

LA SERIE PHOTOGRAPHIQUE

Il existe deux conceptions de la photographie, deux façons de lire et de travailler les images :

IMAGE AUTONOME ≠ IMAGE EN SERIE



Henri Cartier Bresson, Paris gare st
Lazare, 1932



Jeff Wall, *A Sudden Gust of Wind*, 1993



Hokusai, 1831



PYRAMIDE

PRÉSENTE

WILLIAM HURT

HARVEY KEITEL

SMOKE

les choses les plus précieuses sont plus légères que l'air

SCÉNARIO DE WAYNE WANG ET PAUL AUSTER



STOCKARD
CHANNING

HAROLD
PERRINEAU, JR.

GIANCARLO
ESPOSITO

ASHLEY
JUDD

FOREST
WHITAKER

MIRAMAX

STUDIOCANAL



Smoke, 1995

<https://www.youtube.com/watch?v=f5NMSuRz4Pc>

La série photographique

Une variation d'images autour d'une thématique commune. La série photographique fait coexister dans un même ensemble, différentes réalités qui s'accumulent.



La séquence photographique

Une succession d'images qui s'inscrit dans un processus chronologique. Dans une séquence photographique la notion d'évolution est centrale.

DIDIER BAY
MON QUARTIER
VU DE MA FENETRE



YELLOW NOW



Ces deux femmes d'âges différents ont la même occupation matinale et "fémine".

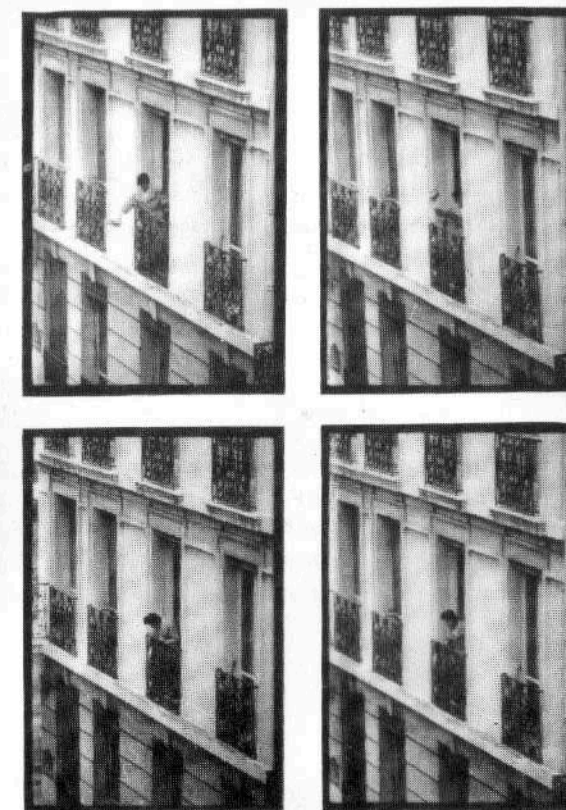
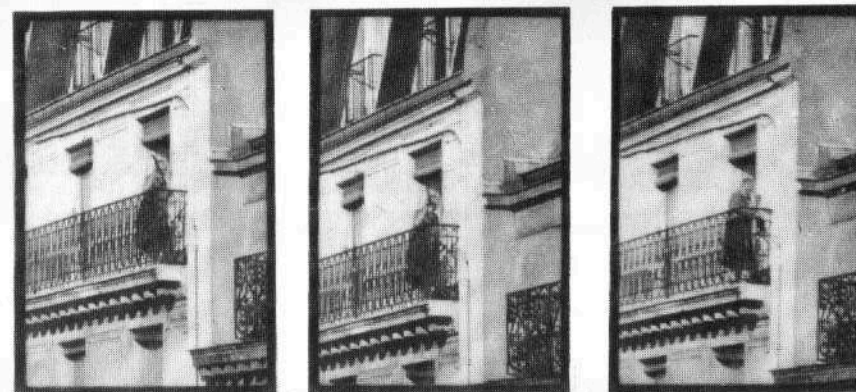
La plus âgée est habillée. C'est une habitude, une discipline établie depuis longtemps; car avec l'âge elle ne supporte plus les choses ou gens d'aspect négligés. Puisqu'elle n'est plus belle, au moins elle s'attache à être nette, et s'entoure de netteté, de propreté.

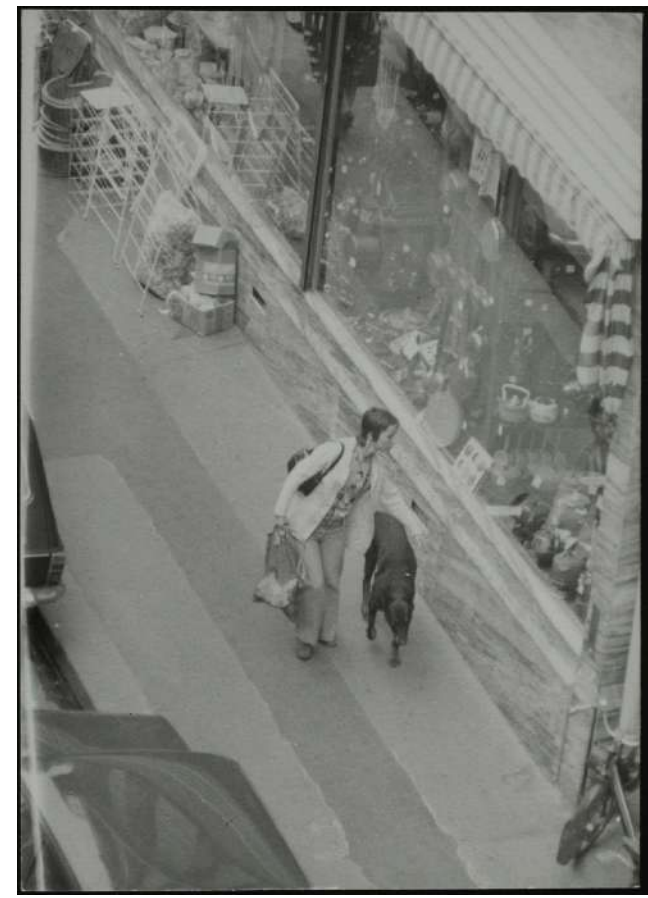
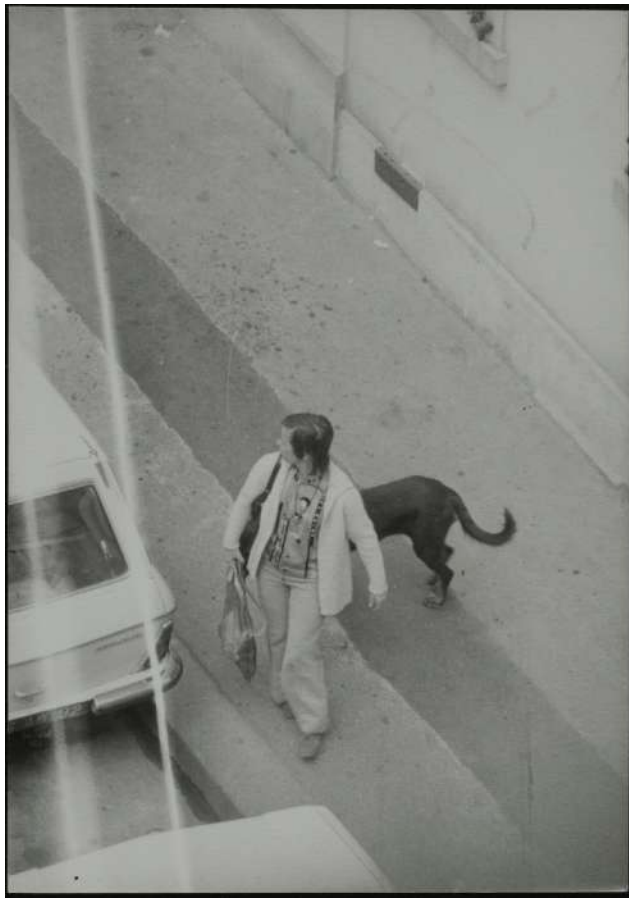
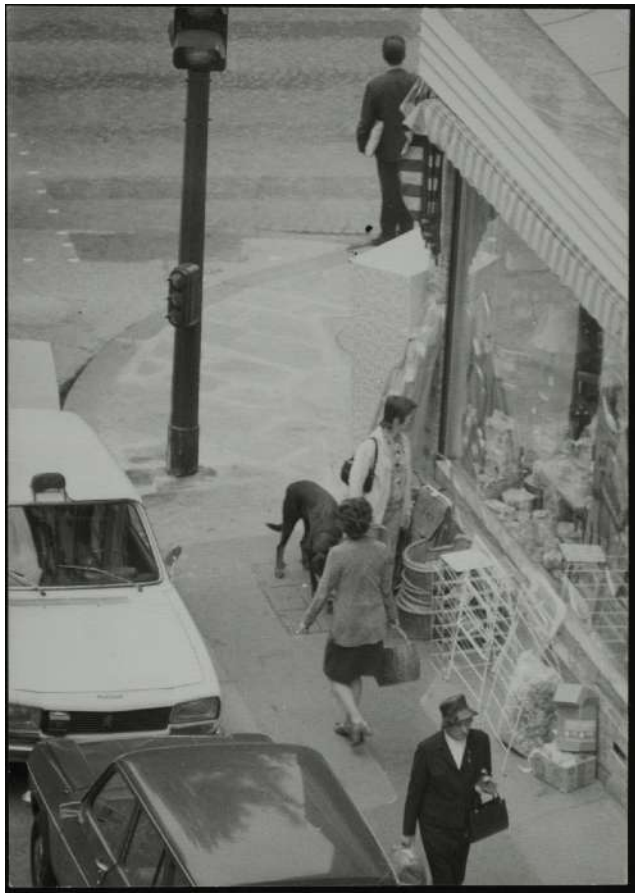
La plus jeune utilise le privilège "bourgeois" de la robe de chambre; comme un signe distinctif de ne pas être obligée de sortir travailler, donc de porter des habits de rue.

Those two women of different ages have the same "femine" occupation in the morning.

The older one is dressed. It is an habit, a discipline taken a long time ago; since with age coming she can't bear any more things or people that looks neglected. Since she has no beauty anymore, at least she tries to be neat, and live among neat things, cleanliness.

The youngest uses the "middle-class" privilege of the dressing-gown, as a distinctiv sign of not being obliged to go out to work, then wear street clothes.



