

FLOWERS GALLERY

PARIS PHOTO 2024

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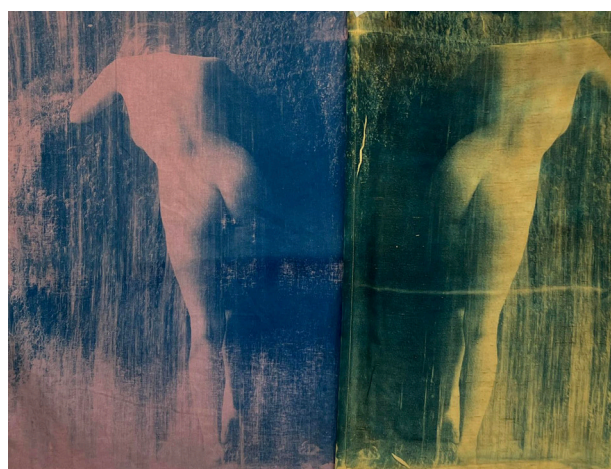
7 November – 10 November, 2024

At Paris Photo 2024, Flowers Gallery will present the work of photographers Edward Burtynsky, Lisa Jahovic, Esther Teichmann, Nadav Kander, and Gabby Laurent.

Recognised for his sustained exploration of the "indelible human signature", **Edward Burtynsky's** (b. 1955) large scale aerial photographs capture the striking and often surreal characteristics of landscapes transformed by human intervention. Chronicling the major themes of terraforming and extraction, urbanisation and deforestation, Burtynsky conveys the unsettling reality of sweeping resource depletion and extinction.

Following Burtynsky's successful retrospective *Extraction/Abstraction* at Saatchi Gallery this year, Paris Photo 2024 will exhibit *Cerro Prieto Geothermal Station #2*, Sonora, Mexico, 2012 and *Thjorsá River #3* in the Southern Region of Iceland. The images depict the dilemma of our modern existence; representing a dialogue between attraction and repulsion, the human impact shown in translucent blue and green tones, bisected by gold lines, reminiscent of a modernist stained-glass window.

British multi-disciplinary artist, **Lisa Jahovic** (b.1985) casts everyday objects as her protagonists, making the inanimate animated and creating unexpected dialogues, giving voice to the seemingly mundane. Jahovic's work is underpinned by an ongoing exploration of anthropomorphism - shifting between sculpture, film and photography to portray conceptual and often poetic ideas. *A Map of Absences*, is an exploration initially derived from Lisa having lunch at her studio and looking at the apple and the corer and thinking how she could challenge the two well-acquainted objects in a new way. She kept the core of the apple intact but cored out as many holes as she could into the surface of the form, whilst still retaining the apple's structural integrity. This connection highlighted the potential for multiple narratives within a single artwork. Each piece in the series seems to express various possible stories about how the holes were made, inviting viewers to unravel these narratives themselves.



From top: Gabby Laurent, *Your Parents' Earlobes (mum)* & *Your Parents' Earlobes (dad)*, 2024, Edward Burtynsky, *Ólfusá River #3*, Southern Region, Iceland, 2012 & Esther Teichmann, *The Sirens' Song 1*, 2024

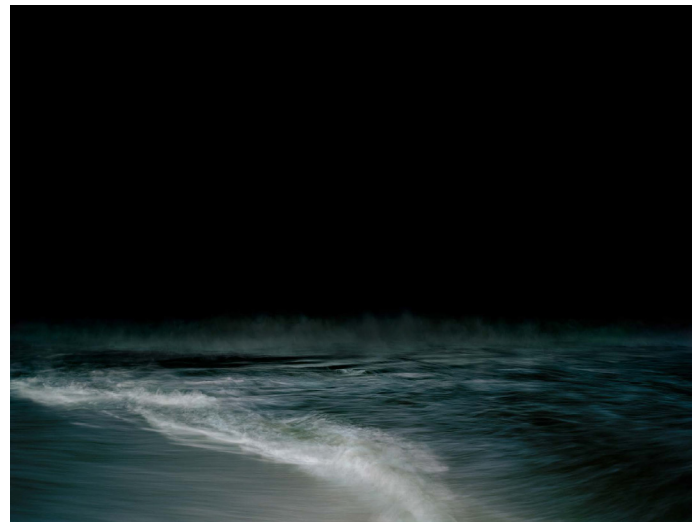
Esther Teichmann's (b. 1980) photographs, films and writings, picture mothers like caves, sisters like seashells, lovers like moons, tears like waterfalls. Entering the octopus' darkness of Teichmann's caverns we find ingestion and emission, mother and daughter, sister and sister, lover and lover, surrealism's erotic jolt: the irritant that makes the pearl. Seashells with apertures like cameras. The womb as oceanic. Lovers as moons. Holding as withholding. Day as night. Narratives of loss and desire are entangled like the glistening tentacles wrapped around the bodies depicted. Thinking about our bodies as sites of knowledge production, Teichmann reimagines space and encounters through feminist subjectivity, exploring the relationship between fiction, myth and lived experience.

