



Fourrure, vitrine, photographie

A Gilles Saussier and Stéphanie Solinas exhibition
March 13th - May 29th, 2016

Public opening saturday, March 12 at 3pm

In 2015-2016, the CPIF and FRAC Haute-Normandie joined forces to organise a retrospective devoted to Gilles Saussier. For the second part of this exhibition at the CPIF, Gilles Saussier has invited Stéphanie Solinas to take part in a dialogue around identity and how photography both constructs and deconstructs this notion.



Quotation.
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When you compare extracts from their major photographic and publishing projects - *Sans titre*, *M. Bertillon*, *Déserteurs* and *Dominique Lambert* for Stéphanie Solinas; *Le Tableau de Chasse*, *Spolia* and *Studio Shakhari Bazar* for Gilles Saussier – it is obvious that both of these photographers broach the question of identity. For them identity is not a given asset, not something that has been interiorised, or whose permanence is ensured by photography. Identity is seen as a process open to otherness in which each person reinvents and reconstructs themselves to become multiple and infinitely mobile.

This external rather than internal form of identity is developed in a joint work, an autobiographical and photographic 'exquisite corpse' entitled *Fourrure, vitrine, photographie*, created specifically for this exhibition by Stéphanie Solinas and Gilles Saussier.

Gilles Saussier has been following since the end of the 1990s an experimental documentary approach in which the photos do not freeze the gestures and narrative of history, but on the contrary challenge the way images are often used to provide a stable definition of memory. In his practice, the photographic act is a performance, at the crossroads of the documentary genre, minimalism and anthropology.

www.gilles-saussier.fr

Stéphanie Solinas, who studied photography at ENS Louis Lumière and has a PhD in the visual arts, produces a diverse (images, books, installations), and fundamentally photographic body of work that tirelessly questions the medium itself. Using various devices, her practice considers notions of self and the Other by using images to explore those invisible realities – identity, memory and thought – which are at work in the very act of 'seeing'.

www.stephaniesolinas.com

Press conference

Friday March 11th at 11 am

with the artists

By reservation only

Please contact: Marine Boutroue

Public Opening

Saturday March 12th at 3 pm

with the artists

Free shuttle from

Paris - Bastille.

Reservation required.

Press Contact

Marine Boutroue

marine.boutroue@cpif.net

T. 00 33 1 70 05 49 80

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“Rather like an exquisite cadaver, a duet or a game of chess, Gilles Saussier and Stéphanie Solinas have exchanged works to make up the exhibition: a coat-hanger from a New York store minus the fur coat that used to hang there and graves identified in Père-Lachaise cemetery that no longer bear the names and faces of their occupants.

Between the two artists lie disappearance, absence, objects, people and names, like a distance to be covered, a space where they can meet. Between them the gap widens, becoming abyssal as soon as name and identity are no longer essential data and for as long as more than one hundred and eight-one Dominique Lamberts are listed in the French phone book.

By accepting the rift, which is first and foremost our condition of plurality (“Rather than be pure, accept yourself as numerous” counselled Arthur Cravan) it is through the other that we best learn about ourselves, this person we call a third party. Throughout the exhibition, many interwoven narratives resonate, one example being the story of Marcel Duchamp and its numerous cast-offs (a certain fur coat worn when he left New York for France), pseudonyms, alter egos and other disguises.

During the visit, from *Le Tableau de chasse* to *Déserteurs* and from *Sans titre (Que faire de ses dix doigts)* to *Spolia*, the visitor comes across father figures, whether famous genitors or not; tutelary figures such as Constantin Brancusi, the so-called father of modern sculpture; or the founders of institutions, such as a certain Monsieur Bertillon whom we have to thank for the police records department and who, with the mug shot, invented a new use of photography.

With their protean works (images, publications, objects and installations), Stéphanie Solinas and Gilles Saussier are in fact striving in resonance to define themselves as photographers. By rooting their work in the history of photography, they can more readily escape from its mandatory figures and accepted codes (identity photos, photojournalism and documentary photography amongst others) and thereby invent their own displacements over and over again.

Hence the triple name which they have coined to describe their ‘pas de deux’: Fourrure, vitrine, photographie like a nod to László Moholy-Nagy’s *Painting, Photography, Film*, with an intruder and some strangers to boot. From two they have become three like the excess element that slips into the image unknown to the person actually taking the photo”.

Guitemie Maldonado

Guitemie Maldonado is a contemporary art historian. She has been teaching at the École Nationale Supérieure des Beaux-arts de Paris since 2011. At the same time, she has been working as an art critic for various magazines such as *Artforum* and *Artpress*. She recently wrote a monograph on Nicolas de Staël and she regularly contributes texts to publishing projects and exhibitions.