

# GALERIE ISABELLE GOUNOD



Anthony LYCETT  
Aymeric Bergada Du Cadet, fashion stylist  
*Self Styled* series, 2008 - 2015. Edition 1/10

Anthony LYCETT

*Self Styled*

January 9th – February 27th, 2016

Opening on January 9th, 2016 from 4 pm to 9 pm

# Anthony LYCETT

## *Self Styled*

January 9th - February 27th, 2016

Opening on January 9th, 2016 from 4 pm to 9 pm

---

Galerie Isabelle Gounod has the pleasure of presenting Anthony Lycett's first exhibition in Paris which will open January 9th 2016 and run until February 27th 2016. Lycett is a London based photographer whose work with portraiture has encompassed the sub-cultures of London and Paris. His analytical approach is dedicated to documenting forms of self-representation that elevate aesthetics to cult status. The exhibition offers a look at his most recent body of work, continuing a process spanning close to a decade of capturing the subjects of particular social currents.

Self-Styled started in 2008 and is now comprised of more than 200 diptychs capturing eccentrics, dandies, punks, goths, transvestites and the avant-garde of London and Paris. Dress as a method of political protest began as a particularly English characteristic during the 18th century (1) However, Dandyism was a post-revolutionary movement which animated members of the middle class in both London and Paris from around 1790. Though originally associated with elegant fashion and refined language, Baudelaire suggested: 'Dandyism, which is an institution outside the law, has a rigorous code of laws that all its subjects are strictly bound by, however ardent and independent their individual characters may be.' (2) His description of the dichotomy of dissent and appropriation, eccentricity and uniformity inherent to Dandyism can be easily applied to later *punk*, *goth*, transvestite and avant-garde movements. These are modes of expression fabricated for rethinking the common and fetishistic.

They mean to exemplify a broader perception of reality that operates in peripheral frameworks of self-reflection. Dandyism's refined appearance was coupled with an affected indifference to it, not unlike the image of today's hipster. Among the self-proclaimed dandies were Oscar Wilde, Salvador Dali and Andy Warhol, however this term stems even further back to the 12th century's conception of the *cointerrels* which had a female counterpart called *cointrelles*. There was the brief appearance in the 19th century of the *dandyess* or *dandizette* who were largely seen as eccentrically over-dressed. In 1819, the novel 'Charms of Dandyism' was published by Olivia Moreland, the leader of the female *dandizette*, though believed to be the *nom de plume* of Thomas Ashe.

The subjects of Lycett's diptychs are not necessarily leaders of a given style, nor are they models. They reflect the plurality of individuals within any 'type', the continuation of aesthetic rebellion full of repetitions, idiosyncrasies and social habits. He is often led from one subject to the next, stalking the extension of their personal expression on social media. His interest is in those who have allowed their style to structure every aspect of their daily life. The only formal direction Lycett gives to frame each set of images is that they are of one 'day' and one 'night' ensemble. Without question, subjects easily produce both, unconsciously cooperating with the prescribed customs of tightened self-awareness in daylight and liberal revelry akin to the cover of darkness.

Many photographers have developed processes or devices for catching an authentic expression from their subjects: Jürgen Teller's, Go-Sees which caught his willing subjects before entering the studio, Rineke Dijkstra's 'Los Forcados' fresh from a bullfight or New Mothers moments after giving birth. Lycett's work aligns with these liminal forms of portraiture, however he does not employ the element of surprise or exhausting exercises. His subjects are staging themselves, aware of the professional capturing them. However, the perception of professionalism is met with their own refined sense of presentation. Slippages perceived among unpracticed expressions are bolstered by the opportunity to be 'taken seriously'. As in Baudelaire's description of the dandy, they are actors awaiting an audience; however, Lycett is careful to keep reality present. Imperfections meet an institutionalized white backdrop that suggests a process of legitimation his subjects have welcomed. However, these are not the flawless, brushed figurines found on magazine covers. Lycett combines formal documentation with classical portraiture, to expose what happens when the styles crystallized in retro and contemporary popculture are translated by people in the real world, or some might say fanatics. Put at ease by the invitation to wear their own clothes and choose their own posture, he draws them out of obscurity and under the microscope. While they emanate the modern desire to be singular, the force of their excessive detail draws out other questions of normality, points of cultural confluence and consumption.

