

For an early death

Hervé Guibert
David Wojnarowicz

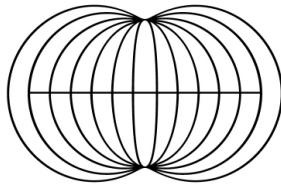
Curated by Hugo Bausch Belbachir and Thomas Villemain
In collaboration with Les Douches la Galerie (Paris) and New Galerie (Paris)
and with the generous support of Christine Guibert and Marion Scemama.

January 28 - February 28, 2023

Press book/ Dossier de Presse

Fitzpatrick Gallery

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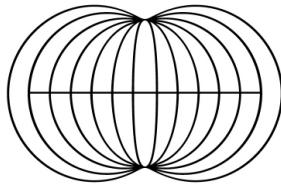
Si le nom d'Hervé Guibert (1955 – 1991) fut mentionné à David Wojnarowicz (1954 – 1992) par son amie et collaboratrice Marion Scemama en 1990, les deux ne se seront jamais rencontrés. Morts à quelques mois d'intervalle, entre l'hiver 1991 et l'été 1992, Hervé Guibert et David Wojnarowicz – tous deux touchés par l'épidémie du SIDA – ont concomitamment déployé leurs forces à l'élaboration d'une œuvre sur l'amour, la sexualité, la maladie et la mort.

Dans leur jeunesse, tous deux aspirent à des rêves d'écritures et de photographies. En 1977, âgé seulement de vingt-et-un an, Hervé Guibert inaugure la rubrique photographique pour *Le Monde*. Il écrit sur les plus grands noms de la photographie, s'émancipe du seul usage mnémonique du Rollei 35 de son père et côtoie une certaine élite intellectuelle française. Parmi eux, il y a Michel Foucault. Dans son appartement, rue Vaugirard, on échange sur la littérature, la photographie, l'amour, le sexe, la drogue. L'image guibertienne dévoile, entre autres, un désir vivace pour les corps masculins — celui de Thierry ou encore de Vincent. Ils se figent dans des circonscriptions intimes, où la beauté côtoie la présence d'une certaine mélancolie et inquiétude, similaire aux contrastes qu'offre *La Mort Propagande*². Dans ce premier roman, digne d'une écriture moderne d'*Une saison en enfer*, l'auteur rend état d'un corps jouissant, agonisant puis mort.

La même année à New-York, David Wojnarowicz arrache le visage de Rimbaud d'une affiche d'Ernest Pignon-Ernest. Il en fait un masque, le porte puis le fait porter à ses amants, ses amis – citant la règle Rimbaudienne des multiples, selon laquelle 'Je est un Autre'. Un acte qui agit comme la prolongation de son effort d'écriture. En mettant le masque, il revêt le 'je' et son démon. Il est à la fois singulier et pluriel ; fier représentant des enfants survivants de l'abandon et de la violence.

En 1980, il fait la rencontre de Peter Hujar. D'abord amant, il devient ensuite un père spirituel qui l'oriente vers l'art visuel et surtout la photographie. Wojnarowicz commence ainsi à documenter, avec des moyens techniques précaires, ses voyages ainsi que la scène artistique et social dans laquelle il évolue au East Village, proche de Kathy Acker, Nan Goldin. Au cours de séances au Pier 34 – hangar déserté qu'il découvrit lors de cruisings et dans lequel il réunira une communauté importante d'artistes et de personnalités – il photographie une culture underground fougueuse et militante contre le système homophobe du gouvernement Reaganien.

Tonne alors le milieu des années 80, capital dans le destin de ces deux artistes. Michel Foucault, en 1984, et Peter Hujar, en 1987, meurt tous deux de suite de complications dues au SIDA. Dès lors,



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la mort, obsession de toujours pour Hervé Guibert, devient une réalité inéluctable. Il la voit dans la déchéance de son ami et la confondra avec la sienne, au travers de l'écriture du personnage de Muzil dans *À l'ami qui ne m'a pas sauvé la vie*³. Au sein de l'exposition, elle ombrage le visage et vide le regard de ses autoportraits. Tandis qu'il documente l'autodestruction de ses négatifs de jeunesse, il semble apprivoiser la mort dans l'objectif.

Pour David Wojnarowicz, cet évènement intervient également à intervalle rapproché, avec l'annonce de son propre diagnostique. Il s'installe alors dans le studio de Hujar, où il pourra enfin développer ses photographies avec du matériel professionnel, présentés en frises dans l'exposition. D'un Saint-Sébastien criblé de missiles Américains, aux séries d'animaux tantôt captifs, mourants ou cadavériques, David Wojnarowicz met sa peur, sa rage et sa fureur au service de la lutte contre le silence des classes politiques face à l'épidémie. Auprès d'Act-Up et de Gran Fury, il émergera comme une figure centrale de la scène activiste et militante New-Yorkaise.

