

# 76



# Marianne Marić

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Front cover:  
La Chair et la Pierre, 2015  
Courtesy Christophe Guye Galerie

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This page: Exhibition view from the solo show *Filles de l'Est* in la Filature  
Courtesy Christophe Guye Galerie

# Introduction

For the 76<sup>th</sup> issue of our magazine, we are pleased to feature Marianne Marić, who presented her *Les Statues Meurent Aussi* series with Christophe Guye Galerie at Photo London 2022.

'When men die, they become history. Once statues die, they become art. This botany of death is what we call culture.' This is how the film by Alain Resnais and Chris Marker 'Les statues meurent aussi' (1953) begins.

Marianne Marić takes up this beautiful banner 'Les statues meurent aussi' to title a photographic series where this botany of death, called culture, is staged in reverse.

This issue features a selection of works from the series and a video of the artist's studio.



Front cover:  
Exhibition view from the solo show *Filles de l'Est* in la Filature  
Courtesy Christophe Guye Galerie



# Les Statues Meurent Aussi

'I am beautiful, O mortals! Like a dream of stone...'  
Charles Baudelaire, *Beauty* (1857)

'When men die, they become history. Once statues die, they become art. This botany of death is what we call culture.' This is how the film by Alain Resnais and Chris Marker '*Les statues meurent aussi*' (1953) begins.

Marianne Marić takes up this beautiful banner '*Les statues meurent aussi*' to title a photographic series where this botany of death, called culture, is staged in reverse. Living models appear, friends and muses of the artist, naked or partially naked, in a physical relationship, sometimes acrobatic and whimsical, always erotic, with marble or bronze statues that seem reanimated by this intimacy with the living. The love of statues has a name: agalmatophilia. 'Numerous accounts attest to the fact that one can have a connection with works of art that comes closer to the passion of love and its fetishistic variants than to the serene and contemplative delight that is often attributed to the connoisseur. [...] From the love of art to actual love, would it only be a small step?', says neurologist and science historian Laura Bossi at the opening of her book '*De l'agalmatophilie*' (2012). It all began with Pygmalion in Ovid's *Metamorphoses*, who fell in love with his creation, a statue brought to life by the goddess Venus. Removed from the botany of death, from culture, from the status of a work of art, the statue becomes a simulacrum: an ambiguous state born of human illusion and divine - or photographic - spell. This ambiguity in Marianne Marić's series seems to act on the lives of her models, captured by the camera's flash and petrified by the pose. This carnal ambiguity of that which is alive being grasped by the dead and vice versa, of the figure coming to life and the body freezing, is also the staging or division of the body as object and subject: what is the nature of the model? As a model who desires and also an object of desire, the photographer's model is a double agent.

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# Interview with Marianne Marić

*by Florence Andoka for  
PAN Magazine (NY)*



**Naked girls on chariots, facing the stuffed bear of a dictator, curled up in the folds of French flags, soft and irreverent curves, like impromptu appearances in a world marked by history, one which Hegel says will end with the evidence of the Spirit. Marianne Marić is a French artist who has worked between Paris, Berlin, Mulhouse, Sarajevo and Belgrade.**

*Her photographs bear witness to a joyous force, like the triumph of desire. The young women you have photographed are often in places marked by politics and history, their presence is incongruous. How did you photograph these images in Sarajevo, particularly in the room with Tito's bear? Why did you choose to work around this geographical area of Europe and its history?*

My father was a Bosnian Serb, he never taught me to speak Serbian, I never went to Yugoslavia. I also have an older sister who died. She had gone to Paris to become a model. It happened when I was a child and my family did not talk about it. I needed to understand my family history. In 2011, during an exhibition, I met Pierre Courtin who is a gallery owner in Sarajevo. Looking at my work, he noticed my surname and raised the question of my origins. That was the trigger, I decided to leave for Sarajevo for five months. I went on a bus with very little money. I first spent a lot of time studying at the library. I wanted to understand why there were people nostalgic for the former Yugoslavia and Tito, while my father was saying negative things about it. I also talked a lot with the historian Nicolas Moll. I wanted to be precise, to appropriate this part of the story. Only then did I start taking photographs. Tito's bear was in the Sarajevo Museum of Natural History and it was his favorite animal. Today this museum is closed for lack of means.

