

WORKS
LOUIS-CYPRIEN RIALS

Outside photographic projects - contemplative or conceptual - installations and videos, mixing documentary and fiction, I have been searching, since 2006, for minerals and particularly on image stones.

On the 1st century of our era, Pliny the Elder wrote that " *having no marbles ready to use them on the walls or divide them into pieces, we decided to imitate them with paint, reproducing the spots of the most rare stones* " (Pliny the Elder, 1981, book XXXVI, p. 53.).

The contemporary technology allowed me, by various approaches, to satisfy this ancient desire to plunge totally into paréidolies usually hidden in the depths of the rock. By revealing it through wide editions or variable-sized wallpapers, the stone evokes to the spectator the possibility of a landscape defined by the cut, which he, alone, will know how to read and interpret it, unless he lets himself to be guided by a title revealing a more restrictive key for reading. (cf: *La théorie de la Terre Creuse* - on 2014)

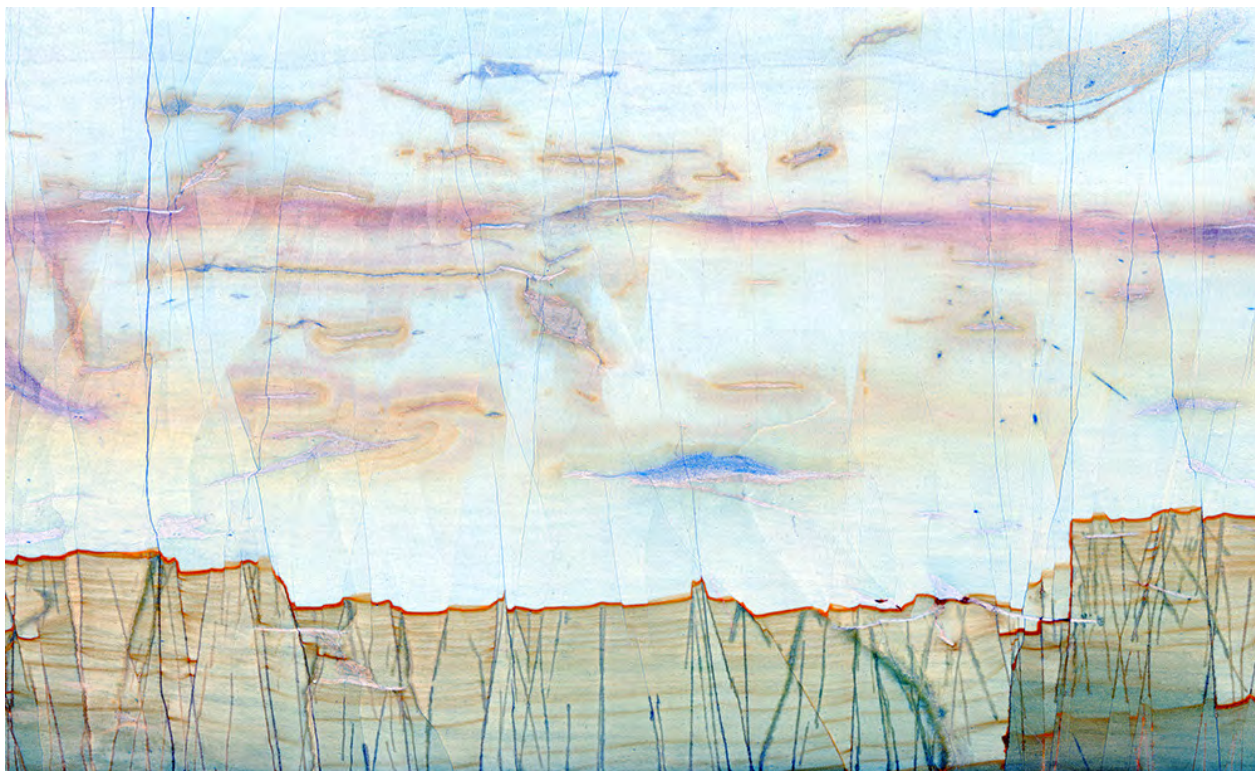
This progression, supported by readings and visits of stone quarries like museums, offered me a general and documented vision on image stones. From Sandy concretions that form the American stone of Kanab, to Japanese suiseki sculpted by the water to the two-colored dunites. From Chinese Guohua stones from Jiegou, or from Youlan to Bristol bluish marbles.

I went on a journey, and I gathered photographic documentation of the most beautiful rock formations, I spotted before : Ciudad Encantada in Spain, Externsteine in Germany, Đavolja Varoš in Serbia, giant mushrooms of Beli-Plast in Bulgaria and the turkish region of Cappadocia and further, the salted lakes of Kurdistan. Those photos, like other, waited for the right moment to be shown or put in touch with other upcoming works.

Louis-Cyprien Rials

« Like the last Caillois, Rials is collecting stones. He scans, maybe, in search of the specularity of the world. The fragment becomes landscape. However, he suggests the fragment is already landscape inside a whole leibnizian order. Rials might wish to warn us about the true origin and the most sure fate of the world : the absolute reign of the mineral, which throws back any human gesticulation to vainglory. »

A.S.



