

# *Emmanuel Dufour*

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# Scannogrammes

«Emmanuel Dufour accumulates found objects which he scans without having first photographed them. In this way he produces «scanograms». His approach is that of a collector, even of a taxonomist. In fact, he never throws his objects away but conserves them carefully in cardboard boxes, like the precious and sometimes fragile objects of what I would call a «sentimental collection».

Moreover he is almost literally a taxonomist in that insects recur often in his images. One image clearly evokes a trap which could indeed be reserved for the capture of insects.

If such a practice suggests a propensity, as in the case of the makers of photograms, for fixing an absolutely direct imprint of the visible, without the intermediary of a lens or the mechanisms of a camera body, the still lives which result are of a troubling precision. The hyperrealism of Emmanuel Dufour's images break cleanly with the spectral, often abstract, blurs of the avant-garde experimentations of the likes of Christian Schad, Man Ray or Laslo Moholoy-Nagy. The means are similar, the desire for an identical direct imprint, but the result is formally the opposite. »

Yannick vigouroux (Foto Povera)

## Transfiguration

Displacing something can sometimes invent or reinvent a relationship, provoking new ways of feeling, receiving, living...

For this new series of scanograms, E.D. abandons the analog camera that he's been using for several years. Now it's hands-free that he approaches the world which surrounds him; what passes through his eyes can pass through his hands - haptic phase of subtle predations; he is the hunter-gatherer traversing every kingdom, from the most imperceptible things to the most tangible of objects, from the most banal to the the most singular... this first phase of active vacuity is crucial, is a movement accompanying life; at any moment E.D. can take, can choose a thing and passing it through the scanner can fold it into an artistic gesture, a gesture opening onto the infinity in the very near...

## Short cut

The second phase is a striking short cut, an acceleration of a photographic becoming. The passage via the scanner is a breath held between capture (prise) and surprise (surprise) - the instant of a fatal revelation, a transfiguration.

This relatively secret phase of the process probably involves a variable duration; what occurs belongs to the simultaneous rather than the instantaneous.

The scanner is an apparatus of capture, a magic box part photocopier, part polaroid; here that which is meant to reproduce is made to produce. But more precisely: it's not a question of production here but of coproduction: E.D., the scanner and the object coproduce an image in a very strange photographic translation - a transfigurative coproduction and a double hijacking since the scanner is hijacked but it also hijacks an object that itself has been hijacked.

It's as if the machine establishes a right of flight which is also a right of succession to difference; these images emanating from the chrysalid scanner are metamorphosed, they are no longer illusion but allusion...

The final phase involves presentation

E.D. chooses to make us see big and otherwise via the small, to affirm heterogeneity via a similar dimension, respecting for the present the format induced by the machine; this relative modesty of formats in the series is like an allusion to the entomologist's plates - the result of minutious observation but also the becoming of a delirious taxonomy cutting across every genre.

On the other hand in each image vibrates an intense pictural becoming; no doubt because E.D. loves and knows painting well, he refuses the enlargement which apes painting too much at the moment and which produces a sort of neo-academicism which for over a decade has been overrunning galleries.

E.D. develops and coproduces with the scanner visual enigmas, he proposes a tangent, a salutary bifurcation sparing us from the social realism so in vogue in contemporary art, and that really is something...