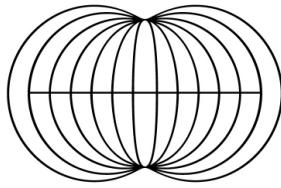
Face à face, malgré la disparité de leur parcours artistique et politique, Hervé Guibert et David Wojnarowicz nous offrent deux récits qui appréhendent une mort prématurée. Ensemble, ils n'auront échappé à la loi dite Rimbaudienne; ‘Les criminels dégoûtent comme des châtrés : moi, je suis intact, et ça m'est égal.’⁴

- Hugo Bausch Belbachir, Thomas Villemain

[1] David Wojnarowicz, *The waterfront journals*, 1996: “My eyes have always been advertisements for an early death”
[2] Hervé Guibert, *La Mort propagande*, Éditions Régine Deforges, 1977

[3] Hervé Guibert, *À l'ami qui ne m'a pas sauvé la vie*, Éditions Gallimard, 1990

[4] Arthur Rimbaud, *Une Saison en Enfer - Mauvais Sang*, 1873



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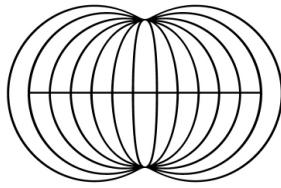
While Hervé Guibert's name was mentioned to David Wojnarowicz by close friend and collaborator Marion Scemama in 1990, the two artists never met. Falling prey to the AIDS epidemic just a few months apart from one another, between the winter of 1991 and the summer of 1992, Hervé Guibert (1955-1991) and David Wojnarowicz (1954-1992) concurrently developed a body of work during their lifetime that shared musings on the subjects of love, sexuality, illness, and death.

From the time of their youth, both artists aspire to a life pursuit of writing and photography. In 1977, at the young age of twenty-one, Hervé Guibert inaugurates the photography column for the national newspaper *Le Monde*. Publishing texts about the greatest names in photography, he emancipates himself from the sole mnemonic use of his father's Rollei 35, and rubs shoulders with the French intellectual elite; among them, Michel Foucault. In the philosopher's apartment on rue Vaugirard, the two engage in exchanges ranging from literature, photography, love, sex, and drugs. Guibert's images reveal, among other things, a desire for male bodies – that of his lovers Thierry, Vincent, and others. Clotted in intimate circumscriptions, the beauty of these images is inhabited by a certain melancholia and fear, contrasting subjects revealed in *La Mort Propagande*². In this first novel, the author reports on a body thrown into pleasure, agony, and then death.

That same year in New York, David Wojnarowicz tears Rimbaud's face from a poster of Ernest Pignon-Ernest. Turning the cut-out into a mask, he wears it, then asks his lovers and friends to wear it - quoting Rimbaud's 'I' is Another: an act that operates as an extension of his writing efforts. By putting on the mask, he assumes the 'I' and its demon. He is singular and plural at the same time; a proud child survivor of abandonment and violence.

In 1980 he meets Peter Hujar. Following a short romance, Hujar becomes a spiritual father who orients Wojnarowicz towards artmaking, specifically photography. The artist begins to document, with precarious technical means, his travels, as well as the creative community of the East Village scene, among whom are Kathy Acker and Nan Goldin. At Pier 34 - a deserted hangar he discovers while cruising and where he would gather an important group of artists and personalities - Wojnarowicz would document a fiery and militant underground culture, raging against the homophobic governance of the Reagan administration.

The middle of the 1980s was a crucial time in the destiny of these two artists. Michel Foucault, in 1984, and Peter Hujar, in 1987, both die due to AIDS complications. From then on, death, a lifelong



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obsession for Hervé Guibert, becomes an inescapable reality. He sees it with the decline of his friend and will conflate it with his own, through the character of Muzil in *À l'ami qui ne m'a pas sauvé la vie*³. In his images, death shadows the face and empties the gaze of his self-portraits. While he documents the self-destruction of the early negatives made during his youth, he seems to tame death in the lens.

For Wojnarowicz, death also occurs at close intervals, with the announcement of his own diagnosis. He moves to Hujar's studio, where he finally develops his prints with professional equipment. From a San Sebastian riddled with American missiles to a series of captive, dying, or cadaverous animals, Wojnarowicz puts his fear, his rage, and his fury at the service of the fight against the silence of the political establishment, in the face of the growing epidemic. With Act-Up and Gran Fury, he will emerge as a central figure in the New York activist scene.

