ALEXANDRA HEDISON

www.alexandrahedison.com

H GALLERY

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Hélianthe Bourdeaux-Maurin

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NOTE D'INTENTION

The In Between, F*ound Paintings* est une série qu'Alexandra Hedison a réalisée à Paris entre 2014 et 2017. En photographiant les vitrines recouvertes de Blanc de Meudon ainsi que les murs des entreprises, des boutiques et des résidences qui sont en train de changer de propriétaires, l'artiste se fait le témoin d'un paysage décalé. Semblables à des fresques, elles sont destinées à empêcher les passants de voir les changements qui se produisent à l'intérieur. Chaque jour, les surfaces extérieures sont modifiées autant par la pluie que par des gens qui dessinent sur les vitrines ou interviennent sur les vitrines. Chaque jour révèle un peu plus ce qui se passe dans l'espace même : les travailleurs y déplacent des objets et grattent la peinture lorsqu'ils éraflent les vitrines, le processus de reconstruction du bâtiment laisse des traces. Des affiches et des publicités sont collées puis ôtées. L'imagination essaie de déchiffrer ce qui se passe dans les lieux à travers les lacunes de la peinture. Alexandra ne retouche pas ses photographies en post-production et pour capturer l'image parfaite, la bonne lumière et les reflets signifiants, l'artiste a inlassablement parcouru les rues de parisiennes. Les bâtiments haussmanniens, les paysages urbains et le ciel qui se réfléchissent sur les vitres peintes fournissent une nouvelle dimension qui renvoient à un mystère sans fin. Ce qu'elle photographie est en partie derrière elle.

Alexandra Hedison a d'abord été attirée par ces motifs abstraits par pure curiosité visuelle, parce que cette méthode de dissimulation des magasins fermés est une habitude qui n'existe pas aux États-Unis mais aussi parce que cette dernière lui permet de jouer sur son motif principal, l'entre-deux et donc sur les transparences, l'intérieur et l'extérieur, les reflets, les niveaux de lectures et de compréhension multiples, ainsi que sur l'ambigüité entre abstraction et réalité. La nature changeante et l'invisibilité de ces fenêtres et de ces murs sont ignorées par la plupart des passants : par chance, l'œil de l'artiste éveille sans cesse celui du Béotien. Alexandra Hedison n'a jamais souhaité être autre chose que photographe. Pourtant, dans cette série, elle joue de l'ambiguïté entre la peinture et la photographie. Les œuvres de cette série portent également un regard intéressant sur l'histoire de l'art et en particulier, sur l'Expressionnisme abstrait américain des années 50. Alors que la peinture est d'habitude pensée comme un exemplaire unique, ces « peintures trouvées » sont multiformes et dans une évolution constante qui inclut les rouages du hasard et du temps. *The In Between* est une série de compositions photographiques documentant des travaux en cours : ses peintres sont involontaires et leurs toiles, temporaires.

STATEMENT

The In Between, Found Paintings is a series Hedison realized in Paris between 2014 and 2017. Photographing the temporarily painted windows with Meudon White as well as peripheral walls of businesses and residences as they change ownership, she details the indicators of a shifting landscape. These fresco-like surfaces are intended to shield the viewer from the changes occurring inside the space. Every day these exteriors are altered by the rain as much as by people who draw on the windows or intervene on them: each day reveals what is taking place within. Workers move objects inside and scrape away at the paint as they brush up against the glass, the traces which appear on the outside are transformed from moment to moment during the process of rebuilding. Posters and advertisements are put up and come down. Imagination tries to decipher what is happening inside the space through the gaps of paint on the surface. Alexandra does not apply post-production to her photographs therefore, to capture the perfect image, the right light and the significant reflections, the artist has tirelessly walked the streets of Paris. The Haussmann buildings, the cityscapes and the sky reflected on the painted windows introduce a new dimension, a new layer of understanding, a never-ending mystery. What she photographs is partly behind her.
Alexandra Hedison was originally drawn to these abstract patterns out of pure visual curiosity as this method of hiding closed shops is not used in the United States. The shifting nature and invisibility of these windows and walls, seemingly disregarded by most, is what she found compelling: the artist's eye always reveals the existence of what the mundane eye cannot see.

Alexandra Hedison was initially attracted by these abstract patterns out of pure visual curiosity: this method of hiding closed stores is a habit that does not exist in the United States. She was also fascinated because it allows her to play with her main subject: the in-between and, therefore, on transparencies, reflections, the idea of inside and outside, multiple levels of understanding as well as the ambiguity between abstraction and reality. The changing nature of these windows and walls is invisible to most passersby: luckily, the eye of the artist constantly awakens that of the layman. Alexandra Hedison never wanted to be anything but a photographer. Yet, in this series, she plays on the ambiguity between painting and photography and her works have an interesting take on art history, in particular, on American Abstract Expressionism from the 1950s. While painting is unique and one of a kind, these "found paintings" are in a constant evolution that includes the inner workings of chance and time. *The In Between* is a series of photographic compositions documenting works in progress. The paintings themselves are unintentional and the canvases, temporary.

