



Filigranes
Éditions

Camille Fallet

CAHIER #9

Camille Fallet



Maryhill visit

We leave Elin on Great Western Road.

On the ground, in front of an abandoned showcase, small glass squares form a rectangular carpet or circles that cover a part of the sidewalk. This is a lighting system for subsoil reserves, explains Mark.

I met him in the morning, and he generously offered a walk in what turns out to be the district of his childhood. For starters, it reveals me, concealed behind trees, on a bordered part between motorway access ramps and a metro outlet, a sculpture of Saint Georges terrassing the dragon. He told me that she was perched at the top of a large building today destroyed, and an artist whose name I have forgotten has largely contributed to the safeguarding of these stones.

Having the Tardocapitalist city for central motif, exploring explore friction zones and fracture lines.

The urban space appears as a perpetual mutation entity, force field, semiotic machine where the thickness of the story is read.

Camille Fallet has been conducting a job that addresses issues of the experience of the place and its transcription through the lyric document. His research is also that of previous images, linked to a personal imaginary. In this associative visual memory, the notion of cutting, dual sense of extraction and sequence, holds an essential place.

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Filigranes Éditions - Paris
Carré Bisson, 10 bis rue Bisson
75020 Paris
T +33 (0)6 31 20 20 23

Filigranes Editions
3 lieu-dit Toul Guido
22140 Landebaëron
T +33 (0)6 31 20 20 23

www.filigranes.com
filigranes@filigranes.com