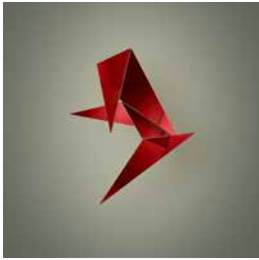




Gilles
TARABISCUITÉ

PROJECT n°8
[CULTURAL] REAPPROPRIATION | **2018**



Project description.

This exhibition project is part of the pursuit of a formal research in contemporary photography where I explore various avenues to try to free myself from the flatness of photography. To break this forced two-dimensionality, I use several processes: collages, assemblies, stripping, cutting, tearing, crumpling, crimping, etc. I also use three-dimensional surfaces to elevate photography, and increase depth. My work consists of superimposed layers of photographs. **Right now, my research is based on the works of Buckminster-Fuller's use of triangular elements, more specifically geodesic polyhedrons.**

The project consists of four parts (adjustable according to the exhibition space):

- 1) Eight or more photographs measuring 36 " X 36 " inches (91 X 91 cm). The photographs are printed on Endura® Matte 225 paper and framed with poplar.
- 2) 2 tondos (round images): large format photographs (to be validated with the printer). **The tondos refer to the final result of Buckminster assembling triangles : the geodesic polyhedrons forming a sphere.** If one would reassemble my polygons, the tondo would be the final result.
- 3) 2 or 3 installations measuring approximately 4 feet wide by 6 feet high (about 1 x 2 m), depending on their configuration. These are triangular photos glued and dry mounted on foamcard and intertwined forming polygons that will be hung from the ceiling by wires / cables.
- 4) Between 2 and 4 photographic fragments will be stuck on the edges of columns (or edges of walls) of the exhibition space in an attempt to form an anamorphosis with the installations from the point of view of the main entrance (see photo to get a better understanding).

Theme of the project.

For more than a year, I have been working on an ongoing project that I called *CULTURAL APPROPRIATION*. With this project, I approach several themes: I am particularly interested in identity models and their perceptions. Starting from the premise that cultural identities can not be fixed in definitive categories, I deconstruct and reconstruct these identities by mixing the cultural attributes and signs of each other. For example we can see a character who is half woman / half man, half black / half white and half human / half plastic mannequin. Part of this project also involves the development of an iconography of Nigeria's black IGBOS Jews (who are not considered by most Jews as true Jews). I also started a series of white ethnographic photographs as part of the same project (I was inspired by Irvin Penn's *Worlds in a Small Room* series). I created a symbolic link between each of these diversities by using colored cardboard hats from some DIY found on the Internet. I attributed to this rather insignificant and harmless hat a kind of status, a common cultural attribute shared by the people I photograph, all of origins, religions, classes, sexual orientations. He becomes the unifying element unifying differences. It was the photos of this project that were used to create the [CULTURAL] REAPPROPRIATION series.

I also extrapolate this concept of cultural appropriation to embrace the idea of appropriating the space of representation of a work of art: museums, galleries, artists' center, etc. In short, I am appropriating in representation cultural places in connection with contemporary art which are generally exclusive and closed. Censorship and filtering of social media are also indirectly among the topics that I address with this project as it is impossible for me to publish some photos due to the antinuity policy of social media.

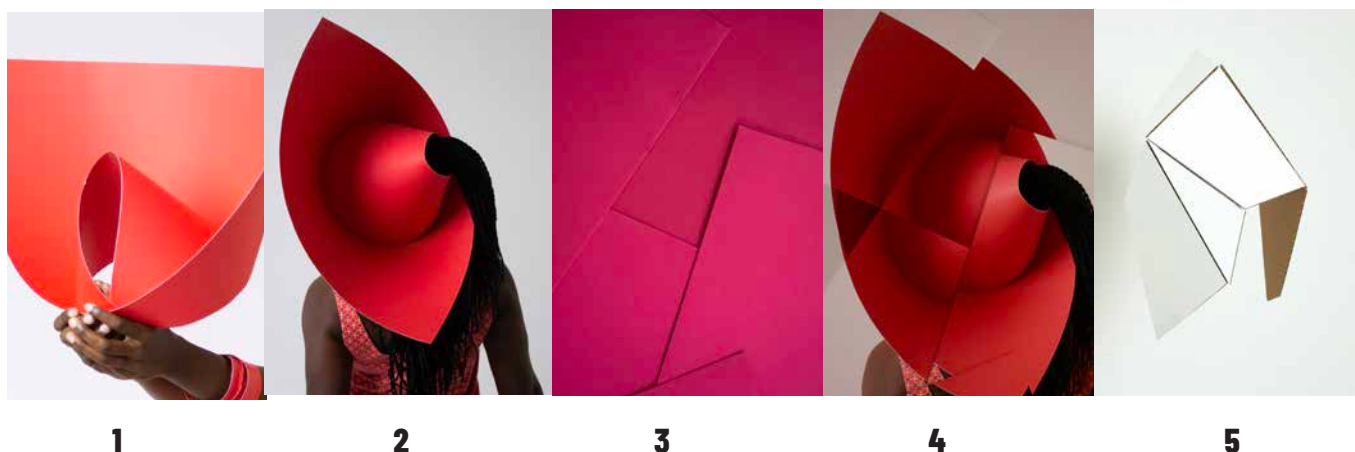
Artistic approach.

I am interested in the process of production and manufacture of the photographic image. My work consist of photographic series representing the different stages of making an image-fiction. I practice the factual recording of the real, which I then integrate into a composite image (image-fiction). The results remain anchored in reality while constituting imitations of pure photography. In short, I divert so-called objective photographic elements toward a "tarabiscoté," creating visually plausible results that capture the real in order to recreate an image that can be perceived as a «trace of what has been.»

To arrive at the final result, I accomplished several steps that took place over several months of work:

1. I made colorful cardboard hats from some DIY found on the Internet. I attributed to this rather insignificant and harmless hat a kind of status, a common cultural attribute shared by the people I photograph, of different origins, religions, classes, sexual orientations. The hat becomes the unifying element uniting the differences.

2. I photographed a model wearing one of these hats as part of a previous series I did titled *CULTURAL APPROPRIATION* (hence the title of this project *[CULTURAL] REAPPROPRIATION*).



3. I photographed several cardboards stacked on top of each other.

4. I cut the photo selected in step # 2 into several pieces and then applied it on the photo of the stacked cardboards.

5. I built cardboard installations made up essentially of triangles attached to each other (fascination for Buckminster-Fuller and its use of triangular elements) that create polygons that I hung in front of a background and took photographs again.

6. I transferred the photograph resulting from steps 1 to 4 on the different triangles of one of the polygons. Final result on the image opposite.



Technical data.

For this project, I used full-format sensor cameras: a SONY A7R with a Zeiss FE 16-35mm F4 lens for environments. For objects, I used a PHASE ONE IQ 140 with a Schneider LS 80mm f2.8 lens. The objects were illuminated with a single flash, the Profoto B1 with a 39 " Elinchrom diffusion box: Rotalux Octabox.