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BIOGRAPHIE

Alexandra Hedison a suivi un cursus à l'Université de New-York (SUNY) à Purchase et a continué ses études à l'Université de Californie à Los Angeles où elle vit et travaille aujourd'hui. H Gallery Paris était la première galerie à la représenter officiellement et Hedison est maintenant également défendue par Von Lintel Gallery à Los Angeles. Alexandra Hedison a exposé son travail internationalement, à la fois dans des expositions de groupes et des expositions personnelles et ses photographies sont inclues dans des collections publiques et privées à travers le monde autant aux Etats-Unis qu'en Arabie saoudite, en Russie ou en Angleterre, y compris chez Barclays Capital (Royaume-Uni), CQ Global (Singapour) et Participant Media (Beverly Hills).

La talentueuse Alexandra Hedison déploie dans ses photographies une recherche sur l'entre-deux, sur la transition et le passage… Elle se concentre sur des obstacles tels que des écrans ou des voiles dans des environnements ordinaires qui identifient un espace conceptuel de l'entre-deux. Les éléments qui ne sont ni vraiment ici ni vraiment là constituent son intérêt principal : ils sont les indicateurs de ce qui se trouve toujours au-delà, jamais tout à fait à portée de main. Elle traite des interstices entre tradition et nouveauté, entre familier et étranger, entre ici et au-delà, en étudiant leurs relations mutuelles. Le changement de perspective requiert le courage d'affronter l'inconnu, le mystérieux et l'inconfortable et c'est dans cet état de suspension qu'une sorte d'abstraction émerge et que les choses les plus inattendues et les plus fortes se produisent. Une géométrie subtile apparaît, indépendamment du contexte, liant son travail à une modernité qui accroît la force de ses observations de la vie contemporaine. Sans fin, ces positions théoriques poussent la photographe et le regardeur à errer sur un territoire étranger et mouvant. Les travaux d'Hedison, largement salués par la critique (*The New Yorker, Time Out, The Washington Post, Arts Magazine International, Fabrik, Curator, Artworks, Beaux-Arts Magazine*) évoquent également les notions de perte et de retour à soi.

Ses expositions récentes incluent : The In Between, *H Gallery, Paris (2017),* The Useful et The Decorative, *à The Landing, Los Angeles (2017),* Everybody Knows This Is Nowhere, *au Centro Cultural de Cascais, Portugal (2016),* Both Sides of Sunset: Photographies de Los Angeles *à la Kopeikin Gallery, Los Angeles, CA (2016),* My Aim Is True *à The Frosting Collection (organisée par Jamie Lee Curtis) à Santa Monica, CA ; Meredith Gunderson Projects, Londres, Royaume-Uni (2010).*

BIOGRAPHY

Alexandra Hedison attended the State University of New York at Purchase and later continued her studies at the University of California, Los Angeles where she lives and works today. H Gallery Paris was the first gallery to represent her officially and she is now also promoted by Von Lintel Gallery in Los Angeles. Alexandra Hedison has exhibited her work internationally, in both group and solo shows, and her photographs are included in public and private collections worldwide as much in the United States as in Saudi Arabia, in Russia or in England, such as Barclays Capital (UK), CQ Global (Singapore) and Participant Media (Beverly Hills).

The talented Alexandra Hedison deploys in her photographs a research on the in-between, on transition and passage… Throughout her work, Hedison has focused on obstacles such as screens or synthetic veils in ordinary environments to identify a conceptual space between places. The waypoints that are neither here nor there, are her main interest. They are the indicators of what lies beyond, not quite in reach. She deals with the interstices between tradition and novelty, between familiar and foreign, between here and beyond, studying their mutual relations. In her mind, a perspective shift occurs between two conceived points. Changing prospective requires the courage to face the unknown, the mysterious and the uncomfortable and it is in these states of suspension that a kind of abstraction surfaces and that the most unexpected and strong things happen. A subtle geometry emerges irrespective of context, linking her work to a medium-specific modernity that bolsters the strength of her observations of contemporary life. Endlessly, these theoretical positions require wandering into a kind of wilderness onto a foreign and moving territory. Her works, widely acclaimed by critics (*The New Yorker, Time Out, The Washington Post, Arts Magazine International, Fabrik, Curator, Artworks, Beaux-Arts Magazine*) also evoke the notions of loss and return to oneself. I

Recent exhibitions include: The In Between, *H Gallery, Paris (2017),* The Useful and The Decorative, *at The Landing, Los Angeles (2017),* Everybody Knows This Is Nowhere, *at Centro Cultural de Cascais, Portugal (2016),* Both Sides of Sunset: Photographs of Los Angeles *at Kopeikin Gallery, Los Angeles, CA (2016),* My Aim Is True *at The Frosting Collection (curated by Jamie Lee Curtis) in Santa Monica, CA ; Meredith Gunderson Projects, London, UK (2010).*