*One has the sense that the vitality of these young women ruptures with the military elements, as if beauty could make a mockery of the past and bloom again over the ruins of a political history. Is there anything that beauty can wring from history?*

*The Roses of Sarajevo*, the title of the series of photographs I made there, has this ambiguity. At first glance, we think of something lighthearted, almost silly, when in fact it is the name they give to the bomb craters that scar the city. These are the traces of the war. Yet my photographs also allow those who look at them to realize that Bosnia is no longer at war. I value humor although it is never a calculated thing. There is also a happy youth in Sarajevo, artists who today live from their work and enjoy international recognition. It is a city where I loved living. On the other hand, I find the fate of Belgrade difficult, since the Serbs are considered the villains of its history. I hope to return to work in Belgrade soon. People are unhappy with the cuts that were made following the break-up of the former Yugoslavia.

*One can imagine that it was at times dangerous to take these photographs.*

It was sometimes complicated. I wanted to avoid places that had become touristy. One of the photographs was taken on a Bobsleigh track in Sarajevo. It is an important venue that is reminiscent of both the 1984 Olympic Games, which was a moment of pride for Yugoslavia, but also, these Bobsleigh tracks that surround the city became strategic during the war that followed. They enabled the siege and were mined. Even today, there are still mines there. So for this photograph, we had to pay the taxi driver handsomely as he did not want to go there and was afraid for us. It was also necessary for us to remain in the part that had been tagged, indicating that the area was free from explosives. I work according to different processes, sometimes things are thought out very early on and I do research for a very long time before making an image. But it also happens that shooting is more spontaneous, I also do street photography. The photograph of the four naked girls in front of the French flags was made very quickly. I was with friends at the Citadel Museum in Belfort and we were waiting for a meeting. The idea came up suddenly and I did not have much time to put it in place.



L'Odalisque aux Baskets, 2017  
Courtesy Christophe Guye Galerie

*Are the heroines in your photographs close friends? How do you choose them?*

Some are close friends. Others are girls I meet and who inspire me. I never photograph professional models. I cannot define what attracts me and justifies my choices, I only know that beauty is absolutely everywhere. There is a relationship of trust and kindness with people. At first I never photographed their faces, that came gradually. I need the girl to understand that she is not the one who is on the photograph, but that it is a creation, that there is a gap with reality, that the person enters my universe. Even if the bodies vary, basically, it's always my eye, it's always the same girl, the one I photograph.

*The bodies in your images are always feminine, young, vigorous, there is here an image of femininity that is both humorous and powerful. Eroticism is also an important aspect of your imagery. Have you been influenced by a specific form of feminism?*

It's tricky because I do not recognize myself in the aggressiveness of certain current feminist discourses. It bothers me, it seems to me that some female artists make too much of a gesture and that it is often just posturing. Of course, I love figures like Peaches or Lydia Lunch. I am a feminist in the sense that I experienced the rejection of one or the other. In the circle of documentary photography, while I was in Sarajevo, Belgrade, where quite a few French artists also went, I was criticized for staging naked bodies. In fashion, the girls I photograph were considered too big ... I do not use expensive clothes, I look for beauty in ordinary bodies, those of everyday girls who have flaws. I do not try to create provocative images, there is no calculation. Humor is important, I do not like the idea of using some form of pathos. My work probably has an autobiographical dimension but it is not direct, it must be something that is offset, with irony, something you wouldn't notice if you weren't searching for it.



