



1/©Corinne Mercadier

As with scattered fragments of a dream upon awakening, our gaze wanders from one photograph to the next as we attempt to construct a narrative by piecing together the elements with which we are presented. Slowly, as the landscape starts to become more familiar, we recognise these enigmatic figures as a reflection of our own place within the world.

- 1_ *Quintet 2*
- 2_ *Les planètes*
- 3_ *Orchestre*
- 4_ *Toute pensée*
- 5_ *Fata Morgana*
- 6_ *Quintet 1*

Camera : EOS 5D
Digital print
on paper Hannemühle Rag Baryta,
80x120 cm.

Corinne Mercadier

Solo.

Francesca Wilkins

Until recently, Corinne Mercadier’s work was based around the use of polaroid film, which she used to capture images that blurred the boundaries between reality and fiction. Solo, one of her most recent series, steps away from her previous working method to create the surreal scenes, characteristic of her style, through new means.

The photographs from this series incite curiosity, inevitably leading the viewer to wonder wherein their significance lies. Do the figures represent individuals or are they visual allegories - personifications of virtues or ideas? And where is it that they find themselves? Are these the landscapes of the photographer’s dreams? Helped by various friends and assistants, Corinne has staged these elegant theatrical scenes on salt flats and empty airport runways. With only a few slight details to indicate their connection to this world, these abstract expanses are evocative of the atmosphere in surrealist paintings - abandoned De Chirico sets or empty Tanguy paintings.

Enigmatic figures inhabit these undefined spaces, like actors in the spotlight of an empty stage. At times, they are depicted interacting with playful elements - simple, floating objects guided by an unseen magnetism. In other images, they may be seen coming together, engaged in a dialogue of silence, scattered across a field or standing side by side, so close yet never touching. With their backs turned to us, the subjects' identities remain for the most part concealed. Like characters in a Brechtian play, they become immersed in their own private worlds while patiently awaiting the photographer’s instructions. For Corinne, it is in this moment that her subjects also become a part of her world.

Thus frozen in a state of suspension, the figures and objects become a juncture between movement and stillness. It is this small fragment of time and space which is of interest to Corinne, that 1/800th of a second in which movement and stillness converge, perceived only by the camera.

As with many of Corinne’s series, the images in Solo are part inspired by her intriguing ink and gouache drawings, which indeed serve as works of art in themselves. In some instances, these works verge towards the sculptural with simple geometric shapes replacing human figures to generate new narratives. It is through these images of a parallel reality that Corinne is able to explore her relationship with the world.









