



Trained in sculpture at the Paris School of Fine Arts and the Institute of High Studies in Plastic Arts, Lisa Sartorio has changed its work towards performance and visual arts.

His photographic work questions the impact of documentary images within our consumer societies. Their dematerialized circulation and hyper reproducibility contribute to mass consumption resulting in their furrows a forgetting of the content and the loss of the sense of what we see. If the impact of these documentary images has become obsolete, how to restore, to see, to think of this busy image?

[...] How to give back to the war images that are too publicized their testimony strength? Lisa Sartorio makes them transit plastically from a form of fluidity to a tactile presence between skin and bark. The generalized tree model also serves it to create landscapes-limits that restore body to the darkest events of the 20th century. In an experimental constancy of documentary fiction, in search of remanence, It leads us to reposition our relationship to image and history. C. G.

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