Ashlee Conery, Nov. 2015

(1) Aileen Ribeiro, "On Englishness in dress" in *The Englishness of English Dress*, Christopher Breward, Becky Conekin and Caroline Cox, ed., 2002.

(2) Charles Baudelaire, essay "The Painter of Modern Life", 1863. Translation by P.E. Charvet.





Anthony LYCETT  
JenKin Van Zyl, fine art student  
*Self Styled* series, 2008 - 2015. Edition 1/10

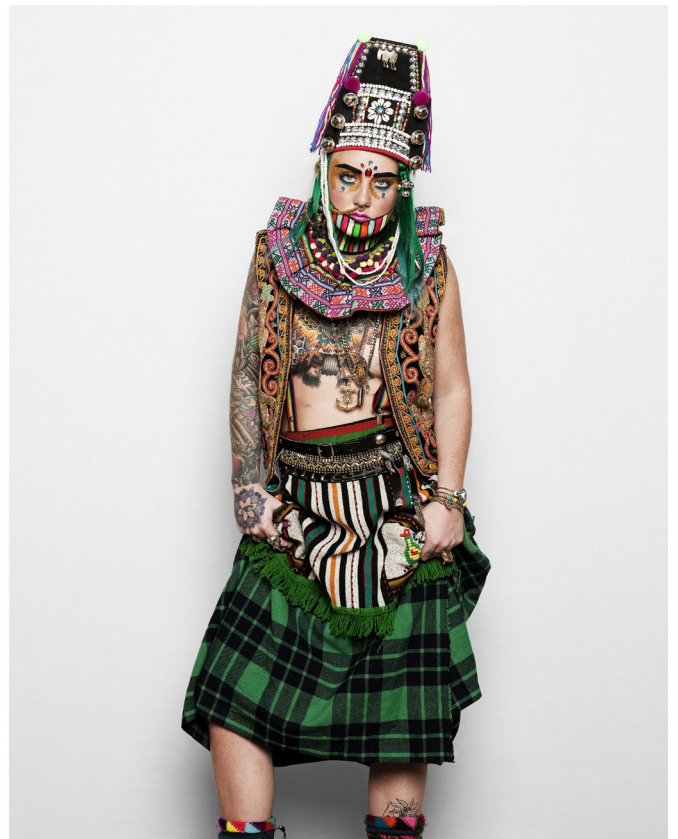


Anthony LYCETT  
Georgeois Bourgeois, performer  
*Self Styled* series, 2008 - 2015. Edition 1/10





Anthony LYCETT  
 Dame Zandra Rhodes, fashion designer  
*Self Styled* series, 2008 - 2015. Edition 1/10



Anthony LYCETT  
 Tutti Frutti, artist  
*Self Styled* series, 2008 - 2015. Edition 1/10





Anthony LYCETT  
Jonny Woo, performer  
*Self Styled* series, 2008 - 2015. Edition 1/10



Anthony LYCETT  
Glyn Sink the Pink, party organiser  
*Self Styled* series, 2008 - 2015. Edition 1/10

## Anthony LYCETT - Other works



### ***Forget me not (2011 - 2015)***

This is the story of the Memory that is getting lost and of the gesture that wants to save it. This is the story of a long, a very long farewell that lasts in a never ending repetition. This is the story of a relationship that tries to reinvent itself through the ritual, and through the privileged time of the attention to the other, despite of the illness, despite of the passing of time. The story of her life, Elsie doesn't know it anymore. Who are her loved ones, her family members, her children, her son, it has been a while she doesn't remember anymore. In recent times, she can't either recognise herself on the pictures? She doesn't remember either she broke her arms, as if the body has to remember through the pain.

Through his portraits started in 2011, Anthony Lycett asks himself about the identity facing the memory loss and find the opportunity to reinvent his very particular link to his mother.

How do we make the relationship survive, when the loved one doesn't recognise you anymore, and that he seems to drift slowly toward a world deprived from human contacts, that he seems to have already forsaken you? How contain the love when the other is fading away, disinvesting the relationship. Story of the loss, story of the grief, story of the abandon, Anthony is echoing to all theses stories in his work.