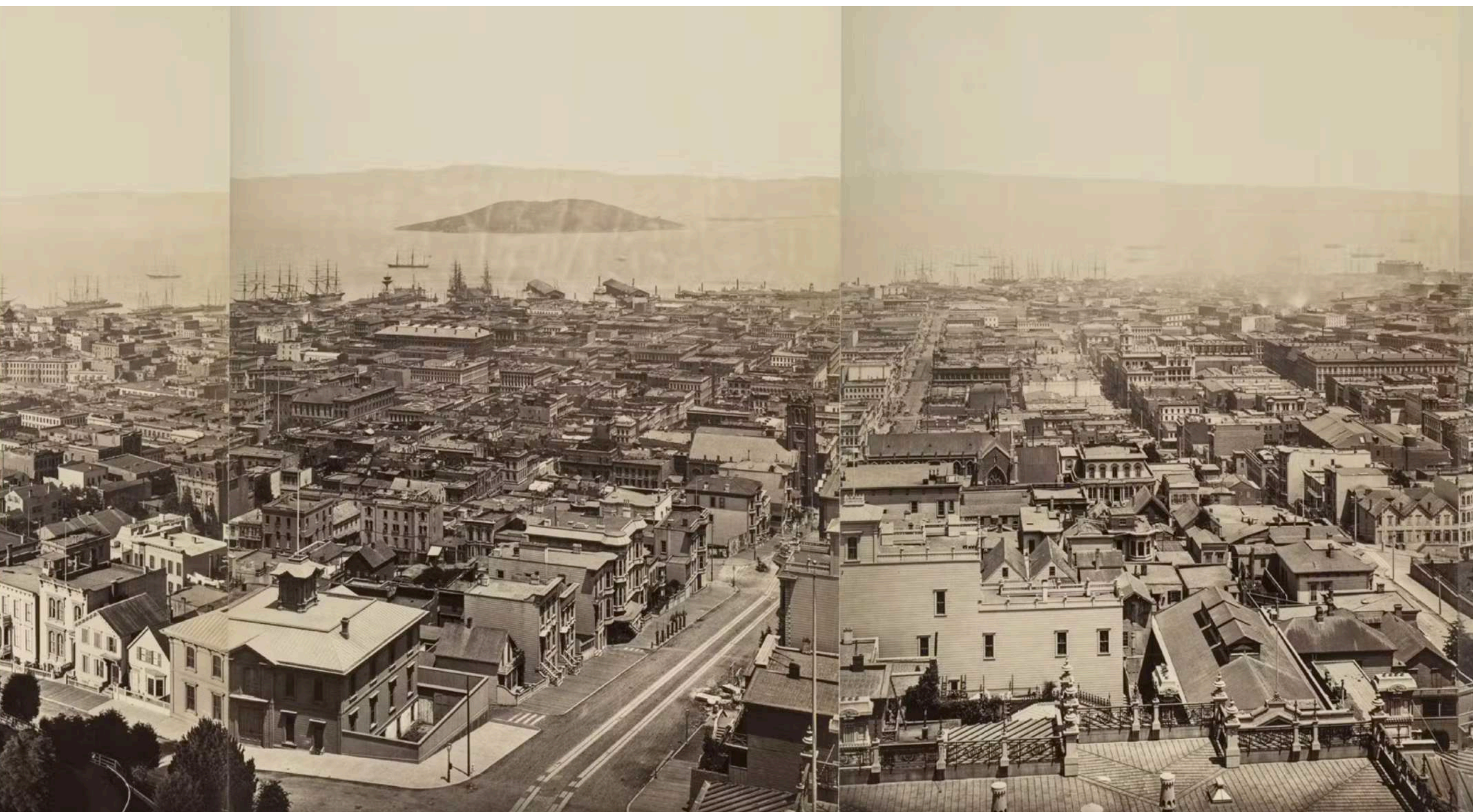


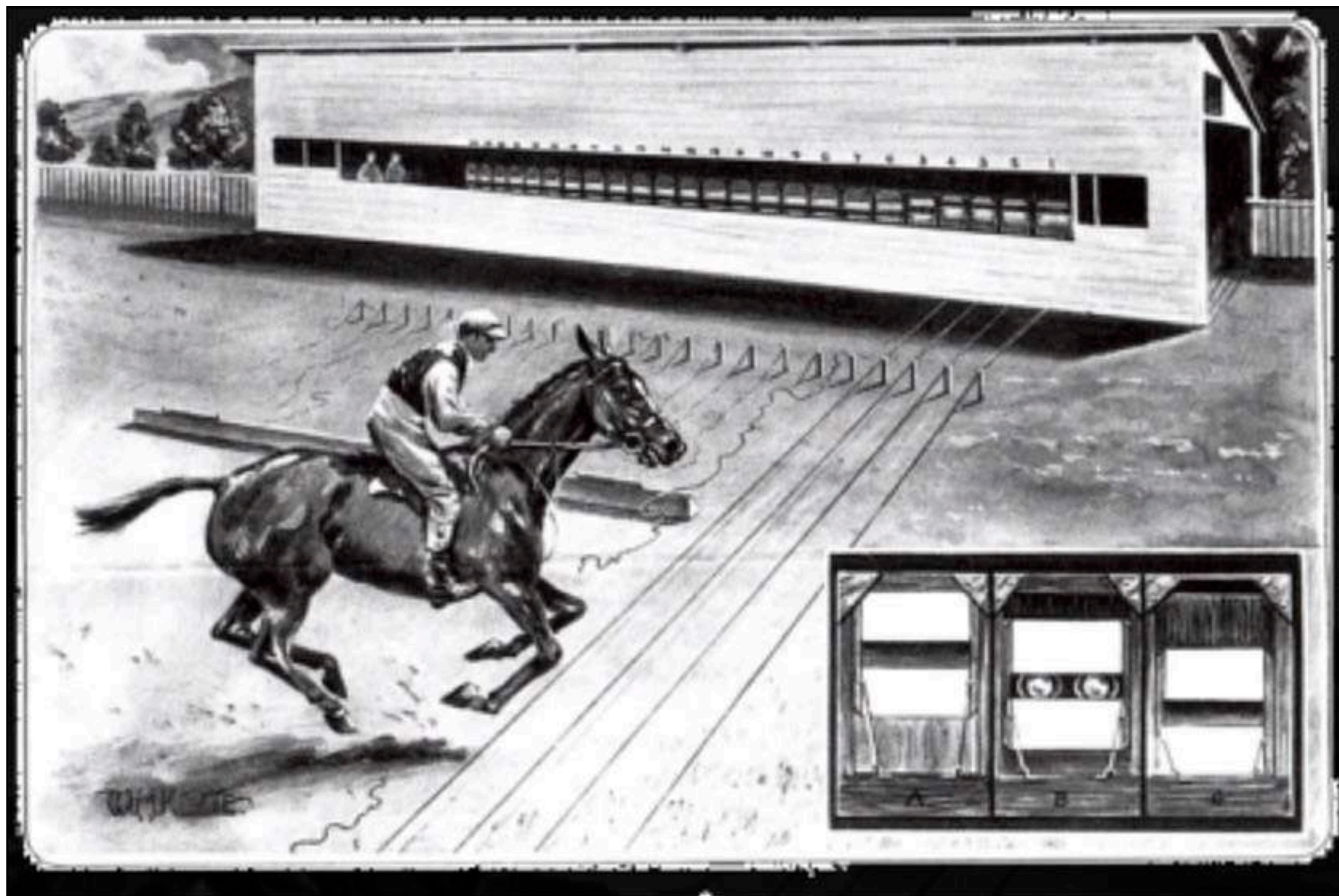
I. La photographie séquentielle du mouvement

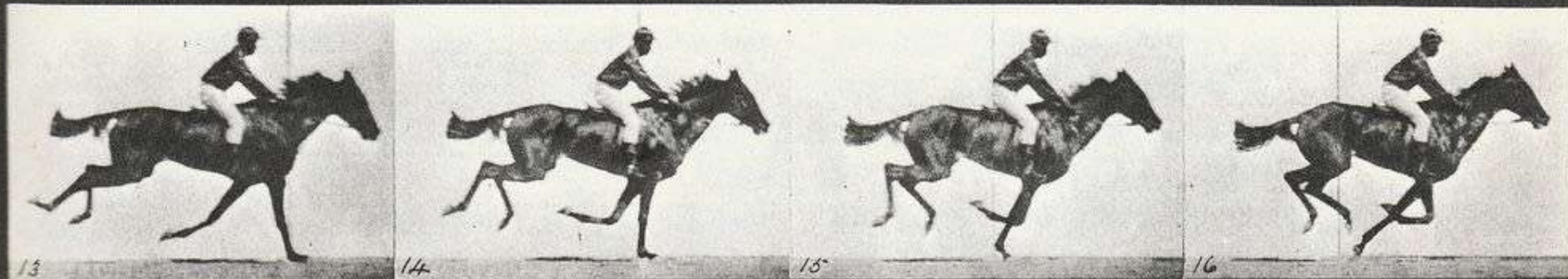
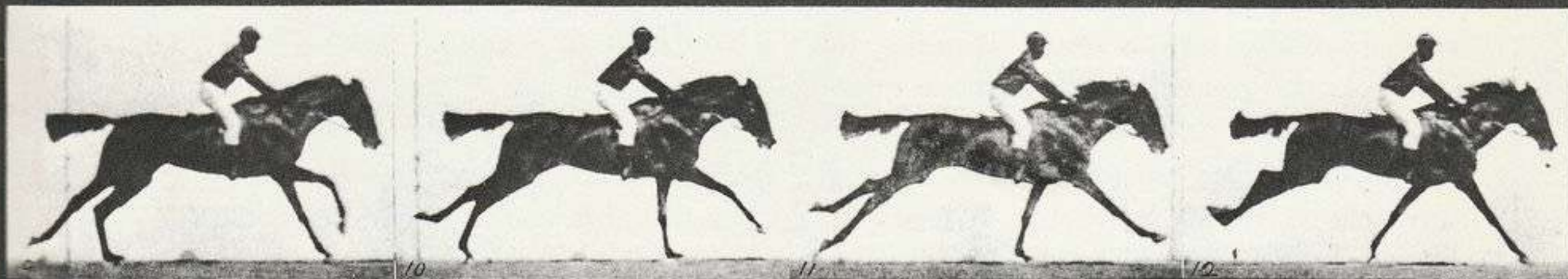
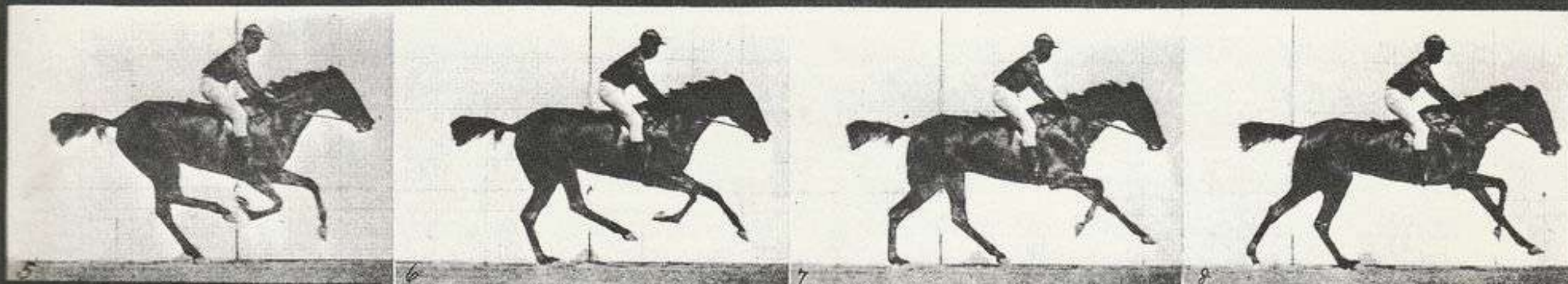
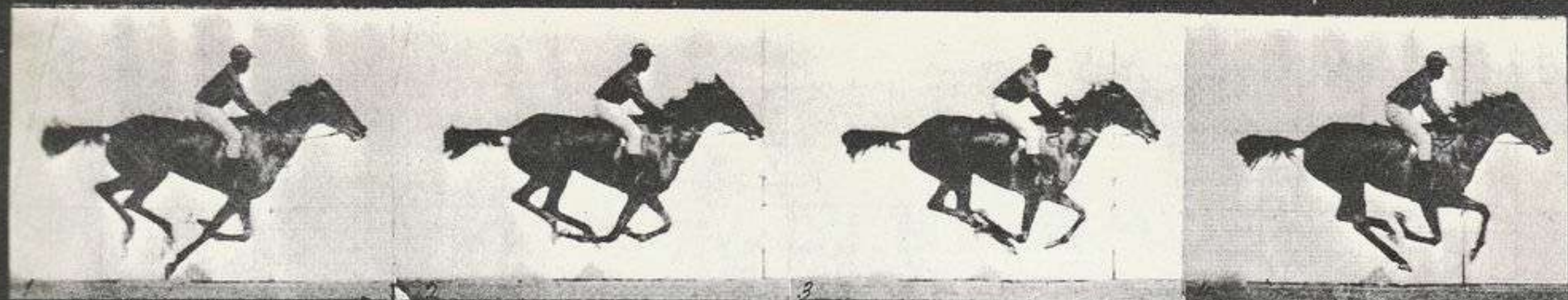
Apparue dans les années 1880 elle sert d'abord l'observation scientifique. La photographie séquentielle du mouvement a permis d'instaurer la notion de durée au médium photographique là où l'on ne percevait que l'instantanéité.

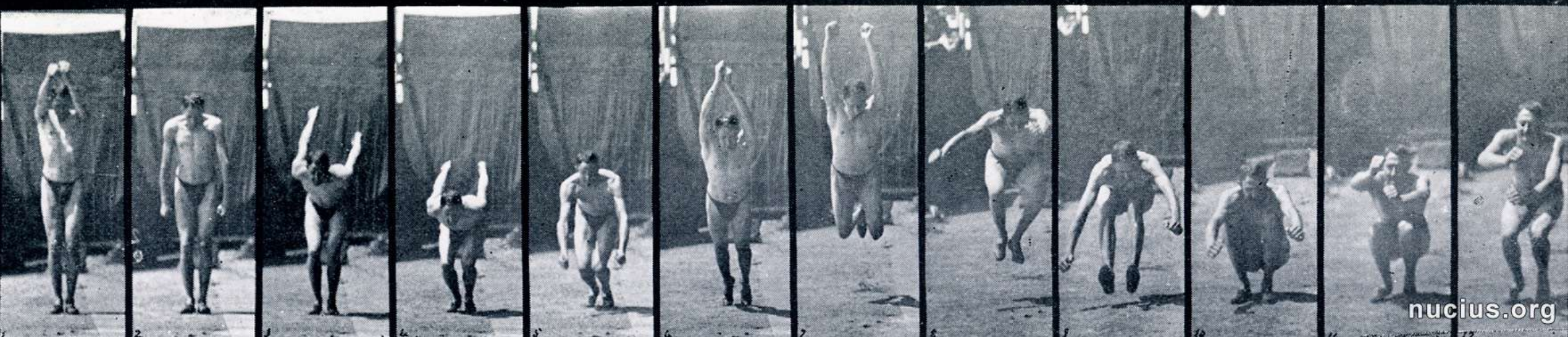
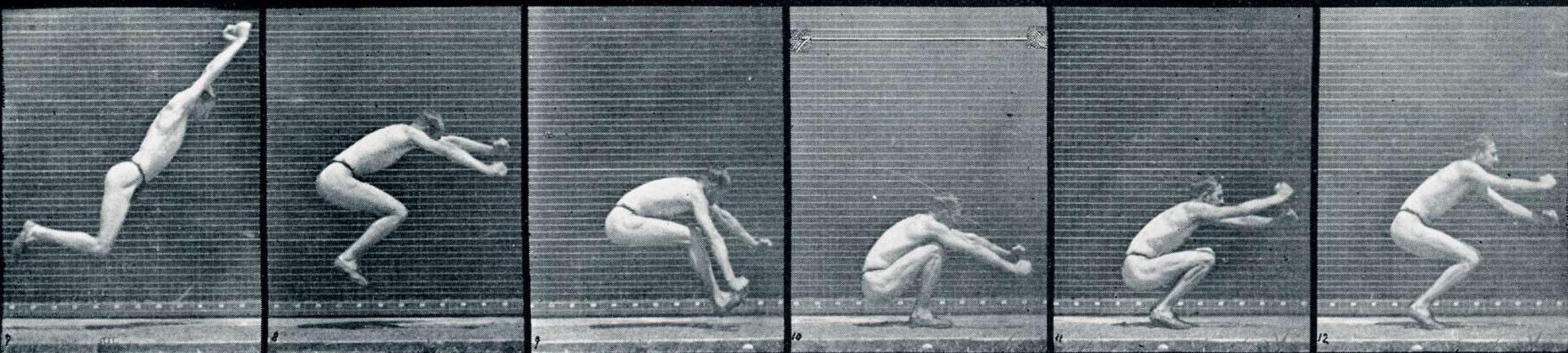
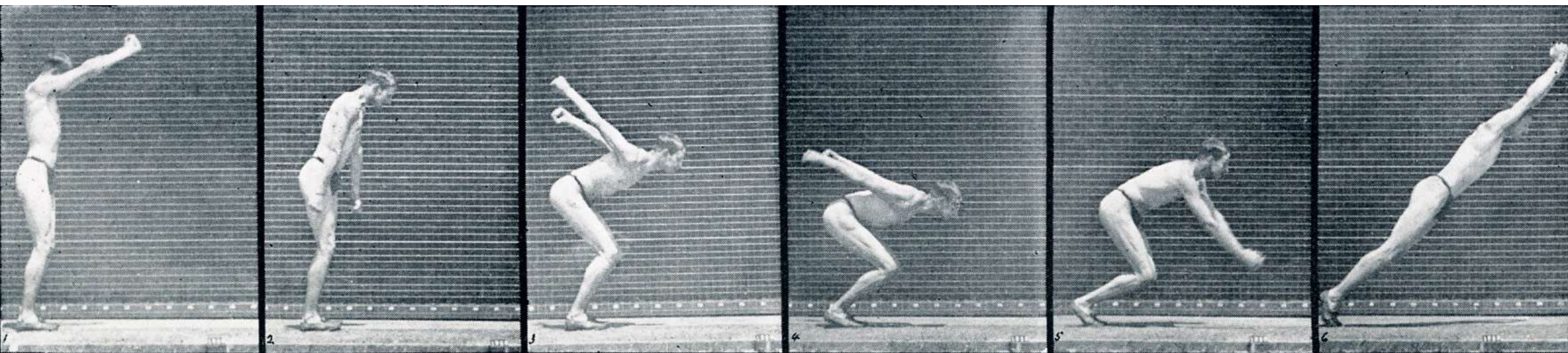
=> Eadweard Muybridge et la conception de la photographie séquentielle