Face to face, despite the disparity of their artistic and political backgrounds, Hervé Guibert and David Wojnarowicz offer us two narratives that apprehend a premature death. Together, they cannot escape the Rimbaudian law: 'Criminals disgust like castrated men: I am intact, and I don't care.'⁴

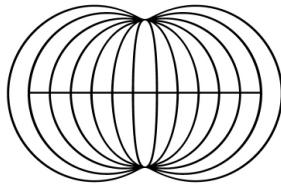
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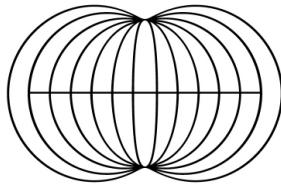
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Hervé Guibert (né à Saint Cloud, Hauts-de-Seine, France, en 1955 ; mort à Clamart, Hauts-de-Seine, France, en 1991) a grandi dans une famille bourgeoise du 14e arrondissement de Paris, avant de faire ses études à La Rochelle. À 18 ans, en 1973, il échoue au concours d'entrée à l'Institut des Hautes Études Cinématographiques. Journaliste pour *Le Monde* dans la rubrique culturelle, où il écrit sur l'actualité du cinéma et de la photographie, il publie très tôt un nombre important de livres : *La Mort Propagande* (1977) ; *Mes Parents* (1986) ; *Fou de Vincent* (1989) ; *À l'ami qui ne m'a pas sauvé la vie* (1990) ; *Le Protocole Compassionnel* (1991) et *L'homme au chapeau rouge* (1992). Parmi les récentes expositions autour de son travail, citons ... *of lovers, time, and death* organisée par Attilia Fattori Franchini à Felix Gaudlitz, Vienne (2020) ou encore *Hervé Guibert*, à la Maison Européenne de la Photographie, Paris (2011).

David Wojnarowicz (né à Red Bank, New Jersey, États-Unis, en 1954 ; mort à New York, NY, États-Unis, en 1992) a survécu à une enfance marquée par la solitude et les mauvais traitements. Il a étudié à la High School of Performing Arts de New York. En plus de son travail dans le domaine de la photographie et du cinéma, il était également peintre, performeur et écrivain. Son œuvre a été présentée dans de nombreuses expositions depuis les années 1980, dont récemment PPOW, New York (2022) ; Museo Nacional Centro de Arte Reina Sofia, Madrid (2019), Whitney Museum of American Art, New York (2018) ; KW Institute for Contemporary Art, Berlin (2018). Parmi ses écrits figurent *The Waterfront Journals* (1977) ; *Close to the Knives : A Memoir of Disintegration* (1991) et *Memories That Smell Like Gasoline* (1992).



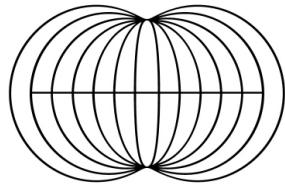
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Hervé Guibert (b. Saint Cloud, Hauts-de-Seine, France, 1955; d. Clamart, Hauts-de-Seine, France, 1991) grew up in a middle class family in the 14th arrondissement of Paris, before studying in La Rochelle. At the age of 18, in 1973, he fails the entrance exam to the Institut des Hautes Études Cinématographiques. Journalist for *Le Monde* in the cultural section, where he writes about cinema and photography news, he publishes very early an important number of books: *La Mort Propagande* (1977); *Mes Parents* (1986); *Fou de Vincent* (1989); *À l'ami qui ne m'a pas sauvé la vie* (1990); *Le Protocole Compassionel* (1991) and *L'homme au chapeau rouge* (1992). Recent exhibitions of his work include ... of lovers, time, and death curated by Attilia Fattori Franchini at Felix Gaudlitz, Vienna (2020) and *Hervé Guibert* at Maison Européenne de la Photographie, Paris (2011).

David Wojnarowicz (b. Red Bank, New Jersey, USA, 1954; d. New York, NY, USA, 1992) survived a childhood filled with loneliness and abuse. He studied at New York's High School of Performing Arts. In addition to his work in photography and film, he was also a painter, performer, and writer. His oeuvre has been presented in numerous exhibitions since the 1980s, recently including PPOW, New York (2022); Museo Nacional Centro de Arte Reina Sofia, Madrid (2019), Whitney Museum of American Art, New York (2018); KW Institute for Contemporary Art, Berlin (2018). His writings include *The Waterfront Journals* (1977); *Close to the Knives: A Memoir of Disintegration* (1991) and *Memories That Smell Like Gasoline* (1992).