Text by Richard Marti-Vives, visual artist (painting), critic

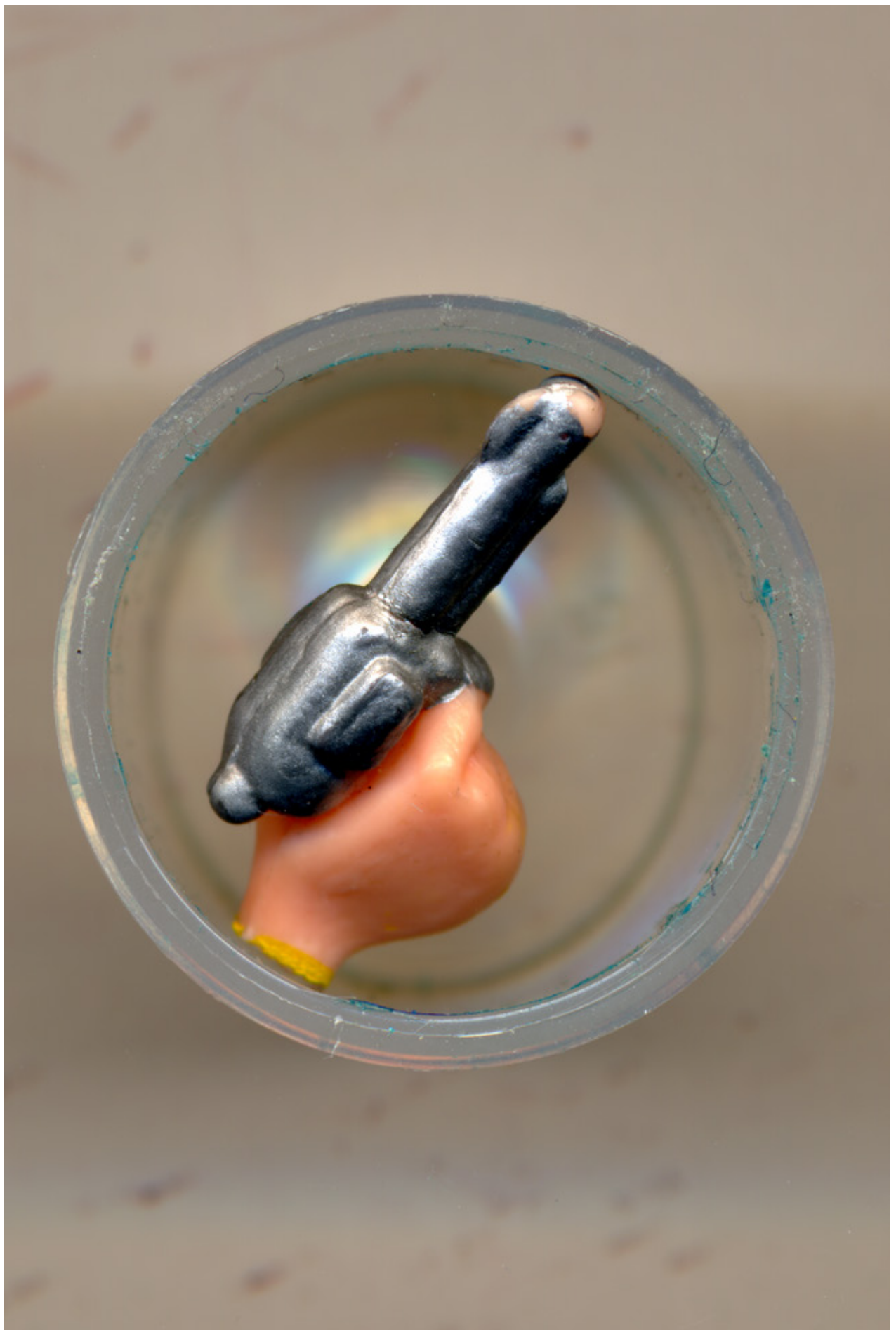






