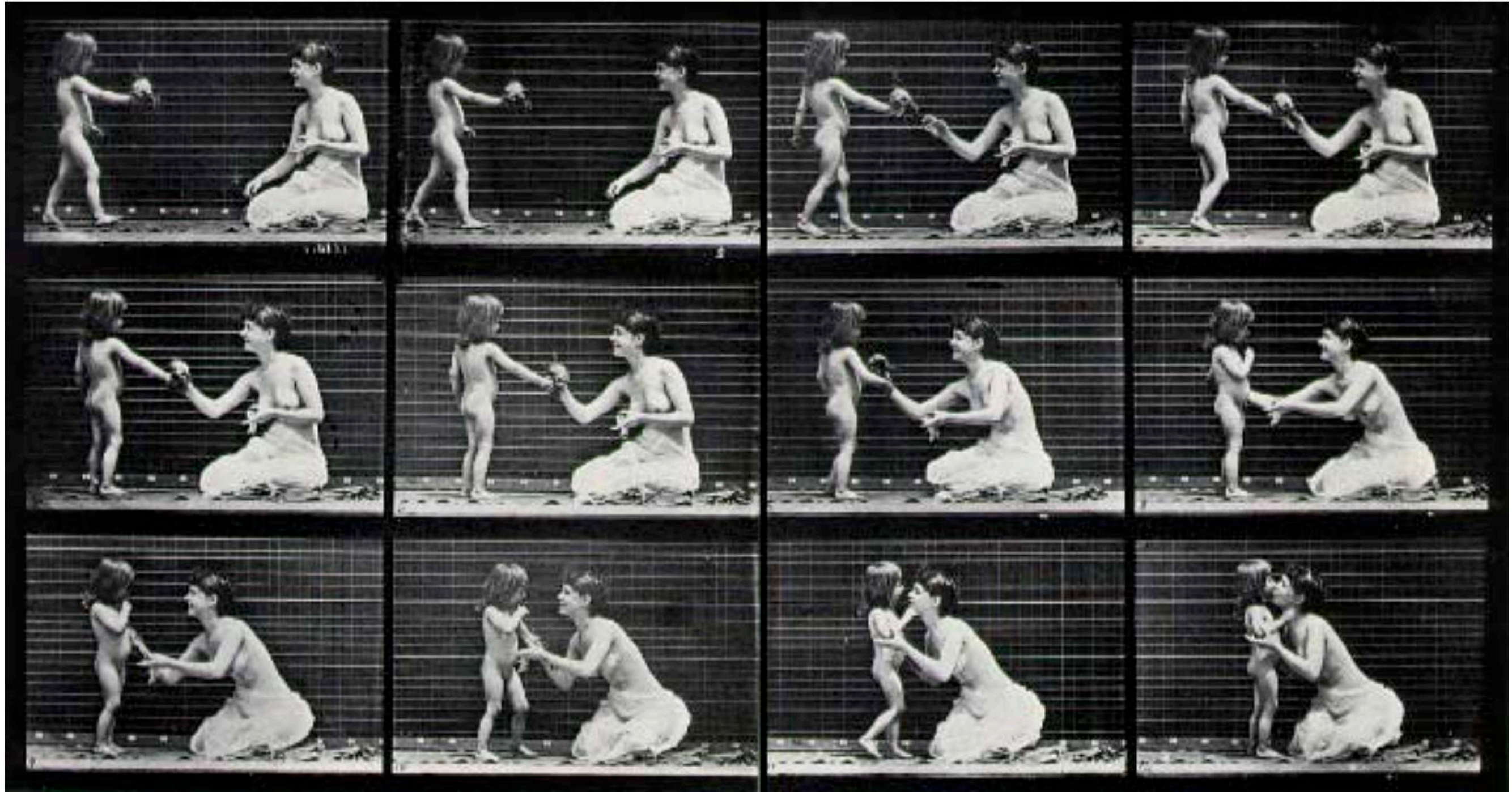
C'est à l'américain Eadweard Muybridge que revient l'invention de la séquence photographique. Sa renommée fut d'abord fondée sur ses vues de paysages de l'Ouest américain, notamment son célèbre panorama de la ville de San Francisco, réalisé en 1877.











Eadweard Muybridge, *Le baiser. Enfant apportant un bouquet à une femme*, 1884-5

=>. Le portrait tournant

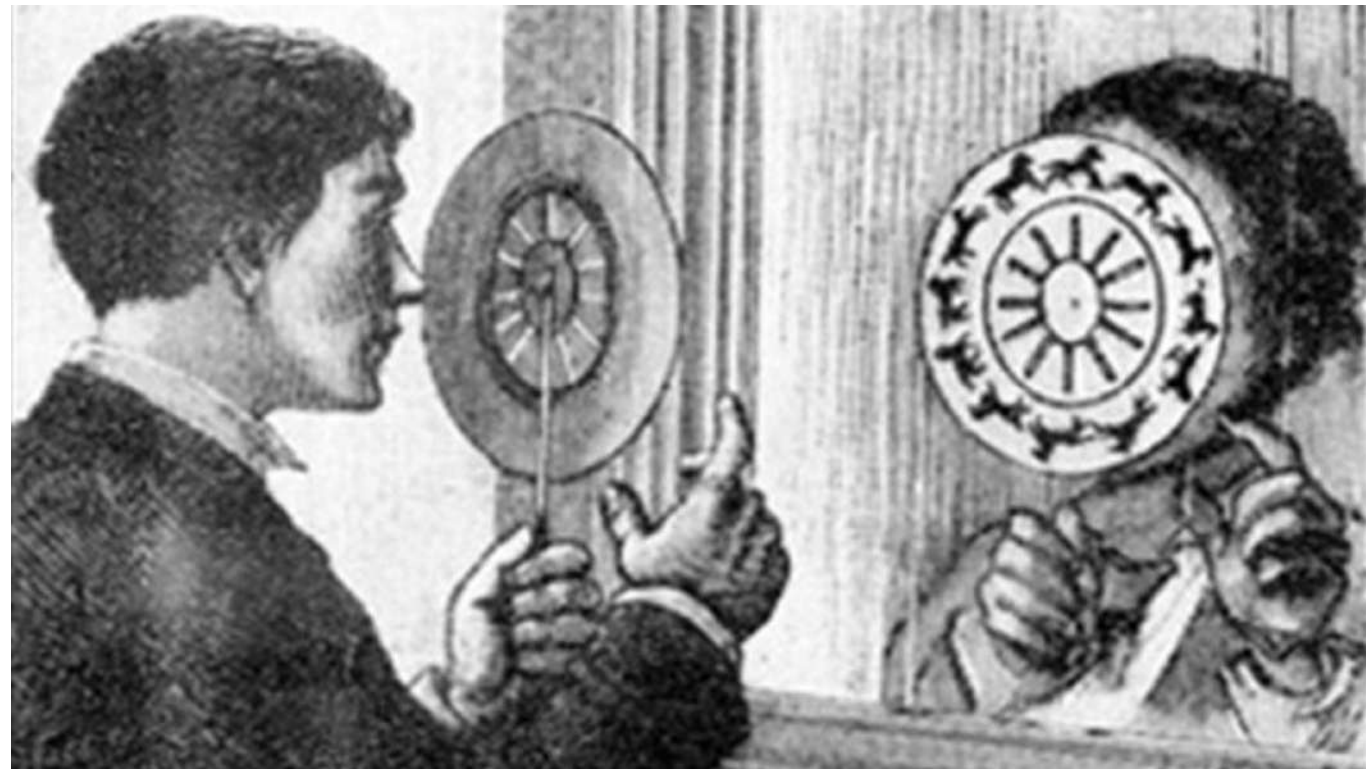
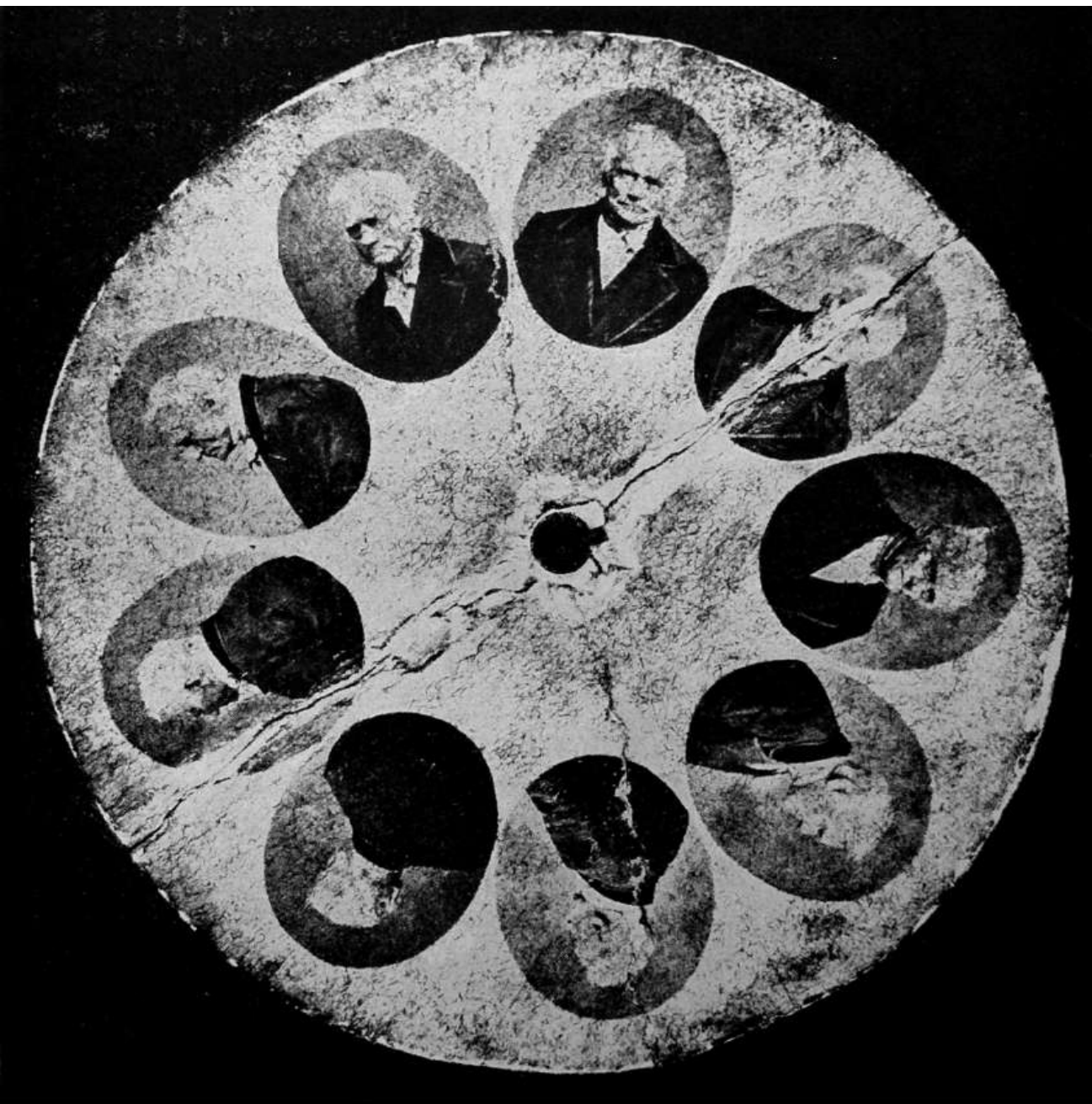
L'intérêt pour le mouvement et la séquence va aussi se décliner dans la pratique du portrait. Felix Tournachon (Nadar) célèbre photographe français et plus grand portraitiste du XIXe siècle va réaliser en 1865 une série de portraits et d'autoportraits tournants.



Nadar, « autoportrait tournant », épreuve sur papier albuminé, vers 1865.



Nadar, « portrait tournant »
de Gustave Arosa, épreuve
sur papier albuminé, vers
1865.



Jan Evangelista Purkinje, autoportraits sur disques pour phénakistiscope, vers 1865

II. Séquence photographique et performance

Dans les années 60-70 naît l'art conceptuel dans un contexte de remise en question des institutions artistiques et du marché de l'art. Ce mouvement implique une redéfinition de l'objet d'art traditionnel et met l'accent sur l'idée ou le concept plutôt que sur la matérialité de l'œuvre. La performance devient ainsi un médium majeur, et la photographie joue un rôle essentiel dans sa documentation et sa diffusion.

