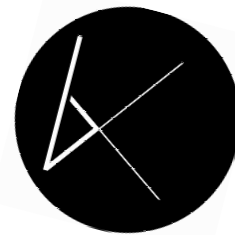


January 25, 2011



## **PRESS RELEASE**

### **LILI REYNAUD-DEWAR**

#### **CLÉDA'S CHAIRS**

FEBRUARY 12 – MAY 1, 2011

### **THOMAS JULIER**

#### **TA-KU-NA-HA**

FEBRUARY 12 – MAY 1, 2011

**PRESS PREVIEW:** THURSDAY, FEBRUARY 10, 2011, 12 AM

**OPENING:** FRIDAY, FEBRUARY 11, 2011, 7 PM

**ARTIST TALK:** SATURDAY, FEBRUARY 12, 2011, 4 PM  
Artist talk with Lili Reynaud-Dewar and Thomas Julier

### **LILI REYNAUD-DEWAR**

#### **CLÉDA'S CHAIRS**

FEBRUARY 12 – MAY 1, 2011

The exhibition in the Bielefelder Kunstverein is the first solo exhibition by the French artist Lili Reynaud-Dewar (\*1975) in a German institution. It sites the artist's most recent work, »Cléda's Chairs« in the centre of the presentation. In the form of large-format paintings, objects and videos it does, among other things, make reference to Pier Paolo Pasolini's sketches about 1970's Africa, documented in his film »Notes for an African Orestes«.

Over the last few years, Lili Reynaud-Dewar has been developing a complex oeuvre, which revolves consistently around the concept of cultural identity. Her works draw on her own family history to focus on the juxtaposition of individual perspectives and social stereotypes. Time and time again, she illustrates this aspect by means of the development of various 20th century avant-garde movements and sub-cultures. These develop a different sort of aesthetic consciousness and new forms of resistance at a distance from existing rules and norms. That is why Reynaud-Dewar is also keenly interested in using her works to investigate that eccentricity which determines this sort of thinking, doing and acting, as well as making it possible in the first place.

For her installations and audiovisual performances, the artist takes her own designs for stage sets, her own paintings and costume designs to create spaces as scenarios. As she borrows formally from film, theatre and pop music, her works often culminate in a multiplicity that is allegorical and partially archaic. Reynaud-Dewar works amid the

tension between reality and fiction. Stories, myths and symbols are just as much the subject as the means of pursuing her artistic quests.

Lili Reynaud-Dewar lives and works in Paris. Last year her works have been shown in solo exhibitions such as *Antitheater* (Frac Champagne Ardennes, Reims) and *Interprétation* (Kunsthalle Basel). Beside she has contributed to numerous international group exhibitions, such as *The Morality Series* (Witte de With, Rotterdam, 2010), *Elles@centrepompidou* (Centre Pompidou, Paris, 2009), *Kehraus- Abschied von Stablen Wänden* (Westfälischer Kunstverein, Münster, 2009) or *When Things Cast No Shadow* (5th Berlin Biennale, Berlin, 2008).

Curator: Thomas Thiel

The exhibition of Lili Reynaud-Dewar is kindly supported by:

**INSTITUT  
FRANÇAIS**

## **THOMAS JULIER**

**TA-KU-NA-HA**

FEBRUARY 12 – MAY 1, 2011

In his first institutional solo exhibition at Bielefelder Kunstverein, Thomas Julier (\*1983) is showing a selection of current photography, lino-prints and objects.

Thomas Julier works predominantly with photography, video and sculpture as mediums. What is possible using digital cameras, image and graphics programmes, as well as computer-aided production, is what determines his pictures, objects and spatial installations. His works display art-historical and pop-cultural motifs as well as the urban and advertising architecture of the public sphere. His own photographs eschew the conventions of the usual realistic photography of documentaries. Instead, they focus on the visual effects of architectural surfaces and structures.

Julier understands the seriality of his works as a game with personal as well as other people's banks of images. In this process, the form, time and processes of artistic production gain a particular role. This means that some series of his work are painstakingly handcrafted, often in collective work with artist-friends like Cédric Eisenring or Kaspar Müller, and by using traditional artistic techniques like linocuts. Other series do, in turn, use the possibilities of digital production and machine finishing. In this way, Julier also endows minimalist works with their own poetic qualities. Motifs and methods merge into representation of our post-medial reality.

Thomas Julier lives and works in Zurich and Brig. He already contributed to national as well as international group exhibitions. Recently, Julier's works have been shown at CAPC Musée d'Art Contemporain de Bordeaux, Instituto Svizzero (Milano), Fotomuseum Winterthur (Plattform 2009), Kunsthau Glarus or Kunsthalle Basel.

Curator: Thomas Thiel

The exhibition of Thomas Julier is kindly supported by:

schweizer kulturstiftung  
**prohelvetia**



**BIELEFELDER KUNSTVEREIN**

## **BROSCHURE**

To mark the exhibition, a 28-page brochure will be published (German/English).

## **GUIDED TOURS**

During our exhibitions we offer free guided tours every Sunday at 5 pm. We also offer individual guided tours at a date of your choice.

You will find further information related to the exhibition in the press section of our website [www.bielefelder-kunstverein.de](http://www.bielefelder-kunstverein.de).

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