



Gilles Berquet  
Henry Horenstein  
Uma Kinoshita

*« in the mood for love »*

*17 SEPTEMBRE au 29 OCTOBRE*

Preview Saturday & Sunday, September 10th & 11th  
For the open gallery weekend

Opening on SATURDAY, SEPTEMBER 17th  
from 2 to 7pm  
Artists will be present !

Galerie Polar+NKA\* photography  
108 chée de Charleroi - First Floor - 1060 Bruxelles



gilles berquet, claire &M

## IN THE MOOD FOR LOVE

Pour cette exposition, j'ai choisi de faire dialoguer trois photographes internationaux, trois cultures de l'amour, de l'éros et de l'intime.

Je souhaite apporter une vision décalée, drôle, tendre sur ce qui nourrit notre imaginaire et nos fantasmes. Empruntant à l'amour, l'érotisme épidermique ou le burlesque, ces 3 photographes très différents nous invitent dans leur imaginaire, chacun avec son langage, sa culture, son histoire et ses histoires.

Eric Kawan

**Uma Kinoshita**, la japonaise retrace le journal intime d'un couple. On retrouve dans ses noirs et blancs toute la sensualité à la fois torride et violente du Japon.

**Henry Horenstein** se place derrière le rideau des show made in USA. Entre cirque et sexshow, les images figent ces corps, ces gestes et ces délires qui font du striptease burlesque un art à part entière.

**Gilles Berquet** met en scène les corps aussi bien que les objets fétiches de l'intimité, transformant ce qui peut paraître bizarre en une évidente image.

Ces trois talents internationaux et reconnus (pourtant si peu connus en Belgique) se partageront les cimaises de cette exposition à la fois sobre et fantasque.

## CINEMA JAPON (2007) by Uma Kinoshita

*« Love is a theme that always attracts me. Among various forms of love, I focused in this series on love between a man and a woman and tried to tell a Japanese love story. I set the time background in a little older period, for freedom of love was more restricted in those days, for women in particular.*

*With this backdrop, I tried to depict a heroine who pursued true love and struggled between the society's severe moral suppression and her free-will abandon.*

*The tragic ending of the couple committing suicide together may also reflect a part of the Japanese sense for love and death. This pattern of conclusion was once even adored in Japan, after Chikamatsu Monzaemon represented this epilogue in his puppet show, a Japanese cultural heritage called Ningyo Joruri. In fact, not a few couples followed suit, for they thought there was no other way to keep their socially forbidden, but true love intact.*

*Although this act may seem insane, when I imagine how they reached the final determination, the passion is still fascinating to me. Compared from those days, people have changed together with time, as the traditional items I included in these pictures are quickly disappearing in today's society. But love always exists somewhere between reality and illusion.*

*I hope there might be something in these photographs that can be shared with people of this age. »*



## BIOGRAPHY

Born in Kobe, Japan, in 1964. Now lives in Tokyo. After studying psychology and linguistics, worked as a writer and translator. Started to take photographs in 2004.

### Past Exhibitions

- May 2007 Group exhibition "W2M" PLACE M, Tokyo, Japan
- November 2007 Group exhibition "W2M2" PLACE M, Tokyo, Japan
- July 2008 Group exhibition "Artful Nude" The Center for Fine Art Photography, Fort Collins, Colorado, USA
- December 2008 Solo exhibition "SKIN DEEP" PLACE M, Tokyo, Japan
- December 2009 Solo exhibition "The Hand Remembers" Gallery DAZZLE, Tokyo, Japan
- March 2010 Group exhibition "Inner Vision" PLACE M, Tokyo, Japan

### Awards

- 2006 Honorable Mention, The 26th Annual Photography Contest 2006, Photographers' Journal and Cannon, USA
- 2008 Artist Showcase Award, Artful Nude (juried by Kim Weston), The Center for Fine Art of Photography, USA
- 2009 Honorable Mention, The International Photography Awards in the category Fine Art Nude Professional, USA