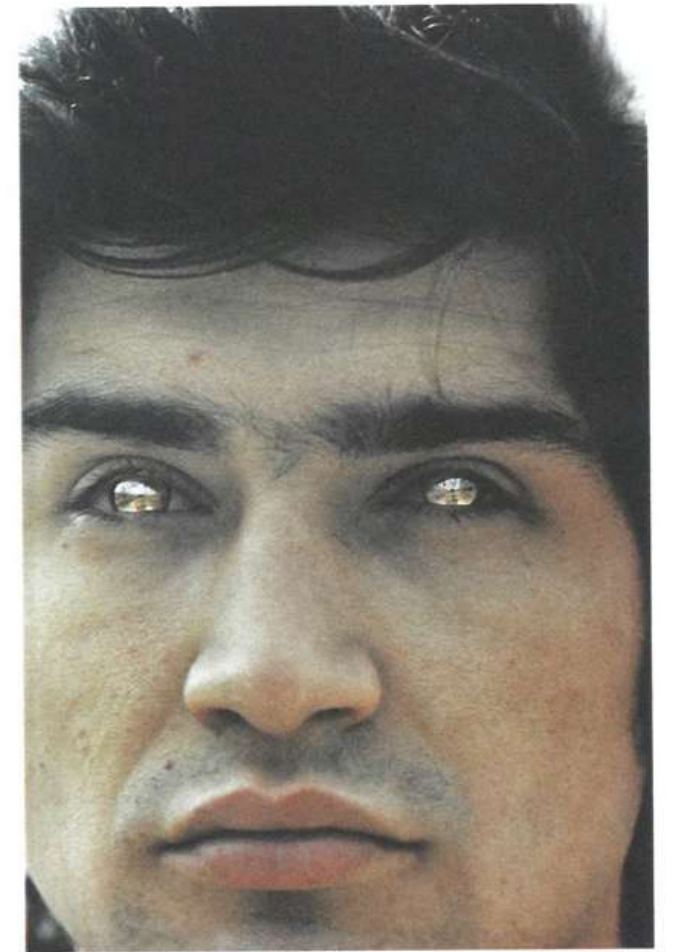
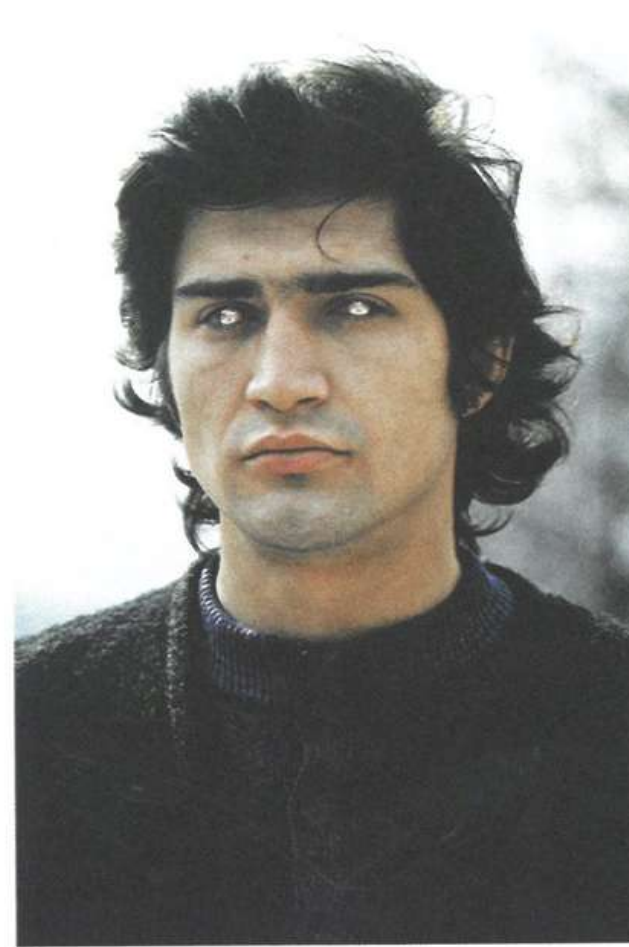
De part son caractère chronologique, la séquence photographique permet aux actions performées de survivre et d'être partagées avec un public élargi. Elle inscrit l'éphémère dans la durée. Mais cette documentation n'est pas neutre : elle influence la perception de la performance et en devient souvent œuvre à part entière.

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Vito Acconci *Blinks*, 1969

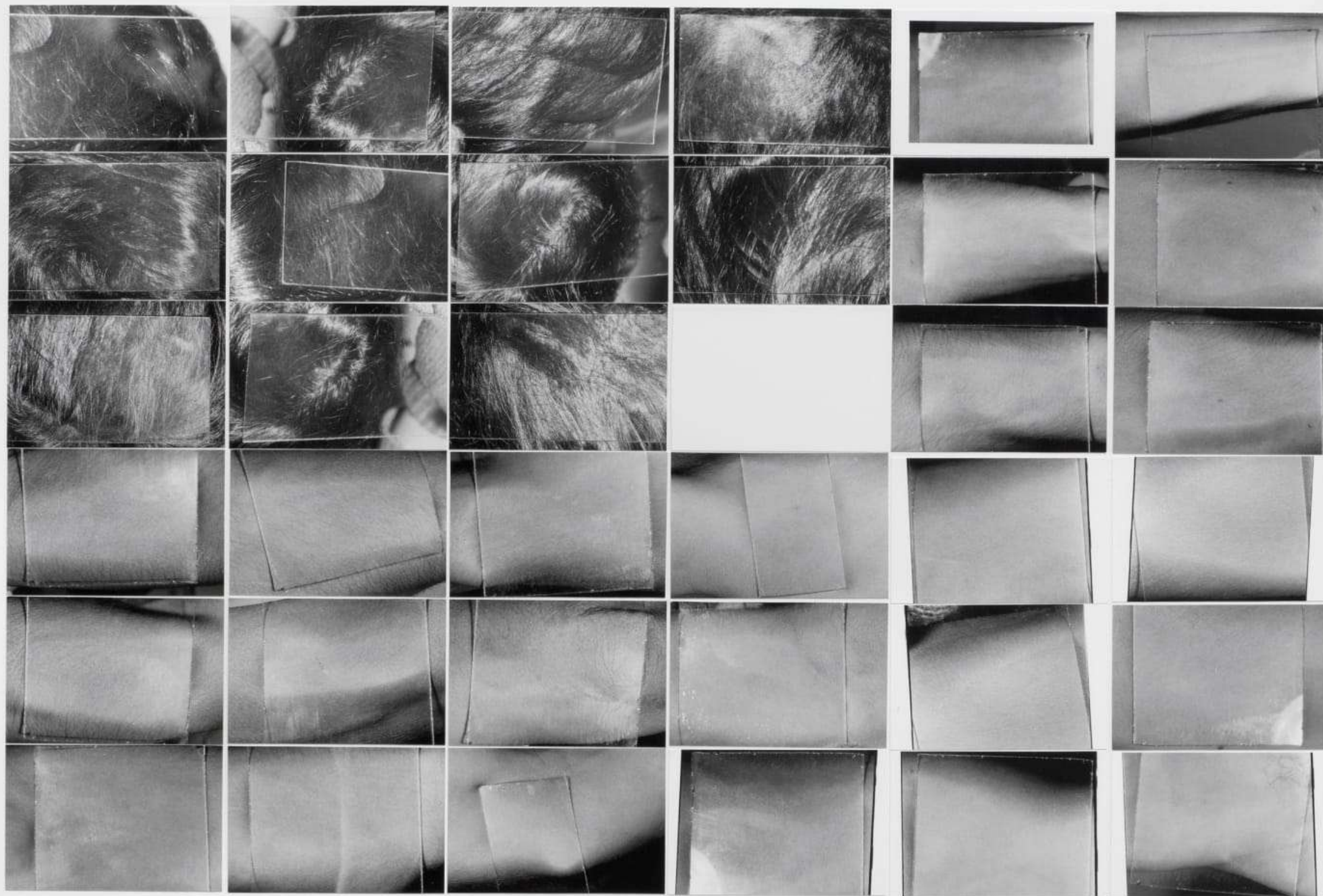


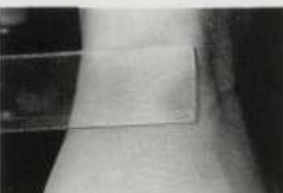
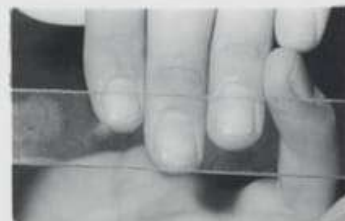
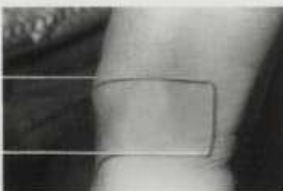
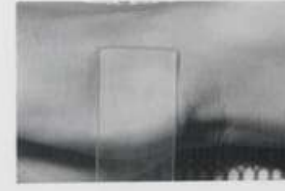
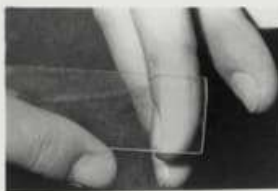
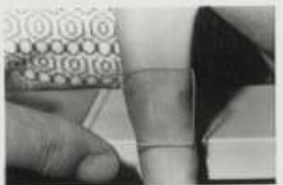
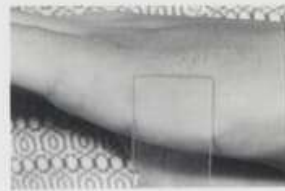
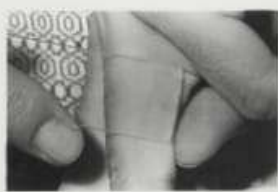
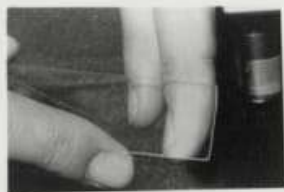
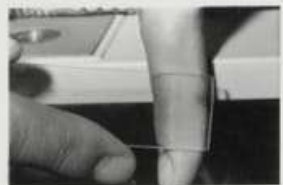
Vito Acconci *Blinks*, 1969