Alzheimer's disease is an incurable disease. He knows it. The diagnostic has actuated the hourglass of decay. As the seasons are passing, we see Elsie's gaze changing. The cycle of seasons emphasises also this dramaturgy in its confrontation with the fleeting linearity of the human's life. We are looking, like his son, for the traces of her past personality, of her dreams and her joys, of her fears, of her pride or of her projects. Without being aware or having the memory of the journey that took her till this precise point where she is standing now, she poses for someone she doesn't know the identity. What is she showing from herself at this precise moment? Could we see from her gazes sometimes lost and hallucinated something else than the disease? What remains from her relationship with her son and with her identity? This is to theses questions that Anthony attempts to answer with empathy, delicateness, and caring. But little by little, we revolt again this painful decay which we are the witness and we try to understand what pushes him to keep on going despite all that.

Face to the announcement of the disease, Anthony chose to invent a new relationship to his mother, and to save their complicity and their connection. By now, it is him who strengthens this link, that prevents it to get completely dissolved. It is him who accompanies his mother and guides her, showing her the spot where she has to stand for him. To escape too heavy memories from the family home, he decided to take his mother out of the painful confrontation with a house she doesn't recognise like hers and gives her the opportunity to express herself upon her presence to the world, her relationship with this stranger who she doesn't know anymore he is her son. The ritual is always the same. A walk through the countryside that leads them at this point where he takes the picture. The privileged connection is reinvented in a shared moment that slows down the time who passes like the inverted "slow" on the road subtly underlines it in the composition of the picture.

More than a slow grieving process, or the testimony of a degradation or a implacable suffering, this work is a wonderful testimony of the final love that fights against a death foretold, against the oblivion and succeed in immortalising the fundamental and universal relationship to the mother, this primordial link that she taught him since he was a child, when she didn't know him yet, and that he tries to recreate in his pictures.



## Anthony LYCETT - Other works



Youcef Korochi, artist (Paris)



Iris Levasseur, artist (Paris)



Fabrice Langade, artist (Paris)



Laure Prouvost, artist (London)

### Studio portraits (2011 - 2015)

With this project, Anthony Lycett invites us to explore the mystery of creation through the place where it comes to life: the studio. By portraying artists he brings to light the delicate variety of emotions and privacy while keeping a distance between the viewer and the artists and exploring the fine line between life and work.

Ode to the imagination and always renewed and surprising uniqueness of creation, this project is also developing a multifaceted approach of the artist's work regardless of culture, city of residence, as well as its relation to history of art or success. Far from social, historical, mercantile or media considerations, Anthony Lycett has chosen to define the artist by the time he devotes to his work.

Between sensitive portrait and multiple environments - sometimes white sanctuary, sometimes heap of miscellaneous objects, collections of tools and materials - Anthony Lycett celebrates this special connection to the world and the environment that each artist develops. Their sweet, shy, cheeky or inquisitive looks addressed to the camera are questioning the place and role of the artist, somewhere between responsibility and representation. And finally, this is the viewer who is being questioned about what he is seeing, as a *mise en abîme* of his labor practices, his lifestyle and more generally his behavior, his ethic and personal quest. If he enters the studio as a layperson, his career and experience of different workshops will aim to introduce him and definitely change his perception of the artists and the world in general.

With over 96 portraits of artist's studios, this project aims to cover all the major European and global artistic capitals.

#### ARTISTS IN LONDON

Adam Espira	Jimmy Merris
Alicia Paz	Jon Wealleans
Andrew Logan	Juan Bolivar
Angela Edwards	Julie Verhoeven
Barnaby Barford	Keeler & Tornado
Bill Bragg	Laure Prouvost
Bruce Ingram	Magnus Irving
Byron Pritchard	Matthew Killick
Craig Wylie	Misha Milovanovich
Dan Perfect	Molly Parkin
Douglas Fishbone	Nina Fowler
Duggie Fields	Rachel Schneider
Eleanor Moreton	Rossen Daskalov
Fiona Rae	Sarah Baker
Frank Laws	Shaan Syed
Gerald Marx	Steven Appleby
Grant Foster	Sue Kreitzman
Grayson Perry	Walera Martynchik
Hannah Knox	Ximena Garrido-Lecca
Henny Acloque	
Jason Atomic	

