

## LMP MAY 2019 PROGRAMME ADVISORY

**Exhibitions** *Peter Knapp: Infinitely Blue*

*The Image Memory of Lianzhou*  
*Archive Photographs 1965 to 1985*

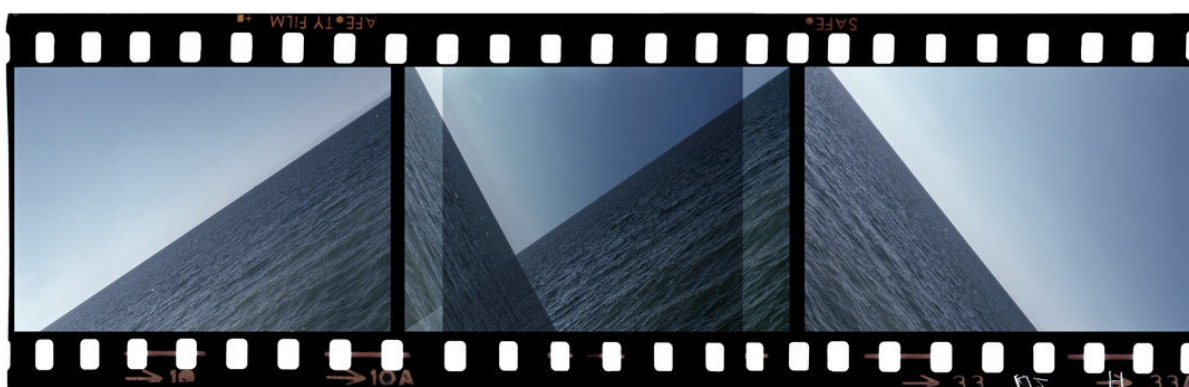
*The Lost and Found Transfigured*  
*Bootleg Photographs From The Collection of Jean-Marie Donat*

*Lin Shu: Pagoda*

**On View** 11th May, 2019 - 11th August, 2019

**Location** 120, Zhongshan Nan Road, Lianzhou, Guangdong

This summer, the Lianzhou Museum of Photography (LMP) presents four new exhibitions showcasing the works of Chinese and overseas artists.



Pyramid sea, 2010  
Peter Knapp

*Peter Knapp: Infinitely Blue* presents a set of monochromes, photomontages and reproductions imbued with mysticism. The Swiss-born photographer, linked to the Sky Art movement and close to New Realists group questions our relationship to the infinite. Following his Bauhaus training, he developed a habit of fiddling, scratching, gluing and arranging his compositions. His works are tinted with a deep, complex and multi-faceted blue, that sometimes might feel tarnished but always remains pure at its core.

*The Image Memory of Lianzhou* presents a series of photographs taken in Lianzhou by three local pioneers of photography, *Wang Dongfu*, *Du Jixi* and *Pan Renshi*, who have left behind twenty years of photographic memories of their hometown. Revolutionary street parades marching along the street where the LMP was built, soldiers building plank roads on steep cliffs, statues and landmarks built in the Qin Dynasty which have now long ceased to exist. From 2016 on, through the collaboration with local photographers and former Lianzhou cultural sector officials *Pan Wei* and *Huang Zhaiyu*, LMP discovered and digitalized more than 300 archive images taken by the three local photographers. The exhibition is the result of this 3 years research project.

*The Lost and Found Transfigured* presents 14 series from Jean-Marie Donat's collection of more than 400, 000 photographs from all over the world. The collection covers nearly a century of Photographic History (1880-1980). Vernacular images are an important part of

the collection, anonymous pictures, chosen as social and cultural testimonies of their time, but also because of their very human dimension. Working on that visual corpus, Jean-Marie Donat formed over 200 thematic series. In some cases, the series go beyond their subject, transfiguring the images.



Left:  
Students During PE  
Class at Third Primary  
School in Lianzhou,  
1970s,  
Photo by Du Jixi

Right:  
Series "The Wolves",  
Collection Jean-Marie  
Donat



*Lin Shu: Pagoda* presents the latest series of emerging Chinese Artist, Lin Shu. Part of the series is a collection of found images as well as black and white pictures of Pagodas from across the country taken by the artist during his extensive travels. This project is the result of Lin Shu's ongoing interest in mythology. The traditional buddhist monuments hold a symbolic and religious dimension that exceeds utilitarian architecture. They represent man's will to give physical shape to metaphysical ideas through his craft and in this sense echoes the artist's own pursuit, using photography to capture and materialize the spiritual.



From left to right:

Induction Temple  
Pagoda, 2017

Chongzhou White  
Pagoda, 2016

Langzhai Pagoda, 2017

Lin Shu, from the series  
"Pagoda"

## Biographies

**Peter Knapp** (Switzerland ,1931) discovers photography in 1945 and follows training courses during his studies in the Graphic Arts department of Zurich's School of Art and Design, a Bauhaus legacy department. He moves to France in 1951 and studies Architecture at

Paris Ecole des Beaux Arts (ENSBA) where he meets French artists César and Pierre Dmitrienko with whom he becomes close friends.