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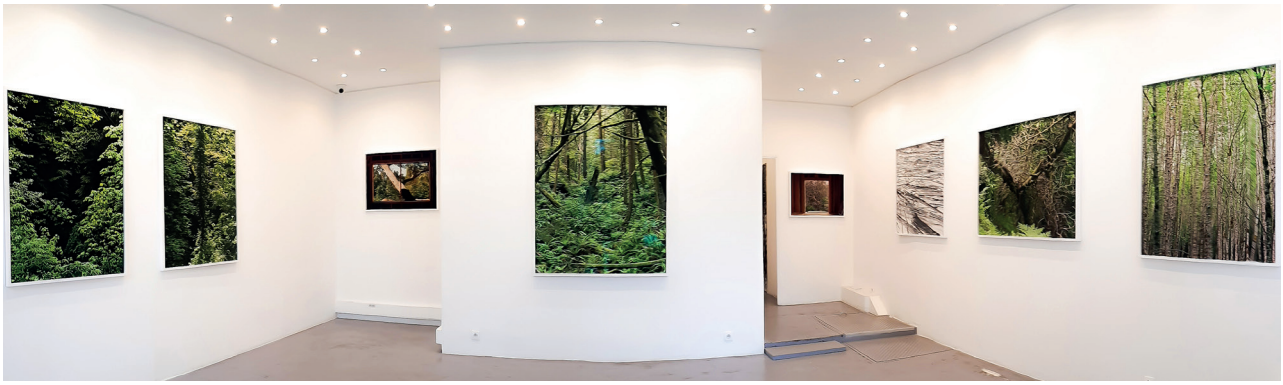
ALEXANDRA HEDISON

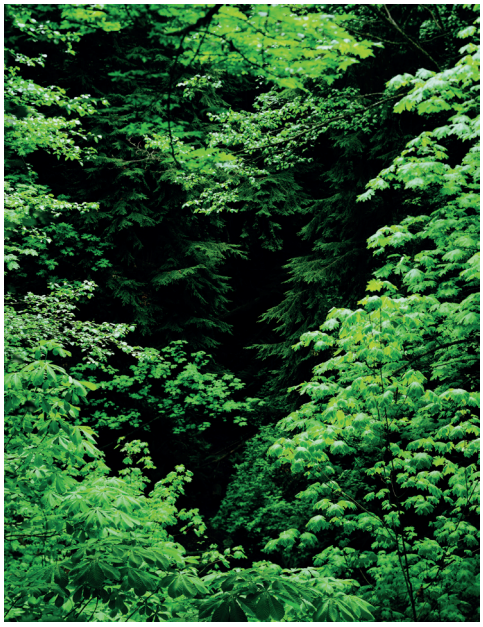
Here Not Here

Second exhibition in France of the American artist

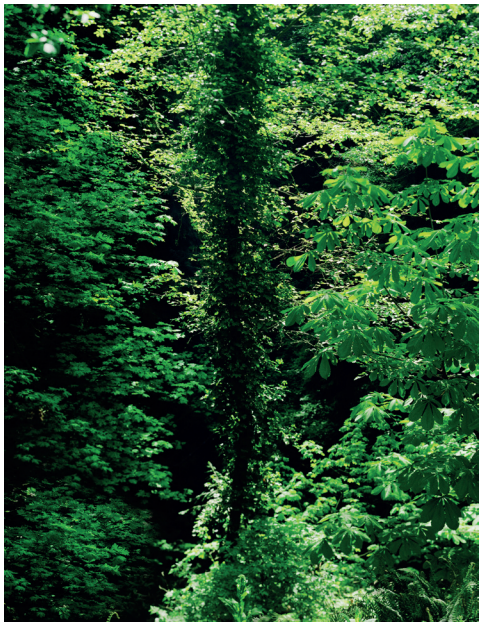
Exhibition at H Gallery from October 10 to November 16, 2019



Installation view, *Here Not Here* 2019
H Gallery, Paris, France



Untitled (Ithaka 14), 2008,
Archival inkjet print on museum quality paper, 126 x 97 cm



Untitled (Ithaka 15), 2008,
Archival inkjet print on museum quality paper, 126 x 97 cm

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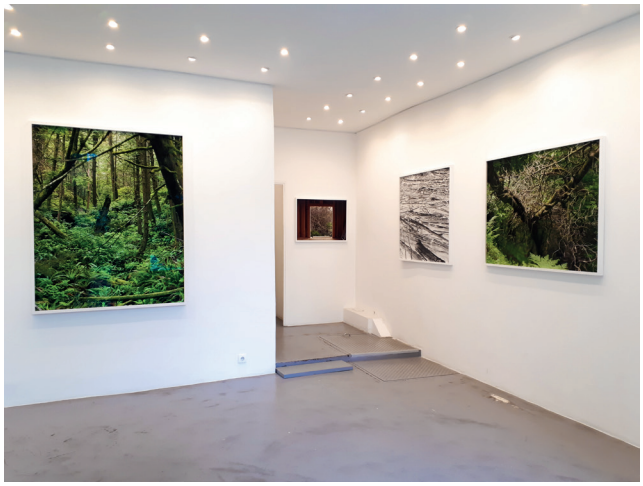
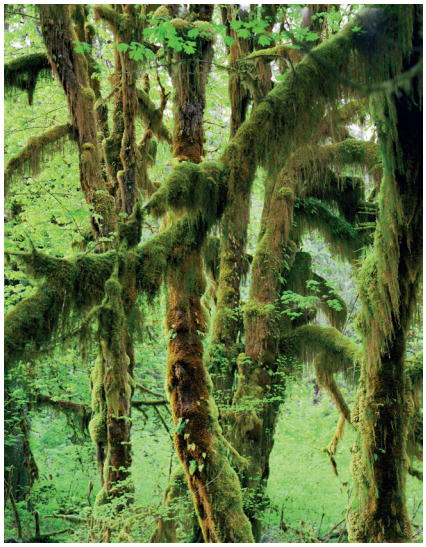
H Gallery, Paris, France, 2019

