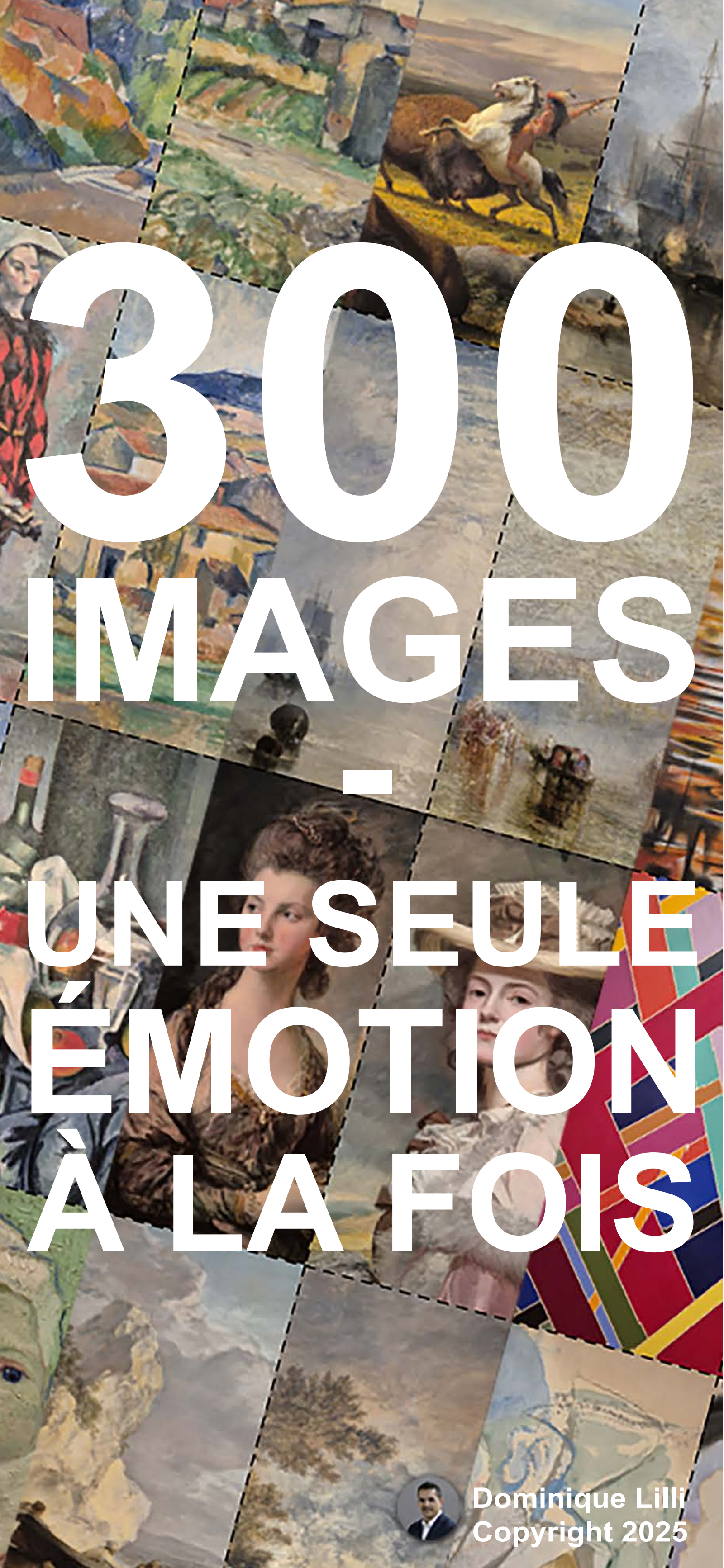




3000 IMAGES - UNE SEULE ÉMOTION À LA FOIS



Dominique Lilli
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« J'ai vu des œuvres qu'on ne voit qu'une fois dans sa vie, là-bas, à Washington. Et j'ai ressenti des choses que je n'avais pas prévues. Du beau à pleurer. Du rare et exceptionnel qui devient sacré. Des scènes qui dérangent, qui intriguent, qui touchent sans qu'on sache pourquoi. Parfois j'étais figé, parfois hilare, parfois perplexe devant une composition improbable. J'ai eu de l'émerveillement, de l'étonnement, du doute, et même du regret de ne pas pouvoir expliquer pourquoi une image me reste alors que tant d'autres s'effacent. Alors j'ai pris des détails. Pas les tableaux entiers, par les cartels. Juste ce qui m'a arrêté. Ce qui m'a traversé. Ce document est né de là : d'une envie simple de partager ce que ça m'a fait, sans nom d'artistes, sans époque, sans grille de lecture. Et surtout, de donner à d'autres l'occasion de faire pareil. On peut le feuilleter seul, pour respirer entre deux réunions. Le montrer à ses amis ou collègues, pour faire réagir sans consignes. L'ouvrir avec des élèves, non pas pour leur apprendre, mais pour leur demander ce qu'ils voient, et ce qu'ils aimeraient faire. On peut l'envoyer à quelqu'un qu'on aime, ou à quelqu'un qu'on ne comprend pas. L'imprimer et le coller sur un mur, le découper, l'annoter, le détourner. Ce n'est pas un objet sacré. C'est un support libre. Un déclencheur. Là où certains reconnaîtront un courant artistique, si ce que tu vois te provoque une émotion, une idée, une surprise ou même un rejet, alors il a déjà rempli son rôle. Et si tu as envie d'en faire quelque chose, partage-le. Fais circuler ce qui t'a traversé. »

« I saw works of art that you only see once in a lifetime, over there in Washington. And I felt things I hadn't expected. Beauty that made me want to cry. Rare and exceptional pieces that suddenly felt sacred. Scenes that disturbed, intrigued, or moved me for reasons I couldn't explain. At times I was frozen, at times laughing, or puzzled by some improbable composition. I felt awe, surprise, doubt, and even regret, regret that I couldn't put into words why one image stayed with me while so many others faded. So I started photographing details. Not entire paintings. Not wall texts. Just what stopped me. What moved through me. That's where this document comes from: a simple need to share what it did to me, without artist names, without dates, without any framework to follow. And above all, to give others the chance to do the same. You can flip through it alone, just to breathe between two meetings. Show it to friends or colleagues, just to spark a reaction, without giving any instructions. Open it with students, not to teach them, but to ask what they see, and what they might want to create. You can send it to someone you love, or to someone you don't quite understand. Print it, pin it on a wall, cut it up, annotate it, remix it. It's not a sacred object. It's an open tool. A trigger. If some of these images spark an emotion, a thought, a surprise, or even rejection, then it's already done its job. And if you feel like doing something with it, share it. Let others feel what passed through you. »

Photographies réalisées par Dominique LILLI dans les musées publics de Washington D.C. : National Gallery of Art (East & West Buildings), Hirshhorn Museum & Gardens et Library of Congress. Œuvres appartenant au domaine public, reproduites ici à des fins de sensibilisation culturelle.



