## SHOW (2009)

### By Henry Horenstein

The photographs in *Show* were made recently, from 2001 to 2009. But they really date to 1968, when Arthur Siegel, my Photo One teacher, introduced me to the documentary photographs of Robert Frank, Brassai, August Sander, Weegee, and Ed van der Elsken. It was this work, and other work like it, that sold me on becoming a photographer. Until then, I had been studying history, with the goal of a PhD and an academic career. But I learned that going into the world with a camera in hand was a lot more fun than retreating to the library with books in hand. The air was healthier—and I got a lot more dates that way. Lucky for me, using a camera I could still be a historian, of sorts. At least that's what my new friends Frank, Brassai, Sander, Weegee, and van der Elsken were teaching me. Over the years I've photographed many different types of subjects, even animals and the human form. But I've always returned to my roots as a documentary photographer. More than anything, I like a good story. And I try to tell one in a direct way, with humor and a punch line if possible. With this in mind, I have photographed country musicians in Nashville, my family and friends in Massachusetts, horse racing at Saratoga, nightlife in Buenos Aires, old highways everywhere, everyone in Cajun Louisiana, South American baseball, camel breeding in Dubai, tri-racial families in Maryland, and much, much more. For subjects, I prefer older cultures and places, especially disappearing ones. That's what my history teachers, Jesse Lemisch (at University of Chicago) and E. P. Thompson (at University of Warwick), taught me to do. These cultures and places might vanish, but it is a historian's righteous duty to make sure that they leave a trace. I also was very influenced by another teacher in Chicago, John G. Cawelti, who taught me (and doubting historians predating him) that popular culture should be taken seriously. As I learned more and more about photography, I began to appreciate the work and philosophy of Alexey Brodovitch, influential art director of *Harper's Bazaar* magazine (1934–58). Brodovitch believed less in genres of photography than in good pictures. "Amaze me," he is reported to have said time after time, and the photographers who succeeded fell into no one niche. Brodovitch's stable ranged from fashion legends Richard Avedon and Irving Penn to photojournalists W. Eugene Smith and David Douglas Duncan to photographers pursuing a personal point of view, such as Robert Frank and Lisette Model. Lofty company, to say the least. One other great influence for me was my teacher at Rhode Island School of Design, Harry Callahan. Harry encouraged me to "shoot what you love," and to pay no attention to what others are doing. "Even if you make bad pictures," he said, "you'll have a good time." Thank you for that, Harry. It was very much with these ideas in mind that *Show* was born. The world it covers is old-time, and a random mix of burlesque, drag, sideshow, and fetish in style. Its modern performers are young, nowhere near extinction. But no doubt the movement will play out its run at some point, and I hope *Show* will help in some small way to preserve and celebrate its existence. In 2001, I wandered into the Shim-Sham Club in New Orleans, and caught the first annual Tease-O-Rama event. Little did I know then that this was a watershed moment for the neo-burlesque movement—in a sense, where it all began. I shot a few roles of film, including pictures of the legendary Dita Von Teese and Catherine D'Lish, and started going to shows and shooting casually. One thing led to another, as so often happens in photography, and *Show* was born. To me, modern burlesque performers embody so many traits of true artists. They are creative and driven and determined to serve up their vision of the world in song, dance, humor, and narrative. They like being different from everyone else. In fact, they wear that difference with pride. Their style and method of delivery make burlesque popular art—not so much for the elite *Art in America* crowd. But that doesn't make it any less artful. Living on the margins, the best of today's burlesque artists have a signature vision, strong

in message and execution. To paraphrase folksinger Mayne Smith, “You might not like their style, boys, but you will know who they are.”

For the photographers and technical geeks out there, I shot all the earliest pictures in *Show* with a 35mm camera, during stage performances or off to the side when performers were taking a break. I fitted my trusty Canon EOS-1V with the fastest lenses I could, including a 50mm f/1 and an 85mm f/1.2, and usually used Fujipan 1600, to capture light in the dimmest possible spots. In processing, I extended the film development time 20 percent or more, to make sure my negative had enough density to print well. After a while, I began to get frustrated by the limits of shooting in performance. I couldn't move easily from one spot to another, lighting was catch-as-catch-can, and microphones often obscured my line of vision. So, I arranged to meet with performers in studio to get more control—and to get closer. I began shooting with a Canon 5D, the first affordable digital camera that produced image files good enough to compete with film, at least in my opinion. But I still missed film, and decided to mix things up with medium format, mostly flash on camera, like I used to shoot when I started out. For this, I used a Mamiya 6 and Kodak Tri-X film, processed normally. What a mess. Now I had grainy rectangular black-and-white film, crisp digital files, and square black and whites. Furthermore, digital capture gave me the option of making some of my pictures in color. I posed the matter to my students a while back, and one said she preferred the black and white because color was so “predictable” for this subject. I liked her answer, and ditched the idea of a mix. I think black and white is a more timeless medium. It also seems well suited to my subject. Besides, I just like my pictures better that way. Today, almost all photographers shoot in color, which to me is reason enough to stick to black and white. Years ago, I photographed Dolly Parton, backstage at Symphony Hall in Boston. I asked her why she dressed like she did—so outrageously. “Honey,” she said (more or less), “you have to be different. People don't come out to see me looking just like them.” Good advice for the performers in *Show*—and also for the photographer trying to chronicle them.







