

*EMMANUEL DUFOUR*

Each moment of reality contains a latent or delirious fiction. With or without recording equipment, in a world where everyone has become a producer of images, this poetry of the real can always be accessed via others' content. In ED's works appearances can be misleading: his automatisms can surreptitiously take us in unexpected directions. His is an art of the oblique capable of surprising the sleeping mind, stuffed as it is with images.

«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...»

Richard Marti-Vives

Extrait du texte consacré à la série des «Scannogrammes»

# Photographs

## Paralel Worlds



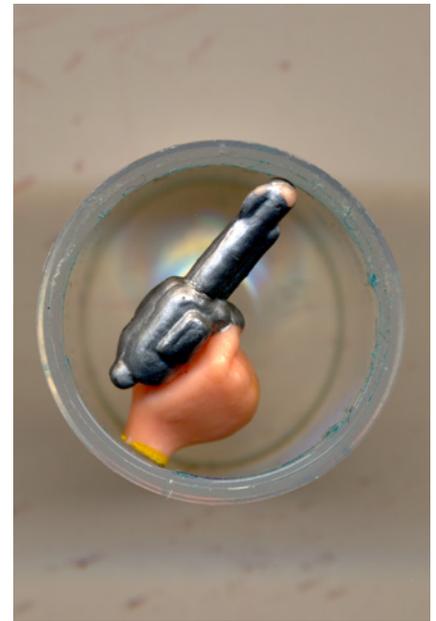
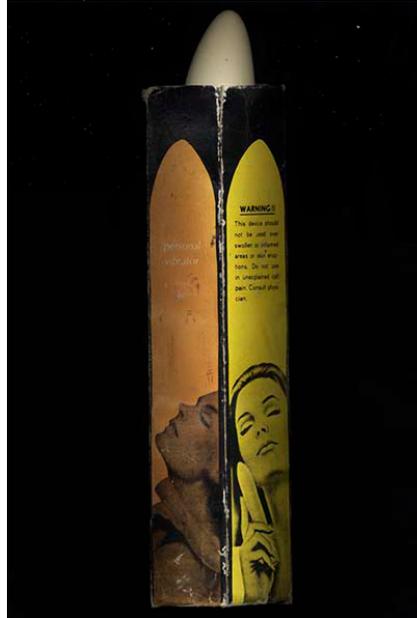
The coast is the end of land and the beginning of the infinite. It is an intermediary zone where the imagination is free to wander, meditate or contemplate. The wild and pitiless waterline of the ocean produces a fascinating tension.

«Paralel Worlds» Book (pdf)

- Canon 24 x 36 Objectif 70 / 300mm
- Tirages photographiques sur papier argentique
- Format de 40 cm x 60 cm



# Scannograms



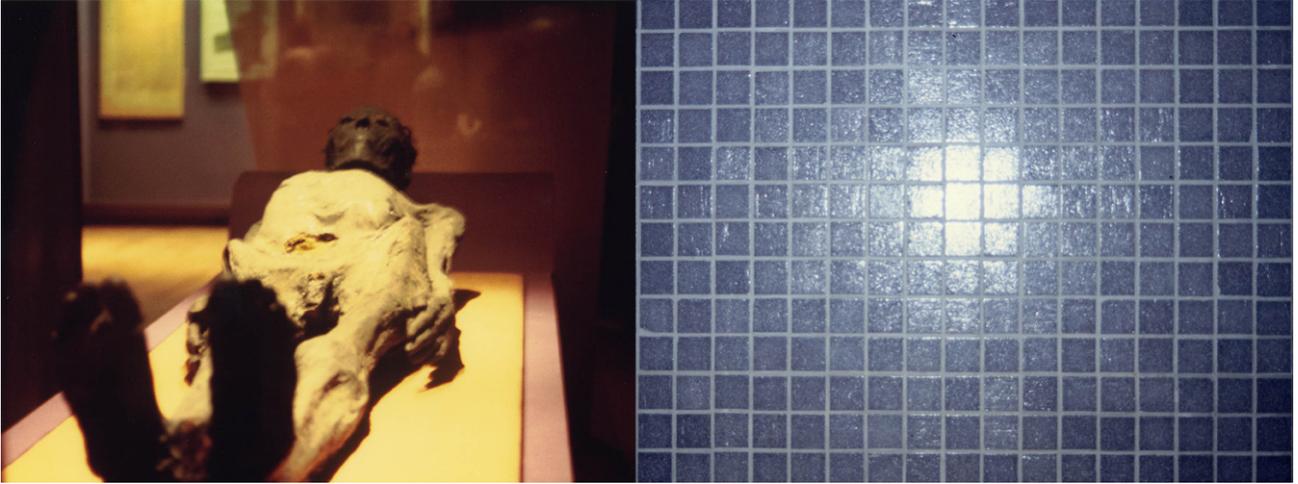
If such a practice suggests a propensity, as in the case of the makers of photograms, for fixing an absolutely direct imprint of the visible, without the intermediary of a lens or the the mechanisms of a camera body, the still lives which result are of a troubling precision. The hyperrealism of Emmanuel 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. »

