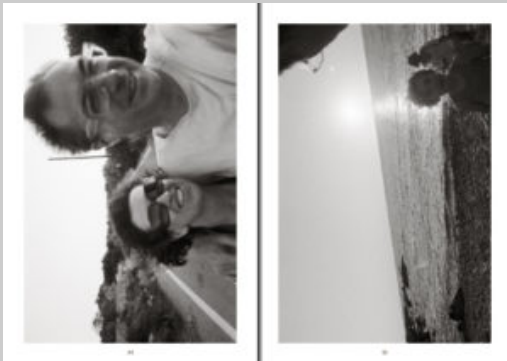


Trop n'est même pas assez  
AUTOPORTTRAITS DE FAMILLE #4  
Guillaume Geneste

Teresa Siza



[...] too much is never enough  
Bordering the transparent, this is the final instalment of the familiar saga that Guillaume Geneste developed between spring 2012 and winter 2016. Bordering on the transparent insofar that it deals with situations organised in images by the photographer, even if taken with an amateur camera. The identitary interplay between eye and hand – and between these and the body and memory – constitutes the story of the photographer.  
Held in the photographer's hands is a magical universe, made up of suspensions, presence-absence, codification, alchemy and – as Vilém Flusser puts it – an aspiration for freedom. And that freedom – which is more deliberation and will than sentiment – is as exclusive as love, a universal quality about which Beaumarchais thought while writing and which appears here – albeit implicitly – as the title of this analysis: trop n'est même pas assez.  
The days are the sum of our experiences, the things we learn, our dreams and ideals, our feelings and regrets; what we have learned and felt and, at each moment, our bodily state, which routinely explodes in emotions as both a mechanism of survival and of expression.  
As we know, these emotions are public and indiscreet. Sentiment, on the other hand, is forged through awareness of a repeated emotion and does not necessarily become public until it finally is, in freedom. This is what Guillaume Geneste expresses in his hundreds of photographs that give an account of a life. Yet, the photos are not only family scenes.  
*Tereza Siza*

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A leading edition accompanies this edition including the book and a photograph \* in the format 14 x 20 cm, drawn, numbered and signed by Guillaume Geneste. \* Photograph of your choice in the book drawn to single copy.



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