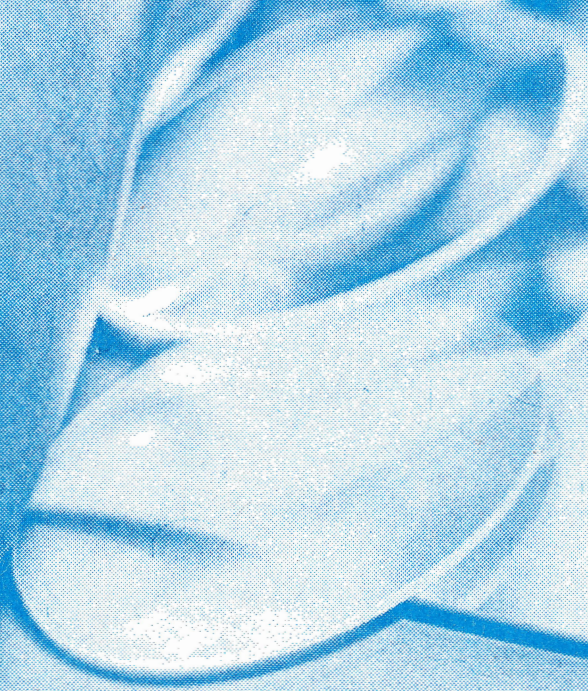


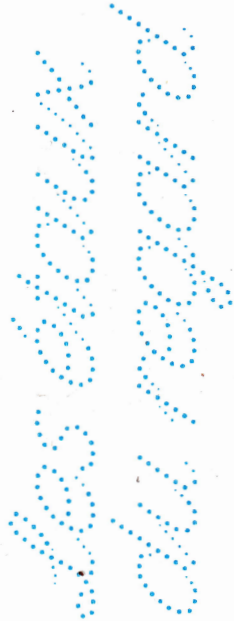
CARMINE'S ROOM
7615 Rue Berri

28.08.24 - 21.09.24

Antoine Lussier



les beaux jours



"From a real body, which was there, proceed radiations which ultimately touch me, who am here....light though impalpable is here a carnal medium, a skin I share with anyone who has been photographed."¹

Antoine Lussier,
Solo exhibition

Optics encode the world into intermediate representation. Even the thin layer of skin that covers the cornea withholds the eye from direct feeling. Interested in the notion of the optic as both a mechanism for separation and an act of immediacy, Antoine Lussier's current body of work centres on the perceptual qualities that arise from the process of image-making — the subtle and tactile resonances that linger between viewer and photograph, subject and representation.

Following Barthes' reflection on the embodied nature of perception, *Les états du regard* stages photography's reception as a relational viewing event, where the gaze is understood as a mutually-defining interaction between bodies, spaces and confluent temporalities. Located in the centre of the exhibition space, framed between the archway, the bodies of two lovers intersect within the closed field of an optical lens—fused together in an amorphous state. When observed through intermediary devices — the lens, the window, the frame —bodies take on both a tangible presence and an impermeable absence, sometimes unlocatable as subjects.

Lussier employs framing to guide our focus and reveal interiorities. In the second room, the wooden box that encloses a sleeping body evokes associations with the camera obscura, the dark passageway through which light travels to reveal an image back to itself. The shadow surrounding the sexual organ extends the image beyond corporeality, opening into an intimate, psychological realm. Views through a window or into a mirror reflect back into an enclosed space. Whether by evoking the blue of distance or the contours of an external world, the slippery edges of the photograph invite the viewer's perception to extend devices of containment, locating desire at the periphery by lending oneself to the space beyond what the image permits us to see.

Borrowing from devices of painting, Lussier further engages the photographic optic through the spatial layering of images. Indexes of personal ties — and their residues — are registered on the surface of the image. Skin, dust and fluids that are retained through the transparent envelope of the scanner bed remain embedded within the permeable surface of the print. This manipulation of mechanical and digital processes results in a consolidation of simultaneous retinal and physical impressions into a singular photographic plane. What appears hazy, or out of focus, is for Lussier an attempt to fixate onto the latent texture of the image, to plunge into its elastic depths in order to penetrate the otherwise fluid and irretrievable aspects of memory.

1. Roland Barthes, *Camera Lucida: Reflections on Photography*, trans Richard Howard (New York: Hill and Wang, 1981), 80-81.