**Henry Horenstein Bio:**

Henry Horenstein has been working as a photographer and teacher since the 1970s. He has authored more than 30 books, including monographs (*Animalia*, *Close Relations*, *Humans*, *Honky Tonk*, *Racing Days*, and others) and textbooks (*Photo One Digital*, *Black & White Photography*, *Beyond Basic Photography*, and others).

Horenstein originally studied photography with Harry Callahan and Aaron Siskind at Rhode Island School of Design (RISD), where he now teaches. He lives in Boston, MA, where he continues to take pictures and write.



## DE L'AUTRE COTE By Gilles Berquet

*« Lorsque je commence à pratiquer la photographie au tout début des années 80, je suis principalement influencé par le travail de Pierre Molinier. Il est le créateur d'une œuvre sans précédent dans l'histoire de la photographie d'art, qui dépasse par son intimité les pratiques et les inventions de ses prédécesseurs. Il se suicide le 3 mars 1976, laissant quelques milliers de clichés érotiques dont une majorité d'autoportraits fétichisés.*

*Au delà du sujet de ses photographies, c'est sa façon de dessiner la lumière qui m'a fasciné le plus. Il a développé une forme esthétique au service de son art, au point que ses tirages sont devenus eux mêmes de purs fétiches. »*

Le travail de Gilles Berquet ne repose pas seulement sur une mise en scène érotique d'un monde à part. Gilles travaille la photographie en profondeur : image, support, mécanique et techniques. De cet art de la reproduction, il en a tiré les leçons ethnologiques pour en faire son art de la création.

**C'est ainsi qu'il définit la Photographie véritable :** comme une réflexion sur la photographie telle qu'elle a existé pendant plus d'un siècle, et qui est devenue autre chose que l'on continue à nommer (peut être à tort) photographie.





Dans les années 90, Gilles Berquet se fait remarquer par des photographies empreintes d'une forte charge sexuelle. Elles montrent le plus souvent le corps féminin fétichisé, sous une forme sciemment théâtralisée qui les rend étrangement équivoques.

“L'image du corps telle que la confectionne Berquet tend à décevoir le voyeur, ce frère jumeau et maudit de l'amateur d'art, et c'est bien en cela qu'elle est une œuvre d'art, et non tout bonnement une image pornographique” (Paul Ardenne - Figures de la sexualité dans l'art des années quatre-vingt dix).

D'une façon générale, Berquet ne cherche pas tant à reproduire la réalité qu'à la mettre en scène. En d'autres termes, il ne “prend” pas des photos comme la plupart des photographes mais les fabrique.

Avec le développement spectaculaire d'internet et la déferlante d'images explicites qui l'accompagne, Berquet réalise qu'on ne peut plus montrer le sexe “comme avant” ; que la mécanique du désir sans fin est remplacée par celle de l'assouvissement immédiat.

Dans la série “Les voyeurs modernes”, il prend le corps au piège de l'illusion. Il renoue ainsi avec la Magie qui caractérisait la photographie avant qu'elle ne devienne numérique et manipulable sur ordinateur : dans telle photographie, le corps semble fléchir sous le poids d'une altère - dans telle autre il sert de balancier dans une figure acrobatique improbable... Ainsi articulé, le corps s'échappe du cadre que voudrait lui imposer le commerce du sexe, pour redevenir cet obscur objet du désir, malléable en tant que matière mais définitivement énigmatique.

### **Principales expositions personnelles :**

2011 - (février / juillet) *Stranger than fiction* - Le Cube (Issy les Moulineaux)

- (septembre / octobre) Galerie NKA (Bruxelle)

- (octobre) Galerie KA&NAO (Grenoble)

2009 - Chantier Boîte noire (Montpellier)

- 42x60 (3000 affiches - affichage public - Paris / Arles)

2008 - Centre d'art contemporain de Clamart

2007 - Air de Paris (Paris)

- Mondo Bizzaro Gallery (Roma)

2006 - Clairobscur Gallery (Los Angeles)

2005 - Festival de la photographie de Clermont-Ferrand

- Mondo Bizzaro Gallery (Roma)

2004 - Mondo Bizzaro Gallery (Bologne)

2000 - Galeria Cavecanem (Séville)

1999 - Todd Kaplan Gallery (Los Angeles)

