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mercredi - samedi 14h-19h30

Fabrice DOMENET

At the edge

20 October / 19 November 2022



Voir les yeux fermés #12, Piezography® print on Hahnemüle Mat Rag 308 photo paper
35 2/5 × 35 2/5 in, 90 × 90 cm

The Galerie Insula is pleased to present for the first time the work of the artist photographer Fabrice Domenet in the context of PhotoSaintGermain 2022.

A professional dancer, Fabrice Domenet has been passionate about photography since his teenage years, the uniqueness of this self-taught artist's work has gained international recognition since 2015. In his images, he offers a new sensory experience. He metamorphoses the gaze by dissolving the border between the intimate and the external.

The series *Voir les yeux fermés* blurs our link to reality in order to overflow the common vision of the world. This immersion in the landscape is akin to shamanism. Woven with dreams and reality, the photographs of the living draw the path of an inner journey. They embrace the multiple layers of consciousness to grasp the invisible dimension of the world and better capture its wealth. Fabrice Domenet expresses the fragility of beings and moments to experience the world with empathy.

Similarly, the series on aquatic plants entitled *La Peau du Monde* brings the eye closer to the flesh of reality. These meticulous photographs constitute true vegetal choreographies. Their deployment allows us to feel the weight of the bodies and their plasticity. The texture of the paper gives his images the sensitivity of the skin. The choice of a low resolution blurs their contours in order to make us experience sensations close to synesthesia.

With this return to concrete presence, Fabrice Domenet's images end up at the edge between the physical and the metaphysical.

Interview with Fabrice Domenet, conducted by Gil Arroccena, July 2022

As a professional dancer, where does your passion for photography come from?

From the age of 14, with my mother's Nikon Reflex, I was eager to catch the instantaneous, as ephemeral as movement. Dance and photography respond to my interest in the body's relationship to space and time. These two practices modify the states of perception through a physical experience. They are a concentration of sensations: the gesture and the photographic image leave a trace, an impression that acts on our inner state. Like dance, which is an experience of global awareness of space, linked to kinesthesia, I aim to make people feel an embodied perception of the photo.

In what sense do the two series tend towards a global vision?

The exhibition *At the edge* places us at the border between the interior and exterior vision. The series completely capture this double dimension. *Voir les yeux fermés* is a poetic tale close to a mental vision of reality. At the same time, subjective and objective, these dreamlike images give us a glimpse inside ourselves. The *Peau du Monde* refers rather to a sensitive vision that makes us experience, through empathy, the skin of the plant as a place of exchange between the surface and the depth.

How do you treat the images to broaden the perceptive experience?

The use of black and white liberates the eye. It translates the contrasts between the effects of flashes of light and darkness. I thus avoid letting the symbolic capacity of the color guide the eye. Its information interferes with the image by giving it an overly objective dimension. In addition, I blur the visual reference points to detach the viewer from what we call reality. I make sure that he does not know where to situate himself in space. Starting with a very high ISO, post-production allows me to add grain and accentuate the impression of dilution of the image in the grain of the paper. I work with light to darken elements or reinforce them. Sometimes I achieve extreme clarity with the glare of a white spot.

Doesn't this dilution of the image have a pictorial dimension above all?

My influences are not always photographic. I admire contemporary Chinese prints that can create a world in a few strokes. The texture of the ink is essential because the quantity of water dilutes the darkness and provides a sensation of depth. The strength and the support of the brush, the trace of the movement, produce embodied images.

Can we talk about a spiritual vision?

My pictures are an intimate and sensitive experience. By suggesting the limits of the physical, they approach the invisible. It is a question of perceiving with the whole body, of being this clairvoyant body dear to Merleau-Ponty. I try to touch all the senses in order to experience the invisible. When I take a photo, the sensation of being inside and the feeling of embracing the world merge together. By drawing the observer closer to the world through the use of his body, I would like to free his vision.