«Scannograms» Book (pdf)

«Scanograms»  
Analog photographs (format 40x60 cm)



# Les affinités éclectiques



Analogue development of photos taken by various digital means: telephone, compact or SLR. These images are assembled in pairs when a dialogue spontaneously occurs or a new perspective emerges: in the in-between...

«The Eclectic Affinities» Book (pdf)

Analog photographs 60 cm x 20 cm

# Concretion of image



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.

«Concretion of image» Book (pdf)

-Tirages photographiques sur papier argentique  
-Format de 30cm x 40 cm



# Web Art



## TRASHPRAM

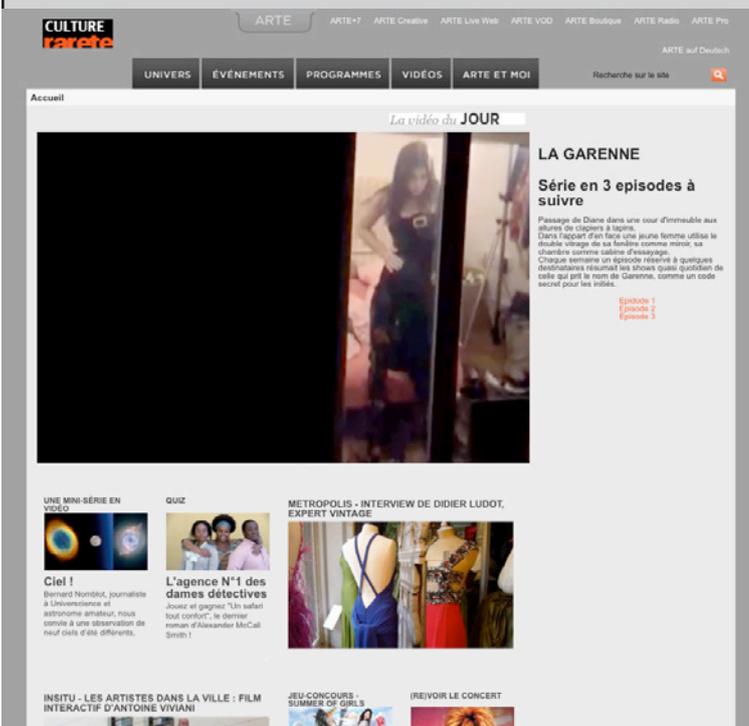
2010-2014-Photos-Vidéos animations  
-marketing-foundfootage-

A comic site about kids' pushchairs in urban space.

A ballet of human reproduction as an unconscious mechanism, a sort of contribution made by individuals to a society ravenous for merchandise, both infantilizing and amnesiac.

