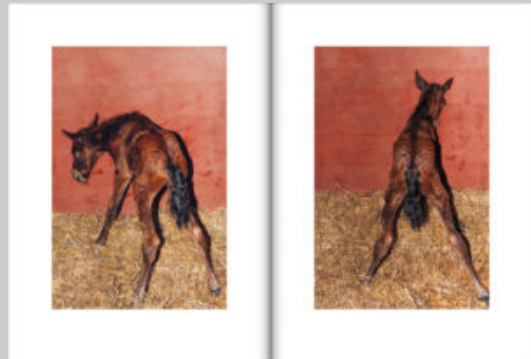
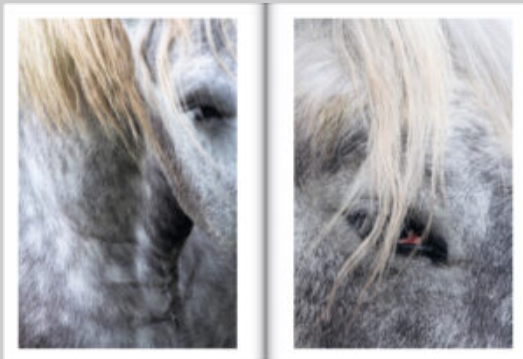
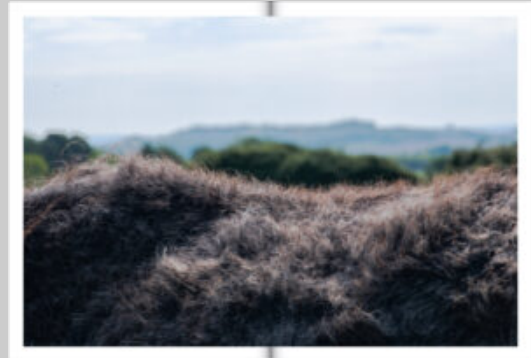


Rencontre Yves Trémorin
AU PAYS DES HOUYHNNMS
Yves Trémorin

Magali Jauffret



“The photographer captures the reality in front of him, whereas I recompose and stage it.” Instead of calling himself a photographer, Yves Trémorin defines himself as a “visual artist.” Since his beginnings in 1977, he has continuously questioned the photographic medium and pushed it to its limits. His artistic radicalism is evident from his early series featuring his partner Monique and his grandmother Ernestine, whom he continued to photograph throughout her life.

His approach is based on the premise that distance from the subject contributes to the construction of the image, with the core concept of synecdoche (where the detail represents the whole). Thus, similar to his early nudes, the portraits of his grandmother consist of close-up, frontal shots without any artifice. “I use photography to disrupt the habit of looking at what is in front of us. The images are staged without any contextual, spatial, or temporal clues. I work with angles and the distance to the subject to bring it into a sort of abstraction. I started with close ones to explore the intimate, magnify their lives, and move towards the universal.”

Yves Trémorin was drawn to horses through childhood memories. His artistic residency, invited by Le Champ des Impossibles and Christine Ollier, in Le Perche, allowed him to create a series of photographs exploring the relationship between humans and horses. Working with local breeders, he captured the magnificence of the horses and challenged their submission. The photographs express the duality between the profane and the sacred, offering an imaginative view of the world. Inspired by these images, this journal presents the photographs in a specific format and layout, providing a coherent visual narrative. This immersion into a world where humans are excluded represents a significant step in his work, highlighting his interest in animals and their wildness.

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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