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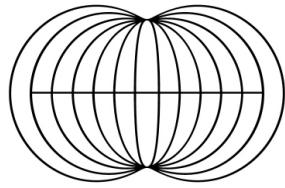
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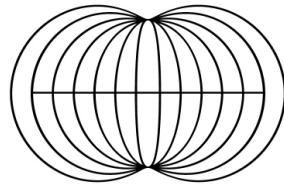
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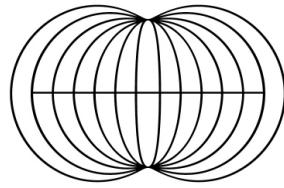
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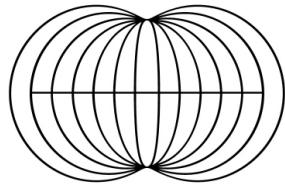
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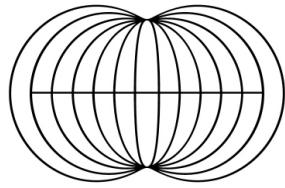
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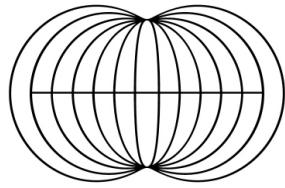
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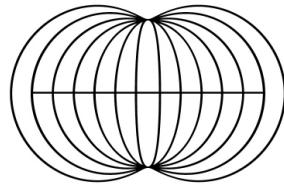
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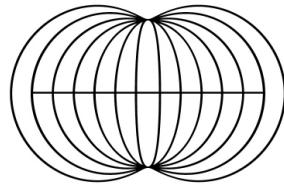
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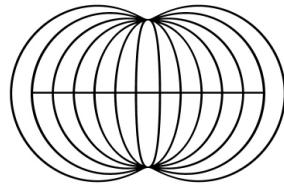
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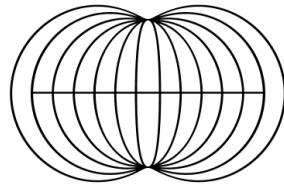
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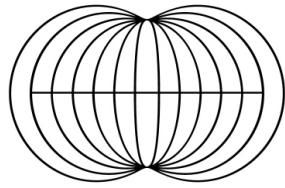
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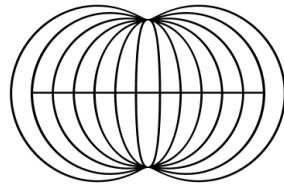
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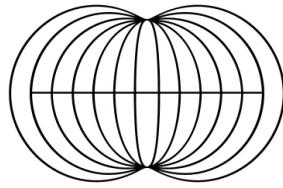
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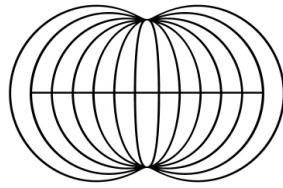
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David Wojnarowicz
Untitled, 1988-1989
Vintage gelatin silver print
20 x 25 cm (framed)
7.9 x 9.8 in (framed)

Collection Marion Scemama
Courtesy of the Estate of David Wojnarowicz and
PPOW, New York



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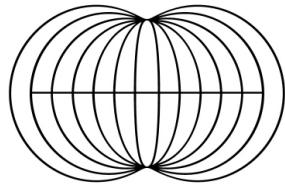
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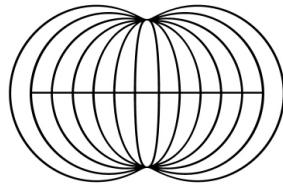
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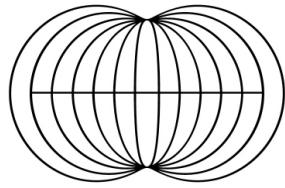
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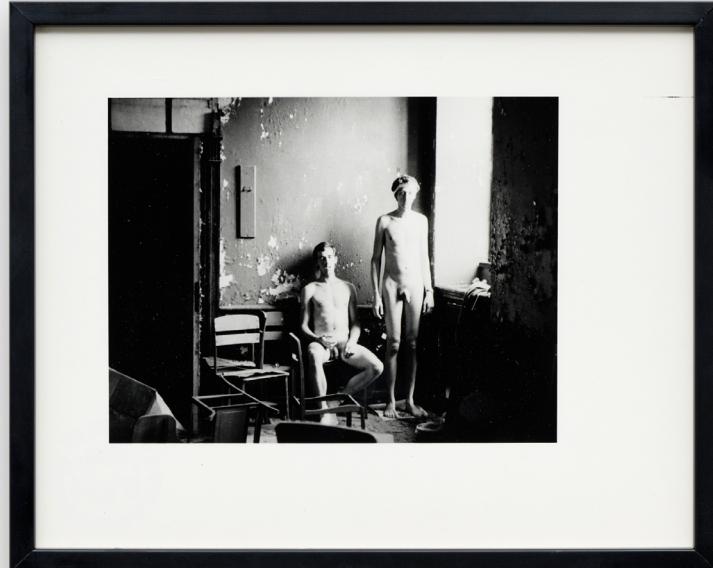
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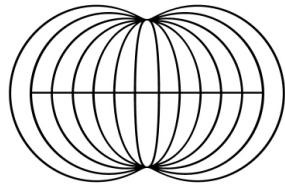
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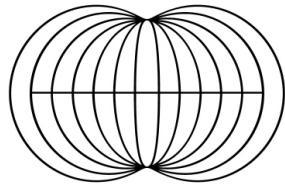
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David Wojnarowicz
Untitled (Rimbaud in New York), 1978-1980
Vintage silver print
Unique artist proof
25 x 30 cm (framed)
9 7/8 x 11 3/4 in (framed)
25 x 30 cm (print)
9 7/8 x 11 3/4 in (print)

Collection Jean-Pierre Delage
Courtesy of the Estate of David Wojnarowicz and
PPOW, New York



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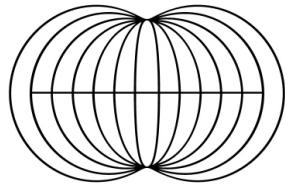
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Hervé Guibert
Autoportrait au Pantin, rue du Moulin-Vert, 1981
Exhibition print by G. Geneste, La Chambre Noire
32 x 42 cm (framed)
12 5/8 x 16 1/2 in (framed)
14.9 x 22.7 cm (image)
5.86 x 8.9 in (image)