<http://trashpram.edicone.com/>

Trashpram book pdf



## LA GARENNE

2008-3 films de 5mn

-website  
-DV video pal

Diane's passage through the courtyard of a block of flats looking like a rabbit hutch. In the flat opposite, a young woman uses the double glazing of her window as a mirror, her bedroom as a fitting room.

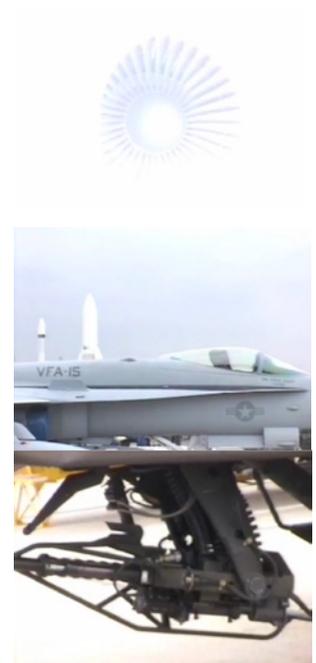
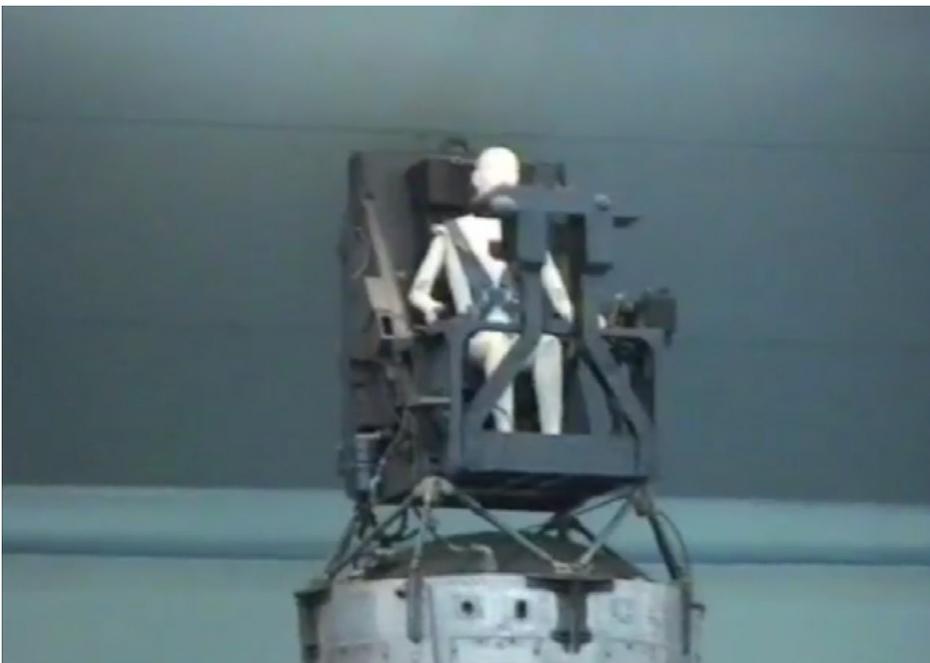
<http://trashpram.edicone.com/Accueil-ARTE.html>

