



*Alain Kramer*

*Photographic Paintings*

# IT ALL STARTED IN BERLIN, BACK IN 2011.



AS A BUILDING WAS ABOUT TO BE DEMOLISHED, ALAIN KRAMER STOPPED AND WATCHED.

THE WALLS WERE COVERED IN GRAFFITI. THE HOUSE SEEMED TO BE ENJOINING HIM TO IMMORTALIZE IT BEFORE IT DISAPPEARED FOREVER.

Equipped with a camera, he focuses on the details rather than the whole. Amidst the apparent chaos, he notices an evenness, harmony and senses vibrations. He decides to call the resulting images *Photographic Paintings*. Convinced that beauty hides in the folds of the ordinary - provided that one is attentive - this inquisitive, idealist and perfectionist artist yearns to share with us his philosophy of life through his work.

At the heart of his desire to photograph - when passing by insignificant marks inscribed on walls - lies a will to make them meaningful thanks to his specific framing. He does not picture the movement, but rather creates it by scanning the walls attentively, as would a child, allowing himself to be surprised by everything that can rejoice his eye and his soul. Complicity with his subject stems from the constant availability of his gaze.

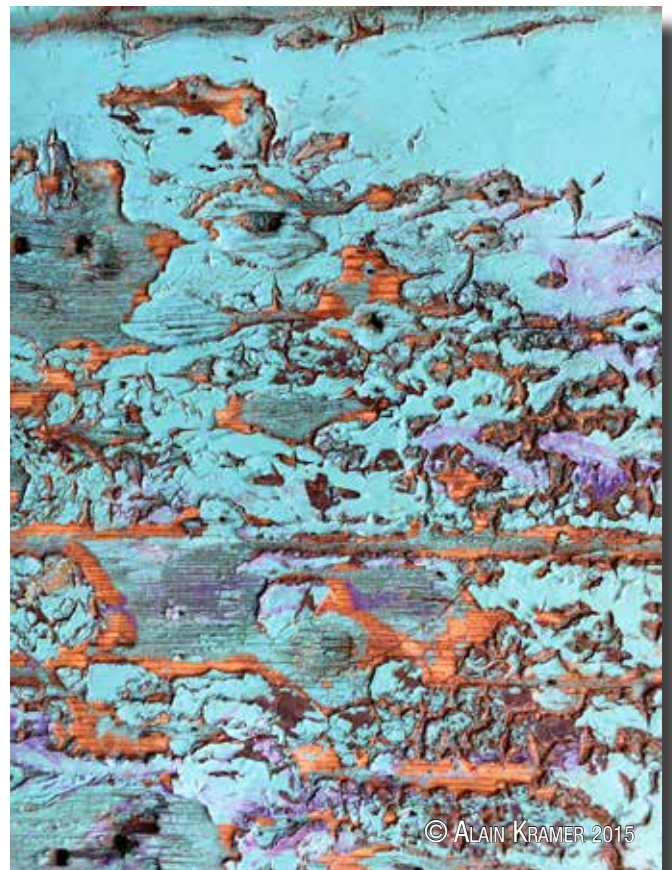
## IT'S THE WAY WE LOOK AT THINGS THAT MAKE THEM UNIQUE

He succeeds in bringing us an astonishing visual coherence from a process of disintegration and passage

of time. There is no “mise-en-scene” and no technical manipulation after the picture is taken. From New York to Bangkok, London and Paris, each city is a vibration, an energy with a particular sensitivity. Alain Kramer renders his images the way they appeared to him. The camera is the instrument of his observation, his intuition and his spontaneity, the master of the moment that questions.

## THE TECHNIQUE CANNOT REPLACE THE CAPACITY TO OBSERVE

The artist does not only want a technically perfect image. He offers an irrational and mysterious photography, that intrigues and bewilders. Alain Kramer does not explain the why and the how of his photography. He does not either name his pieces to avoid depriving the observer of his/her own interpretation or imagination. The cracks and fissures may



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become canyons, paint chips flower petals, paint drips tears...

Each *Photographic Painting* is an invitation to create one's own story, which can be re-written again and again.

## THE EXPLANATION TAKES US AWAY FROM OUR ESSENCE

For three years Alain Kramer perfected his printing technique to render as accurately as possible the original color, fabric and energy of the walls. He prints large formats on matt fine art paper with pigment inks. The result is striking. In June 2015, when he submits his work to the Art and Culture Center of Meudon, he is offered a 6-week long solo exhibition.

This initial success propels him to submit his work to the Orangerie du jardin du Luxembourg in Paris, owned by France's upper house. His work is selected and exhibited in this prestigious and internationally renowned location from June 29 to July 11, 2016, followed by an exhibition at the Mezzanine of Sèvres, then at Barbizon. In October 2017 his work is selected for the Salon d'Automne in Paris on the Champs Elysees (a yearly occurrence

since 1903) where he wins the 1st prize for photography. In September 2018 he will exhibit in New York for the first time.

## IMAGINATION IS UNLEASHED AS IT ESCAPES REASON

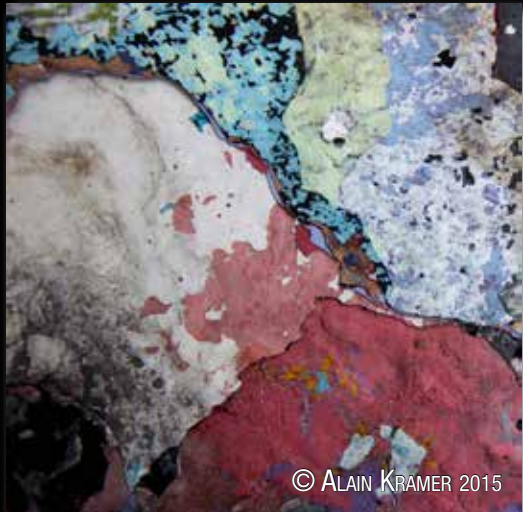




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