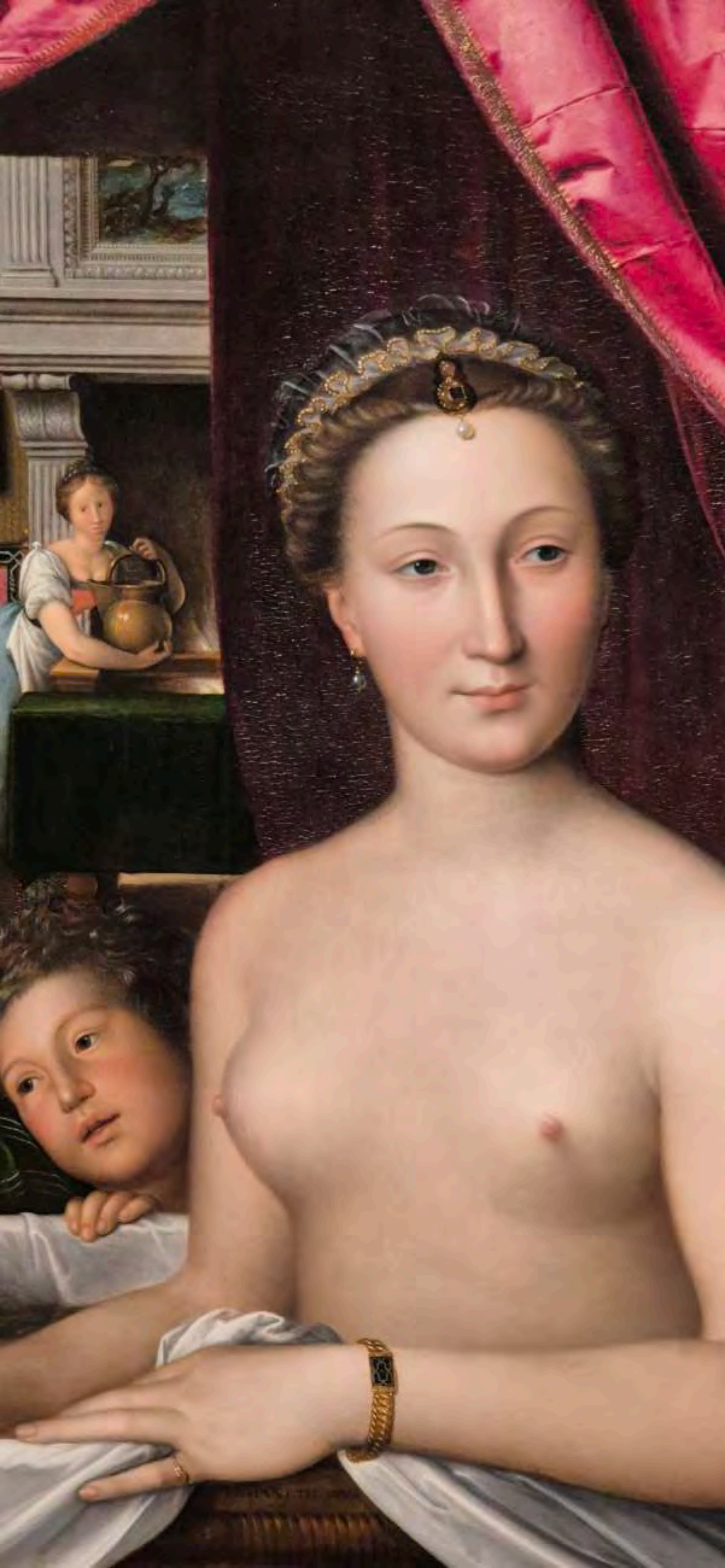






























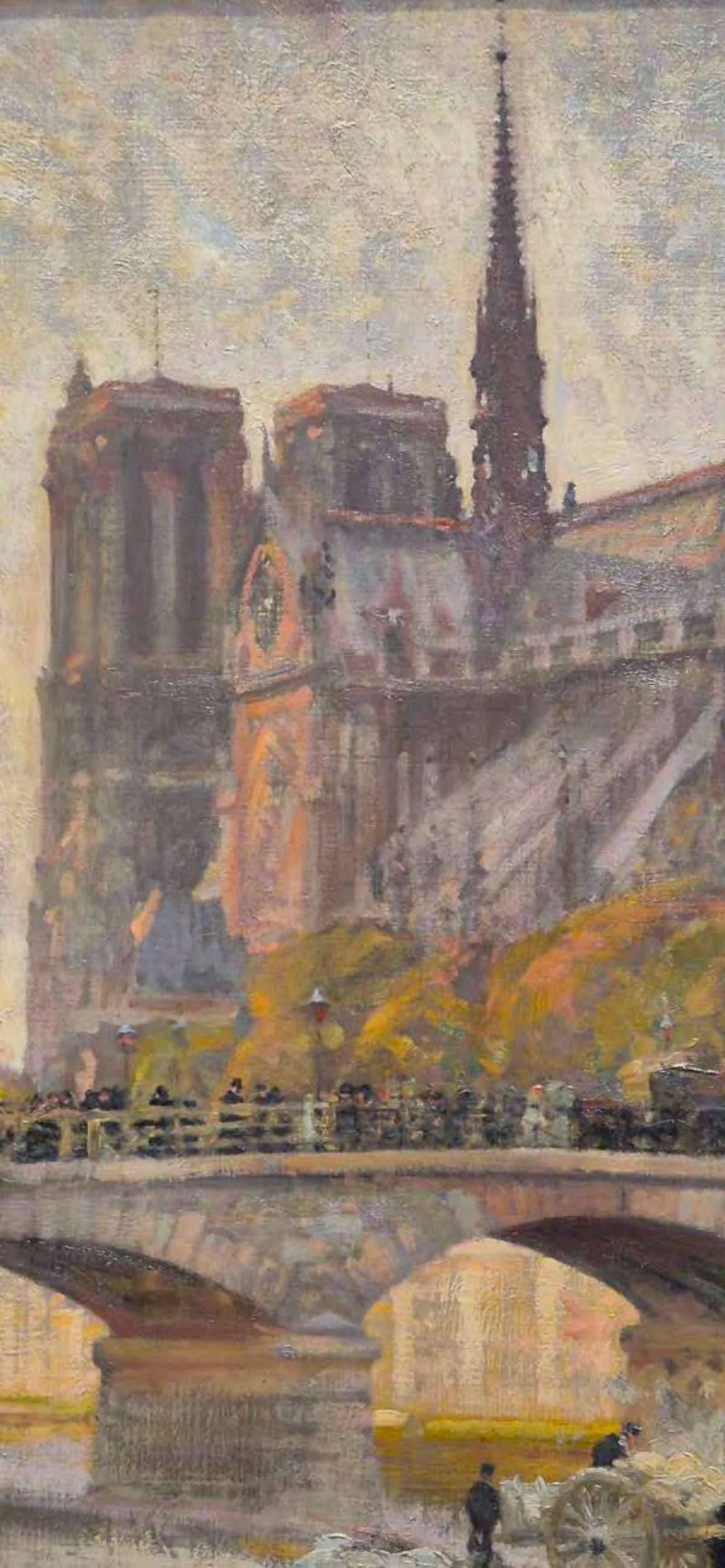




























































































P. Gauguin 73







































































































R. Dufy















GAZ

80

PAZ-UMS

MODS













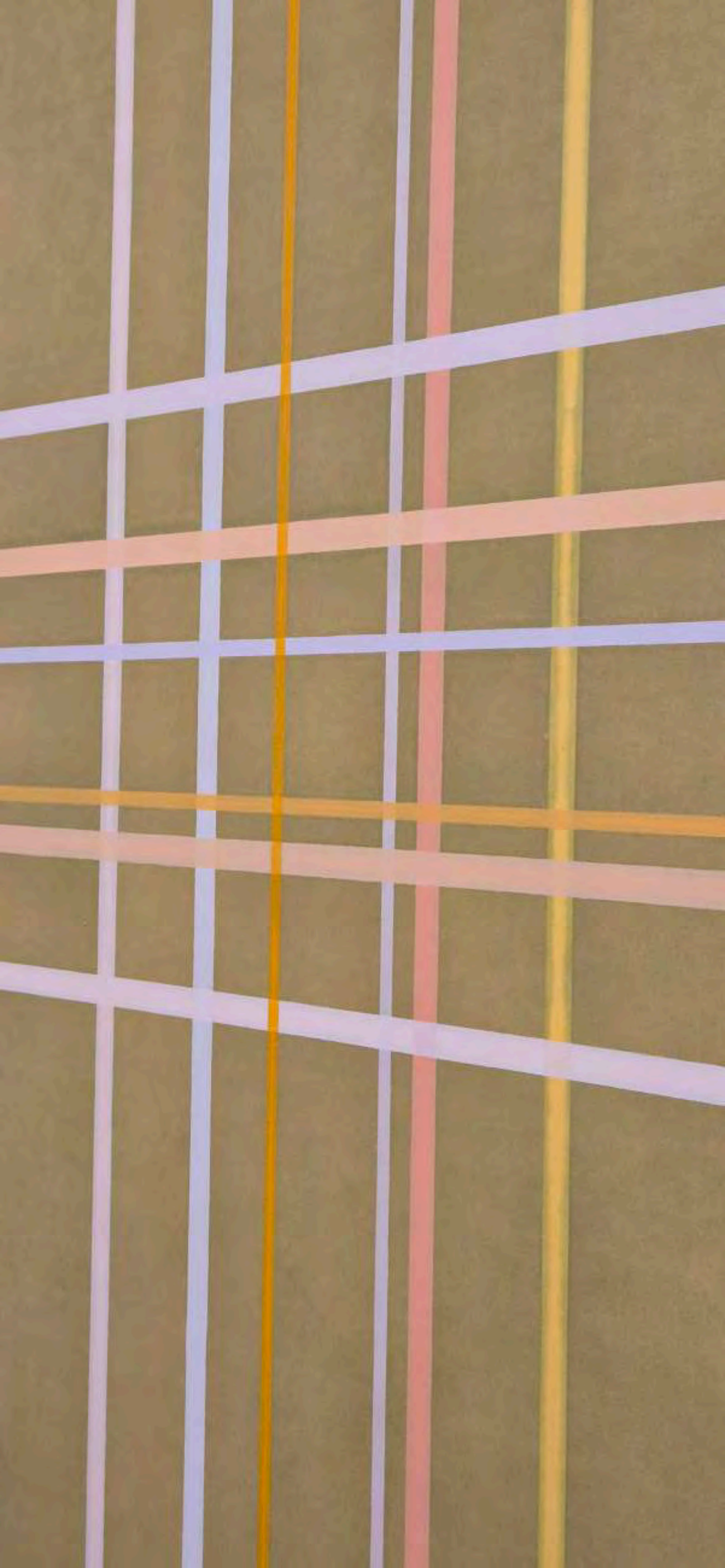




















