Here Not Here



Installation views, *Here Not Here*, 2019
H Gallery, Paris, France

Untitled (EP House), 2002,
Archival inkjet print on museum quality paper, 61 x 80 cm



Untitled (Ithaka 35), 2008,
Archival inkjet print on museum quality paper, 56 x 44 cm

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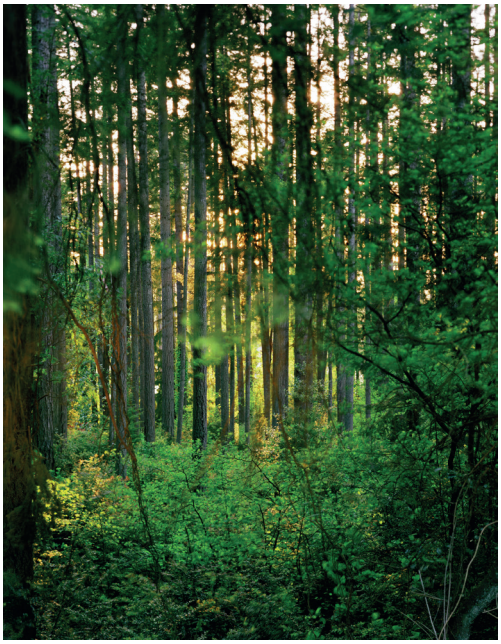
H Gallery, Paris, France, 2019

Here Not Here

Untitled (Ithaka 42), 2008,
Archival inkjet print on museum quality paper, 102 x 102 cm



Untitled (Ithaka 3), 2008,
Archival inkjet print on museum quality paper, 56 x 43 cm

Untitled (Ithaka 2), 2008,
Archival inkjet print on museum quality paper, 97 x 123 cm

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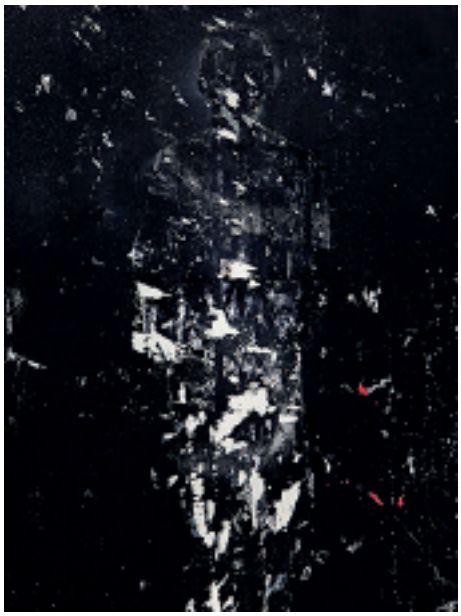
ALEXANDRA HEDISON

The In Between

First exhibition in France of the American artist

Exhibition at H Gallery from October 13 to November 25, 2017

Installation view, *The In Between*, 2017
H Gallery, Paris, France



Found Paintings #3 (The In Between), 2017,
Archival inkjet print on museum quality paper, 102,5 x 82 cm

Found Paintings #10 (The In Between), 2017,
Archival inkjet print on museum quality paper, 112 x 158 cm

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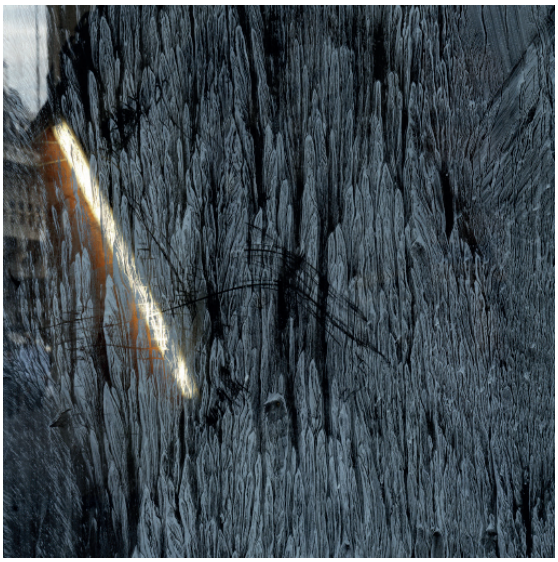
H Gallery, Paris, France, 2017