Brutalisme, 2015  
Courtesy Christophe Guye Galerie





Corporelle, 2018  
Courtesy Christophe Guye Galerie



L'Arche, 2016  
Courtesy Christophe Guye Galerie

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La Chair et la Pierre, 2015  
Courtesy Christophe Guye Galerie

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La Chute, 2018  
Courtesy Christophe Guye Galerie





Le Baiser, 2015  
Courtesy Christophe Guye Galerie



Le Jardin D Haggadah, 2012  
Courtesy Christophe Guye Galerie

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Le Pain, 2018  
Courtesy Christophe Guye Galerie





Les Fleurs du Mal, 2012  
Courtesy Christophe Guye Galerie



Nu, Hommage à Jean-Jacques Henner, 2008  
Courtesy Christophe Guye Galerie

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Plis, 2018  
Courtesy Christophe Guye Galerie



Exhibition view from the solo show *Filles de l'Est* in la Filature  
Courtesy Christophe Guye Galerie

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Video: Studio visit with the artist  
Courtesy Christophe Guye Galerie

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Exhibition view from the solo show *Filles de l'Est* in la Filature  
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# Biography

Born in Alsace in 1982, Marianne Marić studied at the École Nationale Supérieure d'Art et de Design in Nancy, then at the National College of Art and Design in Dublin, from which she graduated with a Master's degree in 2009. She now lives and works in Mulhouse and Paris. She developed her technique by assisting Martine Barrat and perfected her printing skills in the mythical Parisian Imaginoir lab, without ceasing to look at paintings, particularly the paintings of Jean-Jacques Henner (1829-1905). Thereafter, she spent some time in a series of countries throughout Europe. Rainer Oldendorf invited her to Les Arques in the Lot department in France. She then moved to Sarajevo to learn about her family history. The following year, she continued her research in Serbia. The fruit of this decisive journey in the Balkans was shown by the gallery owner Pierre Courtin at the Parisian fairs NoFound Photo Fair in 2012 and Art Paris in 2014 and continued to travel to the Duplex100m2 Gallery in Sarajevo, the Museum of Contemporary Art in Serbia, the Art Centre of Maribor in Slovenia and the National Museum of Montenegro in Cetinje.

Since 2007, she has been developing a transdisciplinary body of work, in which she deconstructs the boundaries between mediums by using the body as a sculptural tool. In her creations, art, fashion, design, photography, music and video merge through the use of women's bodies as 'an extraordinary and fascinating architecture'. She deconstructs stereotypes to better re-use them, has fun playing with symbols to give them another twist. In 2017 she had a solo exhibition at la filature in Mulhouse (by Emmanuelle Walter) and 2018, she had a solo exhibition in Sweden (by Christian Caujolle), then she represented France at the Athens Biennale (Poka-Yio) and in 2019 she was guest of honour at the largest photography festival in Latin America: the FIFV in Chile. In 2020, she was invited by Joël Riff to stay regularly at Moly-Sabata in order to draw up a portrait of the artists' residence. This resulted in the publication "Sabata Cash" and a collection of glazed ceramics.



Photograph of the artist  
Courtesy Christophe Guye Galerie

# CHRISTOPHE GUYE GALERIE

Christophe Guye Galerie is a contemporary art gallery, representing national and international artists who consider the medium of photography within the larger context of current art practices. First and foremost conceptual artists who choose to express their vision through the use of a camera or light sensitive materials. The works of these emerging talents, as well as mid-career and established artists, notably contribute to the historical discourse of art, as well as to the expanding medium of photography and to the evolution of contemporary art at large.

Founded by Christophe Guye in 2006 – former SCALOIGUYE Gallery – in Los Angeles, the gallery moved to its current location in Zurich/ Switzerland in 2010. With five to seven shows per year, the programme varies between solo and group exhibitions that include works by gallery as well as guest artists and are occasionally organised by invited curators. In addition, the gallery embraces the long-term counselling of collections and the fostering of new collectors, as well as the curating and organising of exhibitions in collaboration with institutions, museums, and partner galleries. The gallery participates in Paris Photo, Photo London, Unseen Amsterdam and Photo Shanghai.

<https://christopheguye.com/>

# Acknowledgments

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