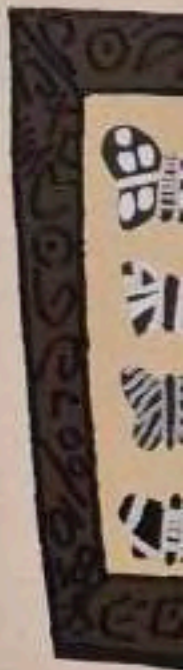














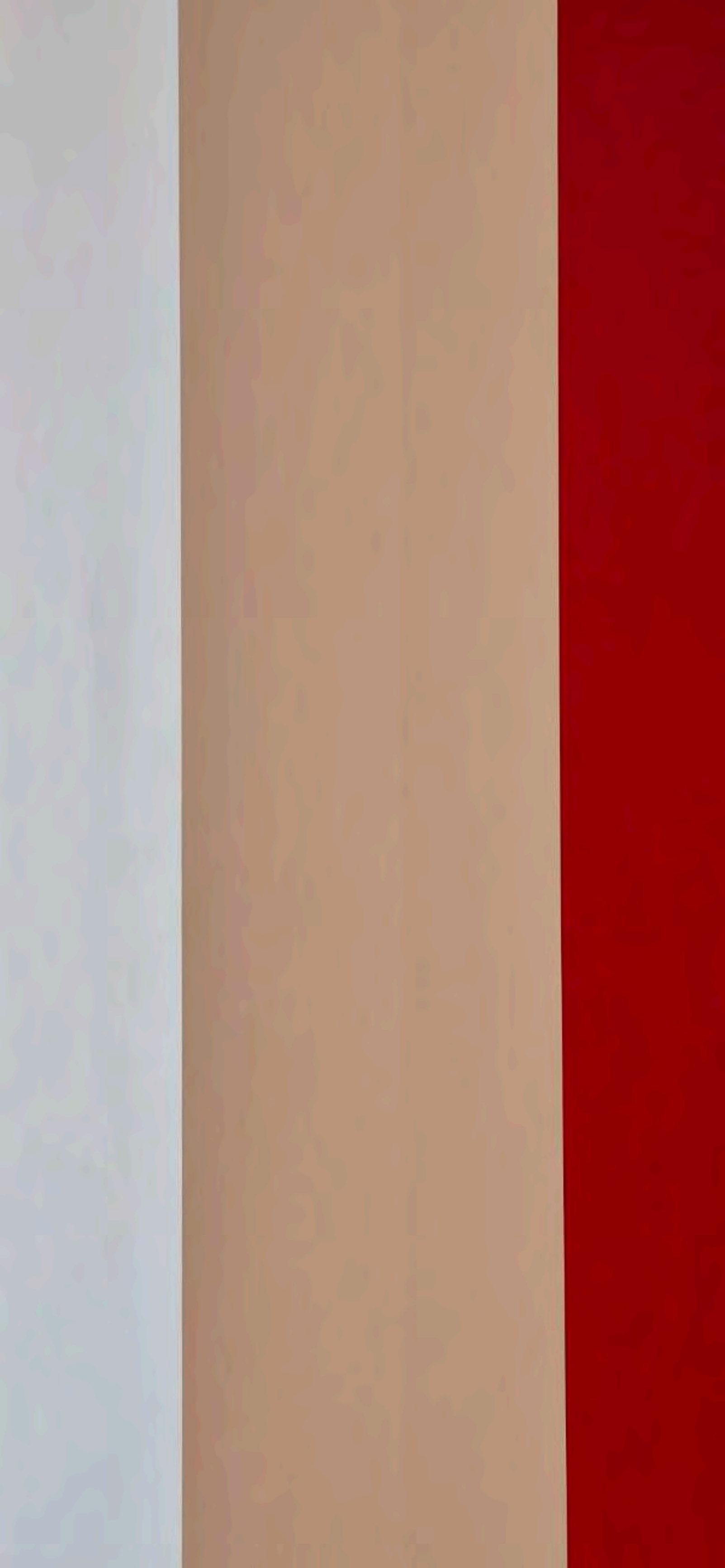












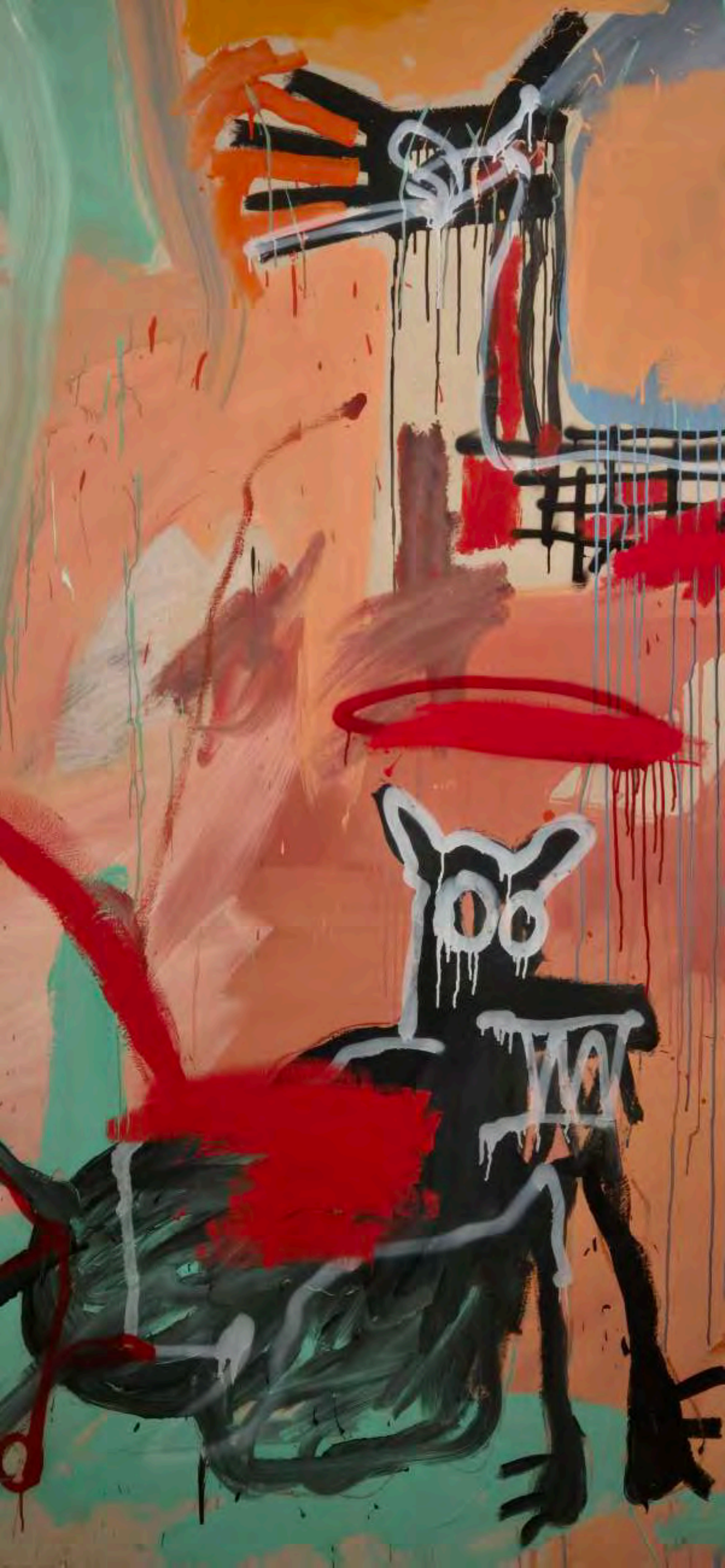




A close-up, low-angle shot of a red and white striped surface, likely a flag or a large banner. The stripes are thick and alternating, running diagonally from the bottom left towards the top right. The top edge of the image shows a dark, possibly