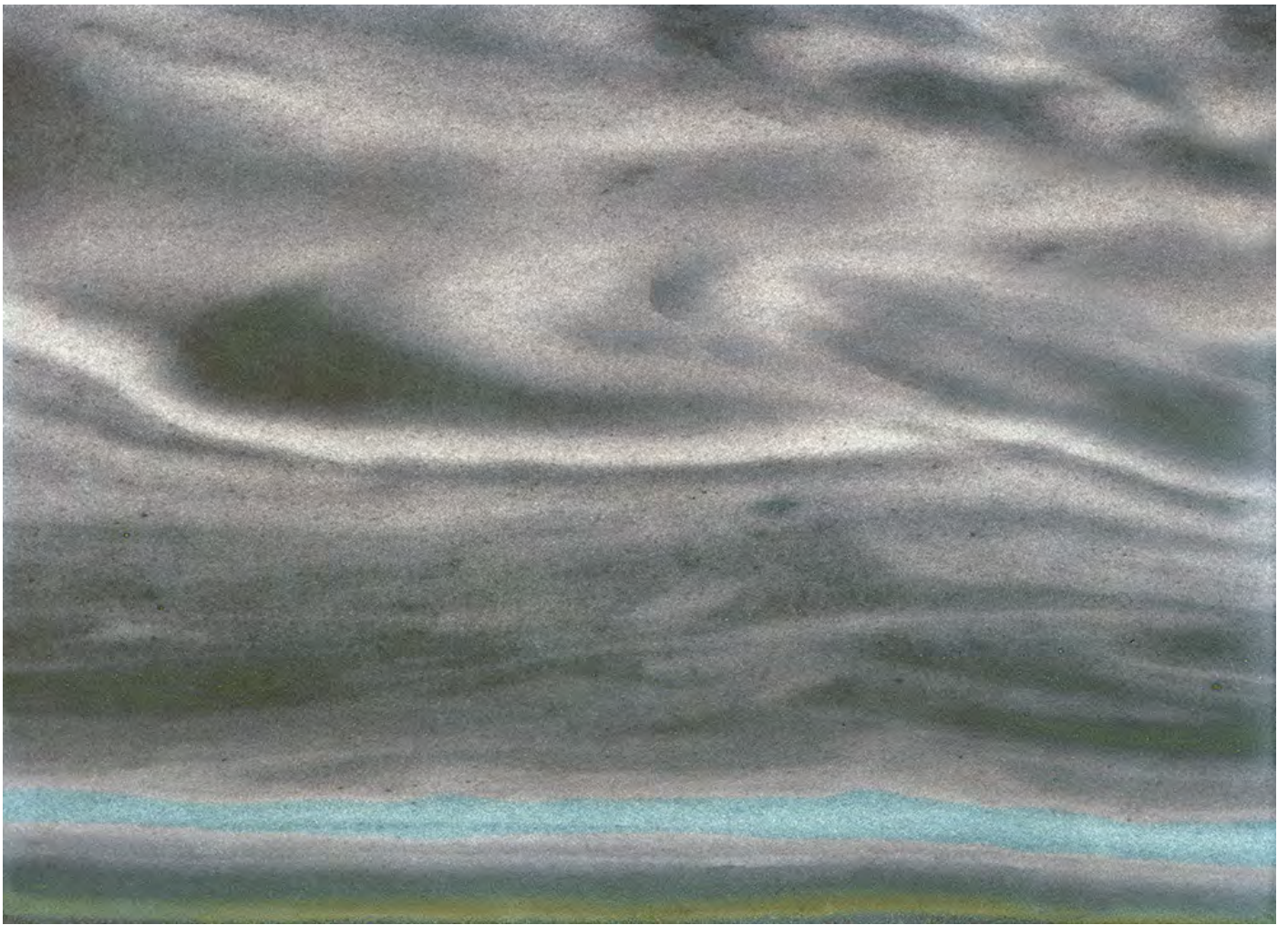
Impressions minérales - Perspective 18

2016

Ink jet digital printing on 308 g Hahnemuhle paper,
glued sandwich pannel on aluminium, anti reflective glass, white laquered mapple wood frame, diptych

57 x 92 cm each

Unique pieces + 1 AP



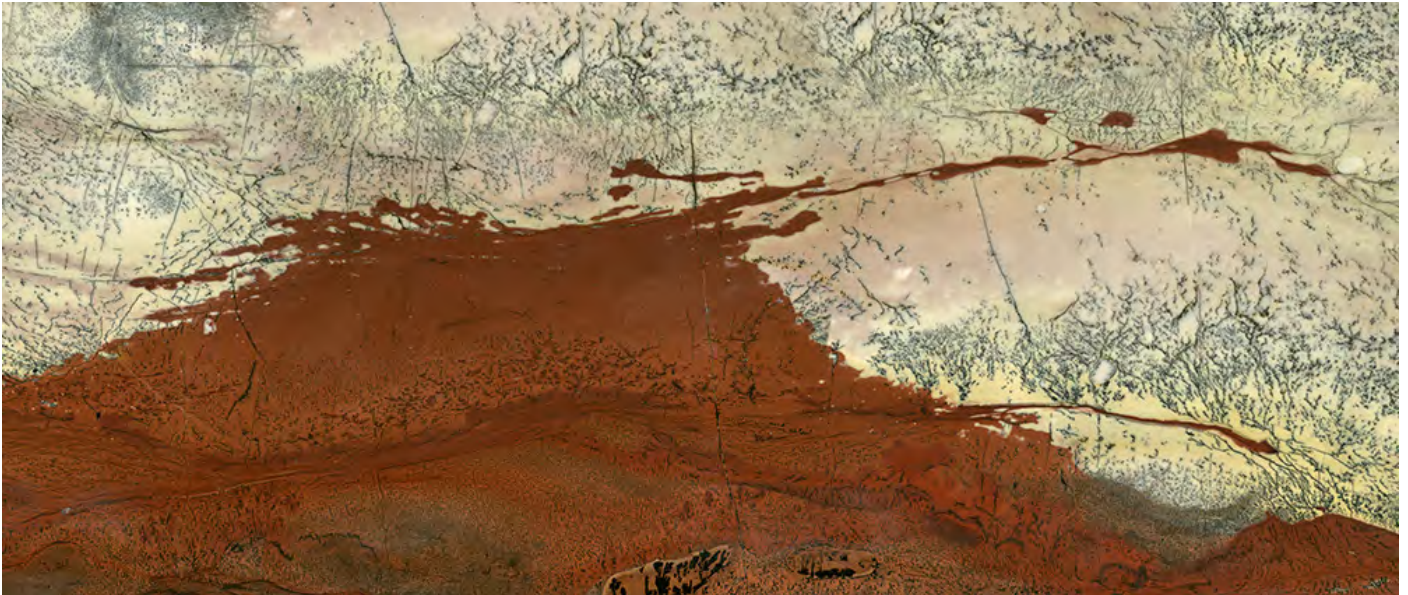
Impressions minérales - Brume 14

2016

Ink jet digital printing on 308 g Hahnemuhle paper,
glued sandwich pannel on aluminium, anti reflective glass, white laquered mapple wood frame

67 x 92 cm

Unique piece + 1 AP



Impressions minérales - Intermonde

2016

Ink jet digital printing on 308 g Hahnemuhle paper,
glued sandwich pannel on aluminium, anti reflective glass, white laquered mapple wood frame, diptych

48,5 x 112 cm each

Unique pieces + 1 AP



Voyage en Chine - Is French copy better than Chinese Original ? Montagne 1 & 2

2016

Reconstituted stone, coloured nail polish, variable dimensions (about 20 x 15 x 5 cm)