#### ARTISTS IN PARIS

Abel Pradalé	Frédérique Lucien	Nick Devereux
Adrien Vermont	Gael Davrinche	Nicolas Darrot
Anne Horel	Gilles Berquet	Olivier Masmonteil
Antoine Carbonne	Giulia Andreani	Orlan
Brigitte Zieger	Iris Levasseur	Pascal Pillard
Cedric Lollia	Julien Sirjacq	Philippe Richard
Céline Cléron	Julien Spianti	Raphaël Barontini
Christophe Bonacorsi	Kimiko Yoshida	Sarah Jerome
Claire Tabouret	Lionel Sabatté	Sarah Trouche
Delphine Pouille	Magali Daniaux Et	Serge Stephan
Denis Laget	Cédric Pigot	Stephane
Djamel Aballea	Marc Molk	Pencréac'h
Dominique Liqueois	Marcos Carrasquer	Theodore Fivel
Duncan Wylie	Marlene Moquet	Thomas Lévy-
Elias Crespín	Martine Aballea	Lasne
Emilie Benoist	Mathieu Cherkit	Vanessa Fanuele
Emmanuel Barcion	Michel Gouery	Vincent Bizien
Fabien Verschaere	Miguel Chevalier	Vladimir Veličković
Fabrice Langlade	Mireille Blanc	Vuk Vidor
Francoise Petrovitch	Natalie Lamotte	Youcef Korichi
Francois Mendras	Nazanin Pouandeh	Yves Gobart



Anthony LYCETT  
Ian Bruce, musicien  
*Self Styled series*, 2008 - 2015. Edition 1/10

## ANTHONY LYCETT

Born in 1973, Coventry (UK)  
Lives and works in London

<http://www.anthonlycett.com/>

### EDUCATION

BTEC (diplôme national en Art et Design) en Photographie,  
Solihull College of Art and Technology  
HND (Higher National Diploma en Photographie) (Distinction),  
Coleg Sir Gâr, Pays de Galles.

### GROUP EXHIBITIONS

- 2014 AOP Awards, London  
Abandoned Spaces, Galerie Montage, Londres  
Alter Angle, Berlin
- 2008 AOP Awards, Londres
- 2007 AOP Awards, Londres
- 2006 AOP Awards, Londres

### AWARDS

- 2014 AOP Awards 'Portrait series'
- 2008 AOP Awards 'Portrait series'
- 2007 AOP Awards 'Portraiture and lifestyle series'
- 2002 Shot up North - Best of Show

### PRESS / SELECTION

- 2015 Sunday Times Magazine, Royaume - Uni
- 2014 Interview, Photo Professional Magazine.
- 2013 Interview, Vestal Magazine, USA  
Interview, The Wild Magazine, Septembre 2013, USA  
Vision Magazine, Chine  
Wylde Magazine, Royaume - Uni
- 2012 Interview, Eloquence Magazine, Corée du Sud.  
Interview, Lotto Magazine, Allemagne.
- 2010 Interview, The British Journal of photography,  
Royaume - Uni.

---

### // ARTISTS REPRESENTED BY THE GALLERY

Michel ALEXIS (USA/FR), Martin BRUNEAU (FR), Anne-Sophie COCHEVELOU (UK/FR), Lucie DUVAL (Québec), Martin FERNIOT (FR), Luke HENG (SG), Eric LA CASA (FR), Florent LAMOUROUX (FR), Jérémy LIRON (FR), Anthony LYCETT (GB), Maude MARIS (FR), Catherine MELIN (FR), Aurore PALLET (FR), Slimane RAÏS (DZ), Lenny RÉBÉRÉ (FR), Pierre-Alexandre RÉMY (FR), Eric RONDEPIERRE (FR), Bertrand RIGAU (FR), Michaële-Andréa SCHAT (FR), Jalal SEPEHR (Iran), Wilson TROUVÉ (FR)

---

### GALERIE ISABELLE GOUNOD

13, rue Chapon 75003 Paris - FRANCE - Du mardi au samedi, 11h - 19h et sur rendez-vous  
T. : + 33 (0)1 48 04 04 80 - [contact@galerie-gounod.fr](mailto:contact@galerie-gounod.fr) - [www.galerie-gounod.com](http://www.galerie-gounod.com)