The In Between

Installation view, *The In Between*, 2017
H Gallery, Paris, France



Found Paintings #22 (The In Between), 2017,
Archival inkjet print on museum quality paper, 54 x 54 cm

Found Paintings #2 (The In Between), 2017,
Archival inkjet print on museum quality paper, 102,5 x 82 cm

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H Gallery, Paris, France, 2017

The In Between

Insllation view, *The In Between, 2017*
H Gallery, Paris, France

Insllation view, *The In Between, 2017*
H Gallery, Paris, France

Found Paintings #6 (The In Between), 2017,
Archival inkjet print on museum quality paper, 102,5 x 82 cm

Found Paintings #18 (The In Between), 2017,
Archival inkjet print on museum quality paper, 102,5 x 82 cm

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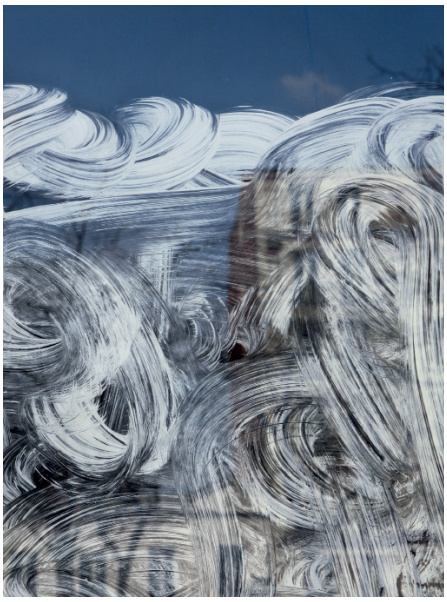
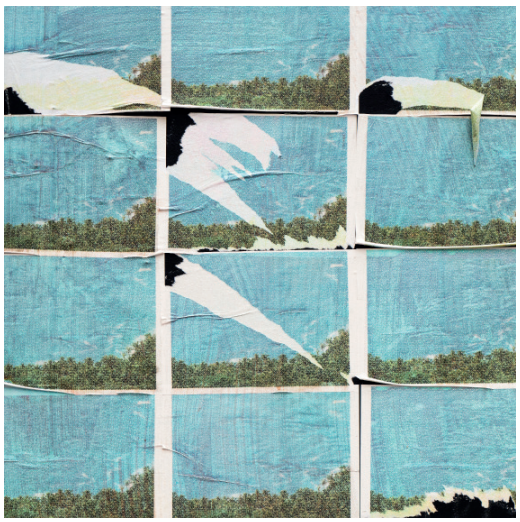
H Gallery, Paris, France, 2017

The In Between



Found Paintings #12 (The In Between), 2017,
Archival inkjet print on museum quality paper, 102,5 x 82 cm

Found Paintings #4 (The In Between), 2017,
Archival inkjet print on museum quality paper, 55 x 44 cm



Found Paintings #32 (The In Between), 2017,
Archival inkjet print on museum quality paper, 54 x 54 cm

Found Paintings #38 (The In Between), 2017,
Archival inkjet print on museum quality paper, 54 x 54 cm

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SÉLECTION D'EXPOSITIONS ET FOIRES
SELECTED EXHIBITIONS AND FAIRS

Photo London, H Gallery, London, United Kingdom, 2018

Exhibition views, *Photo London*, London, United Kingdom, 2018

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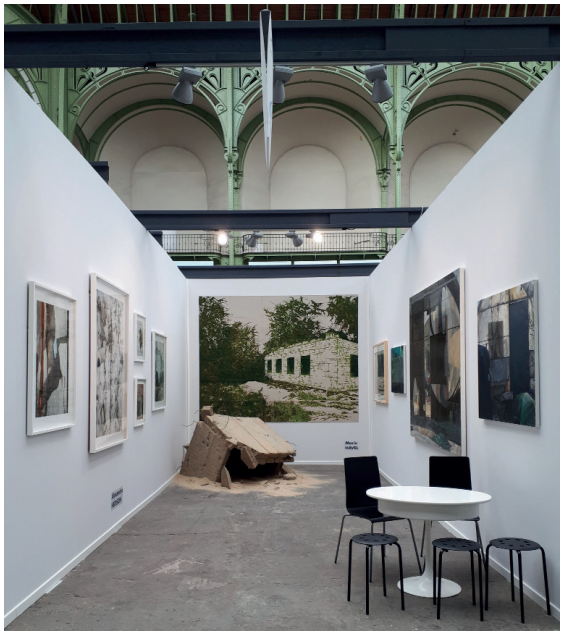
Art Paris Art Fair, H Gallery, Paris, France, 2018



