

Emmanuel Dufour

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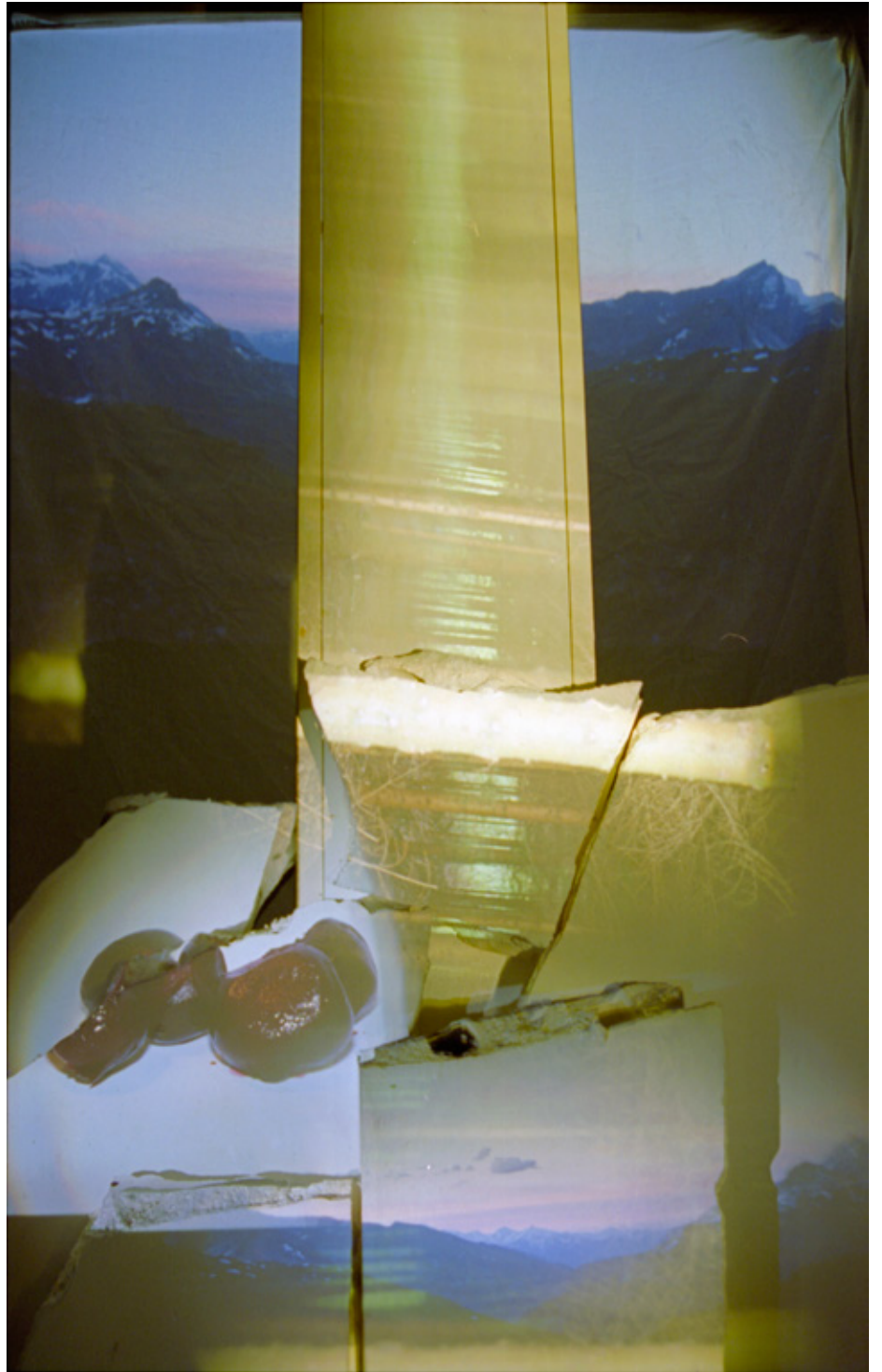
The museum is an aesthetic gathering place where our culture presents what it considers to be important. Encountering the works exhibited there is a complex moment which absorbs our imagination in a temporal suspension. Long may this intense and occasionally magic experience last.

However, everything has a price, and the juicy globalised culture market dominates, noisily and mechanically.