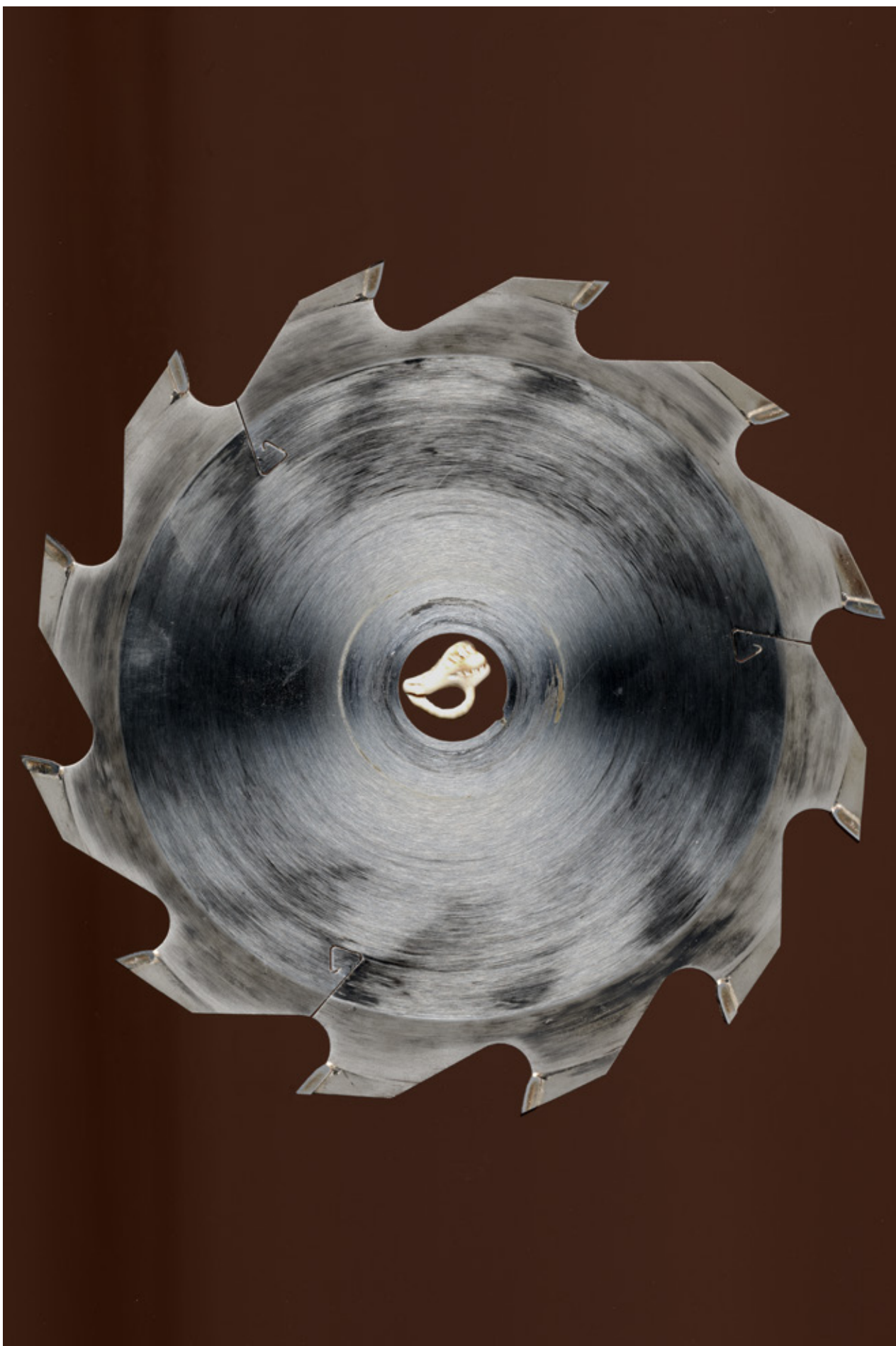














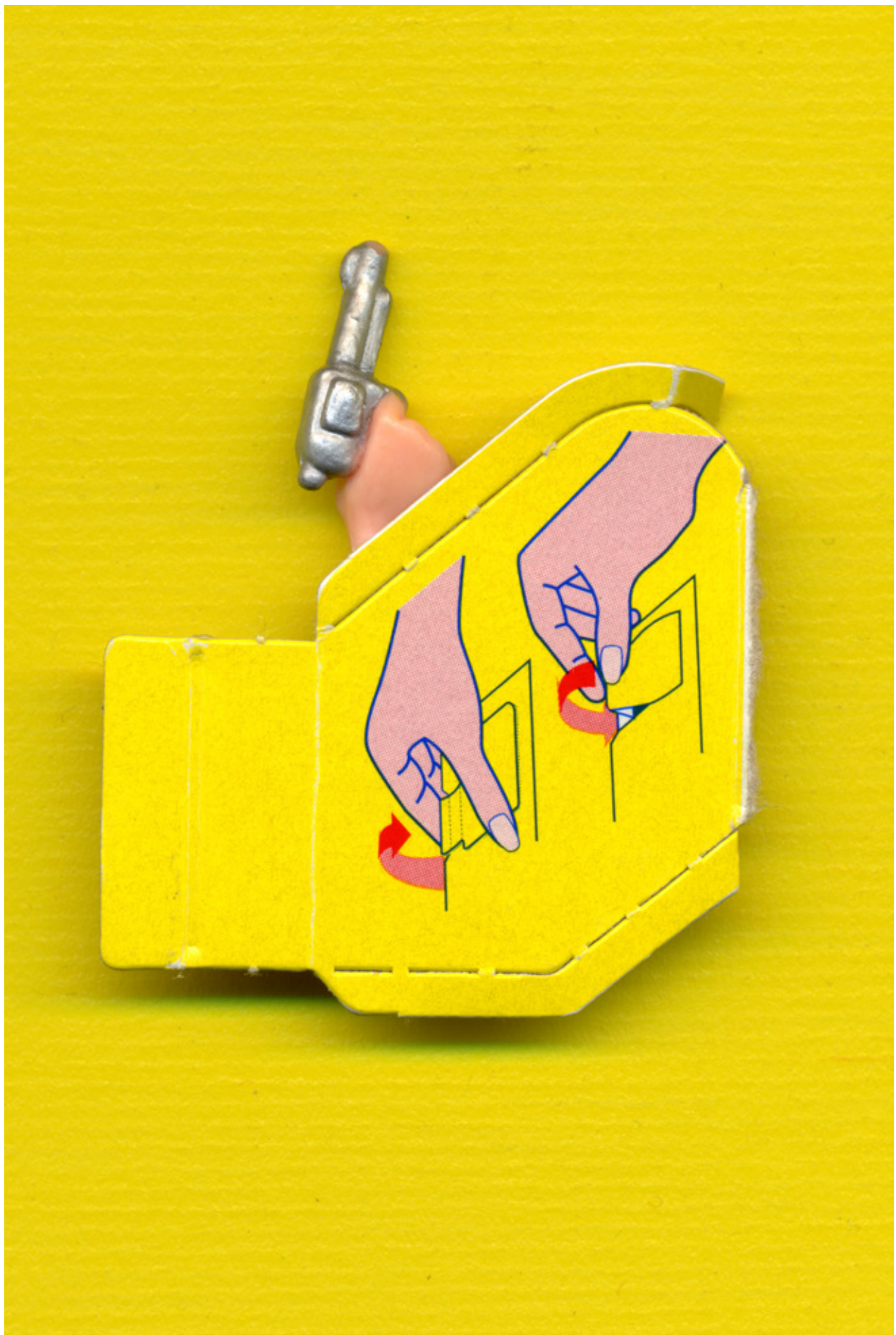












