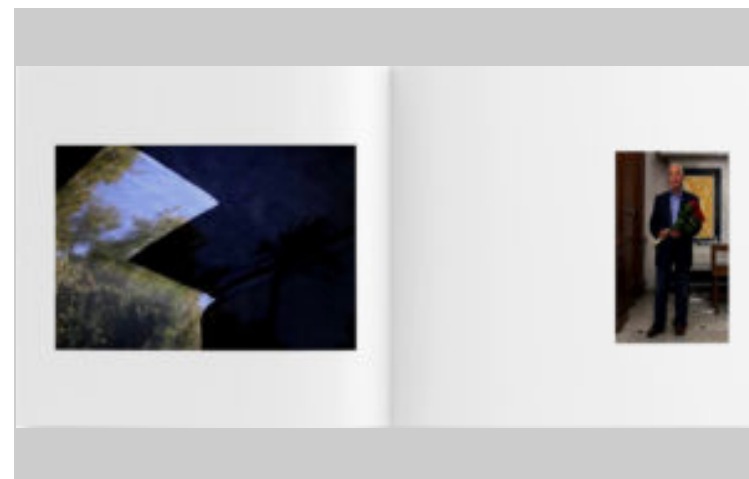
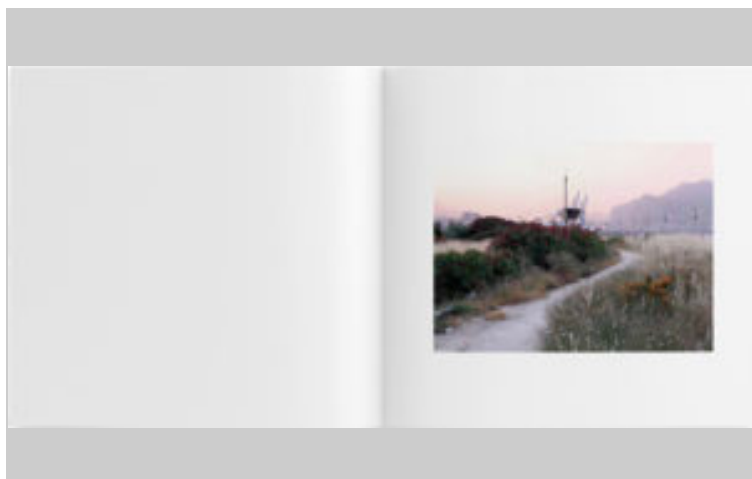
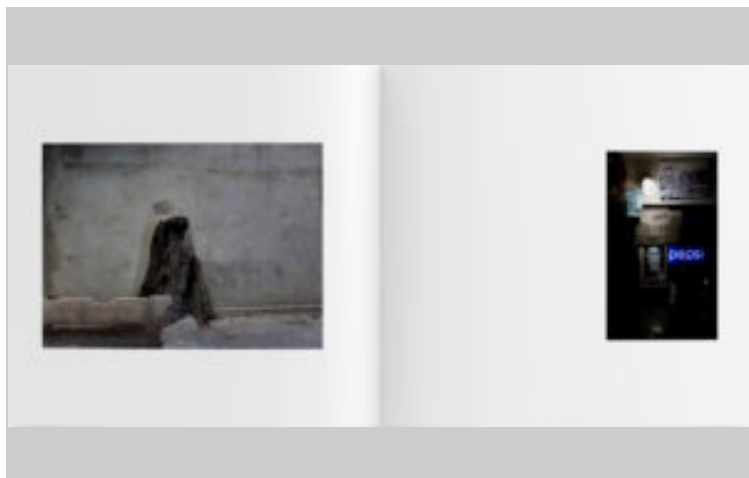
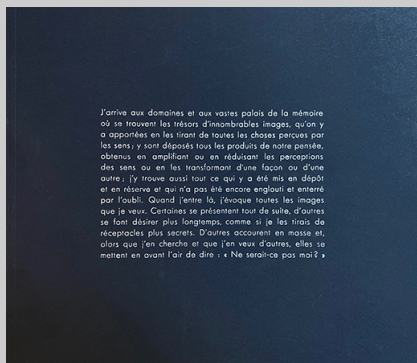


Comme Emma Grosbois



Emma Grosbois begins in 2013 a work on domestic altars in Palermo. This work on religious iconography is prolonged in 2016 and 2017 in Beirut (those who watch us, which receives the support of the CNAP).

But they are only two components of a long-term work that continued in Florence first and then in Marseille, and which focuses on "the Mediterranean city", generic subject, designed as a palace of memory, And therefore as an eminently imaginary object. "I arrive at the areas and vast palaces of the memory where the treasures of countless pictures have been made by drawing them from all things perceived by the [...]"

And I with the hand of the Spirit, I hunt them away from the memory, until the one I'm looking for is revealed "(Confessions, X, 8): This quote from St. Augustine that Emma Grosbois has chosen for Accompanying its images makes it possible to better understand its approach to the urban phenomenon, which falls under psycho-geography and articulates, by engaging a dialogue sometimes vertiginous with the history of art and photography, two archaeologies: that of the places (both intimate and public) and that of the look (and his hypothetical subject).

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