Credit Christine Guibert
Courtesy of Les Douches la Galerie, Paris



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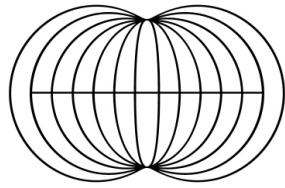
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January 28 - February 28, 2023



Hervé Guibert
La sacristie, Santa Catarina, 1980
Exhibition print by G. Geneste, La Chambre Noire
32 x 42 cm (framed)
12 5/8 x 16 1/2 in (framed)
14.9 x 22.7 cm (image)
5.86 x 8.9 in (image)

Credit Christine Guibert
Courtesy of Les Douches la Galerie, Paris



For an early death

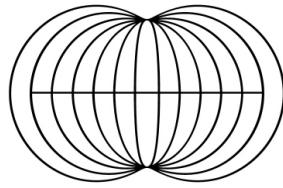
Hervé Guibert
David Wojnarowicz

January 28 - February 28, 2023



Hervé Guibert
Vincent, main torse, 1985-1986
Exhibition print by G. Geneste, La Chambre Noire
32 x 42 cm (framed)
12 5/8 x 16 1/2 in (framed)
14.9 x 22.7 cm (image)
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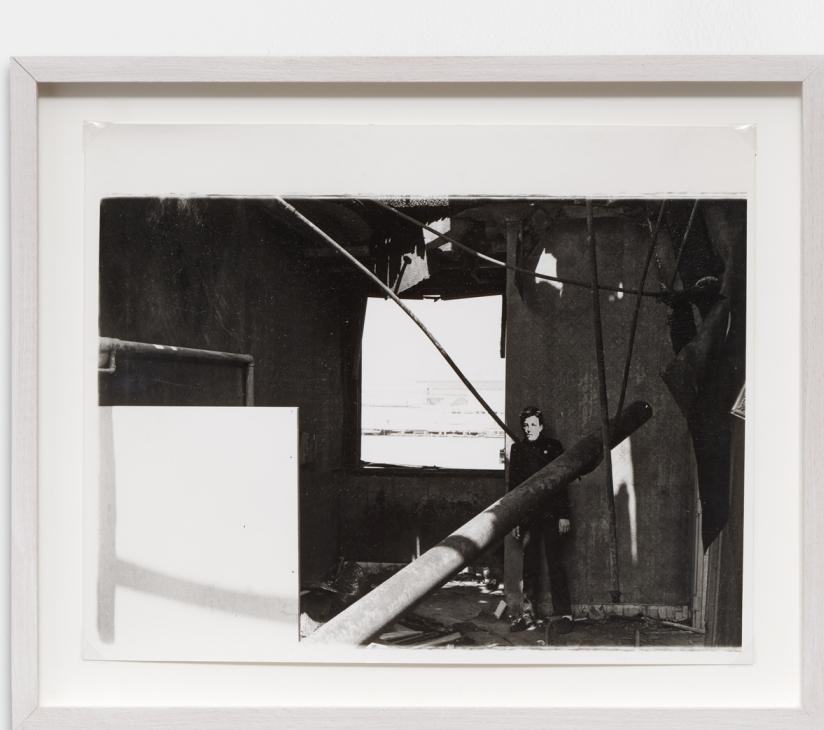
Credit Christine Guibert
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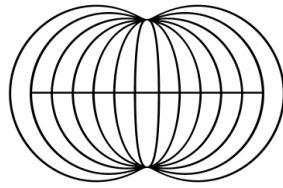
Hervé Guibert
David Wojnarowicz

January 28 - February 28, 2023



David Wojnarowicz
Untitled (Rimbaud in New York), 1978-1980
Vintage silver print
Unique artist proof
25 x 30 cm (framed)
9 7/8 x 11 3/4 in (framed)
25 x 30 cm (print)
9 7/8 x 11 3/4 in (print)

Collection Jean-Pierre Delage
Courtesy of the Estate of David Wojnarowicz and
PPOW, New York