black, border. The lighting is bright, creating a high-contrast effect between the red and white stripes. The texture of the material appears slightly grainy, suggesting it might be fabric or a printed surface. The overall composition is dynamic and visually striking due to the strong geometric pattern.

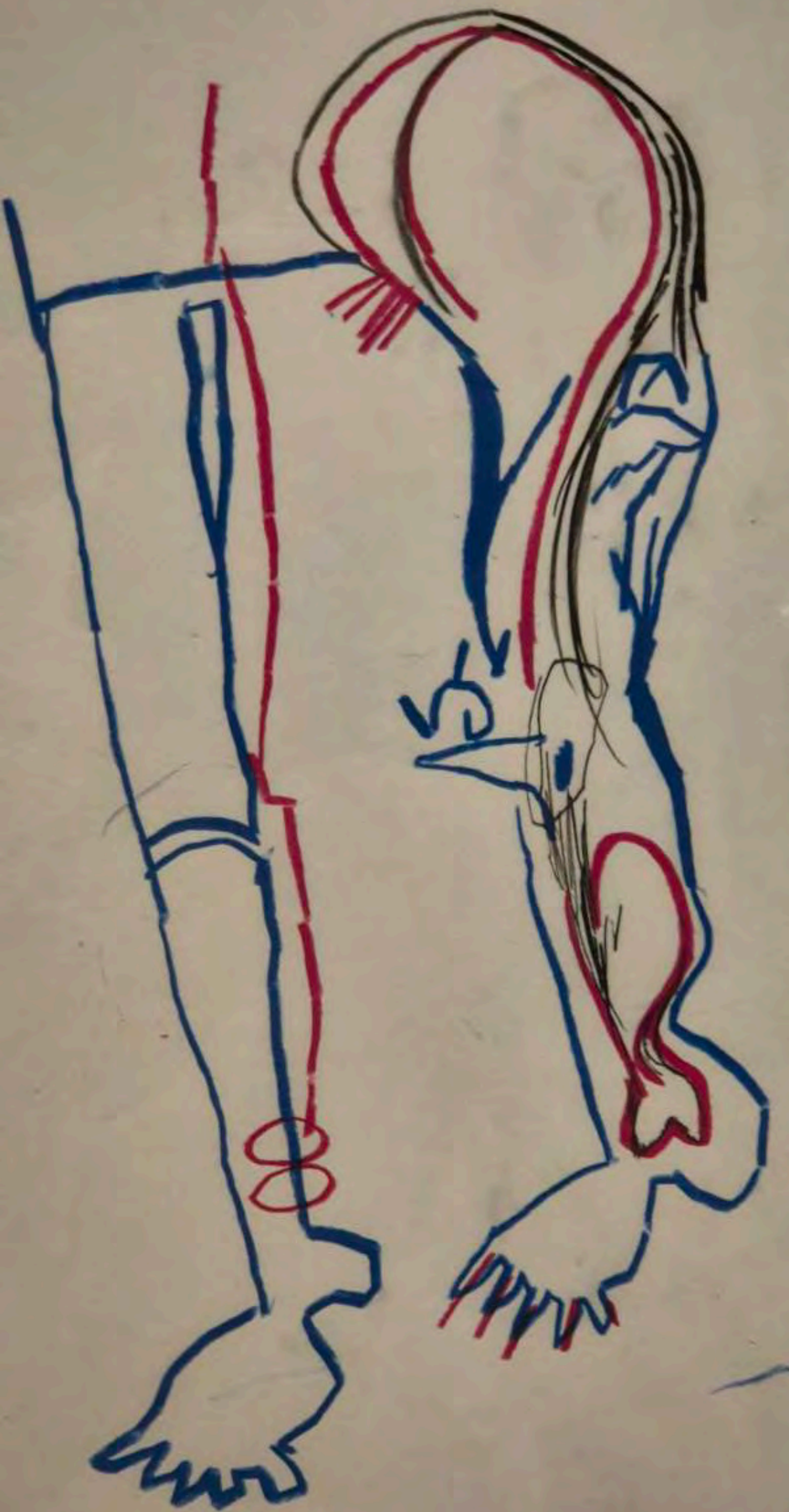






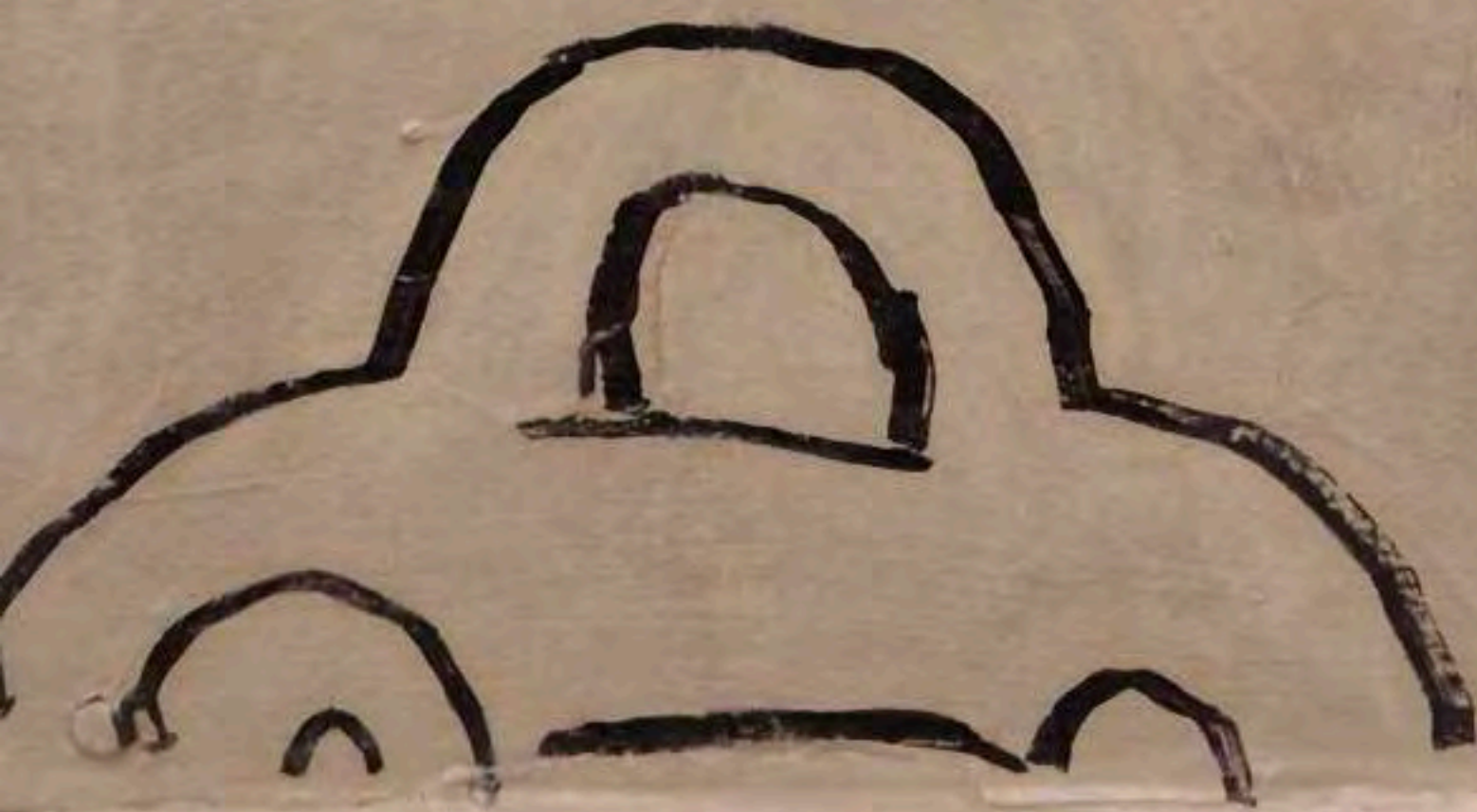
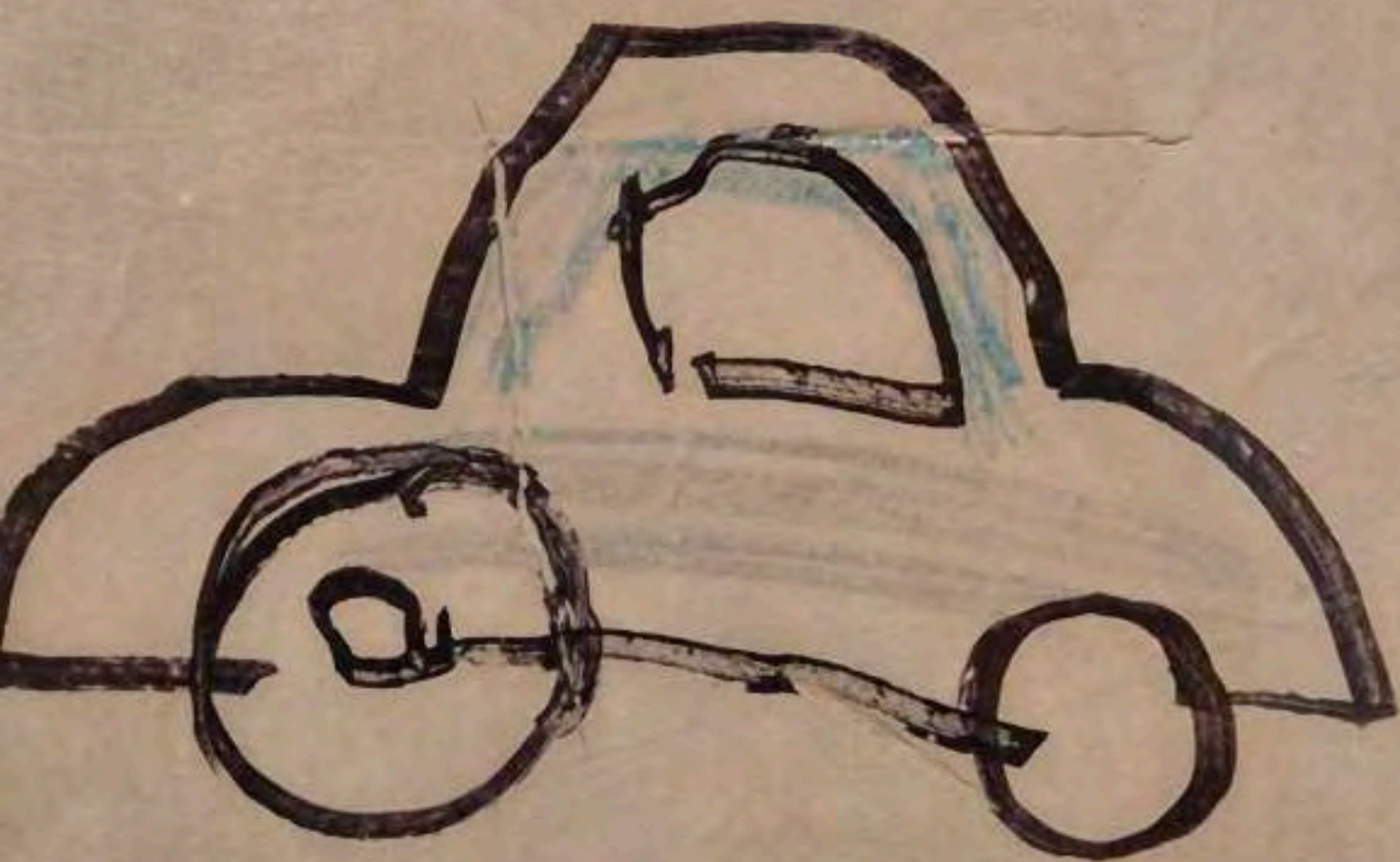








