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Louis-Cyprien Rials

Born in 1981 in Paris, Louis-Cyprien Rials discovered photography in Japan, where he was based for several years. He then moved to Paris, Brussels and Berlin, while also undertaking long stays in conflict zones and areas restricted to the public. Since the early 2000s, he has used photography and video in an attempt to grasp and narrate the violence underlying these territories. Louis-Cyprien Rials has presented his work in several group exhibitions as well as in solo shows, in particular in galerie Dohyang Lee (Paris, 2016, 2019), Hestia (Belgrade, 2018, 2022), galerie Eric Mouchet (2019), Museum of African Art (Belgrade, 2022). In 2018 Louis-Cyprien Rials won the *SAM Art Prize* which resulted in a trip to Uganda culminating in a solo show *Au bord de la route de Wakaliga (On the Wakaliga Roadside)* at the Palais de Tokyo in Paris in February 2019. In 2020, he was the laureate of the *1 % marché de l'art* (prize of the city of Paris) and presented his project *Droptank* in the Museum of Modern Art in October 2021.

"Shadow stay, we go" is a large-scale metal sculpture created by Louis-Cyprien Rials during his residency at Hestia in 2018. The same year it was shown in *"Apprehending the Invisible"*, his first solo exhibition at the gallery curated by Gaël Charbau (Fondation Hermès, Emerige Mecenat). The project is a contemplation on transience, destruction and gentrification. It is centred around the demolished Kooheji building in Bahrain, referring to akin phenomena occurring in Eastern Europe where heritage buildings are being destroyed to give way to new capitalist properties that contrast the history of the cities. The sculpture represents an appropriation of the architectural element of the "lost" building that is fully documented in a black and white photograph. A very archetypal and basic abstract form transforms into a three part sculpture that in artist's own words can resemble masks, ghosts of exiled forms - three refugees coming from a lost island. By using minimalistic means the work expresses the geopolitical context of the edifice, a real architectural curiosity in Bahrain, situated at an intersection in Sehla, a place linked to social unrest. The work aims to confront the spectator with the erased architectural object whose demolished existence and history one is unaware of.



Les ombres restent, nous passons (Shadow stay, we go), 2018

Metal sculpture, 260 x 130 x 60 cm

Photographic print on Hahnemühle photo rag paper, 45 x 30 cm

Unique piece