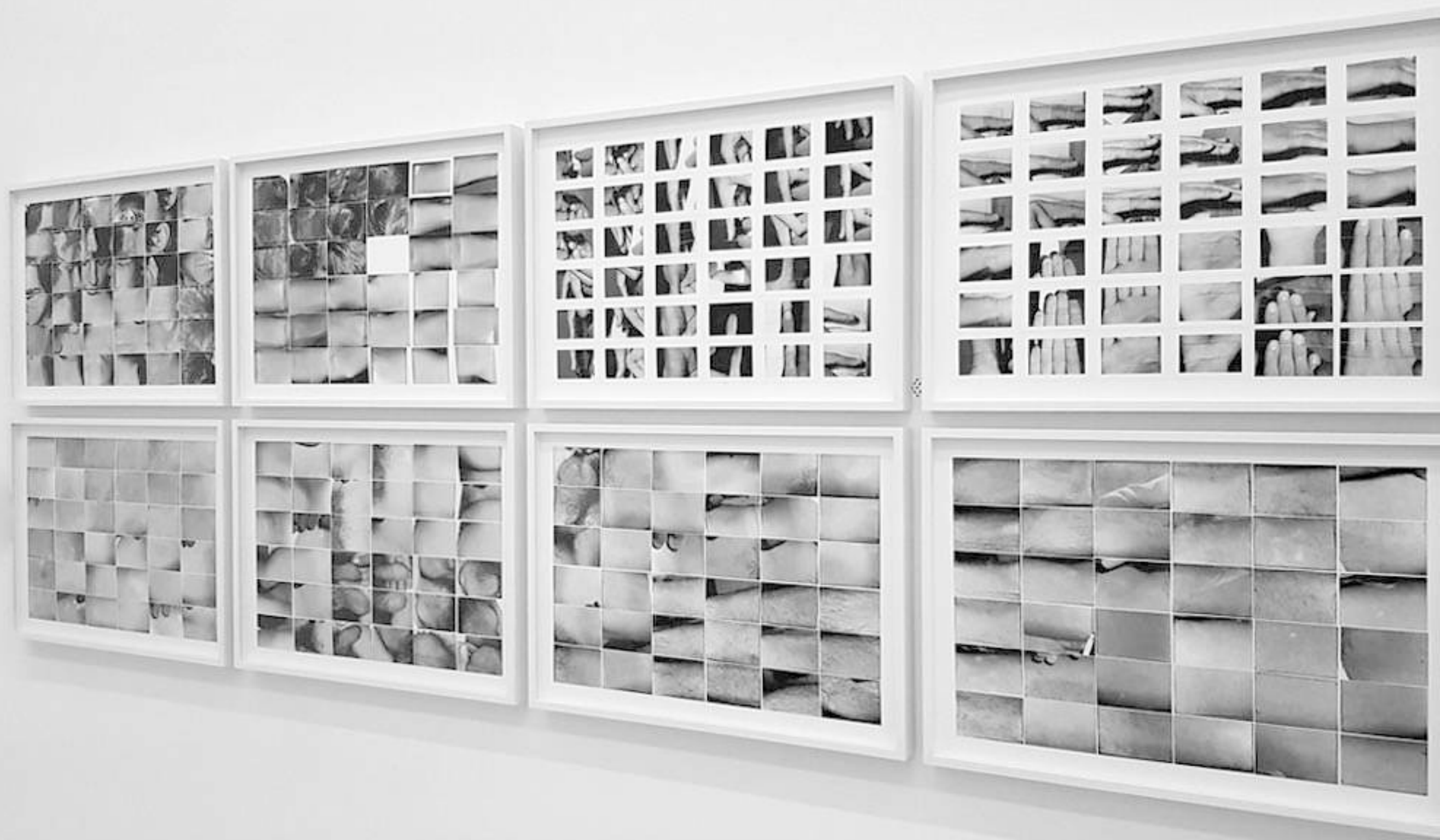


Renverser les Yeux 1970, Guiseppe Penone





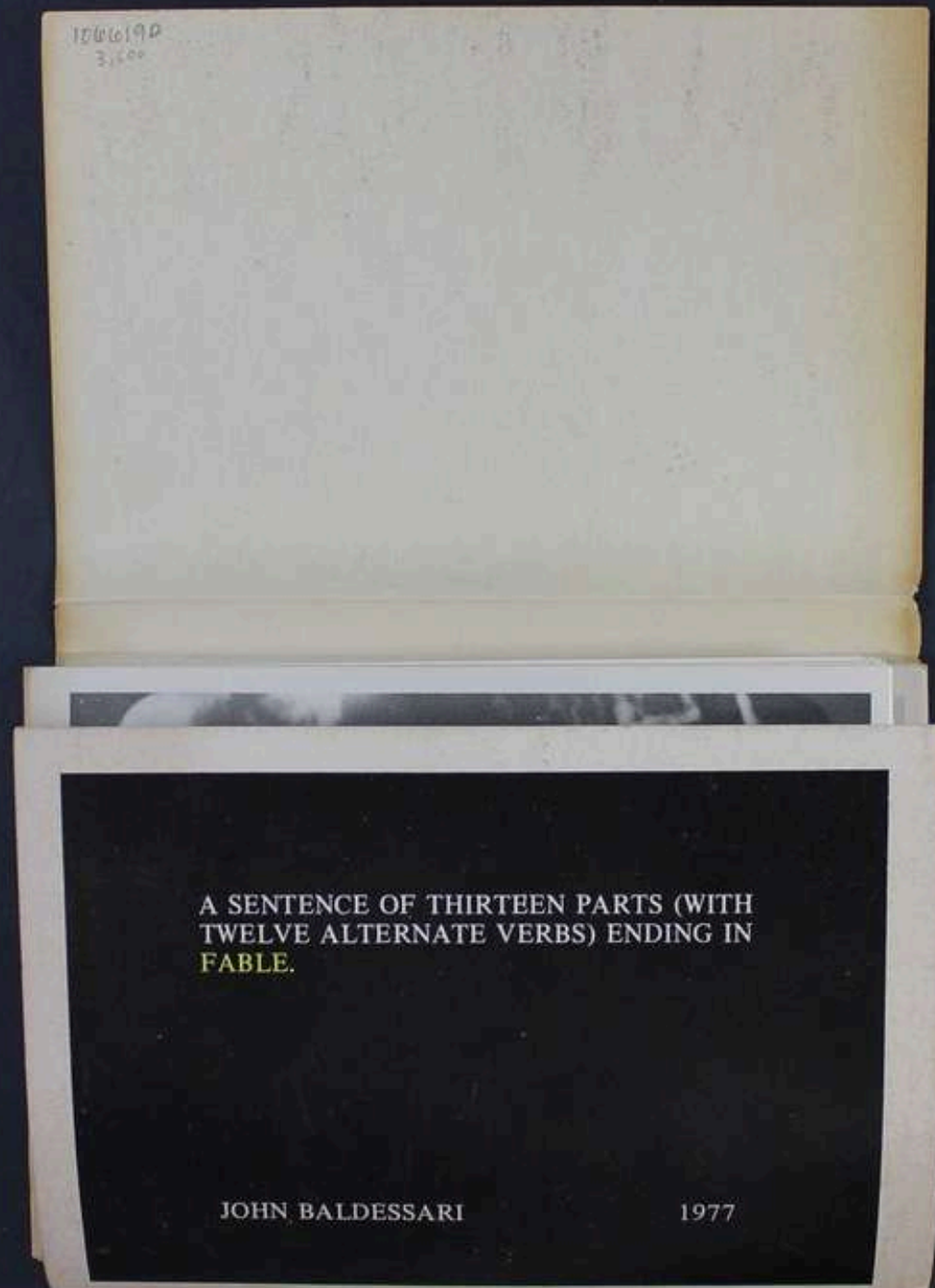




Dérouler la peau, 1970, Giuseppe Penone



Throwing Three Balls in the Air to Get a Straight Line, John Baldessari, 1973



A sentence of thirteen parts ending in fable, 1977

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1-1-44





EXPOSE



FRIENDS



GROW



SAD



LEAVE



FEEL



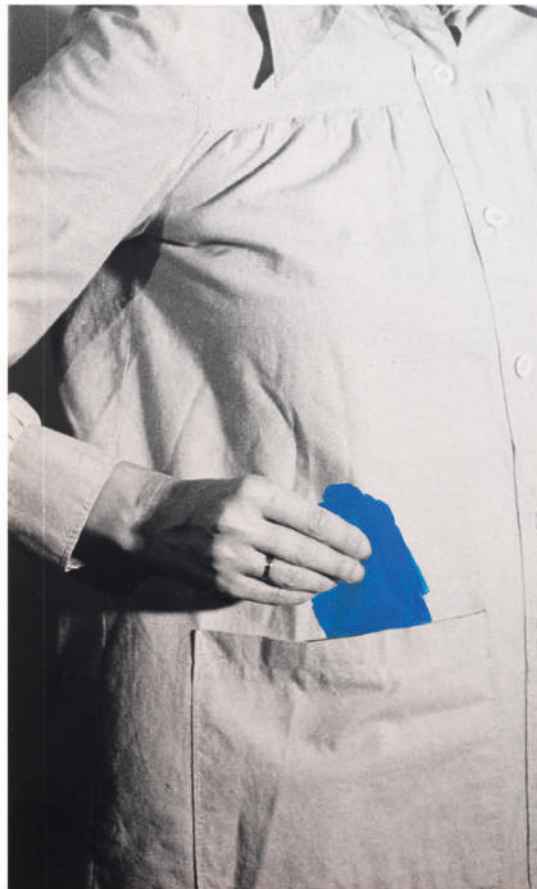
SEE



GROW



FEEL



Helena Almeida : *Estudo 1
para um Enriquecimento
Interior* , 1977



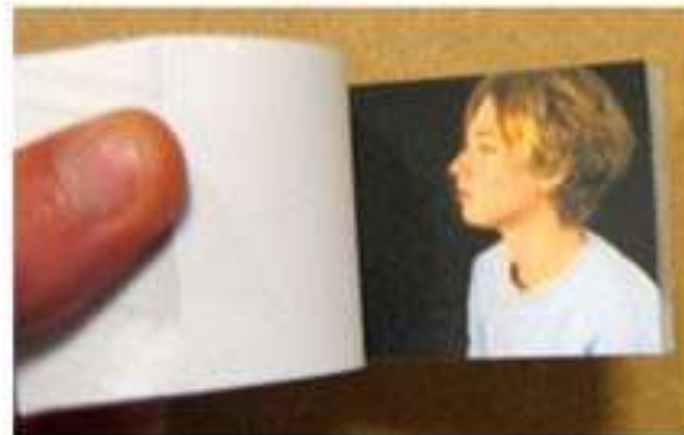
Helena Almeida,
*Estudo 2 para um
Enriquecimento
Interior*, 1977



Helena Almeida,
Tela Habitada,
1976



Flip Book, 1997-99, Stéphanie Ognar



Flip Book, 1997-99, Stéphanie Ognar



Baja California

16 January 1949

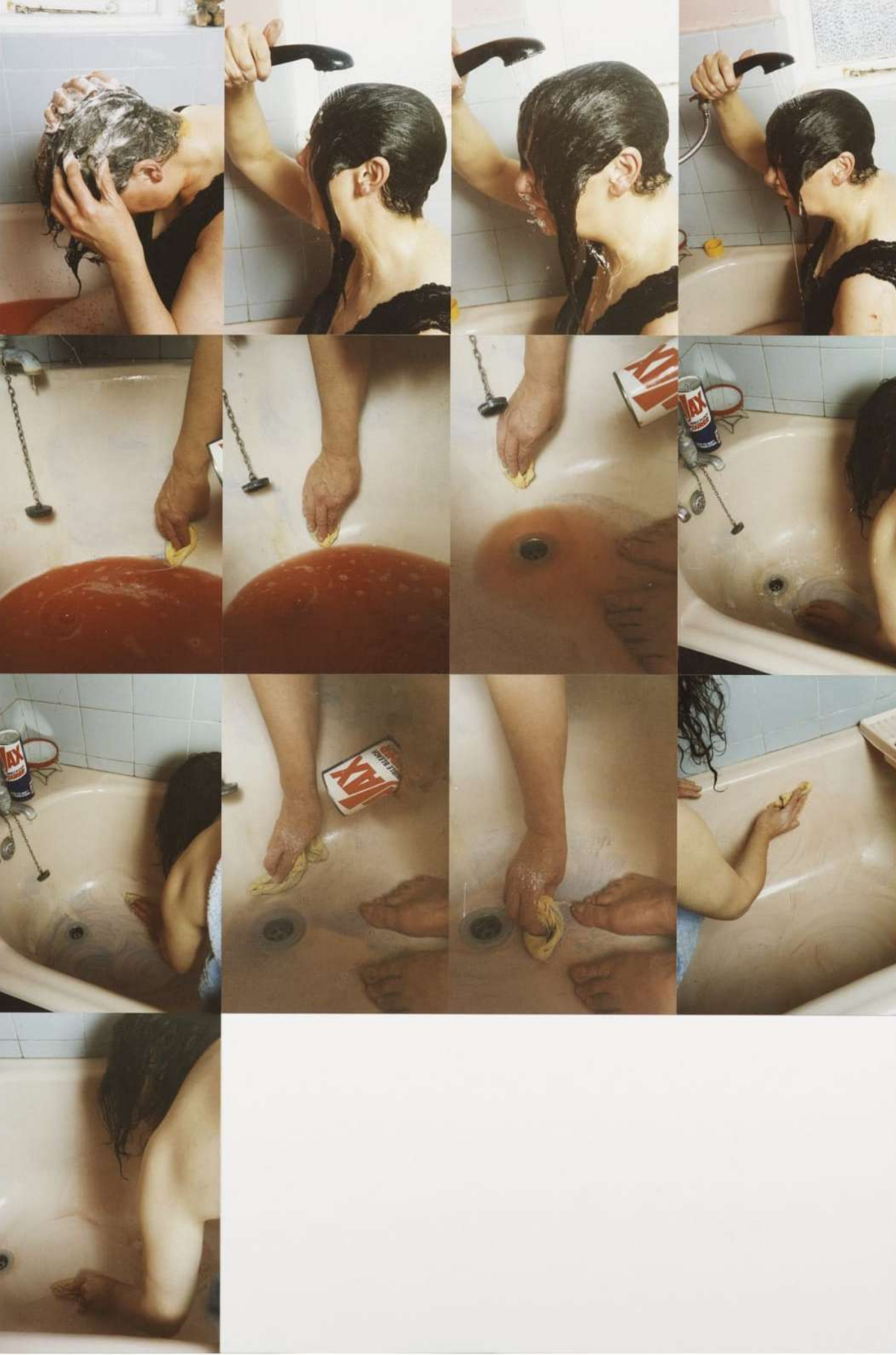
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Michel Szulc Krzyzanowski

Michel Szulc Krzyzanowski, *Baja California*, 1949



Michel Szulc Krzyzanowski, "Tsoutsoura", 1978



Joe Spence, *Photo Therapy : Making a beautiful Lady*, 1986/88



Joe Spence, *Photo
Therapy :Infantilization*, 1986/88



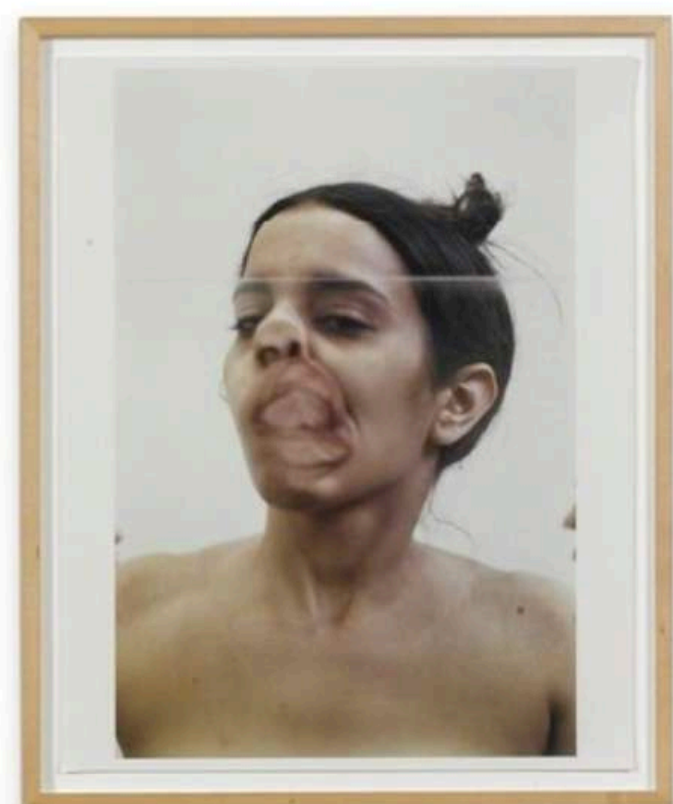
Joe Spence, *Photo Therapy : Mother work*, 1986/88



Ana Mendieta, *Untitled, Silueta*, 1976



Ana Mendieta, *Untitled*, 1973



Ana Mendieta, *Untitled, Glass on body imprints*, 1973



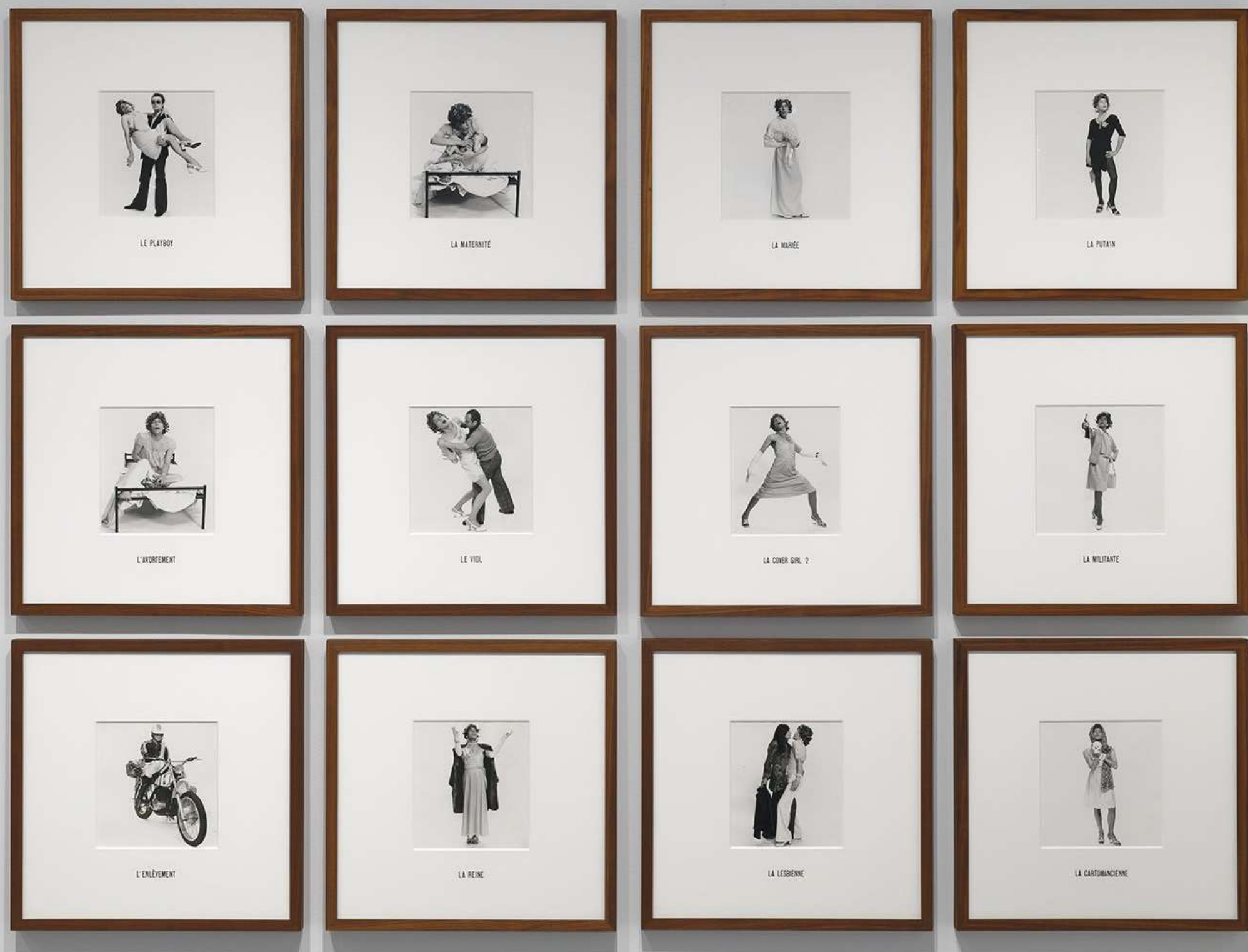
Ana Mendieta, *Untitled, Cosmetic Facial Variations*, 1972



Ana Mendieta, *Untitled, Cosmetic Facial Variations*, 1972



Michel Journiac, *24 heures de la vie d'une femme ordinaire: Réalités*, 1975



Michel Journiac, *24 heures de la vie d'une femme ordinaire: Phantasmes*, 1975



Michel Journiac, *24 heures de la vie d'une femme ordinaire: Réalités et Phantasmes*, 1975