Exhibition views, *Art Paris Art Fair*, Paris, France, 2018

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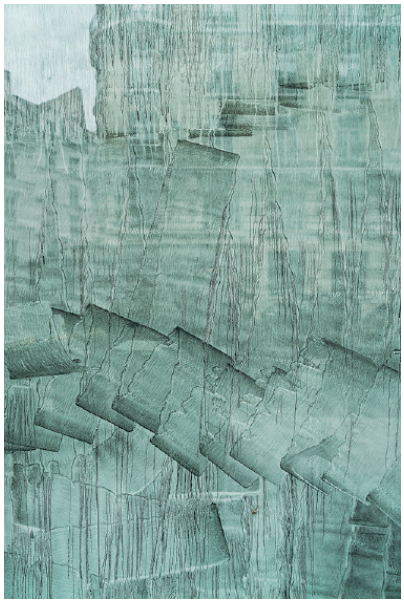
Von Lintel Gallery, Los Angeles, California, USA, 2018

The In Between

Installation view, *The In Between*, 2018
Von Lintel Gallery, Los Angeles, California, USA



Found Paintings #19 (The In Between), 2017,
Archival inkjet print on museum quality paper, 158 x 112 cm

Found Paintings #9 (The In Between), 2017,
Archival inkjet print on museum quality paper, 158 x 112 cm

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Von Lintel Gallery, Los Angeles, California, USA, 2018

The In Between

Installation view, *The In Between*, 2018
Von Lintel Gallery, Los Angeles, California, USA

Found Paintings #27 (The In Between), 2017,
Archival inkjet print on museum quality paper, 122 x 122 cm

Found Paintings #26 (The In Between), 2017,
Archival inkjet print on museum quality paper, 82 x 107 cm

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Centro Cultural de Cascais, Portugal, 2016

Everybody Knows This Is Nowhere

Installation view, *Everybody Knows This Is Nowhere*, 2016
Centro Cultural de Cascais, Cascais, Portugal

Untitled #8 (Nowhere), 2012,
Archival inkjet print on museum quality paper,
101 x 152 cm (39 7/8 x 59 7/8 inches)

Untitled #10 (Nowhere), 2012,
Archival inkjet print on museum quality paper,
58 x 76 cm (22 3/8 x 29 7/8 inches)

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Centro Cultural de Cascais, Portugal, 2016

Everybody Knows This Is Nowhere

Untitled #6 (Nowhere), 2012,
Archival inkjet print on museum quality paper,
101 x 76 cm (39 7/8 x 29 7/8 inches)

Untitled #11 (Nowhere), 2012,
Archival inkjet print on museum quality paper,
58 x 76 cm (22 3/8 x 29 7/8 inches)

Untitled #7 (Nowhere), 2012,
Archival inkjet print on museum quality paper,
101 x 152 cm (39 7/8 x 59 7/8 inches)

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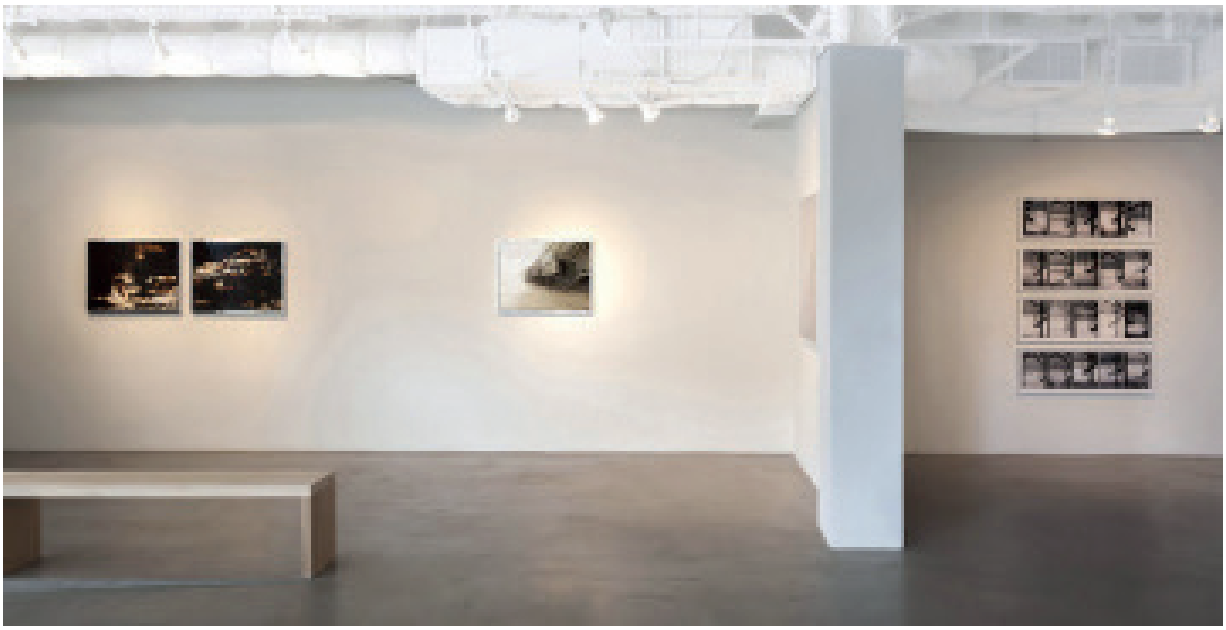
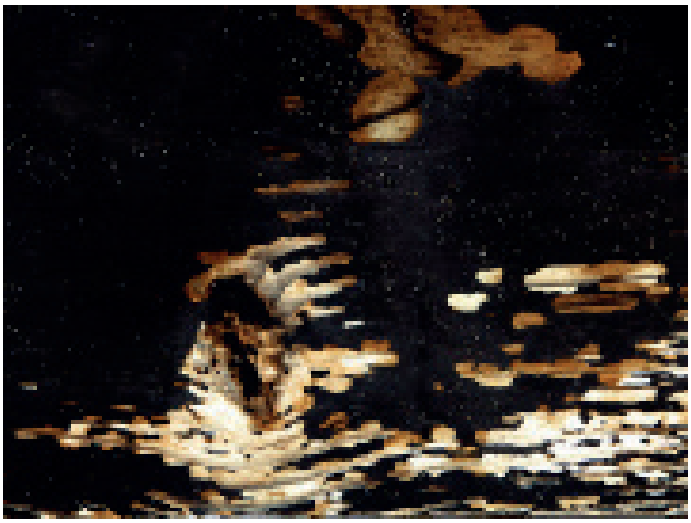
Diane Rosenstein Fine Art, Los Angeles, USA, 2012

