

Catherine Poncin
Paris, France

"In the manner of an archaeologist, I often rummage through the dusty, worn boxes in the flea-market, searching among the anonymous pictures which they contain.

I discover them by placing myself in front of them as an attentive spectator would when facing a group of actors.

Ignoring the distance between myself and the stage (light and shade), I scrupulously sweep this luminous piece of ground so that no play, no sign of complicity, or of distress emanating from these people escapes my gaze.

*From the flat smooth surface
of the photograph
From the moment of the sitting
from these sepulcral places
my eyes 'bear down upon them.'*

By taking bearings, from points of view, I catch glimpses in sequence, a profile which is three-quarter face, I spot the turn of a lip, the sketch of a smile...

A glass catches me, there I am, caught... I am involved, I draw nearer, draw him off the stage,

Isolate him from his body, possess him, inhabit him.

In this way a metaphor is created between my eye (Operator of the dream) and my model (Seducer).



A relationship goes into action, using the language of love, or of the 'Back of the eyes,' with the object of my desire (the model), I gaze at myself; I converse, I reflect myself.

The tension created out of the mutual gaze will transform me in the *polysemic sense*.
Tracing from the images the course of my effective memoria."

Coming between the portraits, the *photographs of sequestered places*, fragmented vestiges of closed rooms (the reading area of the image being worked, encircled by a margin or by a frame). *Interpose in a chaotic manner*.

They may, depending on the interpretation of the 'gazer': be linked with the original plates presented under glass be attached to one or other of the personal works on exhibition: or transport him as they relate to a private 'souvenir.'"

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to sexually explicit, a haute-couture spread gone as close as soft-core can get
a Gousett Jeans/Galvin Klein Kefin fashion image-text work that looks and feels like a mirror; three well-made but undistinct triple exposure; it's one Cindy Sherman with a mirror; three well-made but undistinct triple exposure; it's one Cindy Sherman with the same image. This image—not a multi-mill self-portrait, reflected semi-nude of Cindy Sherman standing side by side in the same image. Cindy Sherman stands in a swimming pool, and Lynn Eastwood slips up his hair—, "old gazer"; "Were you holding your breath waiting for any of that?"

genetic than her work for hire: a run-of-the-mill self-portrait, reflected semi-nude, "group portrait" of nine different versions of Cindy Sherman standing side by side in a mirror; three well-made but undistinct triple exposure; it's one Cindy Sherman with the same image. This image—not a multi-mill self-portrait, reflected semi-nude of Cindy Sherman standing side by side in the same image. Cindy Sherman stands in a swimming pool, and Lynn Eastwood slips up his hair—, "old gazer"; "Were you holding your breath waiting for any of that?"

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