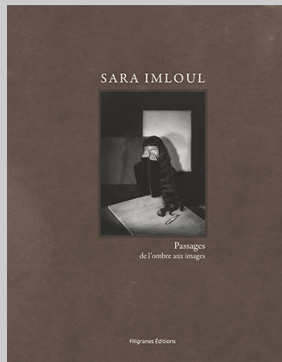


Passages
DE L'OMBRE AUX IMAGES
Sara Imloul

Philippe Pollet-Villard





Filigranes
Éditions

This long-term photographic work began in 2008 to end 2019. But the birth of this series as presented here, took place in 2015, after the attacks of 13 November. An event that resonated and awakened a deep anxiety of death at the artist. She thought of this series as a great self-portrait that wants to be universal, with the idea of presenting the images as if it were the last. His images are thoughts, written – a little like the automatic writing of the surrealists – then drawn. The photographic act arrives in the final step. This creative process being long, it realizes very few images. It is here about a double pass, that of the mental image in the image

With my large format camera, I set out on an excavation so that I could assemble an intimate reliquary. A sort of internal archaeology. Where the borders get twisted and what is beyond breaks in to create the framework for a world between two waters.

I plunged into a world under the ground, into a buried dream where dreamed memories and roots intertwine. And once again the issue is borders and perceptions. What I brought out was symbolic objects and bits of bodies so I could recreate, in the crypt of my studio, fragments of rites, bestiaries, an inventory of remnants. Mental images.

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Grain heliogravure is a photomechanical method of the 9th century. It allows the engraving of a photographic image in a copper matrix thanks to a photosensitive gelatin.

Héliogravure made by Marie Levoyet at his workshop of Meudon.

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