For an early death

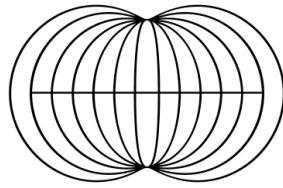
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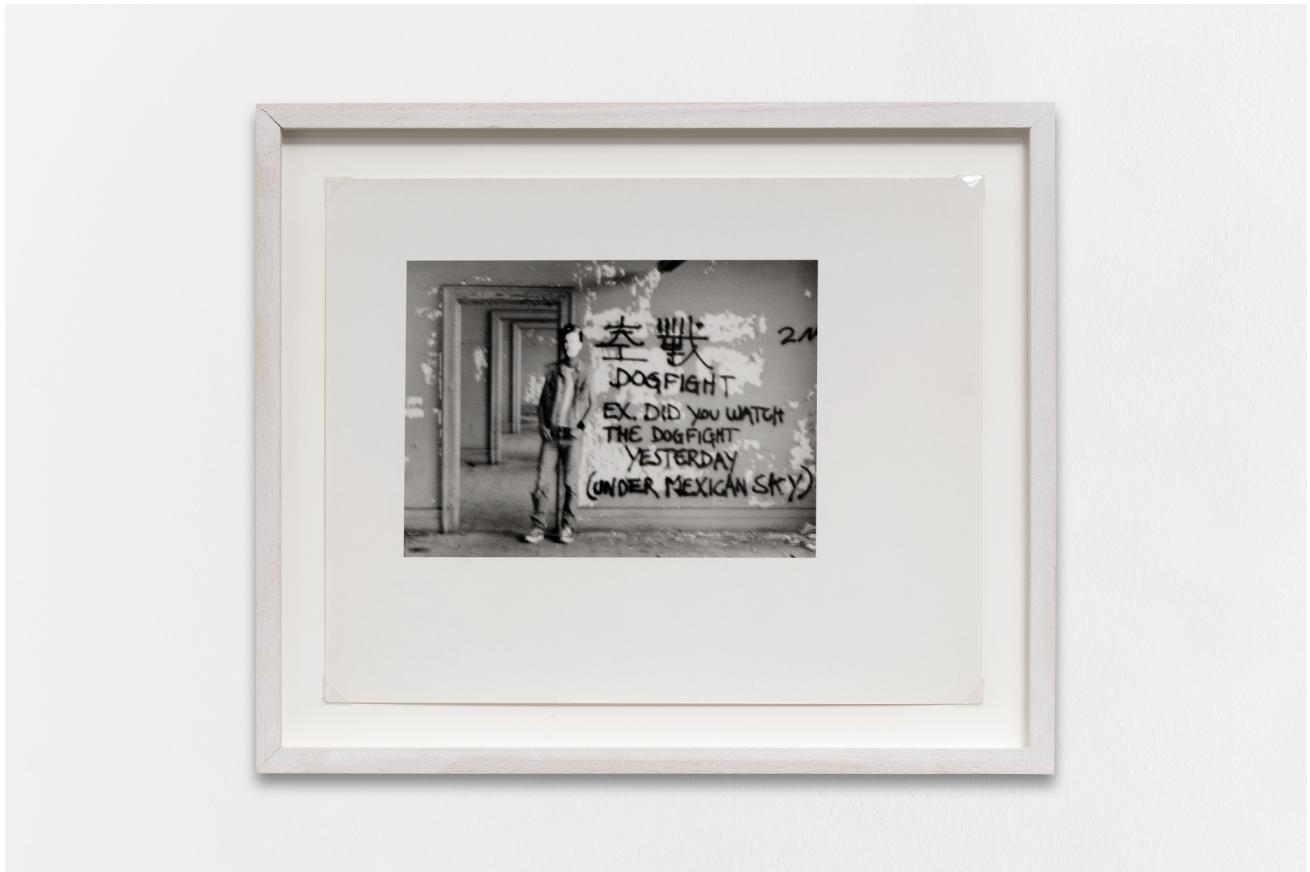
Collection Jean-Pierre Delage
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PPOW, New York



For an early death

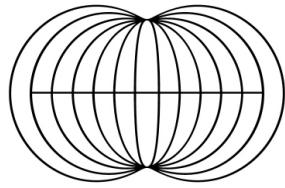
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David Wojnarowicz

January 28 - February 28, 2023



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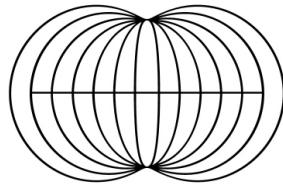
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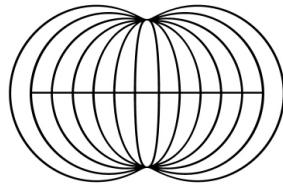
Hervé Guibert
David Wojnarowicz

January 28 - February 28, 2023



David Wojnarowicz
Untitled, 1988-1989
Vintage gelatin silver print
20 x 25 cm (framed)
7.9 x 9.8 in (framed)

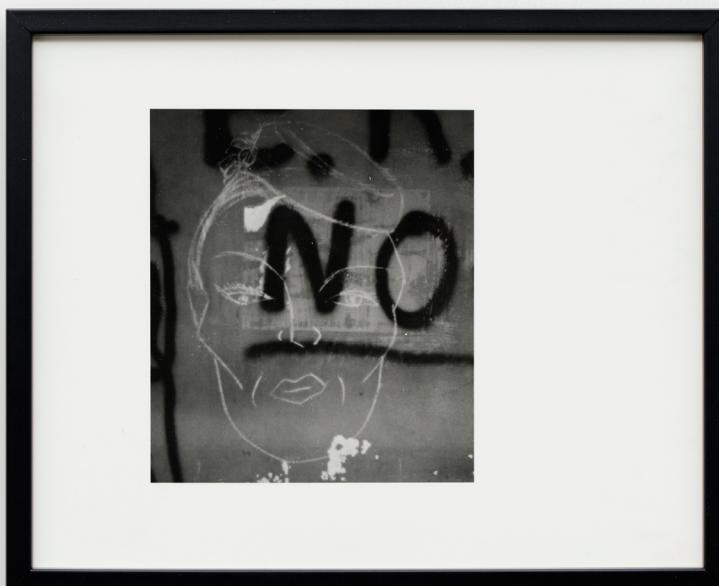
Collection Marion Scemama
Courtesy of the Estate of David Wojnarowicz and
PPOW, New York