The *Sirens' Song*, is a series of new textile works - layered and dyed fabrics, sourced from the artist's mother's 'cloth-chest' in her childhood home (old curtains, bedsheets, and off cuts) are printed as cyanotype prints, sewn together to create unique tapestry collages. With *Medusa*, Teichmann repurposes a found antique Victorian screen, upholstering the panels with cyanotype photograms of seaweed. The oceanic and the female body are brought together, within this unique sculptural piece. The screen is a sculptural, ornamental, and functional piece at once. Screens historically acted as room dividers often in bedrooms, creating private spaces to undress behind, invoking the erotic, the intimate and bodily within the domestic.



Gabby Laurent, *Overkill 2*, 2024

London-based photographer, artist and director, **Nadav Kander** (b. 1961) is renowned for his portraiture and large-format landscape photographs. Kander's *Colour Fields* is in stark contrast to the idea of photography as a 'decisive moment'. It presents views that cannot exist naturally. There is no natural lighting circumstance that would render a field gradating and falling into blackness. These are manmade views lit by manmade light. Simple planes of colour and texture are brought forward, greatly reducing any reference to nature. These abstractions are made with the aim of being sensuous and expressive.



Nadav Kander, *Atlantic Ocean III (Copacabana Beach)*, Brazil, 2003

Gabby Laurent (b. 1985) investigates the dichotomy between the safe and domestic and the dangerous and vulnerable. Often using herself as subject, Laurent's practice rests at the junction between photography and performance, inspired by feminist and performance art history. The *OverKill* work is intended to speak to resilience. The person in the images is seen drowning, a highly tense performance, presented in beautiful red velvet frames, surrounding danger with comfort and softness, red water swirling into a bath plughole visualising the exploration of comfort and danger that are a common duality in Gabby's work.

Originally made for her daughter, *Your Parents Earlobes* are a point of safety in the selected works on show. Gabby soon realised that these images are in fact a homage to remembering parts of your parents; a memento mori for herself, expressing love and mortality.

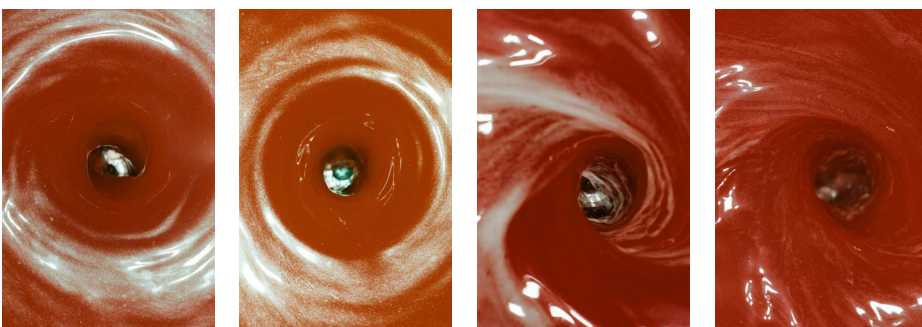
Cherry Bomb is a reaction to the repeal of Roe vs Wade. Gabby felt as though monstrous forces were at work to have rights over the female body, represented by the fanged teeth cutout and placed between the camera and herself. The term "Cherry Bomb" refers to the body within the piece but also links rebellious energy with the struggle for autonomy over the female body.



From top left: Lisa Jahovic, *The Plant, Pigeon, Cheesegrater, Pipe, Sink, Iron, Chair, Apple & Moka*, 2023



Gabby Laurent, *Overkill1-6*, 2024



Gabby Laurent, *Red Whirlpool 2-5*, 2022



Gabby Laurent, *Cherry Bomb 2*, 2022



Edward Burtynsky, *Cerro Prieto Geothermal Station #2*, Sonora, Mexico, 2012



Esther Teichmann, *The Sirens' Song I*, 2024



Esther Teichmann, *The Sirens' Song IV, The Sirens' Song III*, 2024



Esther Teichmann, *Medusa*, 2024

PRESS ENQUIRIES:

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