1998 - Galerie Michel Vidal (Paris)

1995 - Kunsthal de Rotterdam

1994 - Galerie Michel Vidal (Paris)

- AZZLO Gallery (Tokyo)

1993 - Peter Lang Gallery (Leipzig)

1992 - Galerie Forum (Tarragone)

- Deep Gallery (Tokyo)

- Galerie Air de Paris (Nice)

1991 - Deep Gallery (Tokyo)

- Godante Gallery (Kobe)

1987 - Todd Kaplan Gallery (Los Angeles)

1984 - Galerie Christian Laune (Montpellier)

### **Expositions collectives (sélection) :**

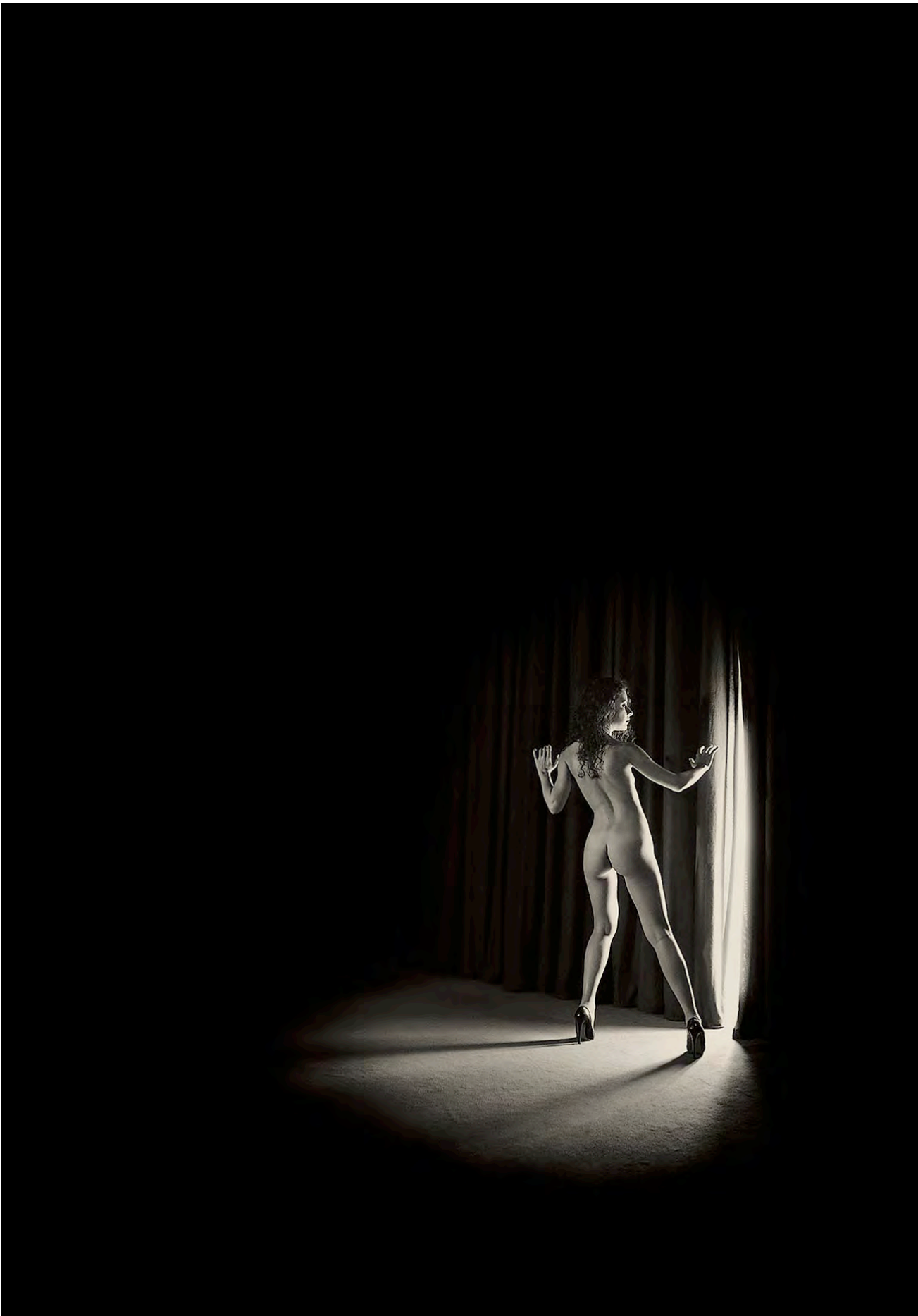
- 2011 - (janvier) *Berlin Paris Bar* - Galerie Loft Suzanne Tarasiève (Paris)
- (janvier / mars) *TénébrO variations autour du Ténébrisme* - L'Onde centre d'Art (Vélizy)
- 2010 - *Le Miroir noir* (espace Paul Ricard - Paris)
- *Optical sound* (Galerie Frédérique Giroux)
- 2009 - *Terriblement beau, terriblement faux* (Galerie Esther Woerdehoff - Paris)
- 2008 - *Darkside I* (photomuseum Winterthur - Suisse)
- 2007 - *Sous influence* (vidéo show) Galerie Magda Danysz (Paris)
- 2005 - *Concrete Castels* (curator Rita Ackermann) Le Comfort Moderne (Poitiers)
- 2004 - *The Nude / ideal and reality* (Galleria d'Arte Moderna - Bologne)
- Galerie Air de Paris (Paris) juin/juillet 2004
- 2003 - *Fantome du plaisir* (Musée de Graz - Autriche) avril-août 2003
- *Modamorphose* (Le Printemps de la mode-Paris) septembre-octobre 2003
- 2001 - *Ultranoir* (Le Printemps de la mode - Paris)
- 1998 - *Corpus Delicti* (Lviv-Moscow-St Petersburg-Odessa -New York-Prague)
- 1995 - *Passions Privées* (Musée d'Art Moderne de la ville de Paris)