OLD TUN @





LEG O.



















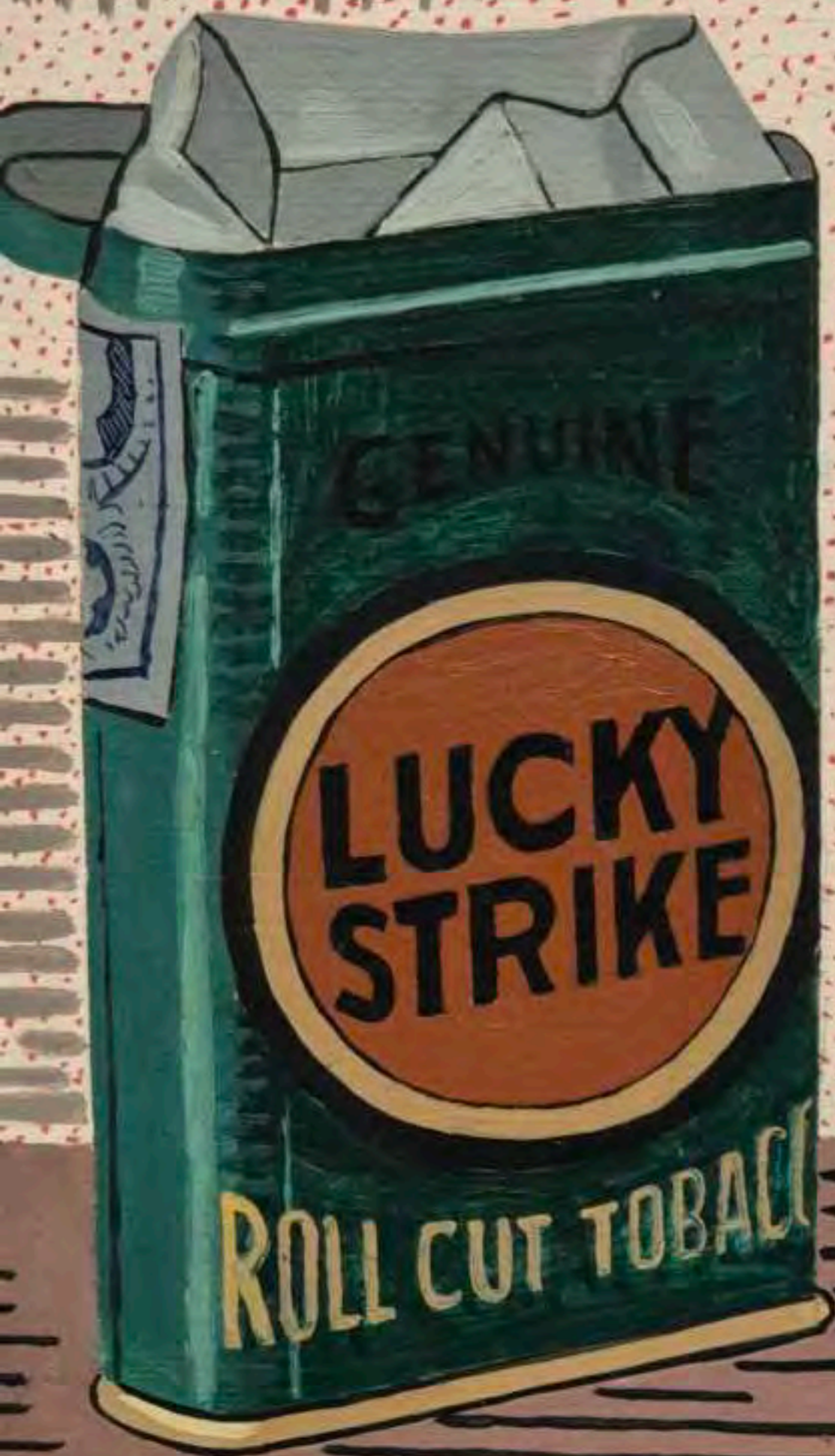


NEW YORK EVENING JOURNAL

EVENING

CLASSY FIELD C

Outdoor



THE NEW YORK
EVENING JOURNAL
PUBLISHED
DAILY
EXCEPT
SUNDAY
AND
HOLIDAYS

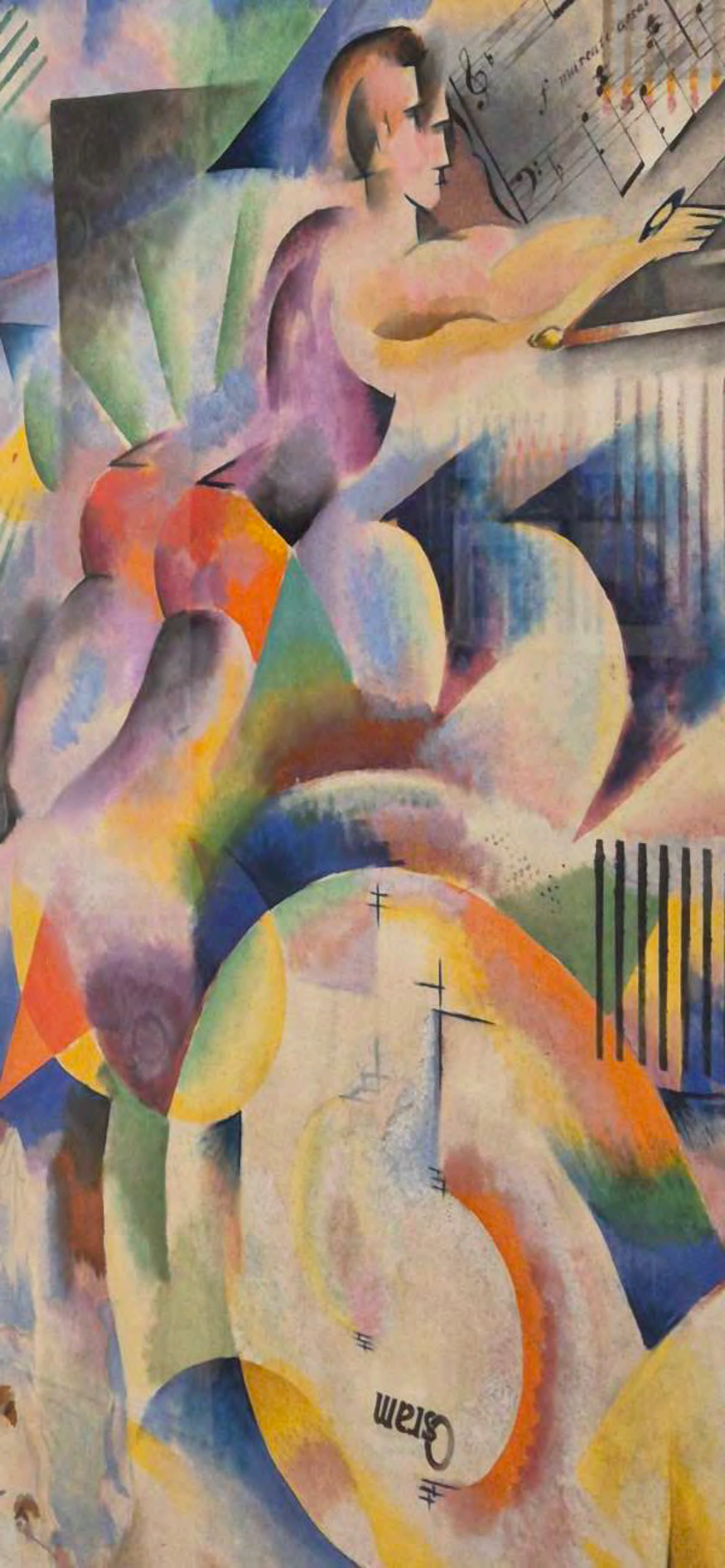


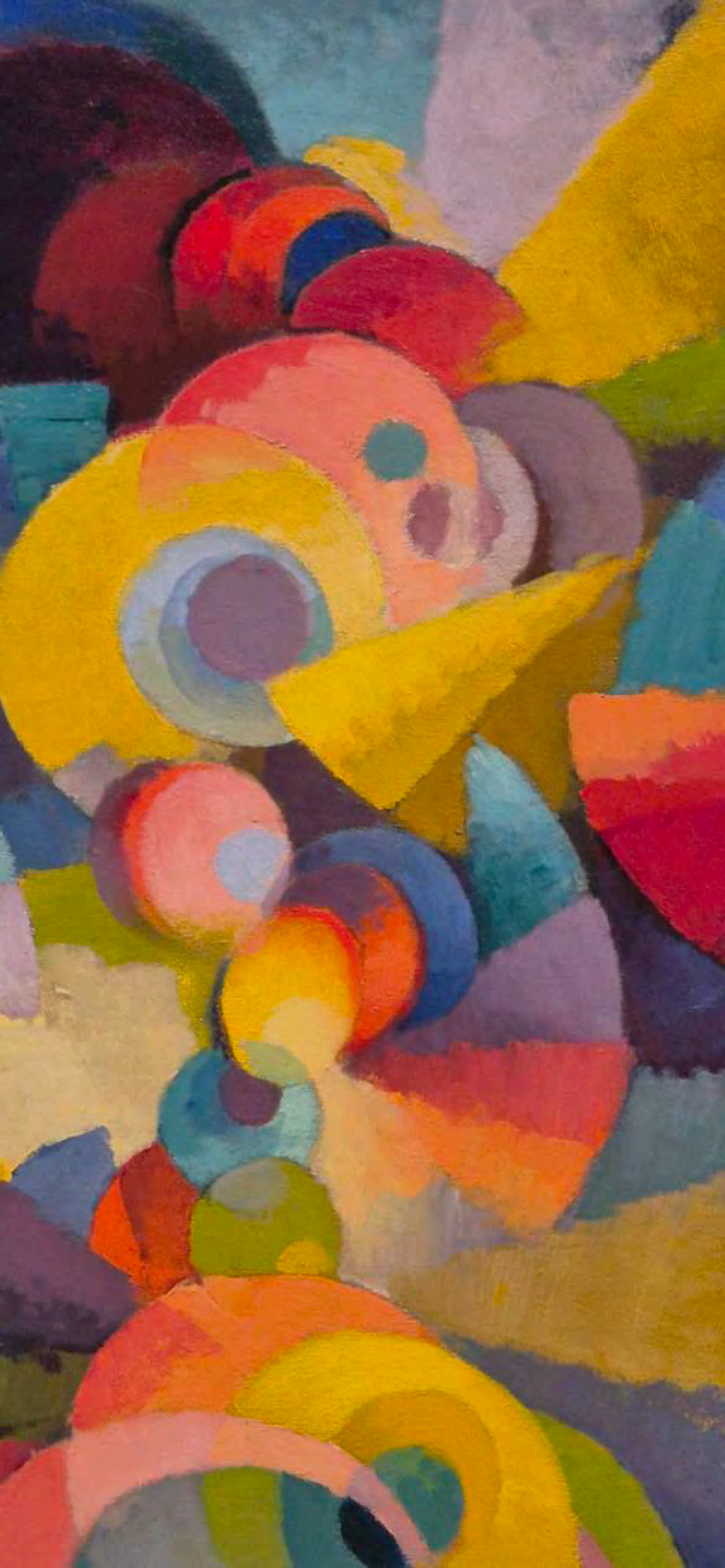
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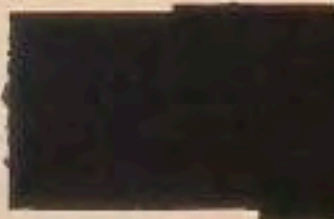
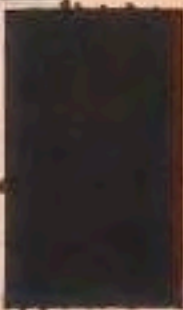
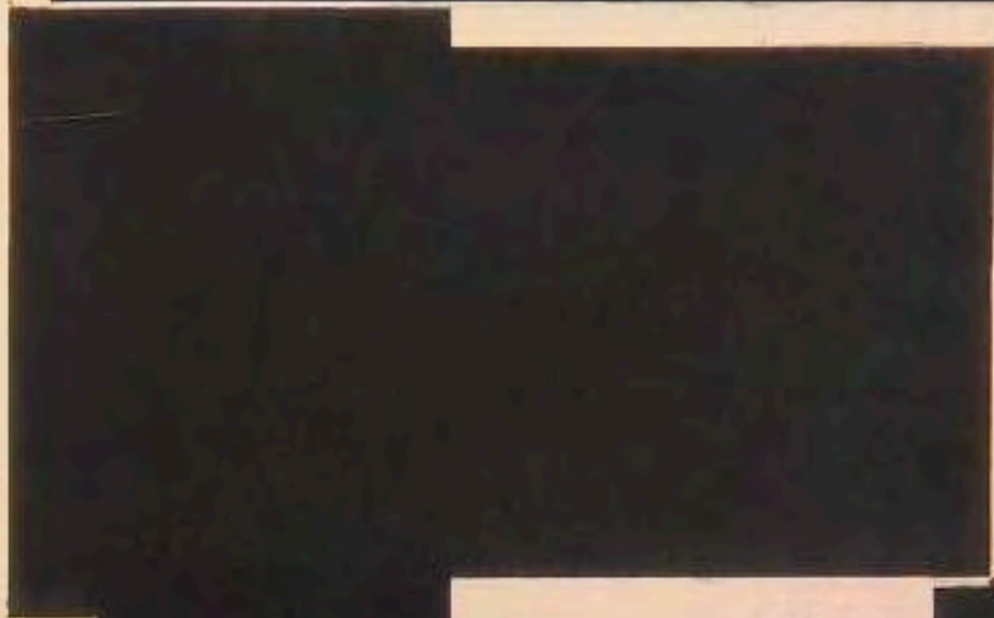