2 unique pieces

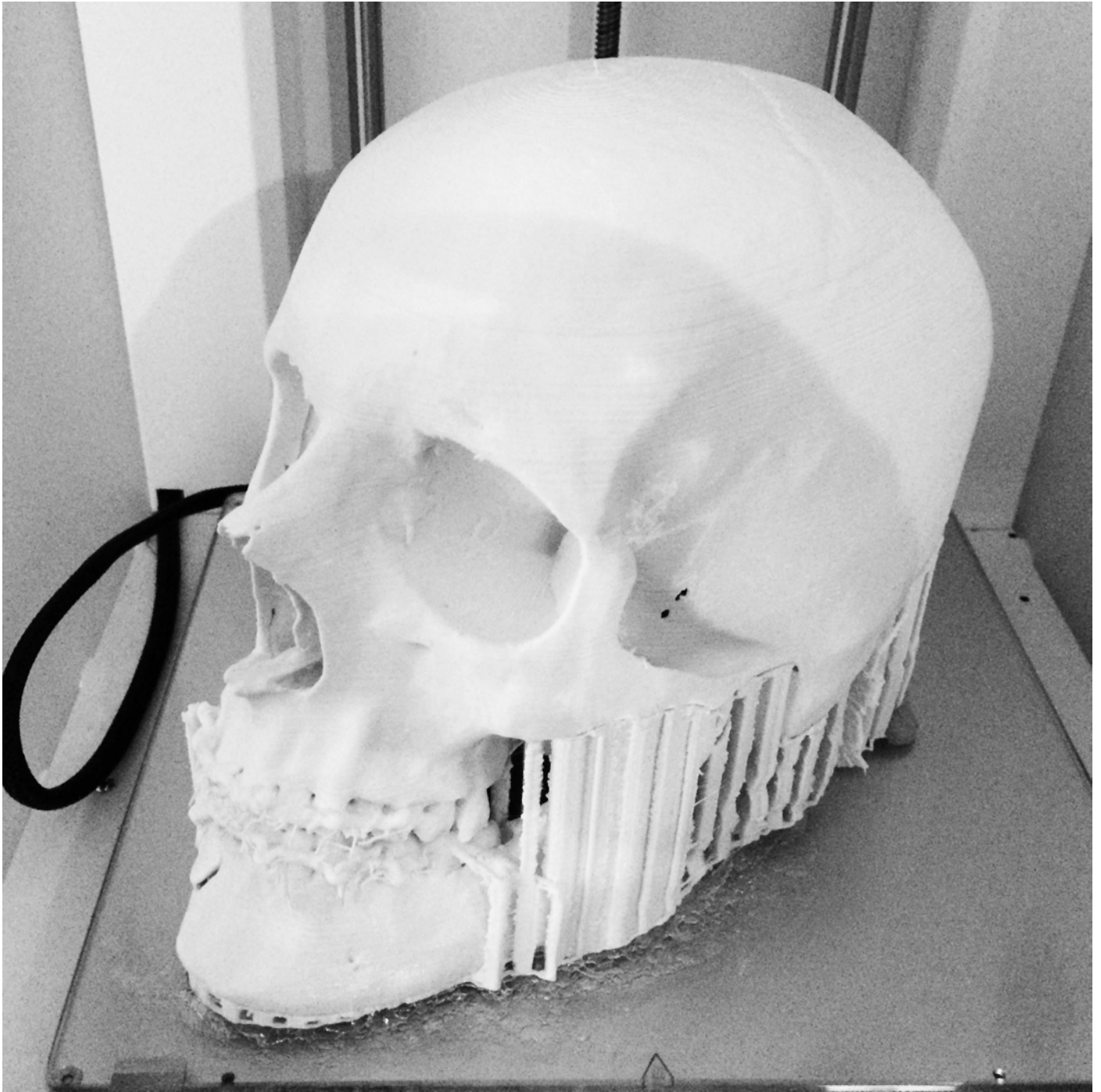


Voyage en Chine - Is French copy better than Chinese Original ? Plateau

2016

Reconstituted stone, pigments, variable dimensions

Unique piece

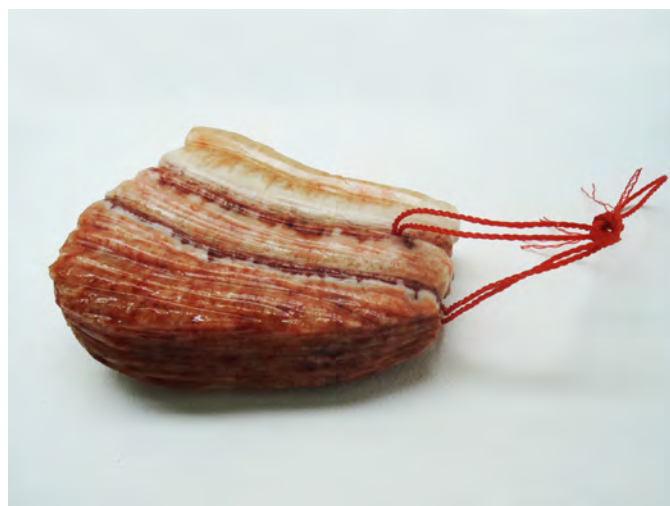


Série Festin - Vaniteux, premier quart du XXIe siècle

2016

3D printing, ABS filament, variable dimensions

Unique piece



Série Festin - Flesh stone

2016

Pork stone, colourants, red rope, variable dimensions

3 unique pieces

Private collection



La théorie de la Terre Creuse

2014

Printing on Hahnemühle paper, oak frame, anti reflective glass

110 x 220 cm

Unique piece



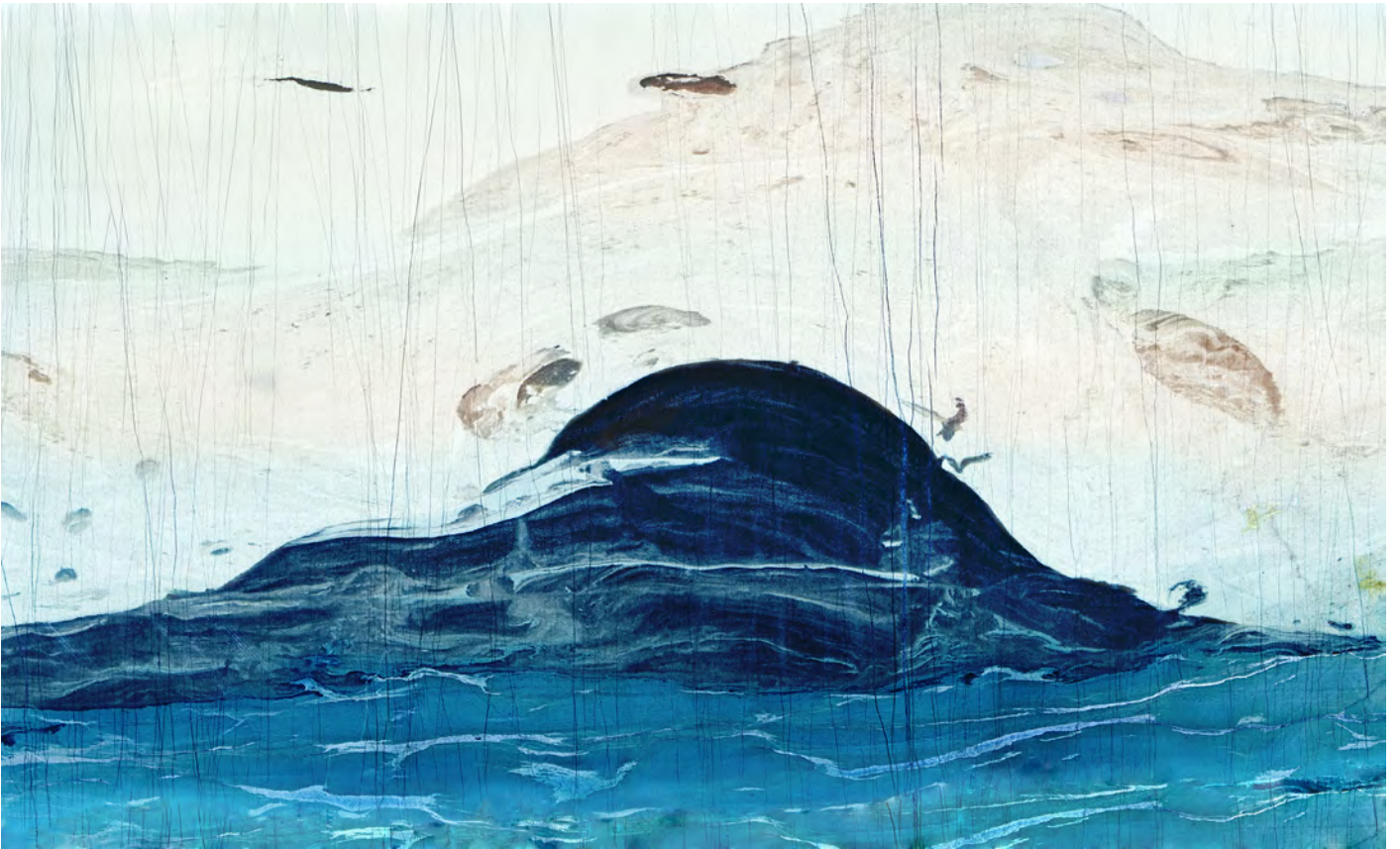
Désert inversé

2014

Printing on Hahnemühle paper, oak frame, anti reflective glass

55 x 90 cm

Edition of 3 + 1 AP



Vague 41

2009

Printing on Hahnemühle paper, oak frame, anti reflective glass

55 x 90 cm

Edition of 3 + 1 AP



Guohua

2015

Printing on Hahnemühle paper, oak frame, anti reflective glass, diptych