### **Bibliographie (monographies) :**

- 1989 - *Les limbes de l'ange* (Editions Rares - Paris) - 96 pages - préface de Jean Streff
- 1992 - *AME* (Editions J.P.Faur - Paris) - 128 pages - préface d'Alina Reyes
- 1992 - *Larme Blanche* (Editions Astarté - Paris) - 48 pages
- 1993 - "P" (Editions J.P.Faur - Paris) - 48 pages
- 1994 - *La solitude des anges* (Editions Treville - Tokyo) - 112 pages - préface de Khotaro Iizawa
- 1996 - *Parfums Mécaniques* (Editions J.P.Faur - Paris) - 156 pages - préface de Pierre Dourthe
- 1997 - *97 rue des Plantes* (Editions J.P.Faur - Paris) - 32 pages
- 2000 - *Le Banquet* (Editions Last Gasp of San Francisco) - 96 pages - Préface de A D Colman
- 2000 - *Sur Rendez-vous* (Editions J.P.Faur - Paris) - 96 pages - Préface de Michel Onfray
- 2007 - *Mirka* (Edition Marval - Paris) - 96 pages + DVD
- 2010 - *Le muscle du sommeil* (UDA edition - 32 pages)
- 2010 - *Objets frappés d'alignements* (Société des Amis De Clémentine) 48 pages

### **Catalogues d'expos collectives :**

- *Jardin de Eros* (Institut de cultura de Barcelona) - 1999 - édition Electa
- *Phantom der Lust* (Neue Galerie - Graz (Autriche) - 2003 - édition du musée
- *Il Nudo, fra ideale e realta* (Galleria d'Arte Moderna de Bologna) 2004 - Artificio Skira ed
- *Darkside I* (Photomuseum Winterthur) 2008 - Steidl ed
- *Secrets* (textilmuseum St-Gallen) 2008 - Offizin ed



**Textes :**

Paul Ardenne - Figures de la sexualité dans l'art des années quatre-vingt dix  
Michel Onfray - La lueur des orages désirés (journal Hédoniste 4)

**Presse Magazine (récente) :**

- Eyemazing (2010 / Pays Bas)
- Edwarda (2009 / 2010 / France)
- GQ (2009 / Italie)

**Revue :**

Créateur et rédacteur et chef de la revue MANIAC (9 numéros parus) Editions Astarté

**Filmographie :**

- *Le Photographe* (2000 - 12 minutes sonore - DV)
- *Vaduz* (2001 - 15 minutes sonore -DV)
- *La parade Fantôme* (2002 - 8 minutes sonore - DV)
- *La chambre d'Alice* (co-réalisé avec Mirka Lugosi - 2003 - 10 minutes sonore - DV).
- *La Piscine* (2005 - 10 mn sonore - DV)
- *Microfilms* (2005 - 15 mn sonore - DV)
- *Je n'ai aimé que toi* (2008 - 11 mn sonore - DV)
- *It will be all right* (2011 - 4 mn music by Clair Obscur, remixed by Gilles Berquet)

**Collections publiques :**

Fond National d'Art Contemporain

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