At Ends
And Staves

Georgia-Pac

STOP KILL
BLACK







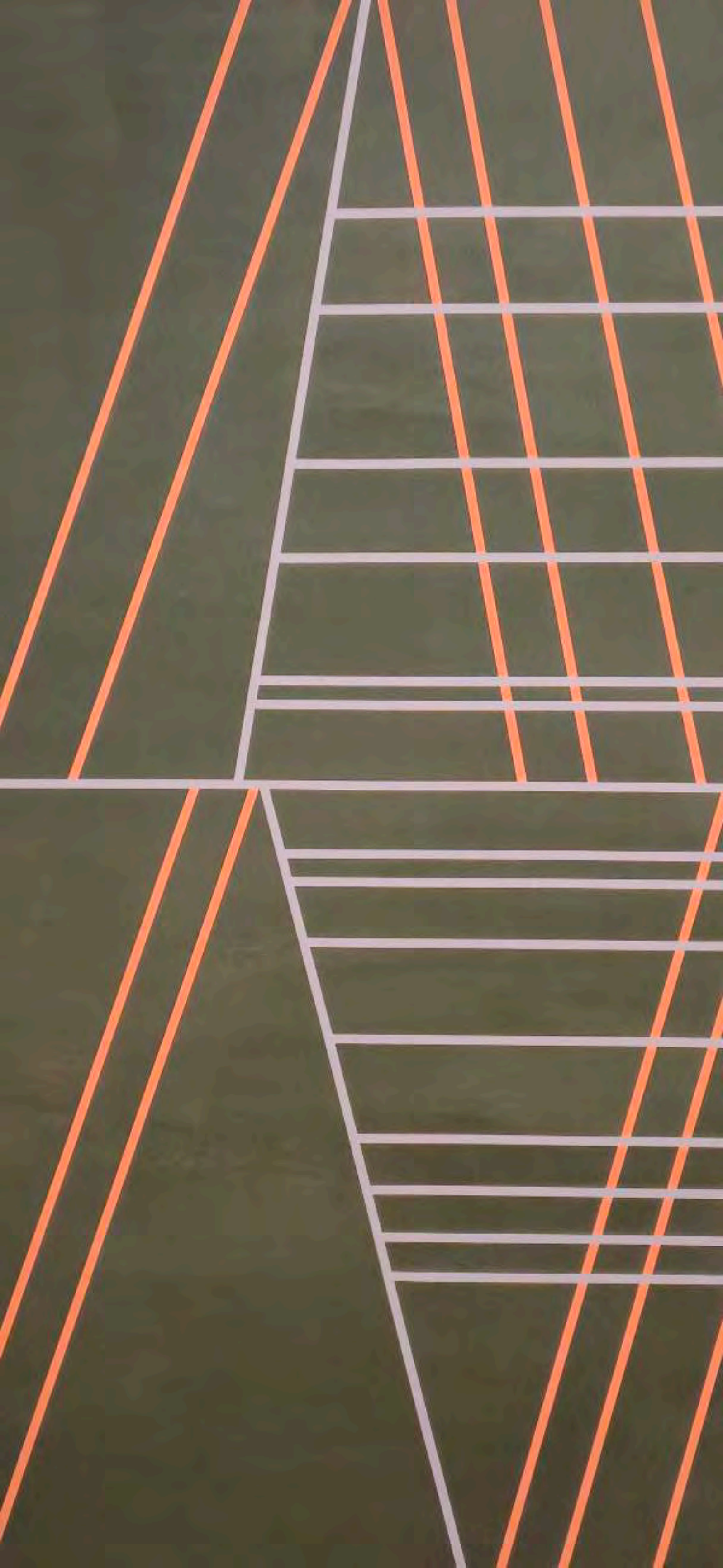














J. Torres-GARCÍA





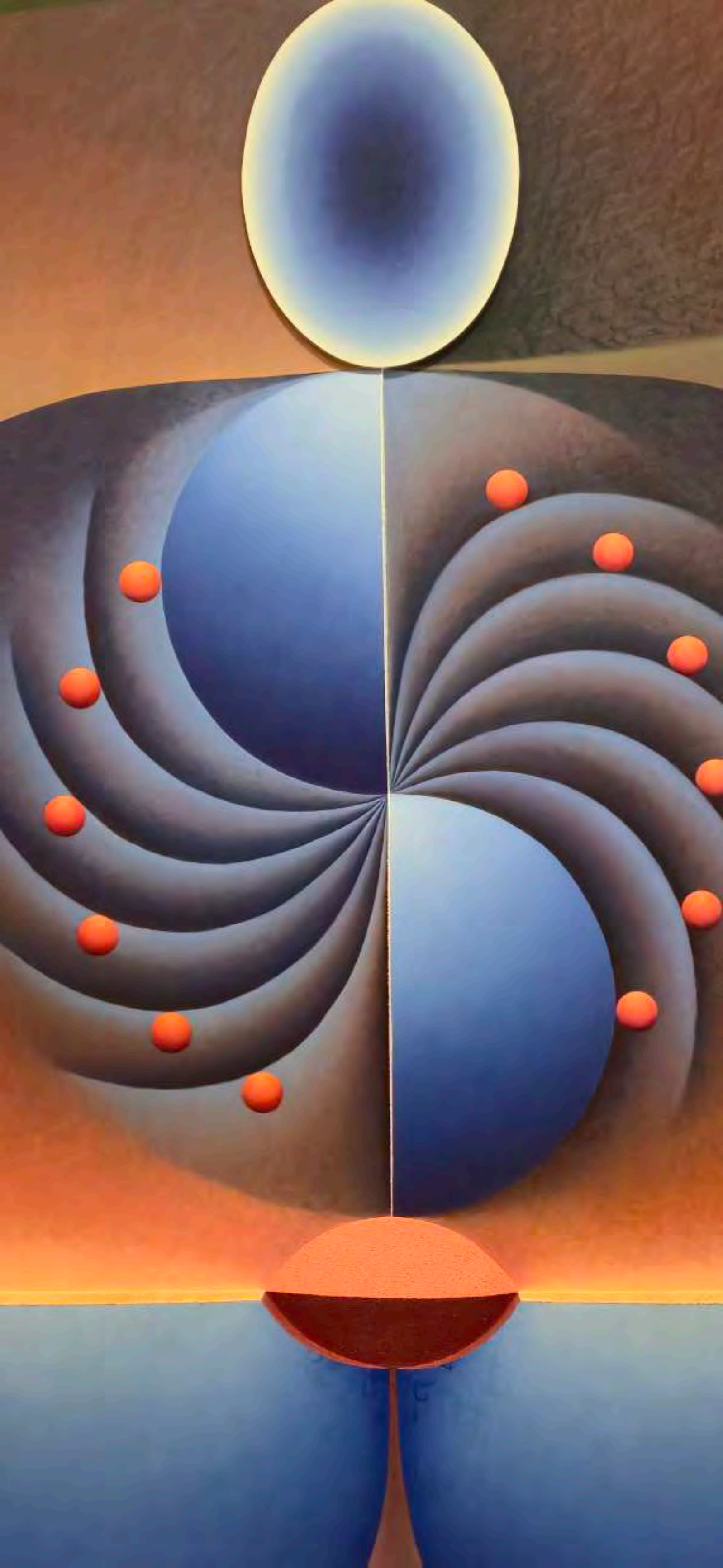








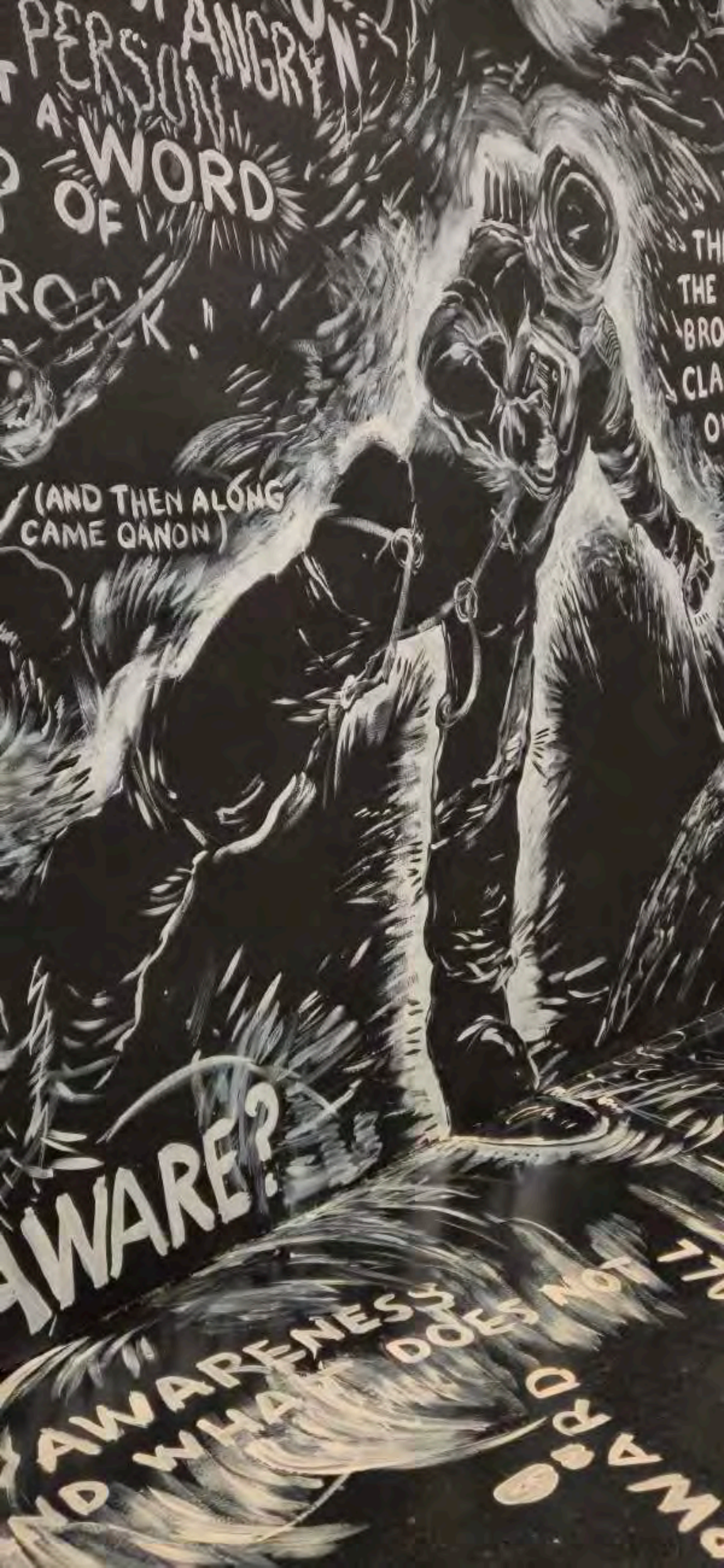












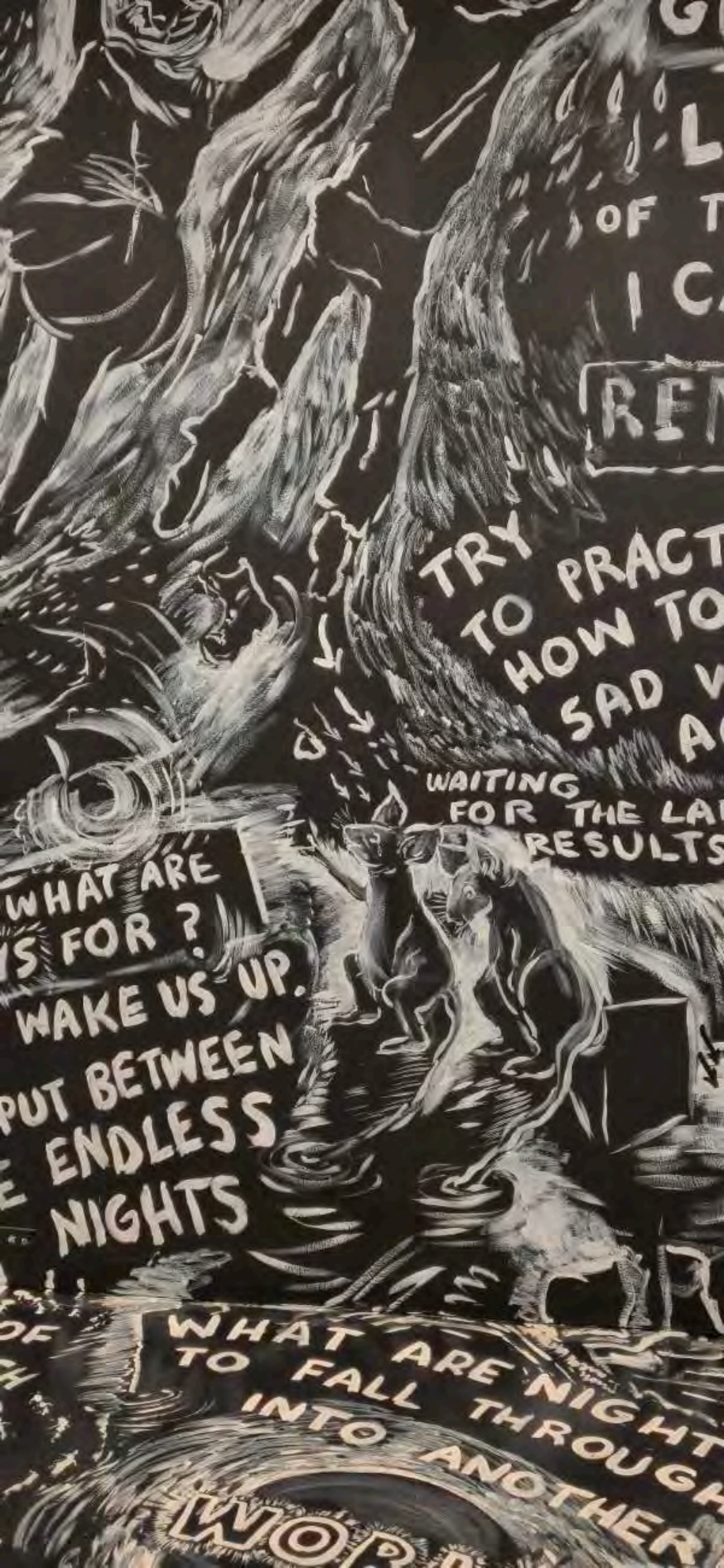
PERSON AND
PERSON AND
A PERSON
WORD
OF
ROCK

THE
THE
BRO
CLA
ON

(AND THEN ALONG
CAME QANON)

AWARE?

AWARENESS DOES NOT
NO WHAT DOES NOT
AND



OF T
IC

RE

TRY PRACT
TO HOW TO
SAD V
A

WAITING
FOR THE LA
RESULTS

WHAT ARE
IS FOR ?
WAKE US UP.
PUT BETWEEN
ENDLESS
NIGHTS

WHAT ARE NIGHT
TO FALL THROUGH
INTO ANOTHER
WORLD

THE TEARS
BOTH
EYE

THEY FALL
MY RIGHT EYE
BECAUSE I LOVE
AND THEY FALL
FROM MY LEFT EYE
BECAUSE I CANNOT
BEAR YOU.

