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Louis-Cyprien Rials

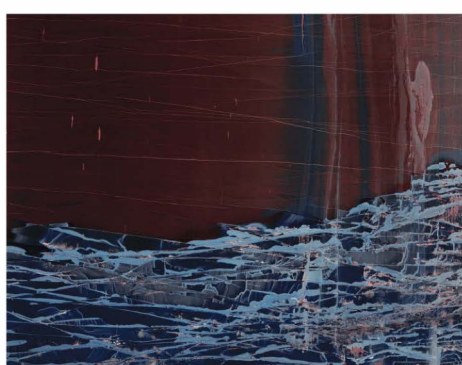
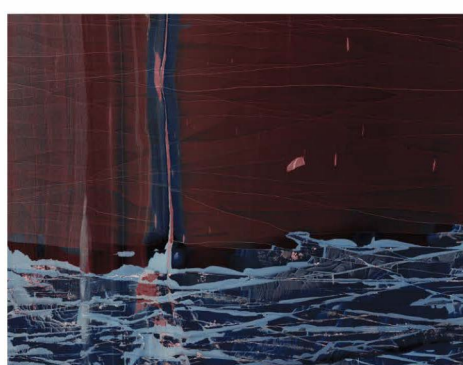
Born in 1981 in Paris, Louis-Cyprien Rials discovered photography in Japan, where he was based for several years. He then moved to Paris, Brussels and Berlin, while also undertaking long stays in conflict zones and areas restricted to the public. Since the early 2000s, he has used photography and video 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 % *march de l'art* (prize of the city of Paris) and presented his project *Droptank* in the Museum of Modern Art in October 2021.

"Rivage nocturne" and **"La traversée du désert bleu"** are works resulting from research on minerals that the artist has been undertaking for a long time, they stem from a long tradition of contemplating stones. Landscape is the epicentre of Louis-Cyprien Rials' work using different perspectives, whether capturing the landscape with a camera during motorcycle trips in countries or the areas restricted to the general public, or actually collecting the landscape itself, more precisely - the stones from Italy, the United States and China since 2007. The tradition of contemplating stones is a long one, already described by Roman natural philosopher Pliny the Elder. At the time these stones were used to decorate furniture at the Medici court in the Quattrocento, and were sometimes painted as miniatures. Cyprien polishes and scans the stones like photographic negatives of nature and digitally recolors them, leaving to the viewer the pareidolic freedom of interpreting these large format „lithic prints" which at the same time allows the artist to create his own natural universe.



Rivage nocturne (Nocturnal shore), 2018

Photographic print on Hahnemühle photo rag paper
80 x 190 cm
Ed. 1/3 + 1.A.P



La traversée du désert bleu (Crossing the blue desert), 2018

Photographic print on Hahnemühle photo rag paper
Diptych 80 x 105 cm (each)
Ed. 1/3 + 1.A.P