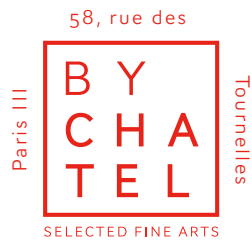


# (S)ITOR



PRESS  
RELEASE  
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## Dominique Lebrun, Rips

(S)ITOR director's cut

Exhibition from January 16<sup>th</sup> to February 14<sup>th</sup>, 2016



Ia Films (2011)



Uomo (2014)



Onio (2012)

Opening by invitation on **Sunday January 17<sup>th</sup>, 4pm to 8pm**

For his first 2016 show (S)ITOR presents his director's cut of Dominique Lebrun's rips, cuts, tears, healing collages, soothed assemblages and re-compositions. A journalist, cinema historian, writer, collector of movie stills and posters who invites us now into his recomposed and powerful world, remaining totally truthful to his passion for cinema.

In 2010, he makes his first collage, using his precious collection of « Mon Ciné » 1920's movie magazines he carefully kept for almost 40 years. Thrilled by this experience, he decides to continue exploring this path, turning this time to his collection of movie posters. Guided by colors, shapes, movement, he tears up, scatters, pastes, superimposes, dislocates, assembles to recompose imaginary scenes, landscapes and portraits, sometimes on the verge of abstraction.

It is a true revelation showcased, after initial exhibitions in Paris at *Galerie Flora Janssem*, *Purgatoire* and *Galerie Origine*.

*« When I was 9, I used to cut photos out of « Cinémonde » movie magazines and paste them in my school notebooks. When I was a teenager, I reclaimed film posters from local theaters playing movies I loved. Today, experiencing the freedom of tearing up and recomposing these treasured items is to follow and transgress at the same time the circle of my life, with passion. Suddenly, deep inside of me, everything feels right and makes sense, at last. »*

### **Rips, by Frédéric Junqua.**

Over many years, Dominique Lebrun has collected posters of films mostly unbeknownst to us. The fathomless pit of world cinema is a treasure trove of garish graphics, exultant fonts, hieratic poses and stationary vistas.

Dominique Lebrun embraces this vast material, standing as it does the test of time and sight, splits it into fragments only to reassemble it in its whole and in its parts. Acting on inspiration, he brings on new shapes, raises fresh swathes of colour, lends impetus to playful congruities and guilty associations out of the accretion and juxtaposition of shreds from which flow gesture and movement.



It is a joyous collage, full of vitality, and also the cuneiform and intimate reinvention of familiar forms, of the idea or the perception which we have or even the recollection: sizes are shuffled, proportions are inverted.

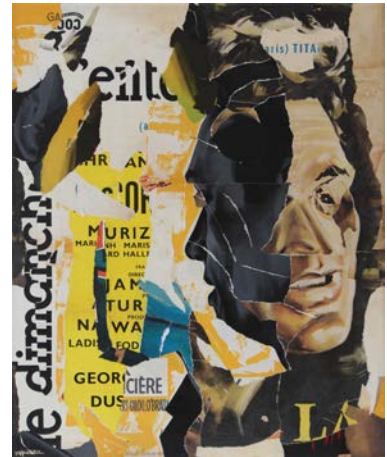
The surface is broken and the symmetries it harnessed before are undone: Dominique Lebrun summons a shattered subjectivity, where a detail measures up to the whole. He spreads before the view those facets hidden from the foreground. He introduces forbidden angles. He combines shot and reverse shot and takes us backstage, where the secret and vibrant drama of the set may well unfurl.

Urs (2012) - H116 x L81 cm

## (S)ITOR

## curating differently

While Dominique Lebrun has an exacting eye for detail, which he so enjoys transmuted — fantasy faces concocted from a diversity of sources; limbs quartered and augmented; horizons stretched out or curbed short —, he also speaks from the whole, infuses it with a painterly expression, either relying on an abstract dominant colour or on such elicited shapes as harbour the profusion of signs and volumes.



Georgiere (2011) - H61 x L50 cm

And so we recognise the language of the director, conjuring up on the canvas the heightened stuff of an imagination once confined to reverie and phantasm, in combination with that of the painter, for whom broken images serve as colour, and the life of others, as a pulse.



Ifisa (2014) - H130 x L89 cm



Stef (2013) - H130 x L89 cm

**Practical information**

BY CHATEL Selected Fine Arts

58, rue des Tournelles | 75003 Paris | [www.bychatel.com](http://www.bychatel.com)

Ⓜ Chemin Vert (ligne 8) / Bastille (lignes 1 5 8)

Exhibition Wednesdays through Sundays from 12 noon to 8 pm. Closed Mondays and Tuesdays

**High définition pictures (300 dpi) available on request**

**Photo Credits : Jean-Philippe Laraque**

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Uccidero (2015). H162 x L130 cm



Mi Frey (2014). H162 x L130 cm



Aza (2015). H73 x L130 cm