55 x 90 cm

Edition of 3 + 1 AP



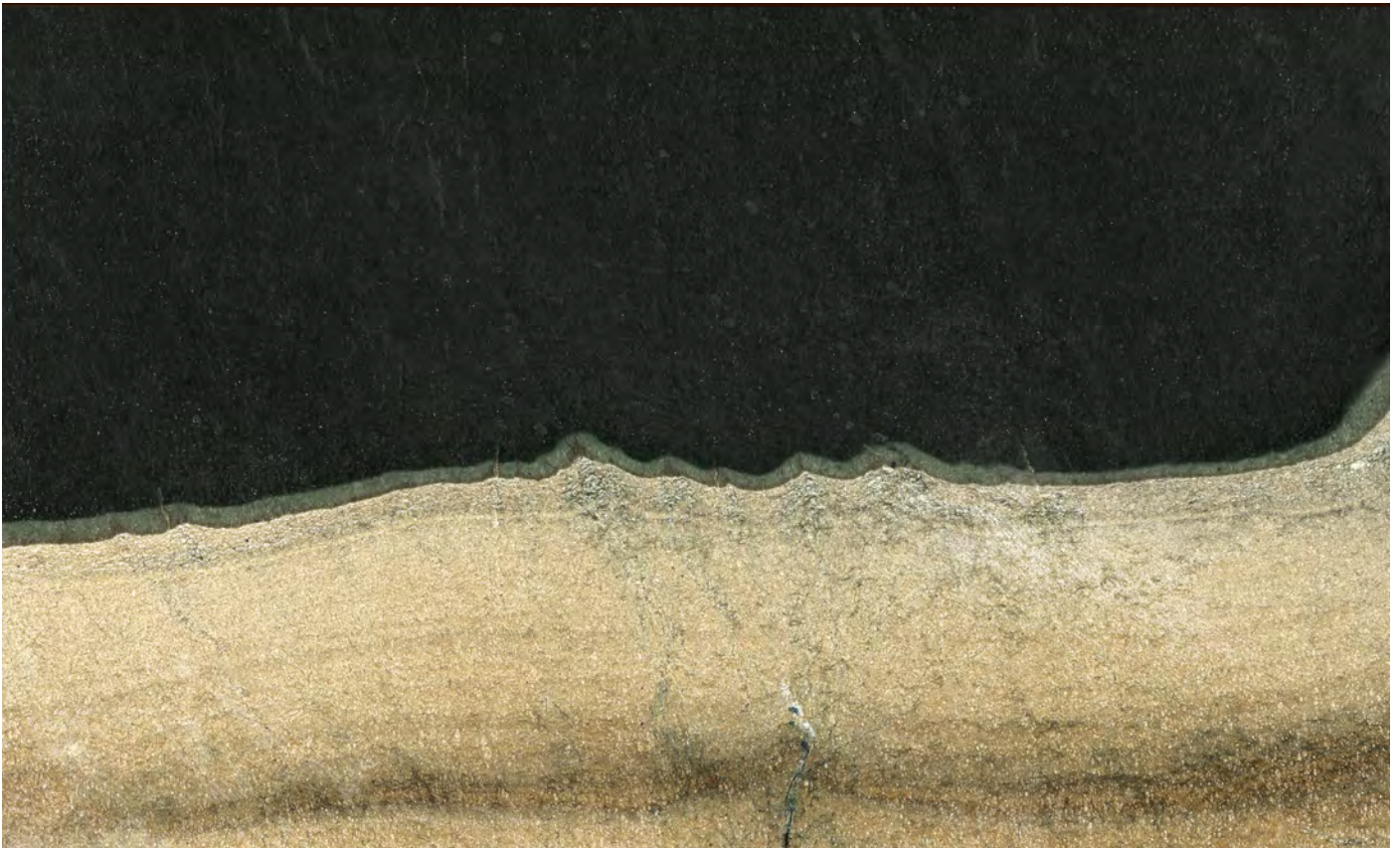
Guohua

2015

Printing on Hahnemühle paper, oak frame, anti reflective glass, diptych

55 x 90 cm

Edition of 3 + 1 AP



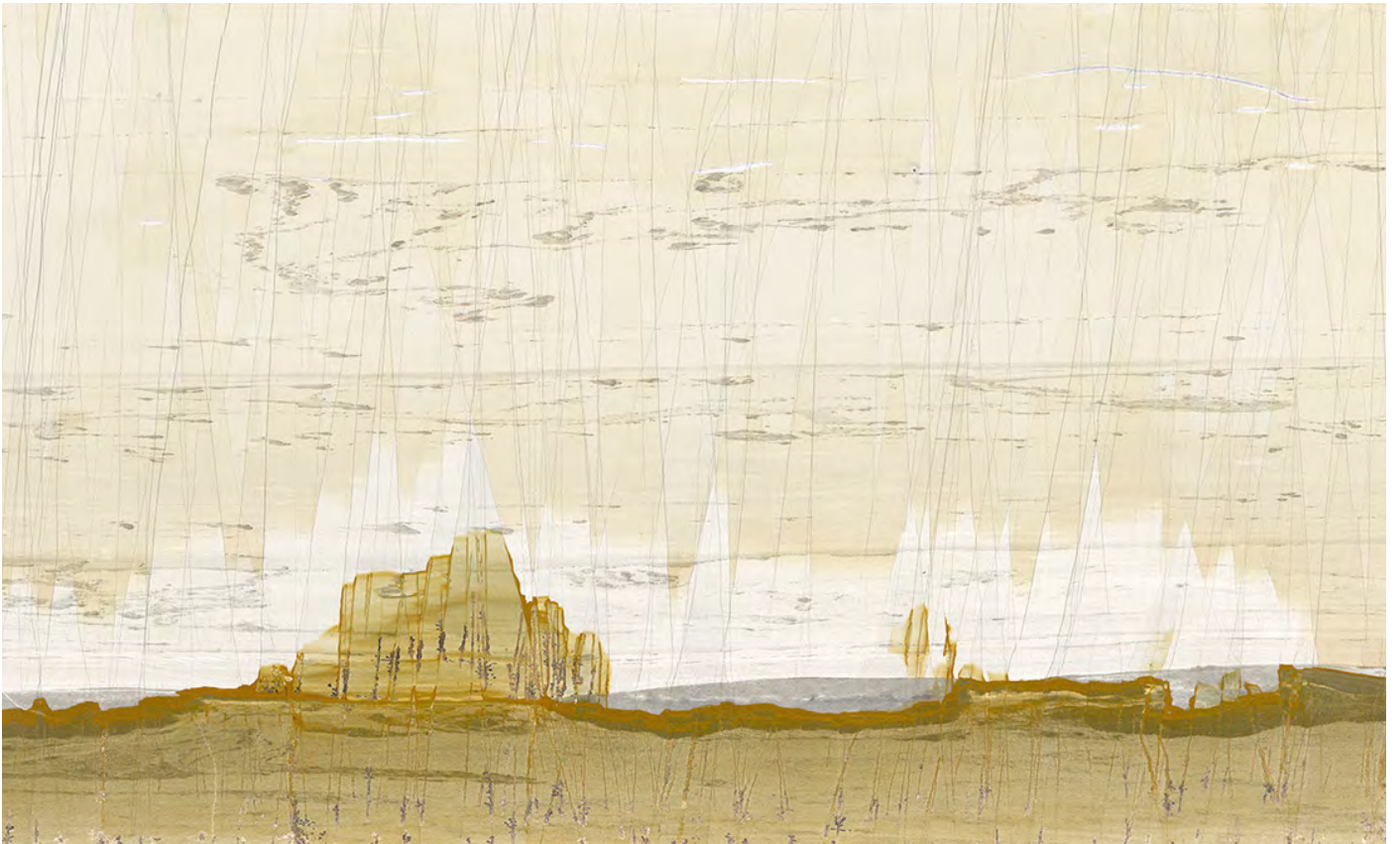
Desert 38

2009

Printing on Hahnemühle paper, oak frame, anti reflective glass

55 x 90 cm

Edition of 3 + 1 AP



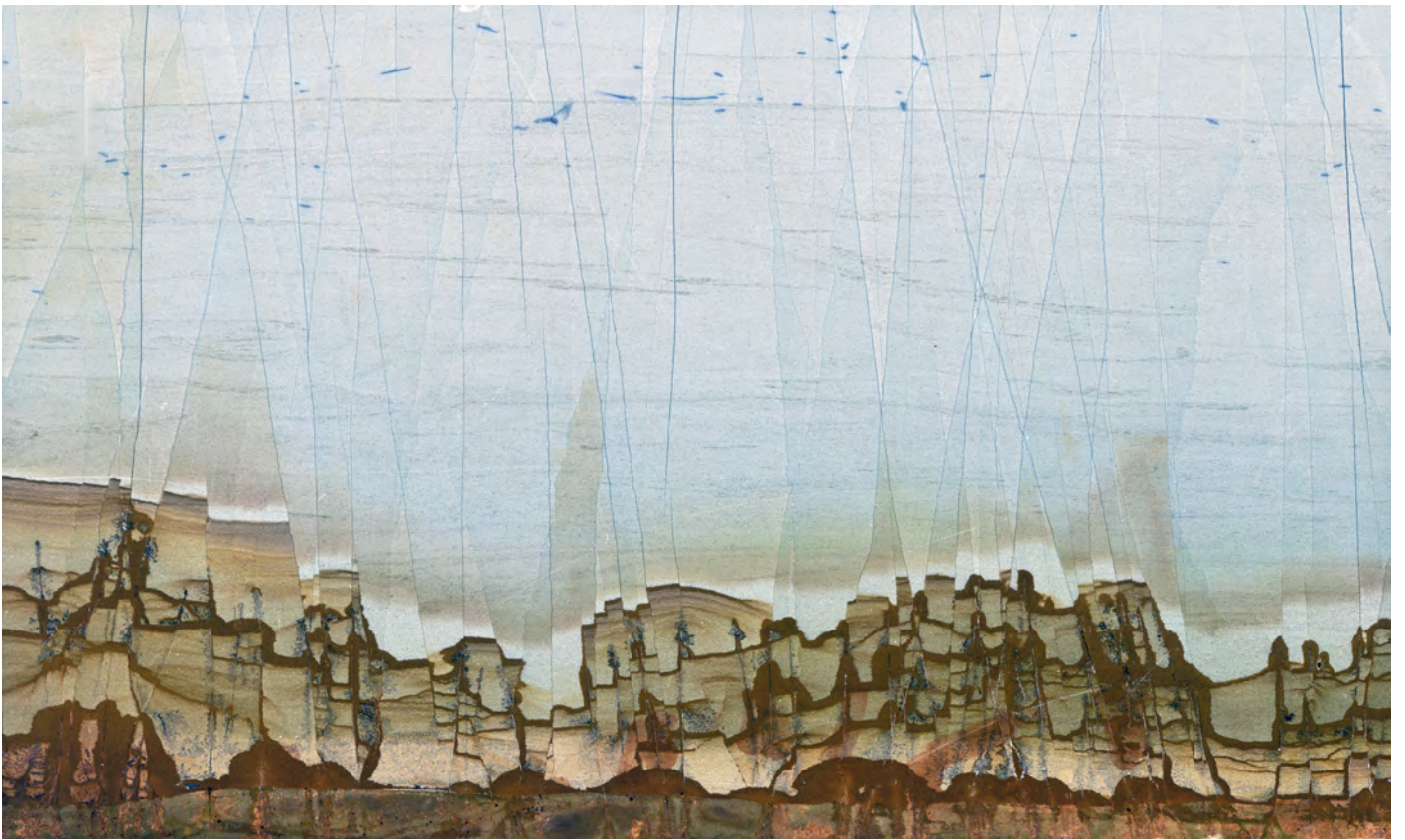
Desert 86

2014

Printing on Hahnemühle paper, oak frame, anti reflective glass

55 x 90 cm

Edition of 3 + 1 AP



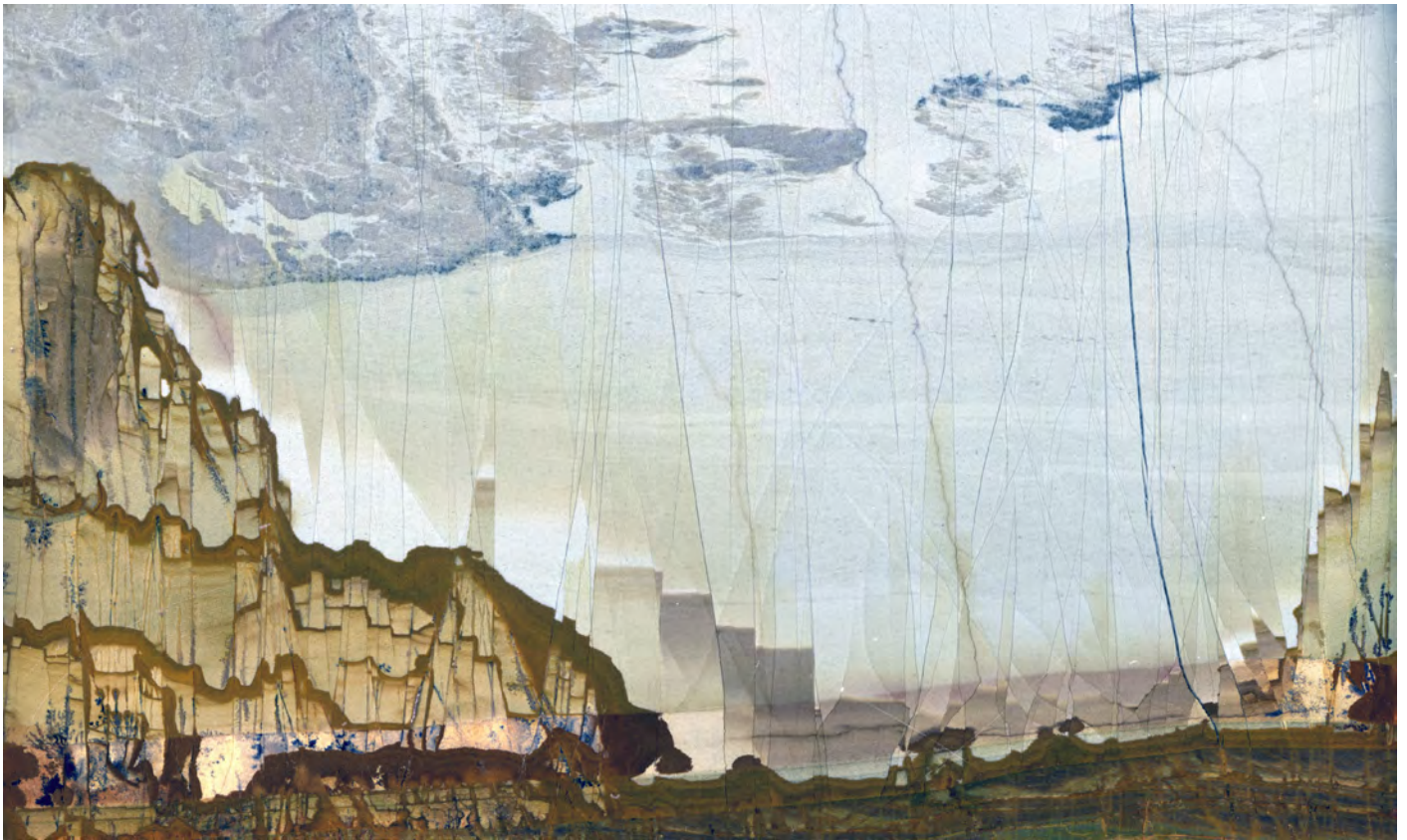
Paysage 18

2007

Printing on Hahnemühle paper, oak frame, anti reflective glass

80 x 130 cm

Edition of 3 + 1 AP



Désert 26

2009

Printing on Hahnemühle paper

55 x 90 cm

Edition of 5 + 2 AP



The floating rock of the Nuwaidrat roundabout

2014

Ink jet digital printing on 308 g Hahnemuhle paper,
glued sandwich pannel on aluminium, anti reflective glass,
white laquered mapple wood frame

72 x 49 cm

Edition of 5 + 2 AP



Floating stones of KKTC

2014

Ink jet digital printing on 308 g Hahnemuhle paper,
glued sandwich pannel on aluminium, anti reflective glass,
white laquered mapple wood frame, 4 pieces

36,5 x 25 cm each

Edition of 5 + 2 AP



Honeycomb

2016

Stone and gold leaves, variable dimensions
3 unique pieces



Honeycomb
2014
Fossile, gold leaves
Variable dimensions
Unique piece



Kanab
Wallpaper, two oak frames, etching, postcard, anti reflective glass
Variable dimensions





The artiste, after a failed trip to China to document the the Zhangye Danxia and Lexiaguo formation, illustrates a fantasized travel showing the exaggerations regarding travel in either stories from the silk-road era to the Instagram filtered pictures, and over-saturated images from contemporary tourists. Accompanied by painted rocks, memories of this trip, the artist continues the theme of the "stationary journey" he had already developed in his first solo show in Bruxelles, *A stationary Traveler* - 2014 - IDK Contemporary.