# FILMS

<http://vimeo.com/user21662344>



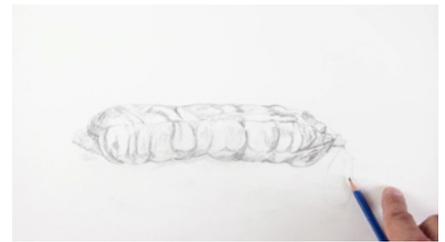
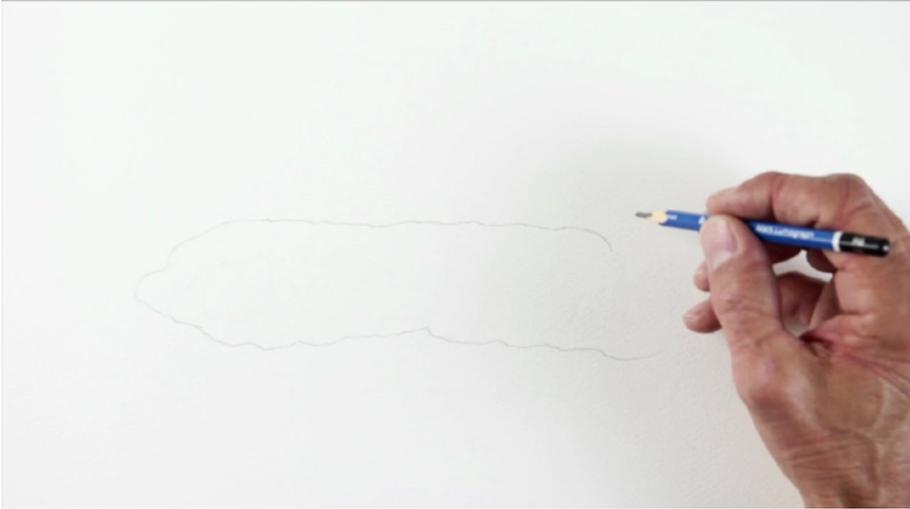
FIN de grève en 2 temps et 3 mouvements  
2013-Format: Hdv-1920X540-ratio image 3. 55 Durée : 13mn



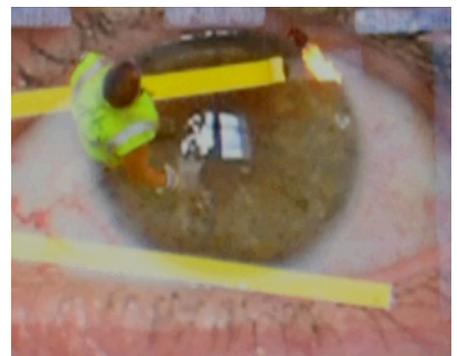
Le Bourget  
1996-Vidéo hi 8, Son : Prise directe-Requiem de Zimmermann,Durée : 12.36 mn

# FILMS

<http://vimeo.com/user21662344>



Reverse  
2015-HDV, muet-Durée : 6 mn



OPHTALMO 2005-Mpeg autophocus-2.23 mn

Several aspects of the work I have been developing over 15 years are included here:

1-Photographs: The Scanograms since 2003. The Eclectic Affinities since 1999.

2-Web art with Trashpram or 'navigation into the uncertain'

3-Films (diverse formats) of performative and experimental moods

#### 1 -Parallel world

Diverse encounters follow: Barcelona's fitness training machines; Dungeness' immense, deserted natural reserve on the English coast facing Normandy; Calvados' Normandy coast; further north there is Ostend and Hoek van Holland's Rotterdam estuary.

#### -Concretion of image

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.

- The scanograms are like paintings: tangible results of manipulating the scanner as a photographic machine. The intention is transfigurative: between photography and painting. Photographs taken with a scanner transformed into a camera. Series begun in 2003.

- The Eclectic Affinities, traditional analog photography since 1999.

These images function via the duality of the diptych: a heterogenesis in a binocular asymmetrical relationship which forces the spectator to focus. I file this practice with my mood-based works.

2-Trashpram a website humorous in both senses of the word, or the irony of the genital. Here I take the part of the hunter gatherer in the improbable, prey to the infinity of possibles of which a tiny few will be actualized, served up in multiple manners in a flux which lives off its perpetual incompleteness, off-limits. This is the disturbing and comic reign of the impossible and the disparate specific to the web.

3- Filmmaking in different registers. Cinema marks my oeuvre since 1995.

Often in the register of reality fiction, I make objects -- some momentary, others temporal -- with film or video, animation or reworkings of others' productions.

The productivity orientated agricultural mechanics of «Georgics»; the silence of an aeronautic trade faire with «Le Bourget»; «La Garenne» ou Actaeon spellbound; «Meditation for a potato»; «Kipper skin»...