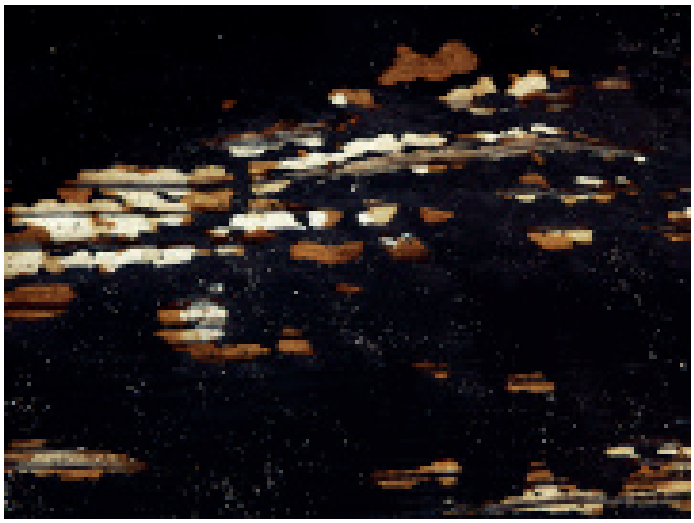
Everydody Knows This Is Nowhere



Installation view, *Everybody Knows This Is Nowhere*, 2012
Diane Rosenstein Fine Art, Los Angeles, Californie, USA



Untitled #9A (Nowhere), Diptych, 2012,
Archival inkjet print on museum quality paper,
58 x 76 cm (22 3/8 x 29 7/8 inches)



Untitled #9B (Nowhere), Diptych, 2012,
Archival inkjet print on museum quality paper,
58 x 76 cm (22 3/8 x 29 7/8 inches)

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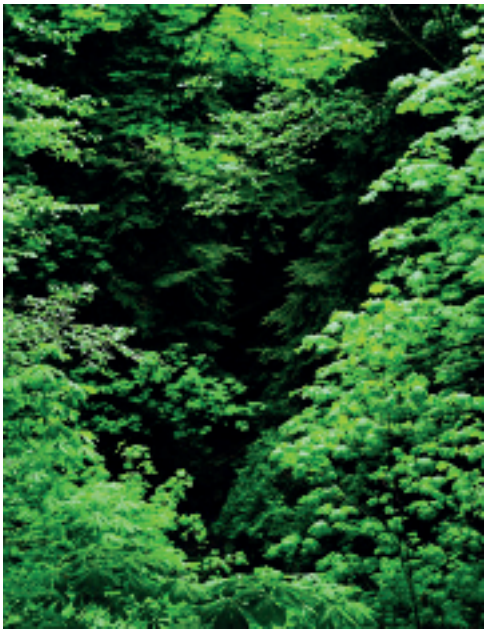
The New Yorker's Passport To The Arts, New York, USA, 2008

Ithaka

Insllation view, *Ithaka*, 2008
The New Yorker's Passport To The Arts, New York, USA



Untitled (Ithaka 14), 2008,
Archival inkjet print on museum quality paper,
152 x 122 cm (60 x 48 inches)

Untitled (Ithaka 4), 2008,
Archival inkjet print on museum quality paper,
152 x 122 cm (60 x 48 inches)

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The New Yorker's Passport To The Arts, New York, USA, 2008

Ithaka

Untitled (Ithaka 15), 2008,
Archival inkjet print on museum quality paper,
152 x 122 cm (60 x 48 inches)

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Shoreditch Town Hall, London, United Kingdom, 2008

Ithaka

Insllation view, *Ithaka*, 2008
Shoreditch Town Hall, London, United Kingdom

Insllation view, *Ithaka*, 2008
Shoreditch Town Hall, London, United Kingdom

Untitled (Ithaka 42), 2008,
Archival inkjet print on museum quality paper,
101,6 x 101,6 cm (40 x 40 inches)