THE
DEVIL
AND HIS
ADVOCATE

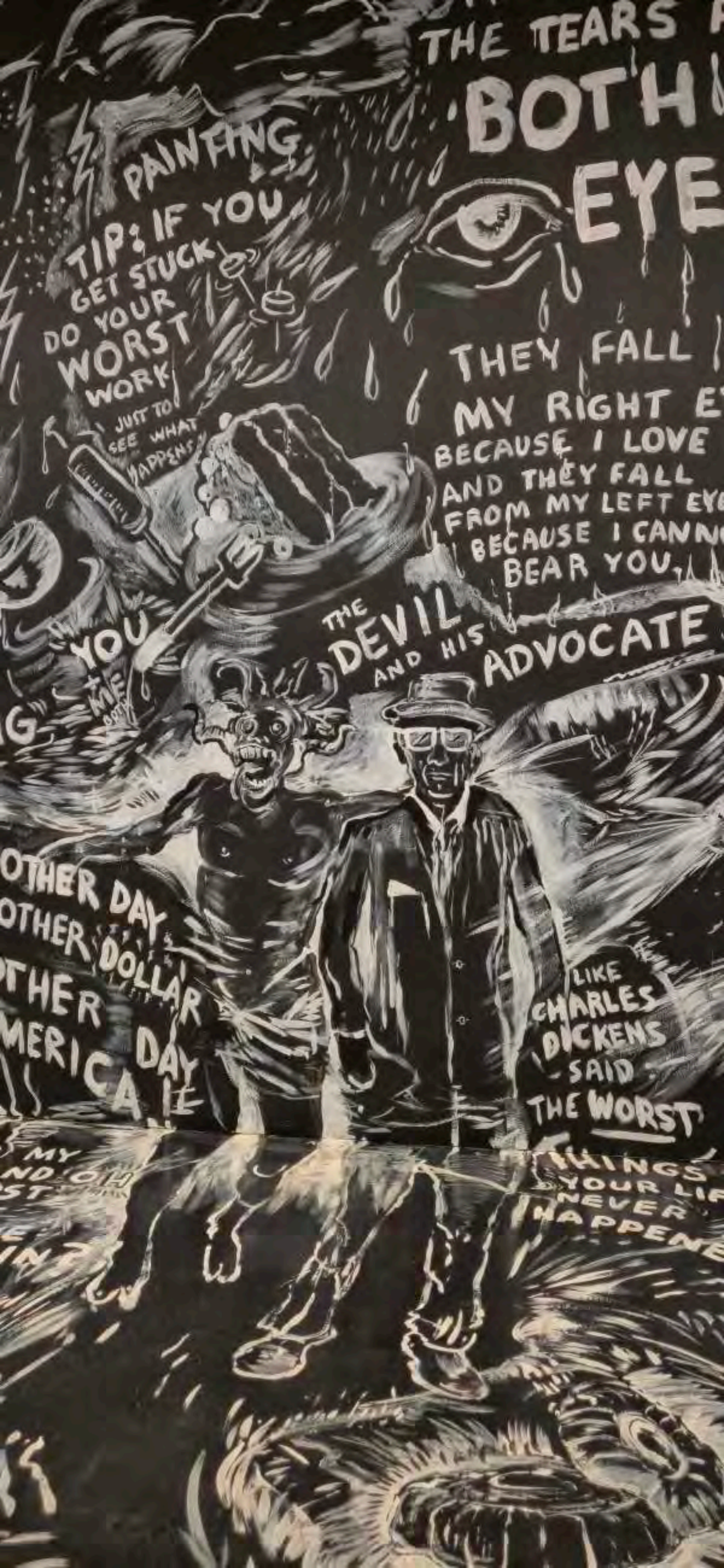
OTHER DAY
OTHER DOLLAR
OTHER DAY
AMERICA

LIKE
CHARLES
DICKENS
SAID
THE WORST

THINGS
YOUR LIFE
NEVER
HAPPENED

MY
AND OH

ST
E
IN



THE MANY KINDS OF SILENCE

THE SILENCE AFTER
YOU'VE SAID SOMETHING REALLY
THE SILENCE IN THE MIDDLE
OF A DESERTED STREET AT MIDNIGHT
THE SILENCE AFTER YOU'VE PRAYED

TECHNOLOGY

OR PROBLEMS
UNDERSTAND
AND YOU DON'T
PROBLEMS

FAUX NOUN

FAKE SNOW
OR FAUX SNOW

THE
KIND
OF SNOW
YOU SEE ON
THE SHOULDERS
OF MANNEQUINS

IT'S A DEMON
BUT WITH TAIL
IT FEELS LIKE

0%
CHANCE
OF SNOW

HEARD IT
D RAT.

AS IN STORES AT
CHRISTMAS TIME

THE WORLD
IT BURNED
BEAUTIFUL PLACE
SPOILER
AND OTHER
HURRAH
ONE DAY
SAID
THAT
DEIRS



WHAT IS
THE PURPOSE
OF PANIC?

WHAT IS A
STORY?
WHAT IS A
BLAZE?
OF GLORY?

SHOULD
I SACRIFICE
A GOAT?

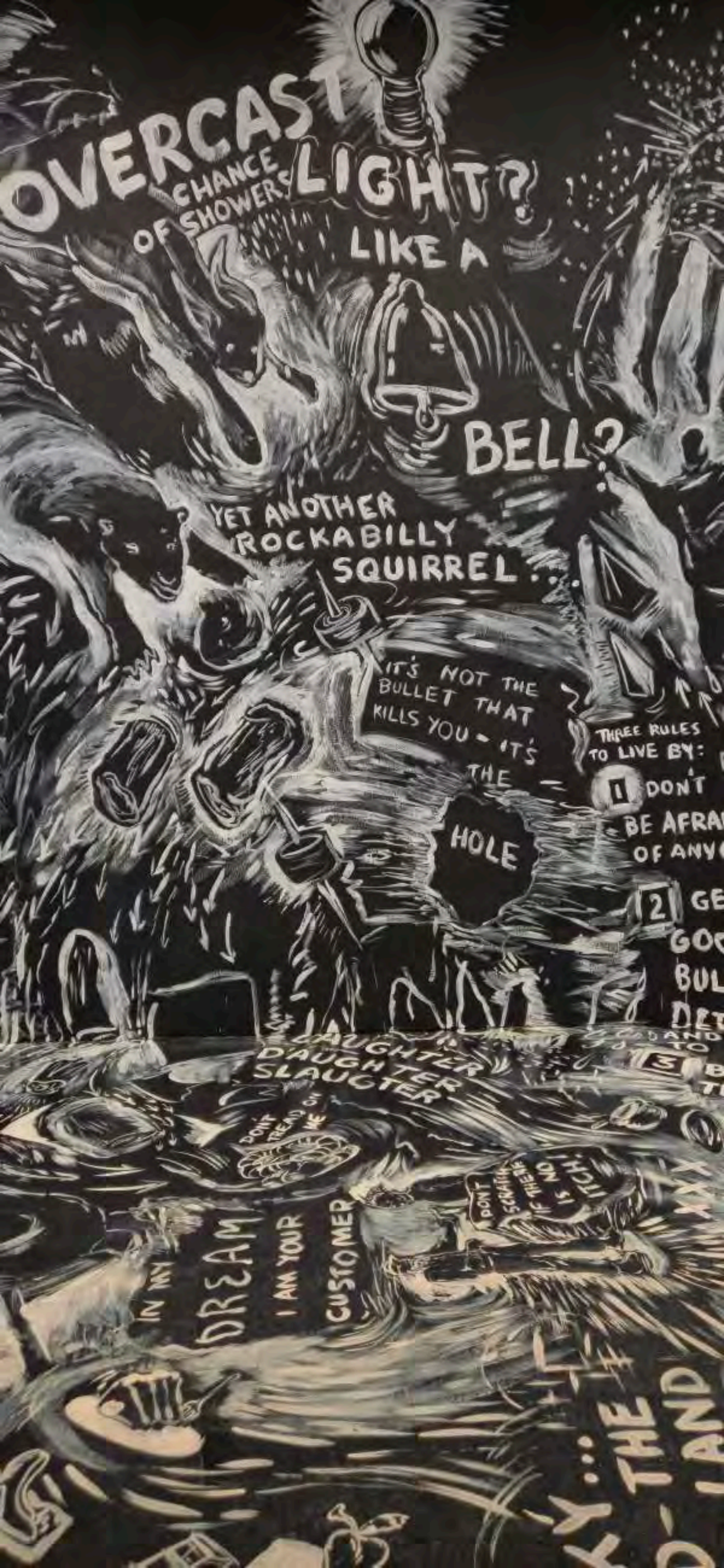
IF ANIMALS
HAVE RIGHTS
SHOULD THEY ALSO
HAVE RESPONSIBILITIES?

I DREAM
WAS

ART OF
FALLING

ANOTHER DAY
ANOTHER DOLL
ANOTHER DAY
IN AMERICA

AFTER THE
FLOOD, THE FIRST
FROM NOAH'S ARK
WAS THE RAVEN



OVERCAST

CHANCE
OF SHOWERS

LIGHT?

LIKE A

BELL?

YET ANOTHER
ROCKABILLY
SQUIRREL...

IT'S NOT THE
BULLET THAT
KILLS YOU - IT'S
THE

HOLE

THREE RULES
TO LIVE BY:

1. DON'T
BE AFRAID
OF ANY

2. GET
GOOD
BULLETS
DET

3. DON'T
BE T

DAUGHTER
DAUGHTER
SLAUGHTER

DON'T
READ
ON
ME

ITCH!
IS NOT A
SCRAPE

IN MY
DREAM
I AM YOUR
CUSTOMER

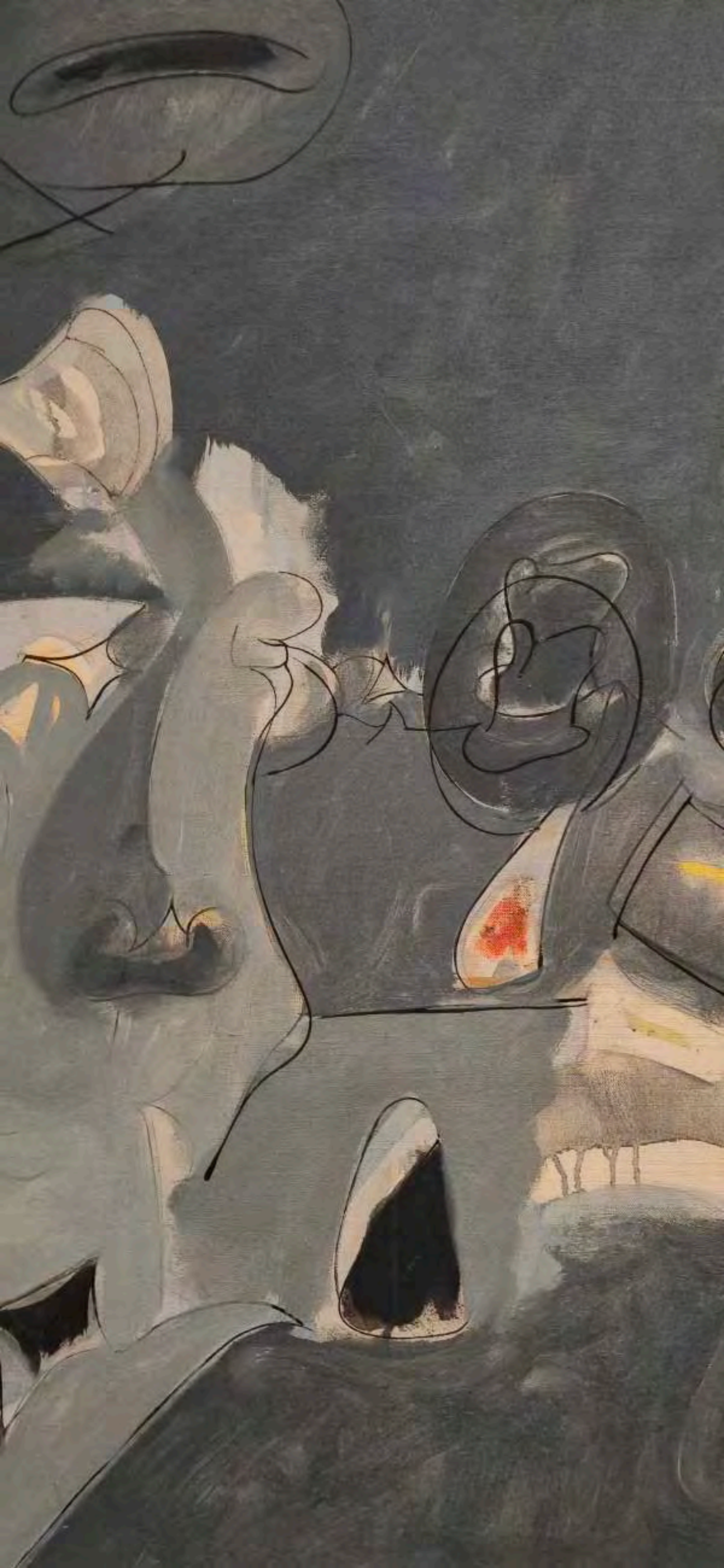
THE
LAND



"ALWAYS
KEEP A
D

THERE WAS AN
OLD COUPLE-AND THEY HAD
ALWAYS HATED EACH
OTHER- COULDN'T STAND THE
SIGHT OF EACH OTHER
WHEN THEY WERE IN THEIR
THEY FINALLY GOT DIVORCED