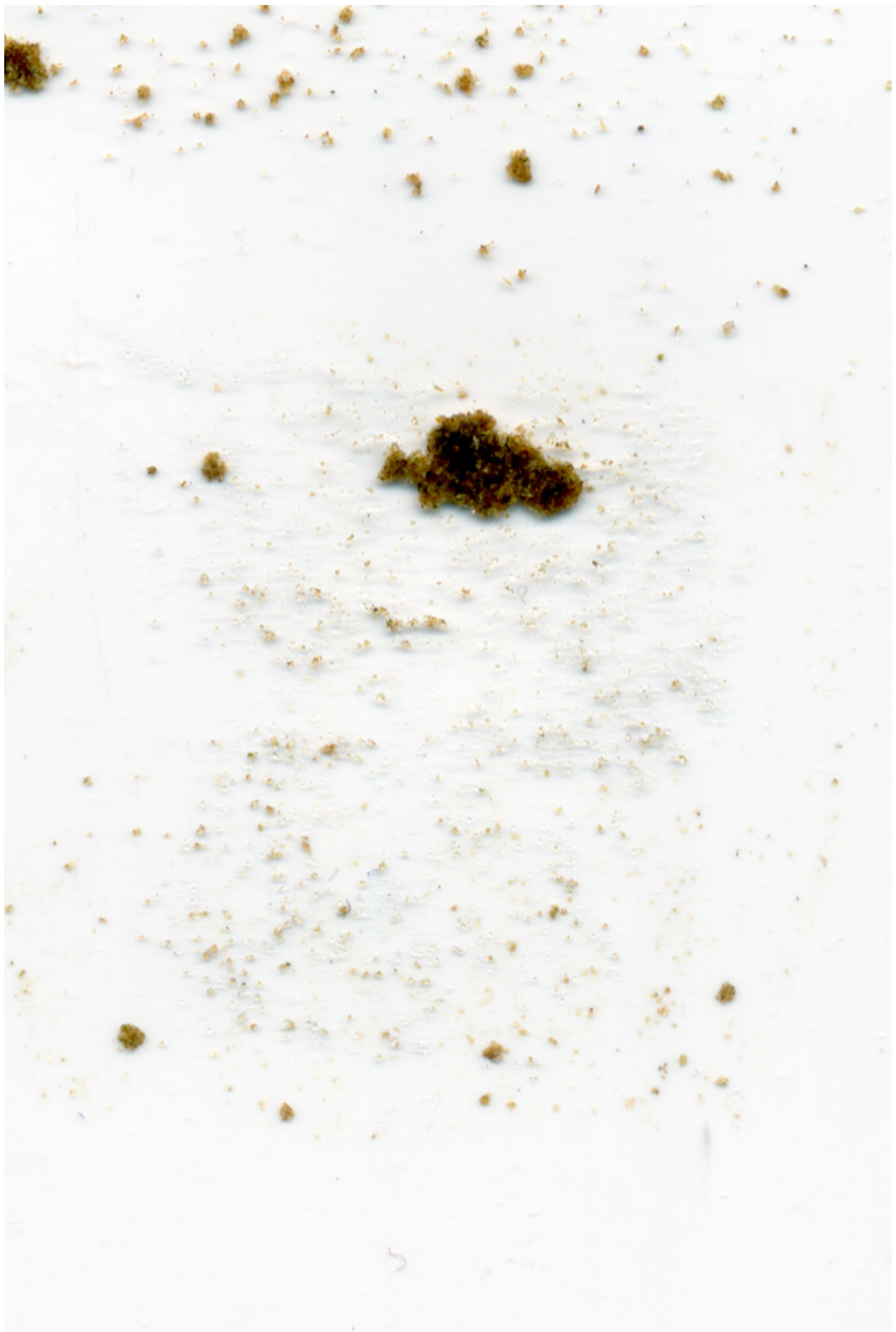


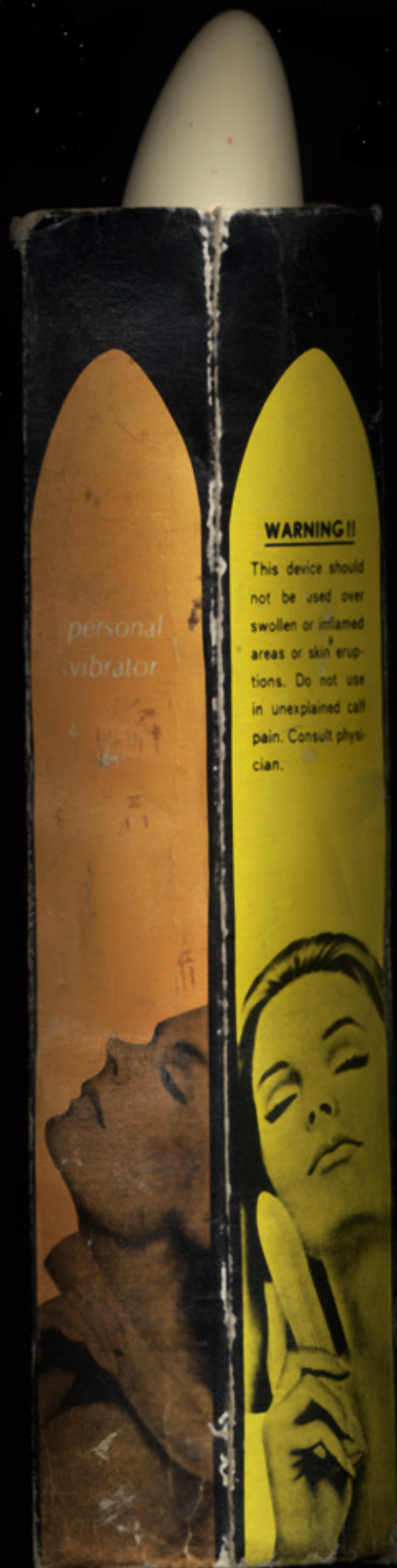