After working as a Graphic Designer during the 50s, he is appointed as Artistic Director of French magazine Elle from 1959 to 1966 and 1974 to 1978. During his time working for Elle he pushes the magazine towards a more modern visual language and works with photographers Robert Frank and Sarah Moon. He also works as a photographer for magazines Vogue, Stern, Elle and newspaper Sunday times, providing portraits, fashion and cover stories. In 1974, he presents his first major exhibition in Basel and since then his work has been widely exhibited in museums and galleries including the Musée de l'Elysée (2000), Centre Pompidou (2000), Musée Nicéphore Niépce (2009), Musée des Suisses dans le Monde (2014), Cité de la Mode et du Design (2018).

In 2002, he directed three films on the history of photography for TV5, and in 2006 a 52 minutes documentary film "Van Gogh's last days in Auvers".

Peter Knapp is a member of the Rencontres de Lurs (the Lurs Meetings), A.G.I. (International Graphic Alliance) and lecturer at Paris Institute of Political Studies.

**Wang Dongfu** is a member of the Chinese Photographers Association and a senior member of the Guangdong Photographers Association. He previously worked as the Director and Vice Chairman of the Cultural Bureau of Lianzhou. He discovered photography in the 1950s and was invited to exhibit his series of Yao ethnic groups in the United States in 1987.

**Du Jixi** discovered photography in 1971. He previously worked as Associate Director and Media Secretary for the Municipal Government of Lianzhou.

**Pan Renshi** started working as a photographer at the Cultural Center of Lianzhou in 1966 and passed away in 1976.

**Pan Wei** is a member of the Chinese Photographers Association. He is the recipient of the 9th Guangdong Lu Xun Literary Award acknowledging his photographic work. He previously worked as Associate Director and Media Secretary for the Municipal Government of Lianzhou.

**Huang Zhaiyu** is a member of the Chinese Photographers Association. He participated in "The 1st Chinese International Photography Art Exhibition" in Beijing. He previously worked at the Cultural Center in Lianzhou.

**Jean-Marie Donat** (France, 1962) lives and works in Paris. He worked in publishing for thirty years and contributed to the Italian magazine *Frigidaire* in the beginning of the 1980s. He was the studio manager and artistic director of Sarbacane Design for fifteen years, and participated in founding éditions Sarbacane in 2013. With Alexandre Mestcherinoff, He co-founded the Patate Records label, specialized in reissuing Jamaican Reggae records. He now manages his own publishing company called AllRight.

During the 2015 edition of Rencontres d'Arles, he launched "innocences.net", a 2.0 publishing house dedicated to images of all kinds. Donat is also an informed Photography collector. He has been building up his collection for more than twenty-five years, gathering images during his travels across Europe and the United States. The collection revolves around a powerful idea : providing a singular interpretation of the century.

**Lin Shu** (China, 1981) is a freelance photographer from Fujian Province. He studied oil painting at the Art Institute of Jimei University from 1999 to 2002 and worked as a press

photographer for Modern Weekly and Urban China magazines from 2006 to 2009. In 2009 he moved to Beijing and started working as a freelance photographer.

In 2011 he held a solo exhibition titled "Toxic" at Zen Gallery, in Tokyo. The same year, he participated in the 2011 Tokyo Photo Fair "Charity". In 2010, he also exhibited at the Lianzhou International Photography Festival and participated in the Caochangdi Photo-Spring festival where his work was part of the group show "Tora Tora Tora Chinese Cutting Edge Photography". Previously he also participated in the Pingyao International Photography Festival in 2005 and 2006 and in the Three Shadows Photography Award Exhibition in 2009.

He was the recipient of the Three Shadows Photography Award in 2009 and his work was featured in Chinese magazines Modern Weekly, Vision, Chinese Photography and in Zhejiang Photography Press in 2010 in an article titled "25 Cutting-edge Chinese Photographers".

## Credits

Exhibitions were organized by the Lianzhou Museum of Photography(LMP).

Curators: Duan Yuting (*The Image Memory of Lianzhou, Pagoda*); Francois Cheval and Audrey Hoareau (*Infinitely Blue, The Lost and Found Transfigured*).

## About LMP

Designed by O-office Architects, a young architectural firm based in Guangzhou, the architecture of LMP is comprised of two interlocking buildings, one old, and one new. The design concept is rooted in the urban context of old Lianzhou. The form of the new building blends fully with the urban texture of old Lianzhou. Inspired by the "large Lianzhou style houses" in the old city, three continuous sloped planes cover the building; they create vertical variations in the interior space and form a contrast with the adjacent three-story flat-roofed old building. The façade extends the continuous roof onto the street, transforming the entire new building into a roof for this "large house." As a result, both exhibitions and public events all take place under the "same roof." A roof garden and an outdoor theater link the old and new buildings of the museum, and the space between the buildings is completely open to the public, becoming a part of the urban fabric.

LMP is co-directed by Duan Yuting and Francois Cheval.

## LMP international press contact

[cathphilippot@relations-media.com](mailto:cathphilippot@relations-media.com)

Catherine Philippot - Relations Media

01 40 47 63 42

[www.relations-media.com](http://www.relations-media.com)

for press information in Chinese please contact:

[jindan@lianzhoufoto.com](mailto:jindan@lianzhoufoto.com)



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