Voyage en Chine - Is French copy better than Chinese Original ? (video)

2016

4 K video, format 16 : 9, color, sound

9'

Edition of 5 + 2 AP



First filmed performance of Louis Cyprien Riols, *And There Was No miraculous* is a response from the artist to Bas Jan Ader's video, *I'm too sad to tell you*. Comparing in this video the scale of his naked body out of a lake dug by an 140 kilotonns atomic bomb tested in 1965, he transforms his body into a canvas, seing the dripping radioactive water on his body "as the tears of the world."

And there was no miraculous

2016

4 K video of a performance, format 16 : 9, color, sound

3'

Edition of 5 + 2 AP



Filmed in Semipalatinsk, northern Kazakhstan, *Polygon* is a video object between a document and a fiction, guiding the viewer in the test site of the Soviet nuclear bombs program, from 1950 to 1990. Divided into four parts, the video uses multiple technicity, from slideshows inspired by *La Jetée* de Chris Marker, to panoramics and black and white to color transition like in Tarkovsky's *Stalker*.

Polygon

2016

4 K video, format 16 : 9, color, sound

12'

Edition of 5 + 2 AP



Mene, Mene, Tekel, Upharsin

2015

HD video, sound, color, 5'40"

Edition of 5 + 2 AP



Mene, Mene, Tekel, Upharsin is a video shot in 2015, in Kirkuk, Iraq, a few miles from the Islamic State. On the main oil field of Baba Gurgur, an eternal fire is burning, the same fire mentioned in the *Book of Daniel*, from where God saved three jew children, thrown into the flames by King Nabuchodonosor, because they did not worship his idols.

This succession of still plans shows, at the same time, the oil installations, as threatening steel monsters lost in the desert, and this sacred fire inscribed in a circle, mythical punishment of an idolatry, which became itself the object of worship, and contemporary predations.

From the close-ups of the flames, some voices seem to come out like choirs, as if gas and heat distorting the image would make this distopia melodious.

Quietly mixed with the soundtrack, choirs of women praying in aramaic, recorded for months in refugee camps of the north of Iraq, bring the necessary voice of the most direct victims of the conflicts. Those soundtracks give the biblical, archeological and spiritual depth this place needs, and the threatening and almost apocalyptic feeling, that is drawn from those flames and the following title reveals : *Weighed, Weighed, Counted, Divided*



As released from the flames of this biblical fire, three ceramics in biscuit, new evolutions of a Sassanian tradition to engrave curses in incantation bowls turned to the ground. Texts, translated with the help of the Collège de France, are written in Judeo - Aramaic on the faces of these objects. One of them is a blessing for the selfless and beneficial man, while the two others promise fire to the persons responsible for wars and contemporary predations.

Mene, Mene, Tekel, Upharsin - Bowls

2015

3 ceramic bowls, black pigments

Variable dimensions

Unique pieces



Heaven's secret is buried in the sky, and the earth's secret is buried in the soil. I tell the secret of this house against what it has got : against all devils, demons, jinxes, witchcrafts, all messengers of idolatry, all the troops, charms, goddesses, all mighty devils, all mighty Satans and Liliths. I tell you this word. Those who accept will know righteousness, but who is bad and not accept this mysterious word, then the angels of the wrath will come to him, the sabers and swords will rise before him and kill him. The fire surrounds him, the flames burn him. Those who listen the word will sit in the house, eat, feed, drink and pour the wine, will rejoice and cause joy, he is a brother to cherish and a friend for the inhabitant of the house, he is the companion of the children and he is called educator, he is the protector of the cattle and he is called good luck. Accept the peace of your Father who is in heaven, and seven times the peace of male and female gods. Those who make peace will succeed in his judgment. Those who cause destruction shall be burnt by fire (magical symbols)

Mene, Mene, Tekel, Upharsin - Bowl 1

2015

Ceramic bowl, black pigments

Variable dimensions

Unique piece



Mystery. This mystery is made to shut up and close the mouths of all bad and violent persons who rise against the people. May the peace be with you, a city which population is plentiful, that I have not created, that I love, and that I call the most powerful city on earth. By the same way you have eyes but you do not see, you have ears but you do not listen, you shall give a stone to make me silent. And the men, women, boys and girls, who rise against me, may their mouths be mute, their eyes be blind, their ears be deaf, gloomy hearted, ill and corrupted, for the fifty years of the Jubilee, for the seven years of the semita, for the thirty days of the month, for the seven days of the week, the shabat day, the full moon, and the day of the new month.

Mene, Mene, Tekel, Upharsin - Bowl 2

2015

Ceramic bowl, black pigments

Variable dimensions

Unique piece



... And the stars and the planets...

... And by all the vomit and the spits of the leader, the powerful, and the rich and the destroyer, may his tongue dries inside his mouth, may his saliva dissolves in his throat, may his legs dry, may the sulphur and the fire devour him from inside, may his body be burnt, may he choke himself and suffocate, may he be unbearable to watch for all and may he be banished, broken, lost, finished, dissolved and may he die, and may the flames coming from heaven burn him, and may he be stupefied, broken, and burnt by remorse.

May the following verse applies to him : " they will fall and not get up. They will never get up from their defeat, and there will be no cure for their sorrows.

Mene, Mene, Tekel, Upharsin - Bowl 3

2015

Ceramic bowl, black pigments

Variable dimensions

Unique piece



The Last Crusader Kingdom (2011-2015) is a still frame of a Gothic cathedral built by the French in Cyprus in the beginning of the 14th century. This building, transformed into a mosque by the Ottomans, is now located in the Turkish Republic of Northern Cyprus, an internationally unrecognized country, which flag is flying on the facade. This postcard like still frame, is only illustrated through the Islamic call to prayer, echoing to the overheating city. It is a way to abandon itself to a reflection however rooted above history, faith and geopolitics.

This video comes with a serie of 4 identical postcards printed in the seventies in the Turkish Republic of Northern Cyprus, presenting a romantic, flowery, colorful image, from the different points of view of the cathedral. (3 series of 4 postcards)

The Last Crusader Kingdom

2015

HD video, sound, color, 6'40''

Edition of 5 + 2 AP



Adhan - Postcards

2016

Ancient postcards, paper, anti reflective glass, white laquered mapple wood frame, serie of 3,

41,5 x 32,3 cm

Unique piece



Dilmun Highway

2014

HD video, sound, color, 15'30"

Edition of 5 + 2 AP



Dilmun Highway (2014) shows the confrontation of the human activities and the conservation of what was the biggest necropolis of the world, the funeral fields of the Dilmun civilization (between the third and first millennium BC)

Everywhere, life spread - sometimes protecting gigantic mounds - with its procession of cars, commercial and human activities. Roads passing through the graves, some of them simply planed to give way to a garage or to a gas pipeline.

The indifference that seems to bring conflict this life with these archaeological memento mori is only illusion. However, the multiple marks of a silent revolution will be skipped by an attentive observer. Graffiti and stencils of mollahs and martyrs loved by the Shiite population against thousand years old graves of sand. Before they are erased by the authorities with big dark big flat tints.

Those who are not bothered by these archaeological heritage for territorial reasons could be for ideological ones. Thus, the head of the salafi party Asalah, Sheik Adel Mouwda says about the Dilmun grave fields during a parliamentary debate in July 17th, 2005 that : « housings for the living is better that graves for dead. We must be proud of our Islamic roots and not a former civilization, of another place and another time, which only gave us an amphora here and a bone over there. »



Nessuno

2012

HD video, sound, color, 16'40"

Edition of 5 + 2 AP



First text *Nessuno*

Continuation of still frames. No actor. A kind of road-trip, but for the spectator, the player thrown in a history which shies away and offers itself as geography only of a motionless peregrination. Succession of places, from the American Wild West to the villages of Mexico (it turns out that we are in Spain, but does it matter ?). The absence of the men increases the feeling of a threat ; the one which rises from the desert ; the one that weighs as much the absence as the presence, hidden but awaited. No eye dialogue calms here the anxiety by accommodating souls. And the violences of elements, and also those of men, maybe hidden, are exchanged in the trial of a heady alchemy.