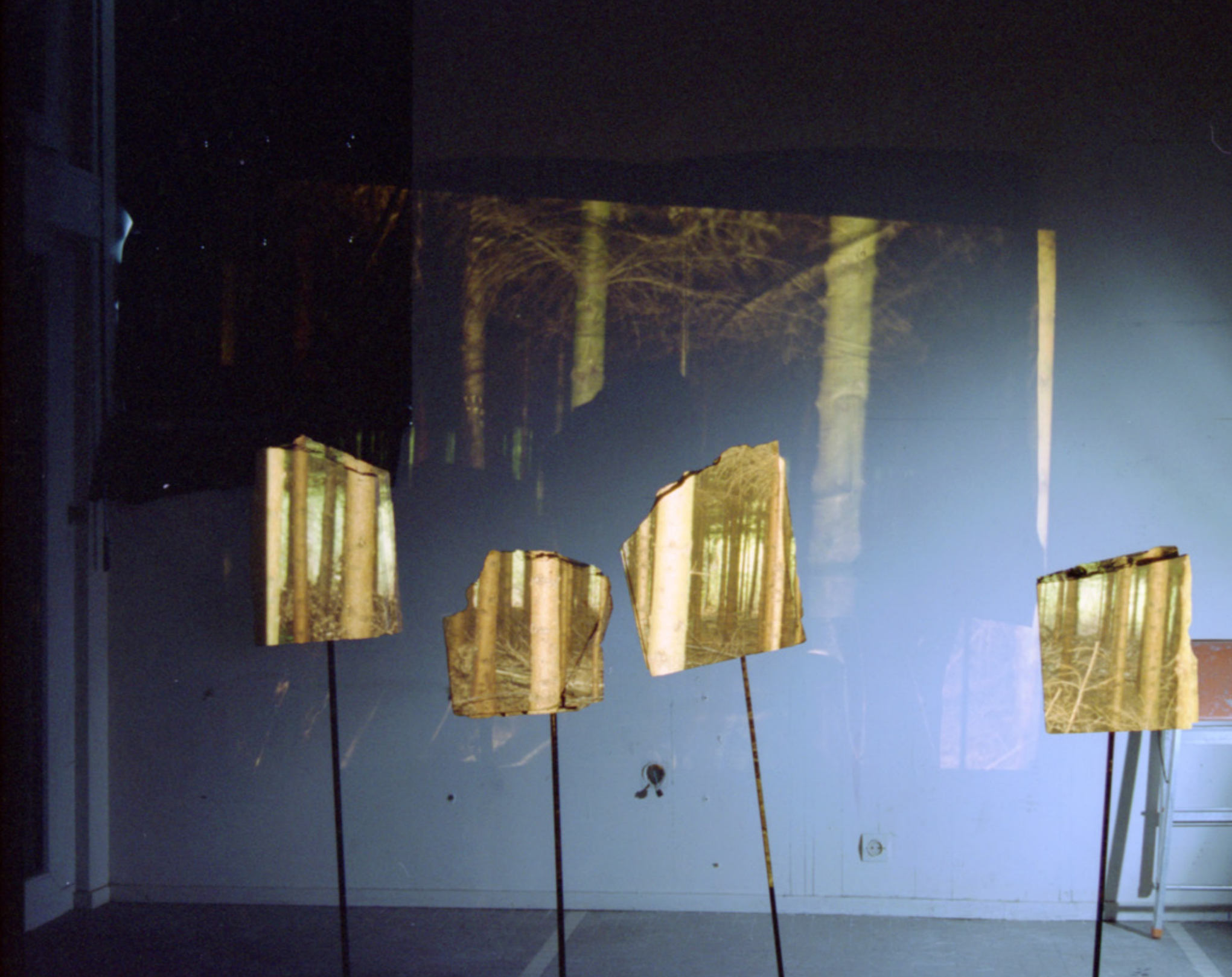
My workshop experimentations enabled me to control light by using a system of covers on plaster screens such that images began to emerge – not always with desirable results. As my mastery of the process increased I began to stick my objects in my favourite museums, as long as I could find the dark zone necessary for my superimpositions: parasites of this touristic cultural activity become so hostile. The technique involves the superimposition of an image on the negative, producing two poorly exposed scenes on one image. Loading my camera with a film already exposed in the workshop, I would set off in hunt of dark surfaces ready to receive the image prerecorded on the negative.

Working on light is the basis of photography. Its technical contingencies are daunting for the neophyte but an exciting challenge from a project point of view. This work is technically identical to that of the 19 century pioneers of analogue photography.





































































-Photographic prints on photographic paper
-Size 30cm x 40 cm

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