Michel Journiac, Rituel pour un mort...., 1975





fil - fille - amante

fil - garçon - amant



fil - voyeur



Michel Journiac, *L'Inceste*, 1975



Gina Pane, *Enfoncement d'un rayon de soleil*, 1969



Gina Pane, *Action Escalade non-anesthésiée*, 1971

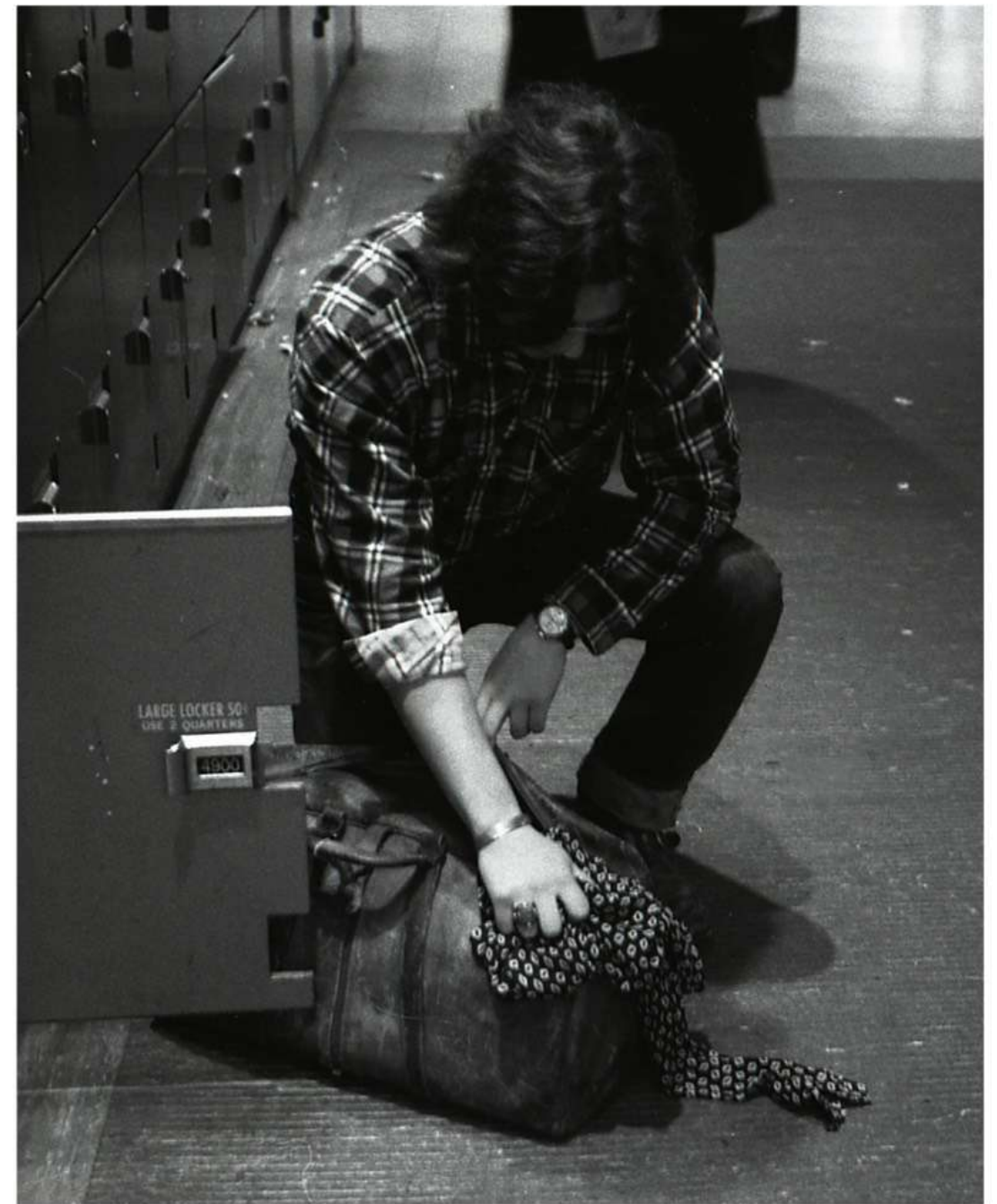
IV. La photographie narrative

Après les années 60, la séquence photographique se trouve exploitée non plus seulement pour sa structure chronologique, mais aussi pour ses potentialités narratives. Elle vient alors répondre à un désir des photographes d'affirmer leur statut d'artiste-auteur en racontant des histoires.

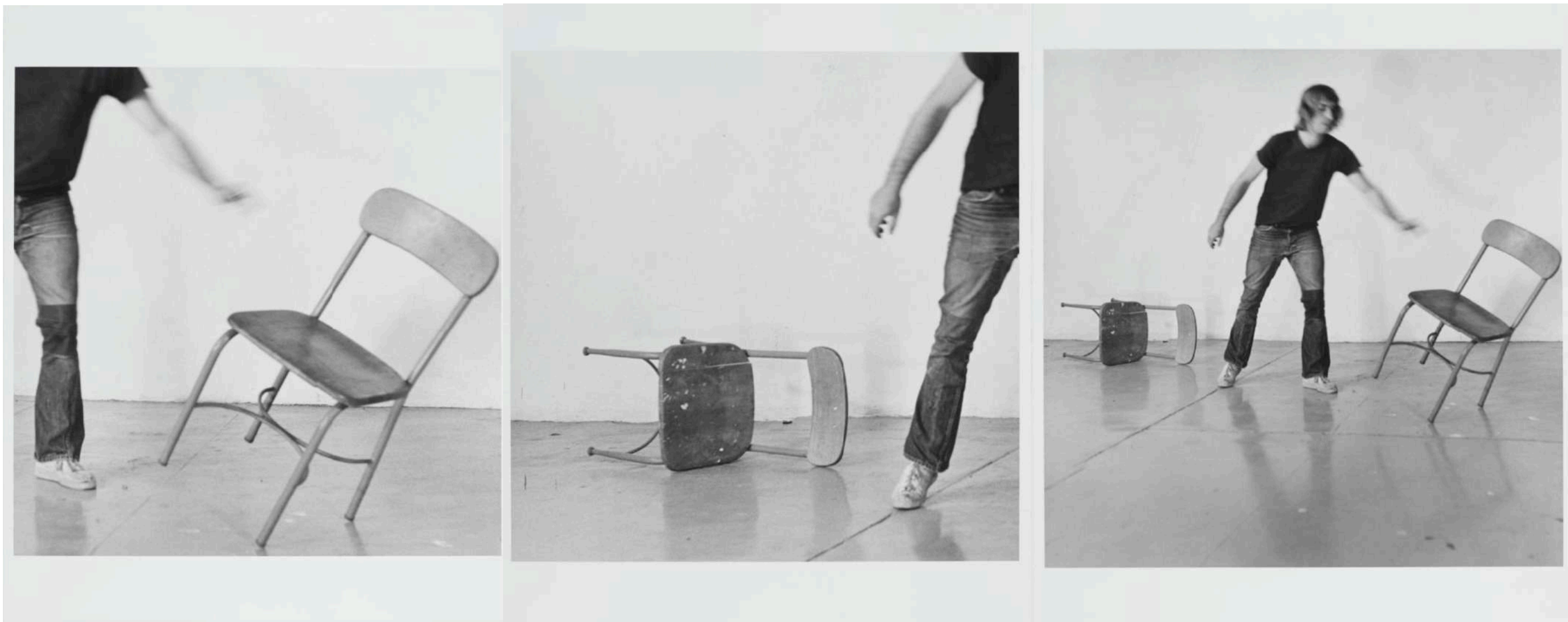
=> Ce que les photographes vont exploiter dans la photographie séquentielle c'est la particularité de sa syntaxe.



Mysteries, Mac Adams



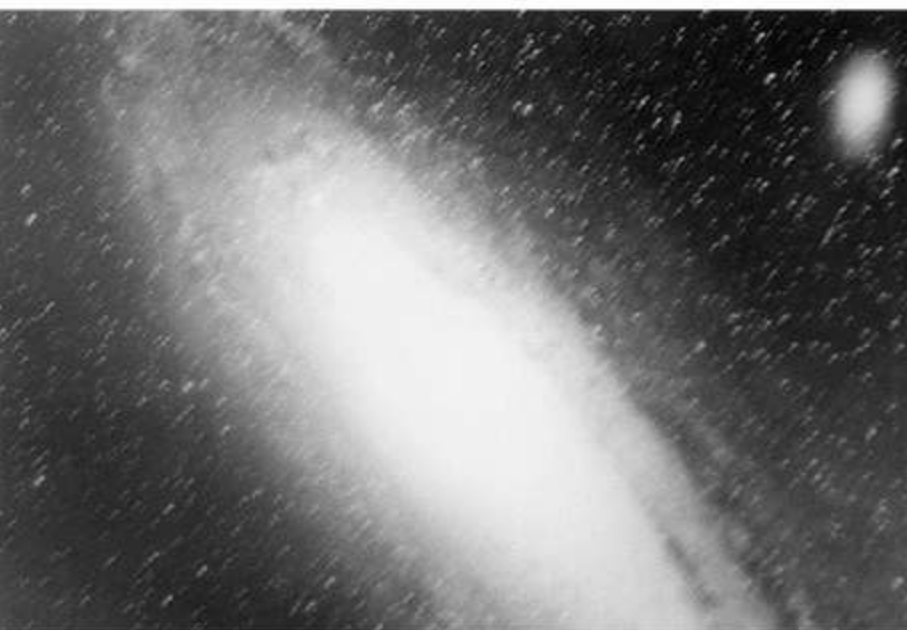
Mysteries, Mac Adams



William Wegman. Throwing Down Chairs. 1972



Paradise Regained, Duane Michals, 1968



The Human Condition,
Duane Michals, 1969

THE HUMAN CONDITION



MADAME SCHRÖDINGER'S CAT



MADAME SCHRÖDINGER WONDERS IF HER MISSING CAT IS OR IS NOT

INSIDE THE BOX.

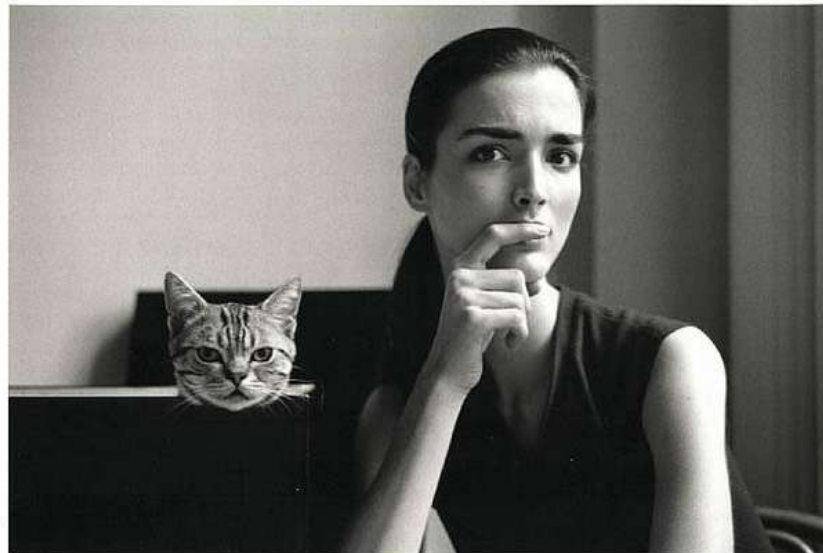
MADAME SCHRODINGER ET SON CHAT

« Madame Schrodinger se demande si son chat qu'elle a perdu, se trouve oui ou non à l'intérieur de cette boîte. »



THE CAT, WHICH MAY OR MAY NOT BE INSIDE THE BOX, WONDERS IF MADAME SCHRÖDINGER IS OR IS NOT OUTSIDE THE BOX.

« Le chat, qui est ou n'est pas dans cette boîte, se demande si madame si Schrodinger se trouve oui ou non à l'extérieur de cette boîte. »



MADAME SCHRÖDINGER AND HER CAT ARE BOTH WONDERING WHAT THE PROBABILITIES ARE THAT AT THIS MOMENT YOU ARE READING THIS.