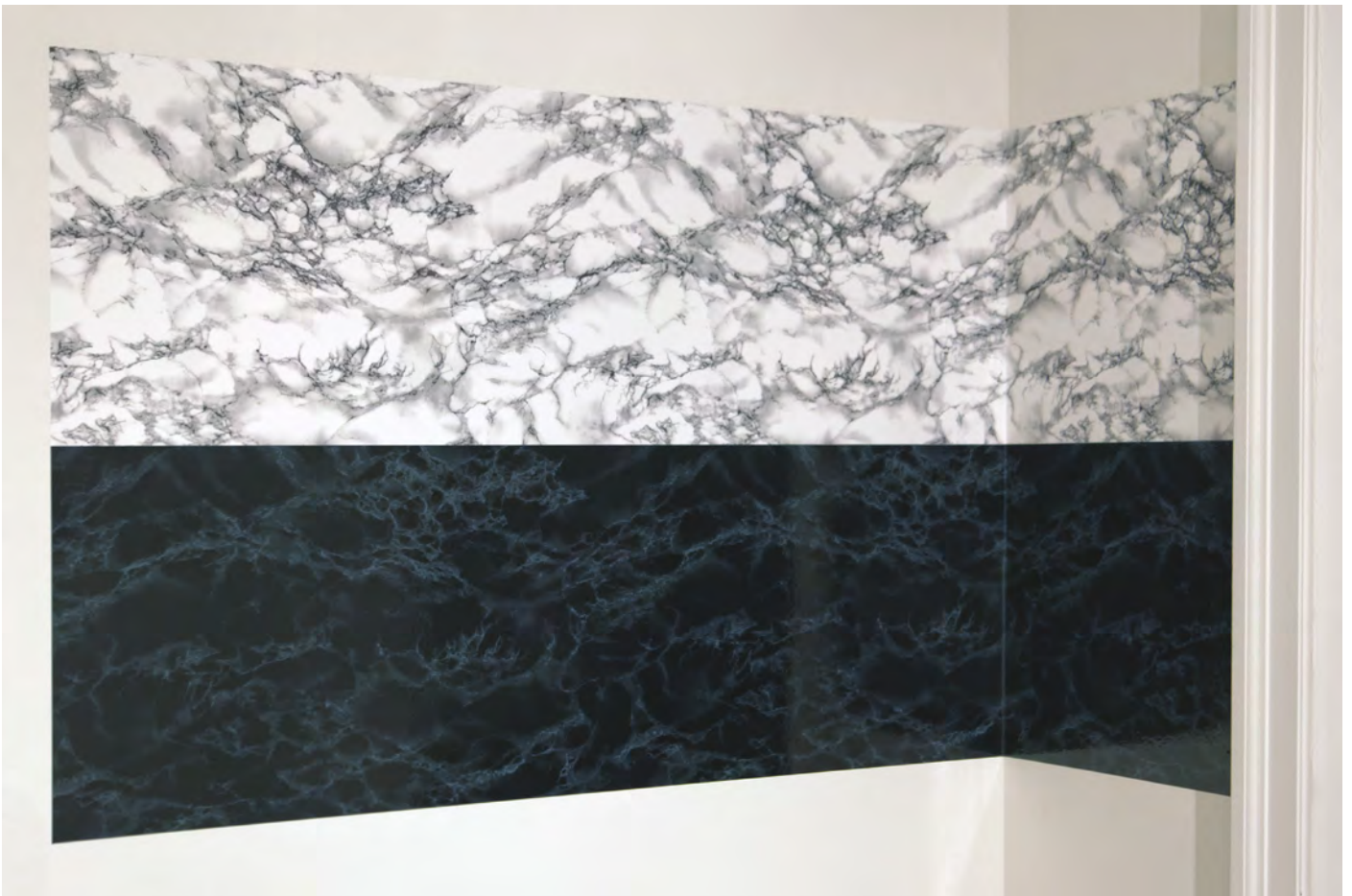
Second text *Nessuno*

This succession of still frames, in the absence of every actor, camps the history of a road-trip filled with solitude and splendid landscapes. Several places follow one another, from the American Wild West to the villages of Mexico. Each time the supposed hero of the movie will cross possibly populated sets, he will feel a deaf hostility or an impression of hostility in the dust of invisible actions. However, outside the human influence, he will understand that the inner character of the violence of the desert ceaselessly pushes him away towards that of the men. *Nessuno* was completely shot in Spain, but only speaks about the American history, its territory and its film industry.

The story is not situated in any determined period, probably between the conquest of the Wild West and the Mexican revolutions in the beginning of the 20th century. However, sometimes anachronistic set elements are so many proofs that we speak about the set, about parallel dimension, and this summary of «western» could not be something else than a fiction and a metaphor of the various violences exercised on the individual along its existence.

Just like the United States, the western is much more geography than history and its mythology is often based on human relationships. The perception is what saves the hero. In the absence of games of looks and violent duels, the slightest dust, the slightest noise of a fly becomes subject to interpretation.

Plunged into the loneliness, and into a personal relationship with this set, the spectator is dives into an atmosphere and a movie which seem to exist without him, and which offer to him - the space of a moment he only will define - a playground leaving an important place for its personal references as much as for the paréidolie.