Untitled (Ithaka 34.2), 2008,
Archival inkjet print on museum quality paper,
101,6 x 101,6 cm (40 x 40 inches)

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Shoreditch House, London, United Kingdom, 2008

Ithaka

View of the opening, *Ithaka*, 2008
Shoreditch House, London, United Kingdom

Installation view, *Ithaka*, 2008
Shoreditch House, London, United Kingdom

Untitled (Ithaka 60), 2008,
Archival inkjet print on museum quality paper,
152,4 x 121,9 cm (60 x 48 inches)

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White Room Gallery, Los Angeles, USA, 2005

Rebuilding

Insllation view, *Rebuilding*, 2005
White Room Gallery, Los Angeles, Californie, USA

Landscape I (Rebuilding), 2005,
Archival inkjet print on museum quality paper,
101,6 x 76,2 cm (40 x 30 inches)

Shroud II (Rebuilding), 2005,
Archival inkjet print on museum quality paper,
76,2 x 101,6 cm (30 x 40 inches)

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White Room Gallery, Los Angeles, USA, 2005

Rebuilding

Untitled #1 (Rebuilding), 2005,
Archival inkjet print on museum quality paper,
76,2 x 57,15 cm (30 x 22 1/2 inches)

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ALEXANDRA HEDISON

Alexandra Hedison was born in 1969 in the USA. She lives in Los Angeles (California).

SELECTED SOLO EXHIBITIONS

2019 *The In Between,* Urban Art Fair Solo Shows, Paris, France

Here Not Here, H Gallery, Paris, France

2018 *The In Between,* Von Lintel Gallery, LA, CA

The In Between, Art Paris, Paris, France

The In Between, Photo London, Somerset House, London

The In Between, Paris Photo, Paris

2017 *The In Between,* H Gallery, Paris, France

Found Paintings, La Salle René Capitant, Mairie du Panthéon, Paris, France

10 Days, 20 Years, La Salle René Capitant, Marie du Ve arrondissement, Paris, France

2016 *Everybody Knows This Is Nowhere,* Centro Cultural de Cascais, Cascais, Portugal

2012 *Everybody Knows This Is Nowhere,* Diane Rosenstein Fine Art, Beverly Hills, CA, United States

2010 *In the Woods,* Meredith Gunderson Projects, London, United Kingdom

Ithaka, Mews 42 Gallery, London, United Kingdom

2009 *Ithaka,* Frank Pictures Gallery, Santa Monica, California

Month of Photography Los Angeles Official Opening Night Exhibition, in collaboration with Pro'jekt Los Angeles

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2008 *Ithaka*, Gallery 28, New York, New York

The New Yorker's Passport to the Arts, New York, New York

Ithaka, Point of View Gallery, New York, New York

Ithaka, Point of View Gallery, New York, New York

Ithaka, Shoreditch Town Hall, London, United Kingdom

Ithaka, Shoreditch House, London, United Kingdom

Concrete and Glass, London, United Kingdom

2005 *Rebuilding*, White Room Gallery, Los Angeles

2004 *Elements*, White Room Gallery, Los Angeles

SELECTED GROUP EXHIBITIONS

2017 *The Useful and the Decorative*, The Landing, Los Angeles, CA, United States

2016 *Both Sides of Sunset – Photographs of Los Angeles*, Kopeikin Gallery, Los Angeles, California, (with Bruce Davidson, Camilo Jose Vergara, David Drebin, David Maisel, Dennis Keeley, Ed Panar, Ed Ruscha, Florian Maier-Aichen, Gary Leonard, Graciela Iterbide, Grant Mudford, John Humble, Kevin Kooley, Lisa Kereszi, Lise Sarfati, Lynn Saville, Mark Ruwedel, Mark Swope, Matthew Porter, Mike Slack, Mitch Dobrowner, Robbert Flick, Sam Cormen, Tim Street-Porter, Todd Hido, Warren Neidich and Zoe Crosher)

2013 *First Anniversary- Exhibition of Paintings and Sculpture and Photographs*, Diane Rosenstein Fine Art, Los Angeles, California**,** (with John Adelman, Carmen Argote, Sarah Awad, Marco Breuer, Thomas Downing, Charles Fine, Eben Goff, Cleve Gray, Arnold Helbling, John M. Miller, Louise Nevelson, J. Alvaro Perdices, John Sisley)

My Aim Is True, The Frostig Collection, Los Angeles, (with William Eggleston, Vivian Maier, Sebastião Salgado, Cindy Sherman, Taryn Simon, Cy Twombly, Diana Walker and Andy Warhol)

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2002 *Summer Exhibition*, Rose Gallery, Santa Monica**,** (with Robert Polidori, Virginia Beahan, Laura McPhee, David Maisel, Alexandra Rowley and Joshua Bernstein)

EDUCATION

1992 University of California, Los Angeles

1989 New York University, Purchase

PRIZES

2011 Myriam Blundell Projects: Willums Art Foundation Residency Programme, Pourrieres, France

2009 CQ Global, Singapour - Commission

2008 Barclays Capital, Royaume-Uni - Sponsorship recipient 2008

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