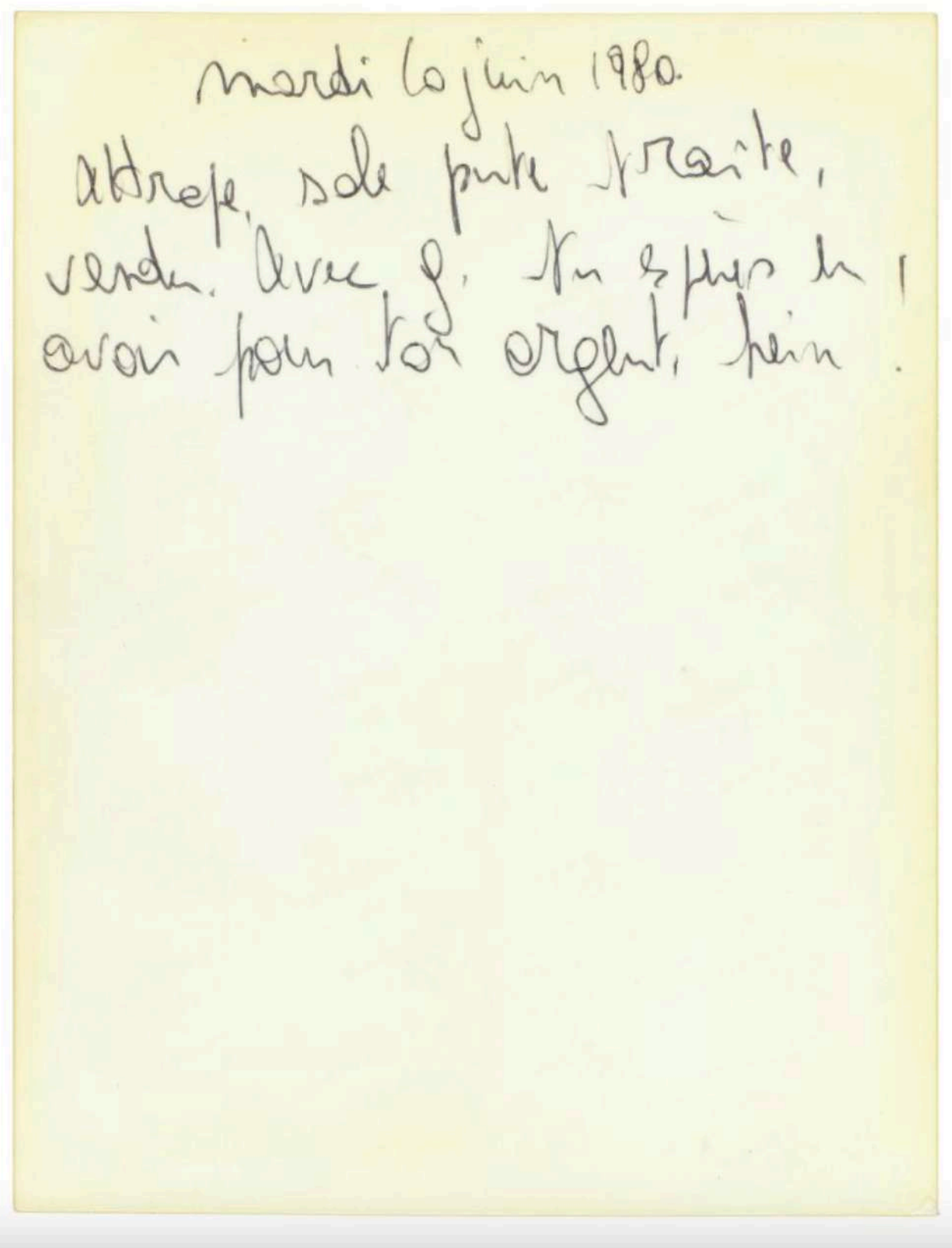
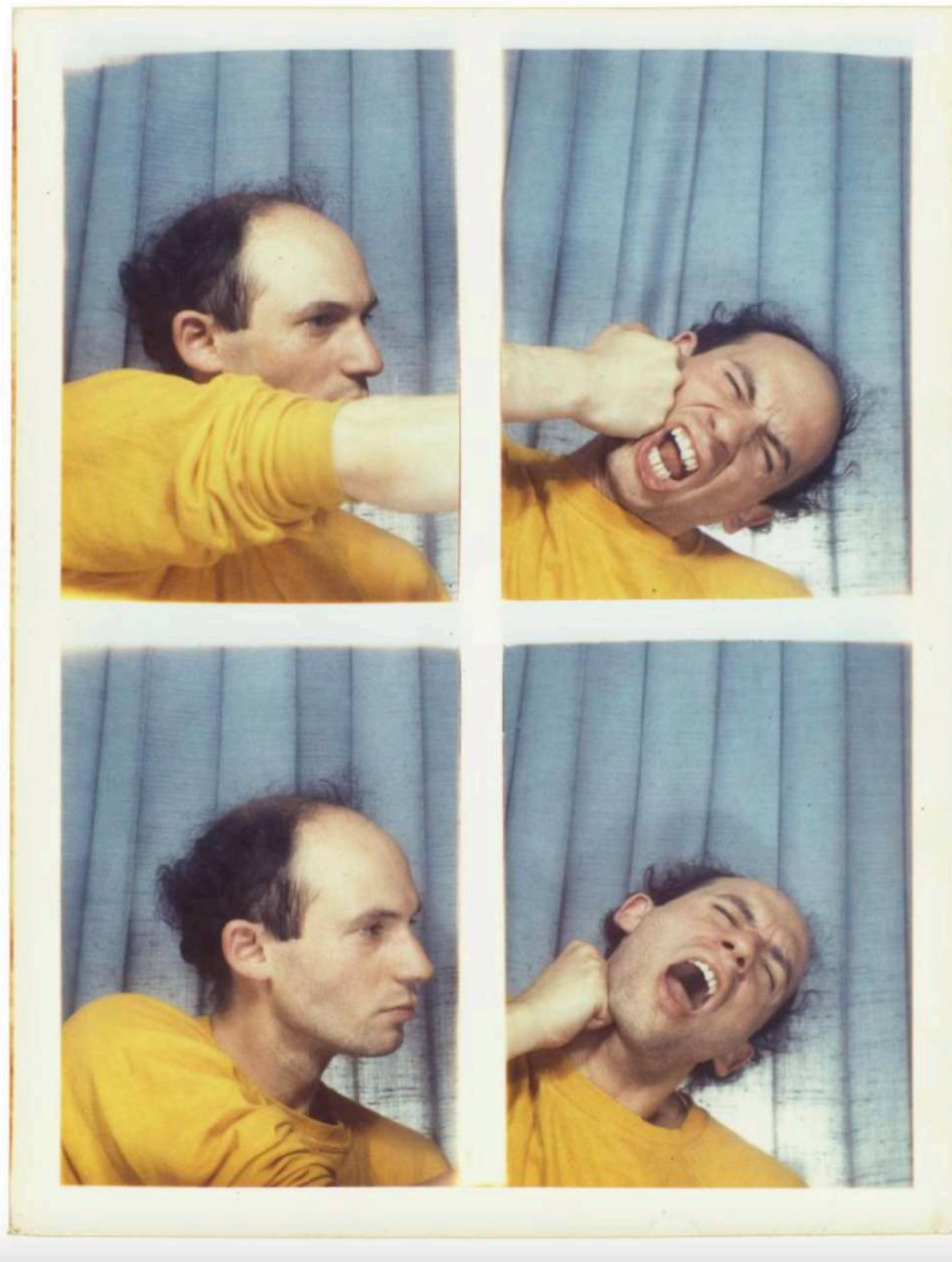
« Madame Schrodinger et son chat, se demandent tous deux quelles sont les probabilités pour qu'à cet instant vous soyez entrain de lire ceci. »



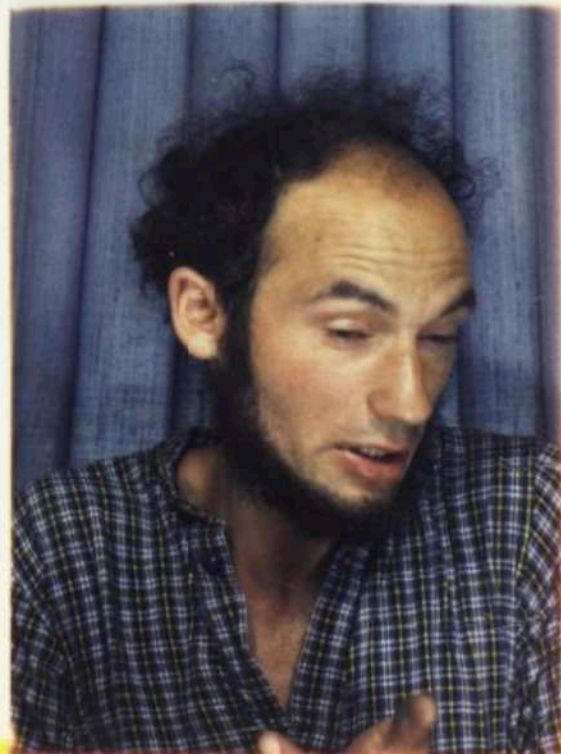
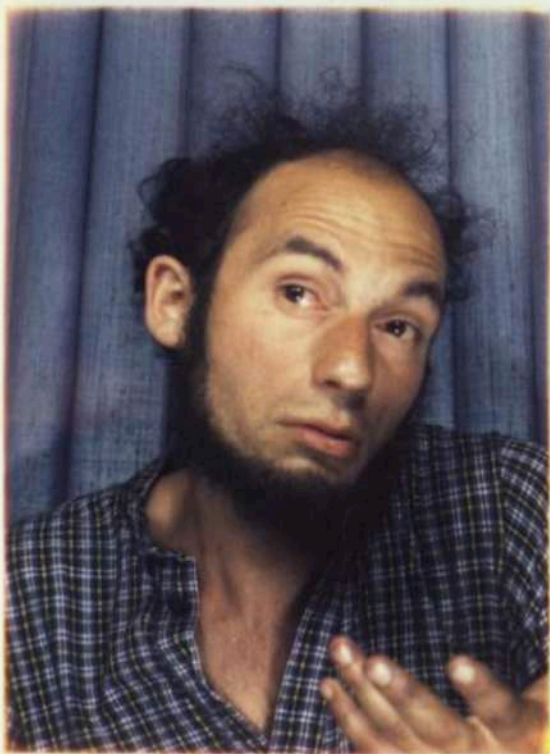
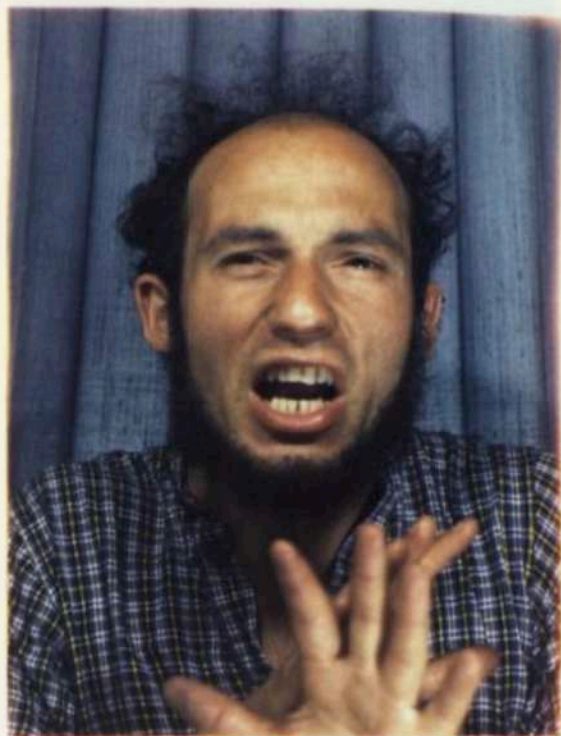
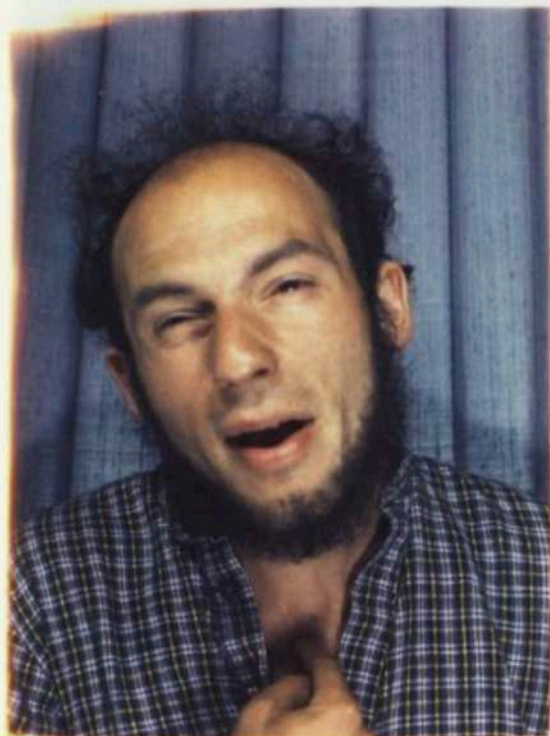
The attributes of positions: semantics of the highway, Jan Groover







Alain Baczynsky, *Regardez il va peut-être se passer quelque chose...*, 1979-81



21 June 79
you know
that my analyst
wrote a book!

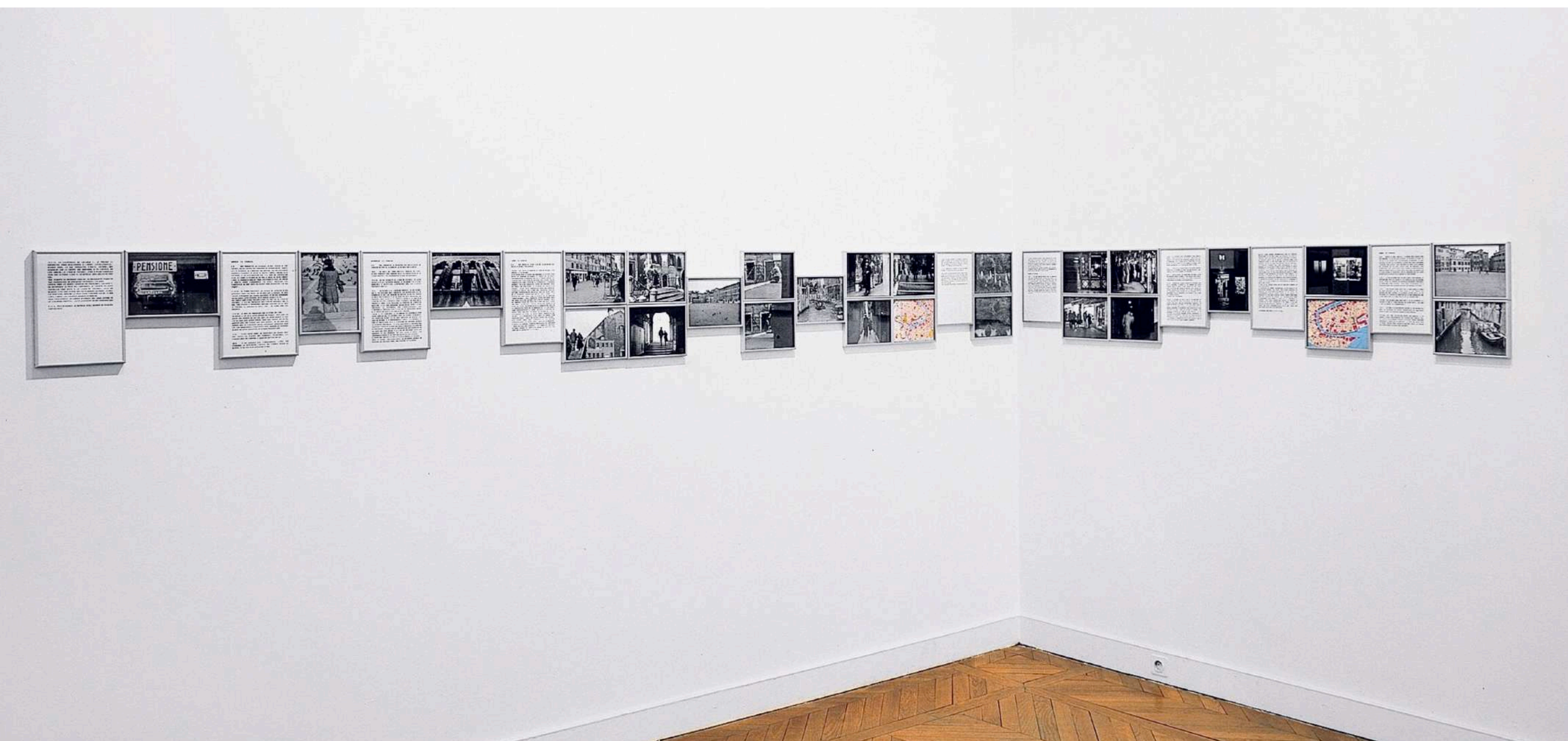
you know, My
analyst wrote
a book

~~you know that~~
my analyst, yes
my analyst wrote
a book.

yeah, my
analyst wrote
a book



Les Dormeurs, 1979, Sophie Calle



Suite Venitienne, 1980, Sophie Calle



Suite Venitienne, 1980, Sophie Calle



Thursday 16th of April, 10am. I am getting ready to go out. Outside, in the street, a man is waiting for me. He is a private detective. He is paid to follow me. I hired him to follow me, but he does not know that.