Marble Horizon

2014

Vinyl stickers, black and white marble printing
Variable dimensions



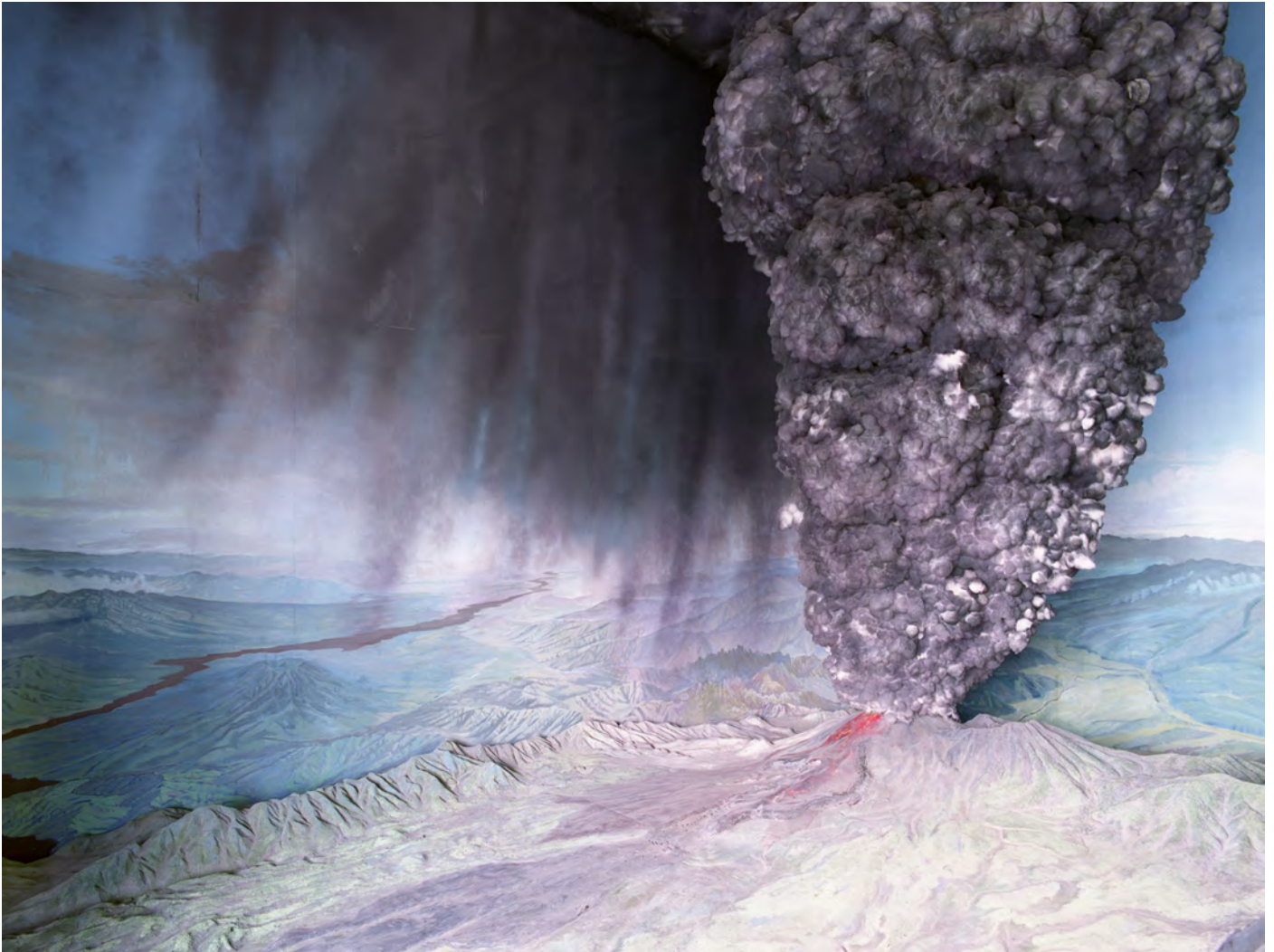
Dilmun

2014

Photography, printing on semi mate paper

80 x 120 cm

Edition of 3 + 1 AP



Par une pluie violente et par des pierres de grêle - Asama

2007

Printing on Hahnemühle paper

90 x 120 cm

Edition of 3 + 1 AP



Et le tiers de la mer devint du sang - Matsuo

2007

Printing on Hahnemühle paper

90 x 120 cm

Edition of 3 + 1 AP



Dazzled Obelisk

2012

Black and white photography

75 x 55 cm

Edition of 5 + 2 AP



SUPREMACY PARK - conversion project of a military wasteland, North Dakota

2013

Black and white photography

45 x 60 cm

Edition of 5 + 2 AP



Rio Tinto

2010

Printing on Hahnemühle paper

90 x 120 cm

Edition of 3 + 1 AP



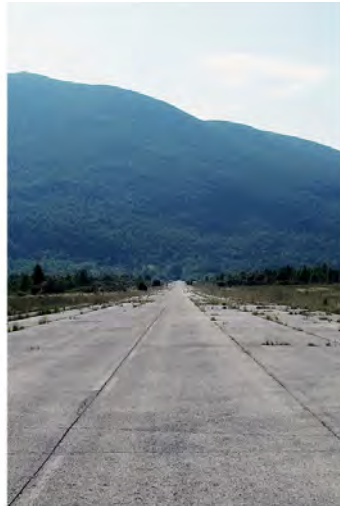
Göreme

2011

Printing on Hahnemühle paper

90 x 120 cm

Edition of 3 + 1 AP



48 Postcards

2016

48 fictive postcards, paper, 10 x 15 cm each, metal showcase, variable dimensions
Unique installation
Serie of Postcards

galerie dohyanglee



Lost at sea - Hommage à Bas Jan Ader

2015

Photography, printing on semi mate paper

60 x 90 cm

Edition of 3 + 1 AP



Mer de Glace sur Gliese 591

2007

Photography, printing on semi mate paper

60 x 90 cm

Edition of 3 + 1 AP



Reliques (Iraq)

2016

Religious artefact found in Baqofah, nearby the Islamic State, Iraq 2015, anti reflective glass,
white laquered mapple wood frame, 47,7 x 38 cm

Unique piece



Pantokrator

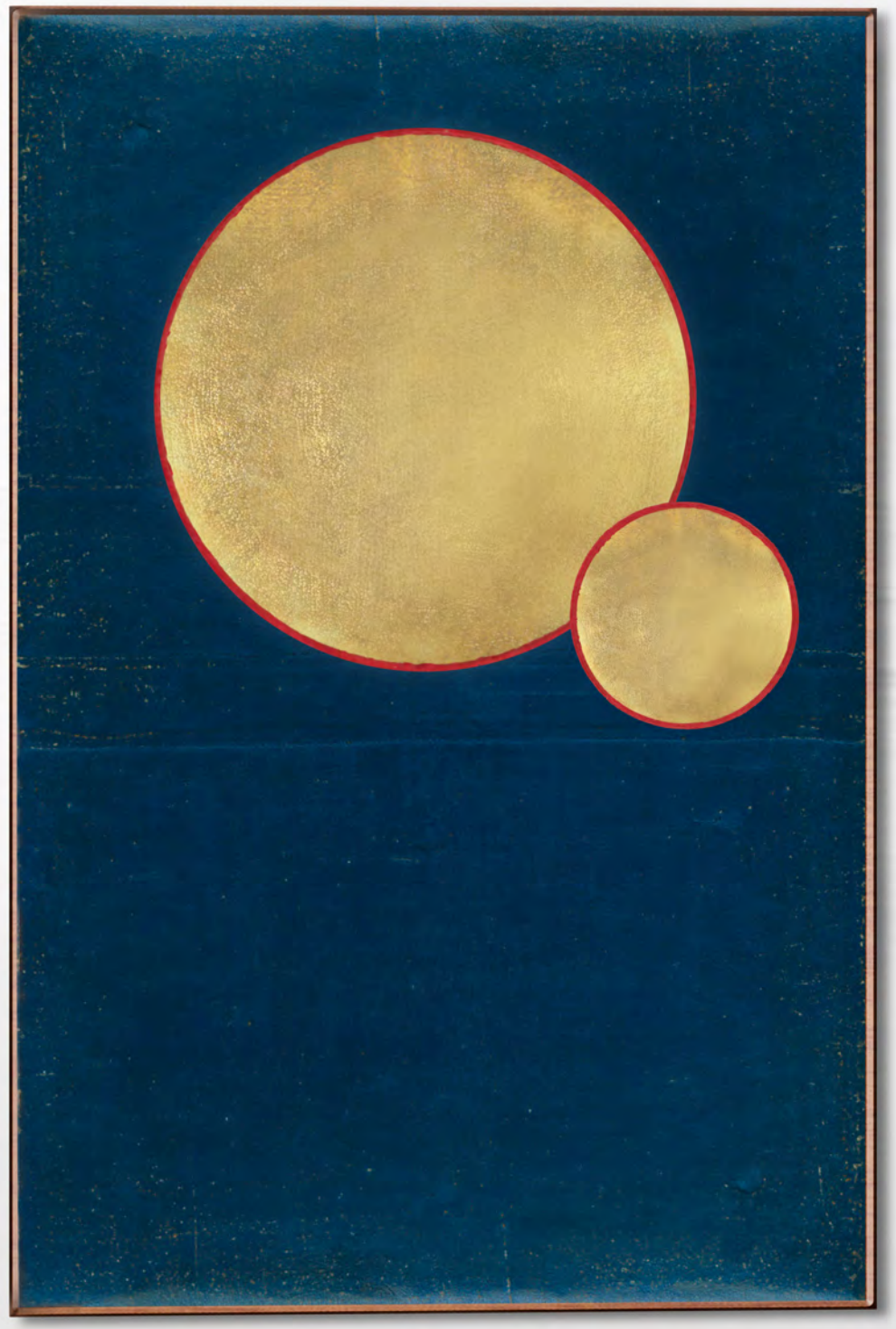
2016

Tilia wood, levka, pigments, gold leaves, serie

60 x 40 cm

Unique piece

galerie dohyanglee



Madonna and Child

In production

Wood, levka, paint, gold leaves

40 x 30 cm

Edition of 3 + 1 AP



Horizon : Bahrain

2014

View of the installation inside the Jamsheer House, installation of two Kodak
Caroussel projectors and timers that generate 6400 possibilites of different Bahrain
landscapes

Available on <http://vimeo.com/93969646>

Edition of 3 + 1 AP