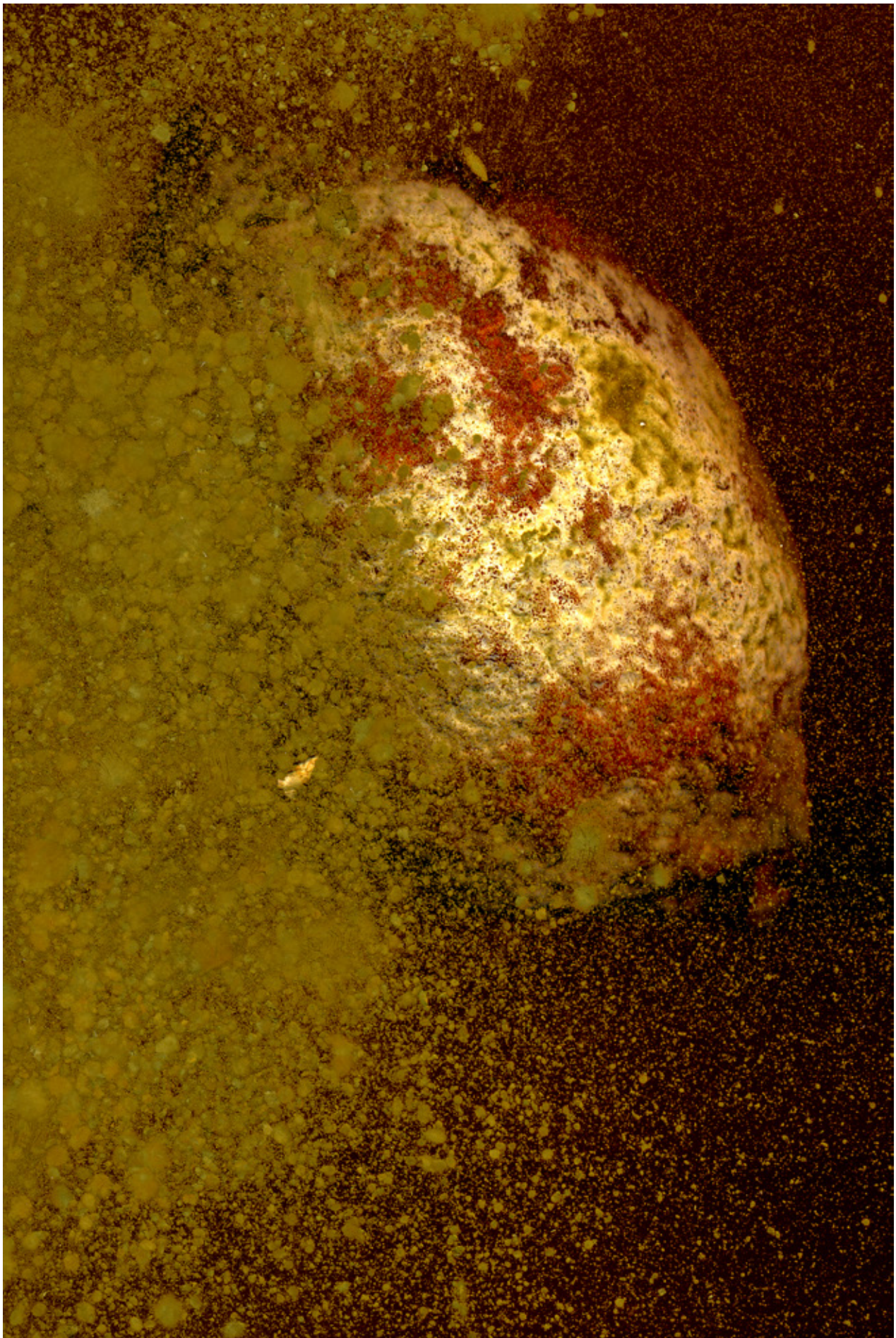










































-Tirages photographiques sur papier argentique  
-Size 60cm x 40 cm

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