



**L'ART
FAIT
VENTRE**



STÉPHANE SOULIÉ



Né à Toulouse en 1970, Stéphane Soulié passe son adolescence sur le continent africain. À 20 ans, il part vivre aux États-Unis. Il travaille un temps comme livreur pour un restaurant. Marqué par le caractère compulsif des autochtones envers la nourriture, il commence ses expérimentations photos et ses premières expositions.

De retour en Europe, il met de côté la photographie, la trouvant trop figée, et passe à la vidéo. Il travaille ensuite dans plusieurs agences de communication parisiennes et bruxelloises en tant que *motion graphic designer*, puis comme directeur artistique, aussi bien dans le secteur privé qu'indépendant. C'est alors qu'il se lance dans la réalisation de clips, courts-métrages, où il explore diverses techniques, notamment le *time-lapse* (images à intervalles de temps) et la pixilation (objets réels filmés image par image).

En 2010, il se consacre à nouveau à la photographie en menant un travail interrogeant les rapports au temps, au mouvement, à l'altération et à la fragilité.



Nature morte vivante de légumes avec chrysalide, 24 août 2011
Capture d'écran
Vidéo, 1'35
119 jours - 3 765 photos - T° 14-20 °C
© Stéphane Soulié

Nature morte vivante de légumes avec chrysalide

La première image de cette *Nature morte vivante de légumes avec chrysalide* (titre quasi scientifique !) rappelle la toile peinte en 1620 par Nathaniel Bacon *Cookmaid with Still Life of Vegetables and Fruit*. Au-delà de la ressemblance, retenons les différences. Chez Stéphane Soulié, aucune ouverture vers un monde extérieur, mais un écosystème clos. Aucune fermière au généreux décolleté, actrice potentielle de la transformation de l'étal végétal. La « culture » de celui-ci résulte de la présence d'une nappe, de couverts, de coupes, assiettes, corbeilles et planche qui l'accueillent. Structures figées qui traversent le temps et survivent aux végétaux et aux pâtisseries photographiées.

Certes, l'acteur « invisible » amorce la mutation du tableau en épluchant, en grappillant, en grignotant, mais rien à voir avec l'avidité des mangeurs décrite par Jean-Paul Aron, qui détruisaient l'ordonnance des services à la française en engloutissant les mets, goinfres pressés... Ici, le plaisir est dans l'observation jubilatoire, calme, organisée, clinique, de la dynamique esthétique et lente des nourritures ; dans l'appréhension de leur mort (inscrite dans leur nature). Ambiguïté du temps qui favorise la disparition tout en provoquant la fermentation, source de vie. À l'inverse des structures immuables, le pourrissement fournit la fertilité du terreau, l'espoir...

Jean-Pierre Corbeau



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STÉPHANE SOULIÉ

Born in Toulouse, France, in 1970, Stéphane Soulié spent his adolescent years on the African continent. At 20, he left to live in the United States of America. There, he worked for some time as a delivery boy for a restaurant. Struck by the compulsive character of the natives' attitudes toward food, he began his photographic experiments and started to mount his first shows.

Upon his return to Europe, he set photography aside, finding it too fixed a medium, and went over to video. He then worked in several public relations agencies in Paris and Brussels as a motion graphic designer and then as an artistic director both in the private sector and independently. It was at that time that he began to direct music videos and short films in which he explored the use of various techniques, in particular time-lapse photography and pixilation (real objects filmed frame by frame).

In 2010, he settled in Bordeaux and rededicated himself to photography, carrying out a project that investigated the relations between time, movement, change, and fragility.

Living Still Life of Vegetables with Chrysalis

The first image in this "living still life of vegetables with chrysalis" (a nearly scientific title!) is reminiscent of the canvas painted in 1620 by Nathaniel Bacon, *Cookmaid with Still Life of Vegetables and Fruit*. Beyond the resemblance, though, let us note the differences. In Stéphane Soulié's work, the picture does not open onto the outside world; it remains a closed ecosystem of its own. No farm girl, generously baring her cleavage, who would be there to turn this spread of vegetables into a meal. The "cultivated" character of this particular spread stems from the presence of a tablecloth, place settings, and soup bowls, as well as the baskets and the tabletop holding them. These frozen structures travel through time, outliving the plants and pastries that are photographed.

Yes, an "invisible" agent begins to alter this picture as he combs through, picks up, and nibbles on various items. Yet that has nothing to do with the greedy eaters, described by Jean-Paul Aron, who destroyed "order of service" in the French style by gobbling up the dishes like pigs in a hurry. Here, the pleasure lies in the jubilant, calm, well-organized, clinical observation of the slow, aesthetic dynamics of foodstuffs themselves and in the apprehension of their death (which partakes of food's very nature). Time itself becomes ambiguous when it privileges dying while at the same time bringing about fermentation, a source of life. Unlike immutable structures, what spoilage creates are the conditions for the fertility of the compost heap; it offers hope itself.

Jean-Pierre Corbeau

DANIEL SPOERRI

Daniel Isaak Feinstein, known as Daniel Spoerri, is a dancer, theater director, actor, and mime of Romanian origin who was born in 1930. He lives and works in Switzerland. He joined the New Realists group at the time of its creation in 1960. "In 1969, while collecting scrap iron for Jean Tinguely, he had the idea of taking objects gathered in bulk and gluing them together on a background he placed upright, thus fixing in time a momentary arrangement that was due to chance." This led to the birth of his "snare-pictures" which, in the main, immortalize reliefs of meals, as is the case with *Le Repas des prisonniers* (The prisoners' meal).

A pioneer of "Eat Art," he opened a restaurant in Düsseldorf in 1968 and then an Eat Art Gallery. He collects cooking recipes, imagining extravagant gastronomic meals.

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