 2010-2011 Exhibit A photography

2010

Sélection Bourse au talent #44 Paysage

Sélection Critical mass Top 50

Archiphoto Sélection internationale de la photographie d'architecture

2009

Sélection internationale Prix Voies Off Arles

Collections

Musée Nicéphore Niépce, Chalon-sur-Saône