For an early death

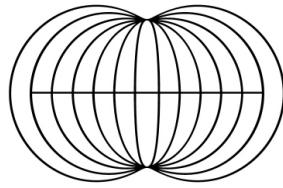
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David Wojnarowicz

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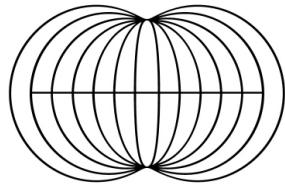
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David Wojnarowicz

January 28 - February 28, 2023



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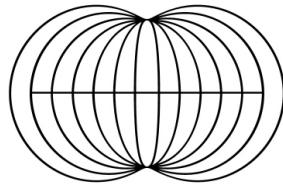
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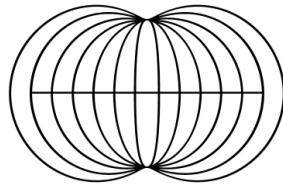
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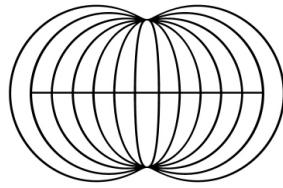
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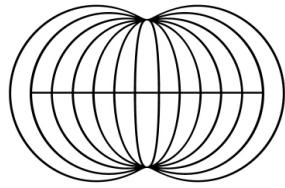
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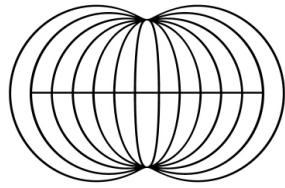
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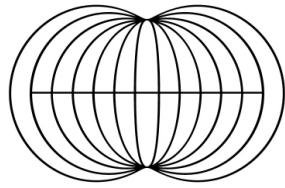
Hervé Guibert
David Wojnarowicz

January 28 - February 28, 2023



Hervé Guibert
Kafka, 1980
Exhibition print by G. Geneste, La Chambre Noire
32 x 42 cm (framed)
12 5/8 x 16 1/2 in (framed)
14.9 x 22.7 cm (image)
5.86 x 8.9 in (image)

Credit Christine Guibert
Courtesy of Les Douches la Galerie, Paris



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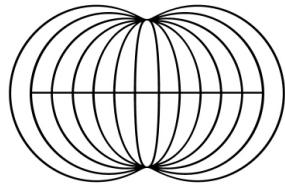
Hervé Guibert
David Wojnarowicz

January 28 - February 28, 2023



Hervé Guibert
Thierry Lisant, 1982
Exhibition print by G. Geneste, La Chambre Noire
32 x 42 cm (framed)
12 5/8 x 16 1/2 in (framed)
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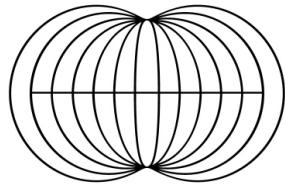
Hervé Guibert
David Wojnarowicz

January 28 - February 28, 2023



Hervé Guibert
L'ami, 1979
Exhibition print by G. Geneste, La Chambre Noire
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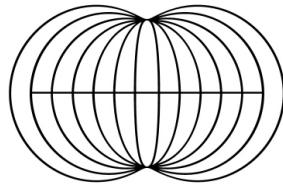
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David Wojnarowicz

January 28 - February 28, 2023



David Wojnarowicz
Untitled, 1988-1989
Vintage gelatin silver print
20 x 25 cm (framed)
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Collection Marion Scemama
Courtesy of the Estate of David Wojnarowicz and
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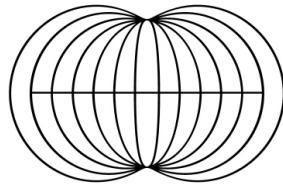
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David Wojnarowicz

January 28 - February 28, 2023



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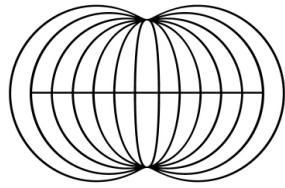
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David Wojnarowicz

January 28 - February 28, 2023



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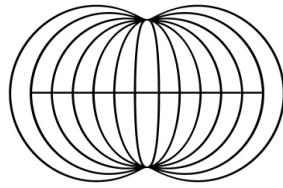
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January 28 - February 28, 2023