At 10:20am I go out. In the morning, a postcard from Mont Saint Michel. I read: "Sophie, I think of you often. Vacation... beautiful weather... vacation. Hugs and kisses. See you soon. Patrick". The weather is clear, sunny. It's cold. I am wearing grey suede sneakers, black tights, black shoes and a grey raincoat. Over my shoulder a bright yellow bag, a camera. I take rue Cassini and buy marigolds for 8 francs at the flower shop. I enter Montparnasse cemetery and lay the flowers on Pierre V's grave, b.1910 d.1982. I continue through the cemetery. Every day, for years, when I was going to school, I took that same route. It pleased me to imagine that there was a man hidden in R's family vault, and that he survived only because of my love and the food I resolutely left on his grave. At the cemetery exit, on Boulevard Edgar Quinet, I buy "Le Monde" and "Pariscap".

At 10:40am, I go to "La Coupole", 102 Blvd. Montparnasse where I have an appointment with Nathalie M. I do not sit at our usual table, but closer to the window, and order a "cfe creme". At 10:45, Nathalie M. joins me. I've known her for years. She always seems so fragile. She is beautiful. I am superstitious, so I don't want to speak of "him", of the man who should be following me. I don't know if he is really here.

At 11:00am we leave "La Coupole". Nathalie walks with me to a hairdresser on rue Delambre. It is for "him" I am getting my hair done. To please him.

At 12:00pm I leave the hairdresser. My hair is electric; the young woman who hands me my raincoat is remarking: "Outside, it will calm down". Then I walk towards Luxembourg Gardens. I went to show "him" the streets, the places I love. I want "him" to be with me as I go through the Luxembourg where I played as a child and where I received my first kiss in 1965. I keep my eyes lowered. I am afraid to see "him".

12:30pm. I am waiting for Eugene B., publisher, beneath the statue on Daubigny at Odéon Square. We're supposed to talk about a book I would like to get published; 5 minutes go by. My eyes meet, on the other side of the boulevard St. Germain, those of a man about 22-26, short straight light brown hair who jumps suddenly and attempts a hasty and awkward retreat behind a car. It's "him". A stranger steps up to me and asks where I bought my raincoat. Eugene B. comes at 12:40. He kisses me and takes me to an outdoor cafe nearby. At 1:00pm we say goodbye. I head for the Pantheon. From a phone booth, I call Bernard F. whom I would very much like "him" to see. When I was 9, I was certain Bernard F. was my father. Going through my mother's letters, I found and stole a letter he wrote which began: "My darling, I hope you are seriously thinking of sending our Sophie to boarding school..." When he came to visit my mother, I would sit on his lap and stare expectantly at him. Then Bernard F.'s visits became less frequent. I stopped sitting on his lap, everyone told me how much I looked like my father. By the age of 12, I had forgotten this mistaken lineage. My call wakes him up. He tells me that he is not ready to cope with the street.

1:20pm. I get to my studio, located at 36 rue d'Ulm in the former premises of the context of "Maurice Rappaport". A short stop to pick up some papers. At 1:30, I come out again. I decide to stroll around Paris. I take rue Soufflot, Blvd. St. Michel and St. Germain. I'm afraid I've lost "him". Since our "meeting", at Odéon, not once did I feel his presence. I walk in the middle of the street.

Arriving in front of 31 rue de Seine, Eric Taber's Gallery, I try to push open the glass door, it does not budge. Further down the same street, in front of 86, I wait for "Roger Violet, Photographie Archives", to open. I walk in at two pm and ask for the file on private detectives. I flip through the photographs. All the faces look older than "him", (I am reassured by his youth). I buy a portrait of Detective Lepage.

As I raise my eyes, I notice through the window, sitting on a bench across the street, the same young man I spotted at Odéon Square. Now I trust him. I'm not afraid of losing him anymore. I've become a part of the life of X., private detective. I structured his day. Thursday the 16th of April, in much the same way that he has influenced mine.

At 2:30pm, I move on. I cross the Pont Royal and head for the Louvre. At 2:50, after walking quickly through the museum, I find myself in front of Titian's "Man with a Glove". I have always liked this painting. The sad, evocative eyes. The pouting mouth. The face as if he-headed, resting on a lace collar. But above all this hint of a monstrosity.

At 3:00pm I leave the Louvre. In the garden of the Tuilleries a photographer offers to take my picture with my camera. I accept. At 3:20pm I stop at the Tuilleries outdoor cafe and order a beer. I take pleasure in watching "him" have his drink at the restaurant.

At 4pm, I leave the Tuilleries, cross the Place de la Concorde. At 4:30, I enter the "Palais de la Decouverte" (Discovery Exhibition center) which seemed a prop. I have an appointment with Jacques M., I see his silhouette on the second floor. We wander from room to room. In a doorway, "he" branches past us. At 5:10pm we leave the "Palais de la Decouverte". I walk with Jacques M. to his car. I give him a kiss and continue my walk alone. I decide to rest in a movie theater. I walk up the Champs Elysees and after hesitating between Fouchier's "Lilly Marten" and Lautner's "Is it Reasonable", a detective comedy, I opt for the first and enter the "Gaiement Culture" at 5:25. Inside, I only think of "him": Is he enjoying this crowded, diffuse and ephemeral day I have offered him — one day. Half an hour later, at 6pm, I leave the theater. I walk towards Chatelet.

At 7pm, I arrive at Chatelet's Gallery, 80 rue Quincampoix for the "Gilbert & George" opening. There, I meet my father and take him outside with me. I want "him" to see my father. Back at the Gallery I chat, forgetting "him" a little. At 8pm, friends take me by car to a party for George and Gilbert in an apartment at 129 Ave. de Wagram. At midnight I leave in the same car to "La Palmyre" where we have been invited, still in honor of George and Gilbert. I get to know Dan J. better, whom I met a few months earlier.

At 2am a taxi takes us both to the "O.K. Bar" at Yvry. I eat spaghetti and drink whiskey.

At 3am we grab another taxi to go to his hotel, the "Hotel Tiquetonne". I am drunk and fall asleep. Before closing my eyes I think of "him". I wonder if he loved me. Will he think of me tomorrow.

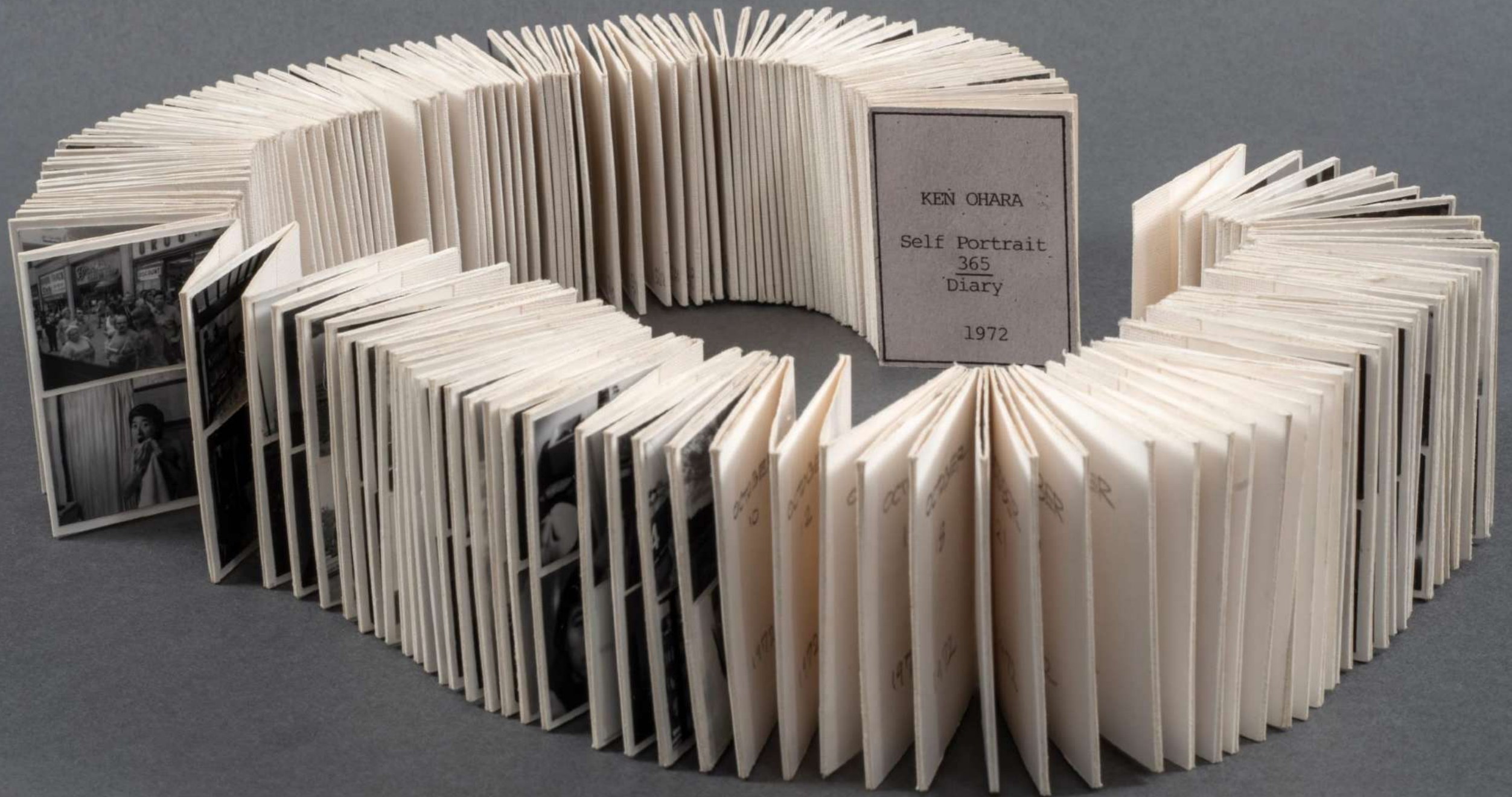




L'Hôtel, 1983, Sophie Calle



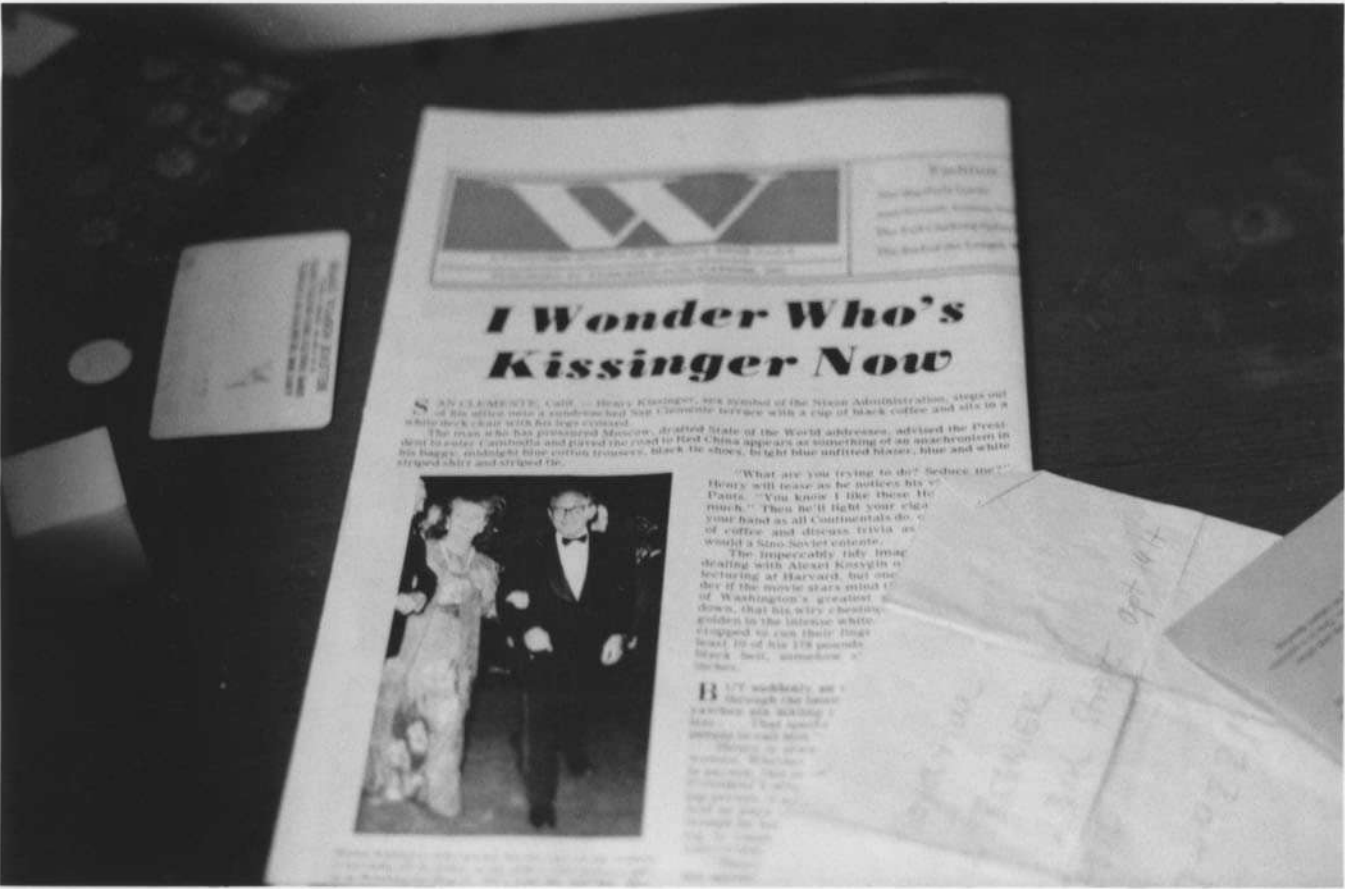
L'Hôtel, 1983, Sophie Calle



Self Portrait 365, 1972, Ken Ohara



Self Portrait 365, 1972, Ken Ohara





Edward Ruscha, *Sunset Strip* , 1966



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