

Dis-Augmentation


Élise Fitte-Duval

Artist photographer
@elisefitteduval
elisefitteduval.com

The Dis-augmentation series by the artist photographer Elise Fitte-Duval constitutes the iconographic thread that runs through this issue.

The body is my starting point for thinking about our relationship with the living. I try to approach social realities through the marks they leave on the body, as a subjective experience that is part of the construction of our world. I try to deal with the idea that the space we occupy, in which we circulate, permanently interacts with our bodies in movement. The body, the point of contact between humans and the world, is halfway between the interiority and exteriority that it encompasses. Thus, it is the fundamental place of an encounter, the one that humans have at every moment with others and the universe. When I cannot photograph other people, I turn to my immediate environment, the city. I am therefore a body in relation that photographs the living. If “the Black body” is the first theatre of operations, then I am in line with the artistic preoccupations of the Caribbean world that forged me: being and place, the body (from the point of view of the reconstruction of its image, but also the body as narrative medium). Why the city and the body? Because, as the philosopher Denetem Touam Bona says: “There is an intimate relationship between the way a society treats its living environments and what it does with its dreams”. Dakar is a fascinating, bubbling, but also frightening city, an expression of where our modernity is leading us. The urban boom in Dakar is the very

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symbol of the total commodification of life and the homogenisation of lifestyles. Our human activity, destructive in the name of capitalist development, concerns me. According to Henri Laborit, urbanisation strengthens the capacity to increase profit and consolidate socio-economic structures. The city is an environment that is essentially conducive to the production, promotion and distribution of consumer goods, under the guise of the myth of satisfying needs and providing access to happiness for all. It is a form of alienation that leads to a flight into the future. Based on this definition, I try to find in the image, with the body, a poetics associated with spatiality.

Born in Martinique, Élise Fitte-Duval has been living and working in Senegal for the past twenty years. She graduated from the École d'arts plastiques de la Martinique in 1989 and from the École nationale supérieure des arts décoratifs de Paris with a specialisation in photography in 1996.

She pursues a photographic research of narrative forms in which she explores the human, the social and the urban. She was awarded the Casa Africa prize for a woman photographer at the Rencontres photographiques de Bamako 2011. Until 2018, Élise Fitte-Duval was the photography editor at PANAPRESS, a pan-African press agency, based in Dakar.

Links :

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