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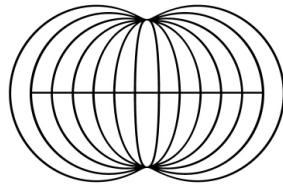
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January 28 - February 28, 2023



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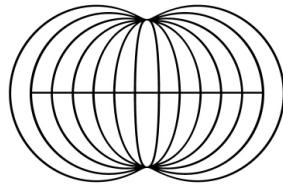
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David Wojnarowicz

January 28 - February 28, 2023



David Wojnarowicz
Untitled, 1988-1989
Vintage gelatin silver print
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Collection Marion Scemama
Courtesy of the Estate of David Wojnarowicz and
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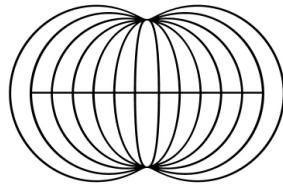
Hervé Guibert
David Wojnarowicz

January 28 - February 28, 2023



David Wojnarowicz
Untitled, 1988-1989
Vintage gelatin silver print
20 x 25 cm (framed)
7.9 x 9.8 in (framed)

Collection Marion Scemama
Courtesy of the Estate of David Wojnarowicz and
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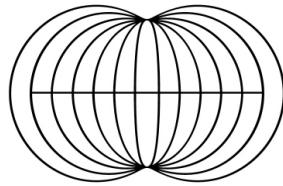
Hervé Guibert
David Wojnarowicz

January 28 - February 28, 2023



David Wojnarowicz
Untitled, 1988-1989
Vintage gelatin silver print
20 x 25 cm (framed)
7.9 x 9.8 in (framed)

Collection Marion Scemama
Courtesy of the Estate of David Wojnarowicz and
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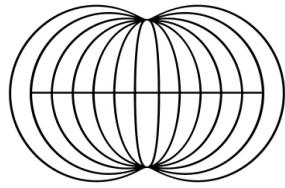
Hervé Guibert
David Wojnarowicz

January 28 - February 28, 2023



David Wojnarowicz
Untitled (self-portrait), 1988-1989
Vintage gelatin silver print
20 x 25 cm (framed)
7.9 x 9.8 in (framed)

Collection Marion Scemama
Courtesy of the Estate of David Wojnarowicz and
PPOW, New York



For an early death

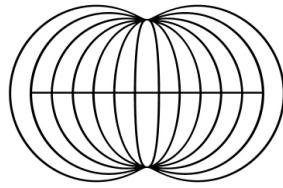
Hervé Guibert
David Wojnarowicz

January 28 - February 28, 2023



Hervé Guibert
Autoportrait main sur le front, 1988-1989
Exhibition print by G. Geneste, La Chambre Noire
32 x 42 cm (framed)
12 5/8 x 16 1/2 in (framed)
14.9 x 22.7 cm (image)
5.86 x 8.9 in (image)

Credit Christine Guibert
Courtesy of Les Douches la Galerie, Paris



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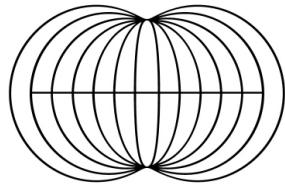
Hervé Guibert
David Wojnarowicz

January 28 - February 28, 2023



Hervé Guibert
*Destruction des négatifs de jeunesse, rue du
Moulin-Vert, 1987*
Exhibition print by G. Geneste, La Chambre Noire
32 x 42 cm (framed)
12 5/8 x 16 1/2 in (framed)
14.9 x 22.7 cm (image)
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Credit Christine Guibert
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For an early death

Hervé Guibert
David Wojnarowicz

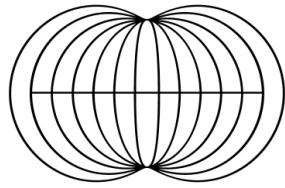
January 28 - February 28, 2023



Hervé Guibert
Munich, 1983

Exhibition print by G. Geneste, La Chambre Noire
32 x 42 cm (framed)
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Credit Christine Guibert
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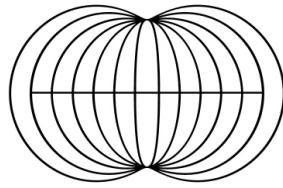
Hervé Guibert
David Wojnarowicz

January 28 - February 28, 2023



Hervé Guibert
Thierry debout
Exhibition print by G. Geneste, La Chambre Noire
32 x 42 cm (framed)
12 5/8 x 16 1/2 in (framed)
14.9 x 22.7 cm (image)
5.86 x 8.9 in (image)

Credit Christine Guibert
Courtesy of Les Douches la Galerie, Paris



For an early death

Hervé Guibert
David Wojnarowicz

January 28 - February 28, 2023



Hervé Guibert
Autoportrait allongé, Rome, 1988
Exhibition print by G. Geneste, La Chambre Noire
42 x 32 cm (framed)
16 1/2 x 12 5/8 in (framed)
14.9 x 22.7 cm (image)
5.86 x 8.9 in (image)

Credit Christine Guibert
Courtesy of Les Douches la Galerie, Paris