AND PEOPLE SAID,
DID YOU WAIT SO
? WHY DIDN'T YOU
IS A WHOLE LOT SO





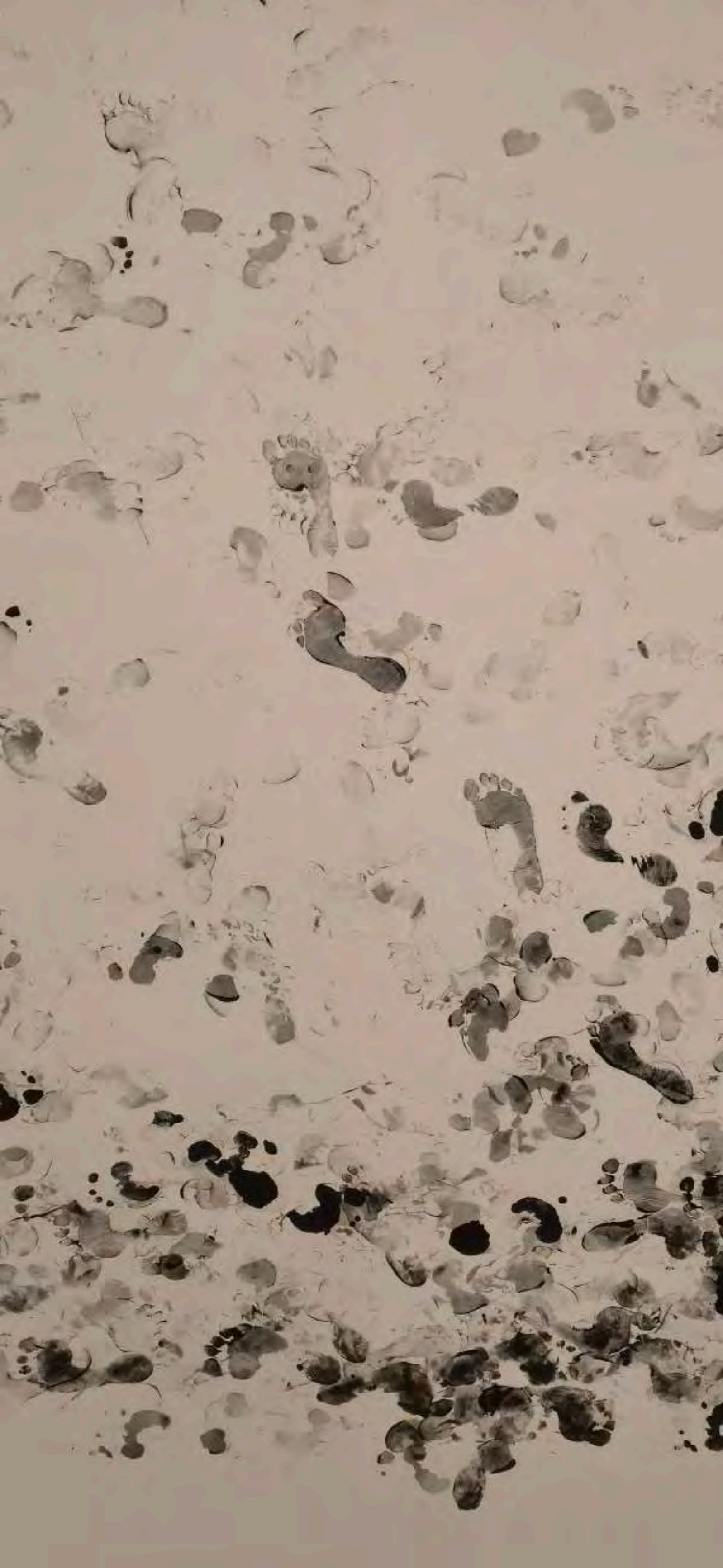




































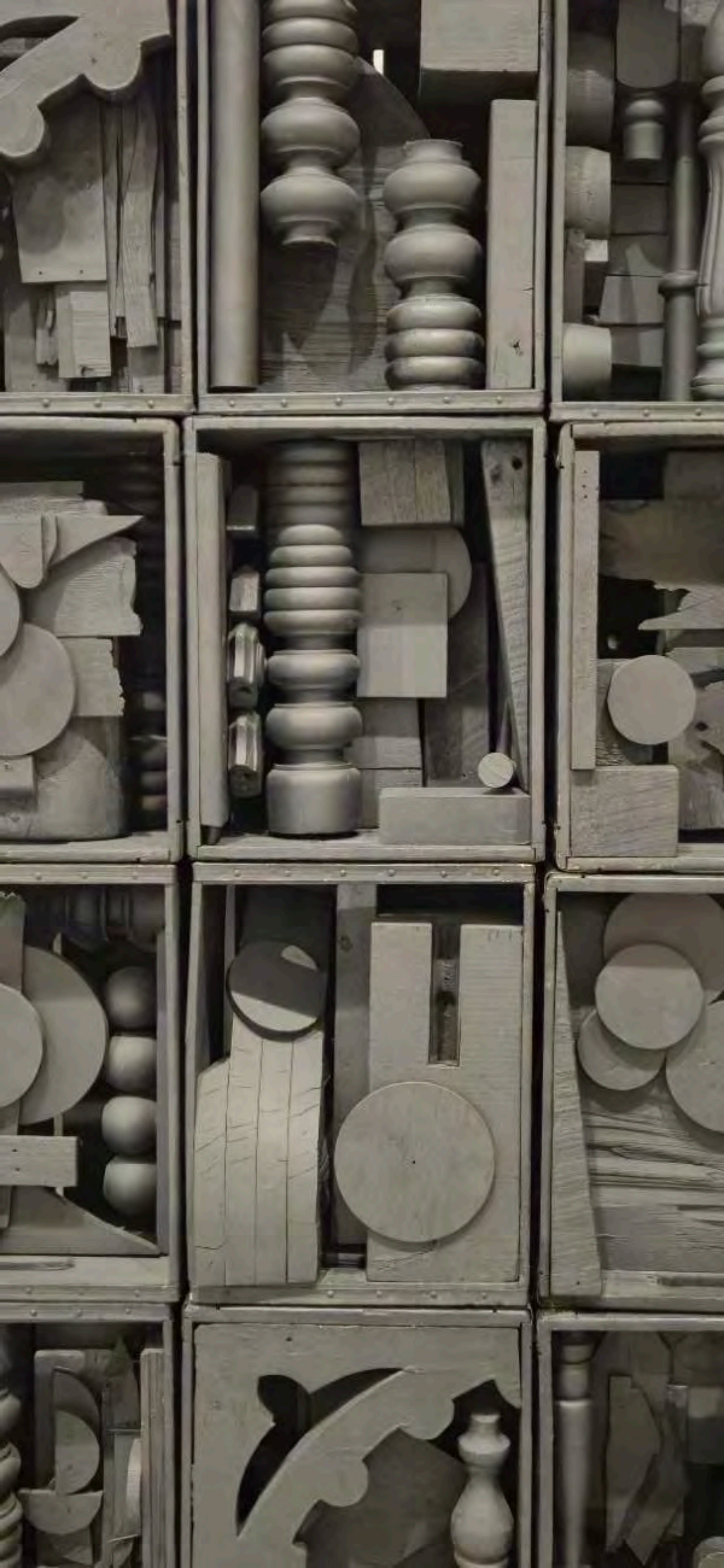










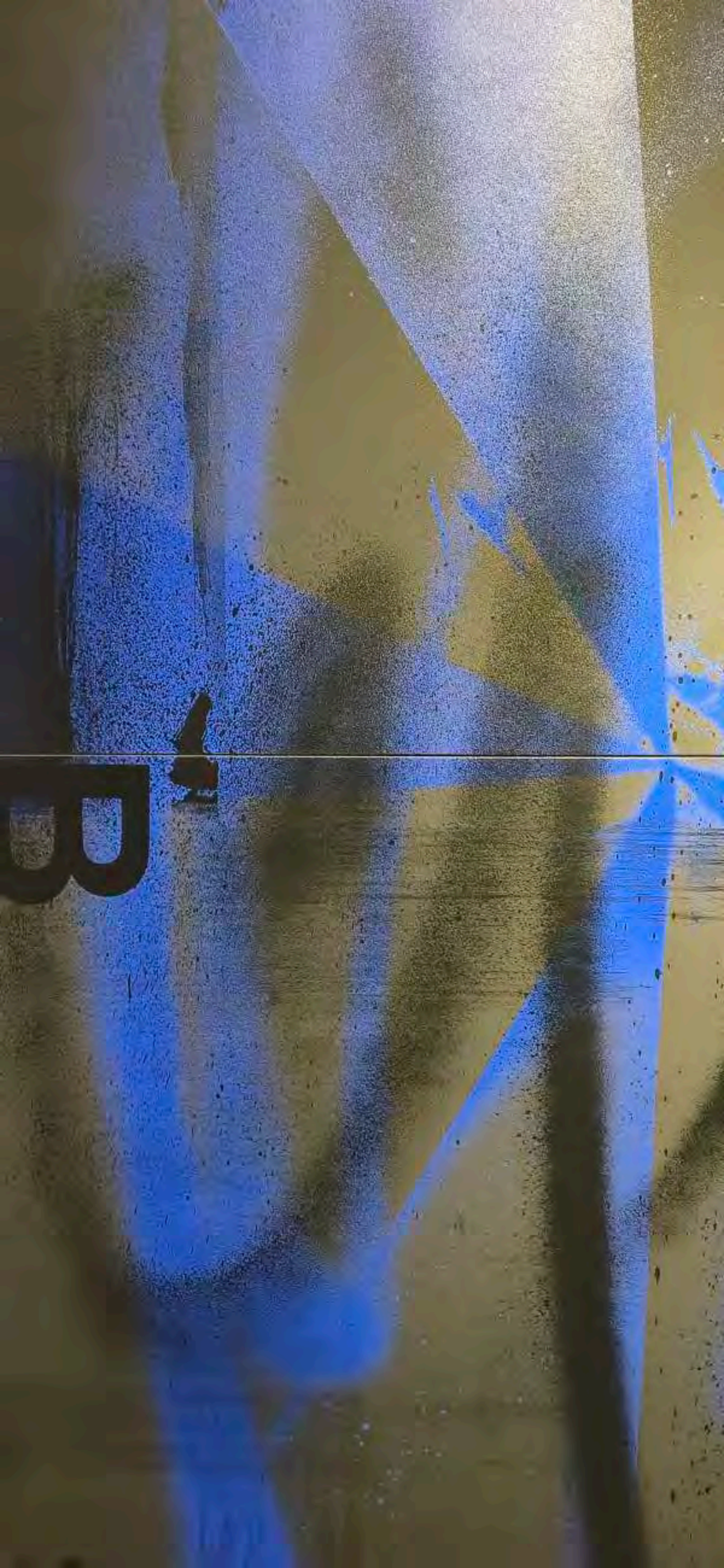


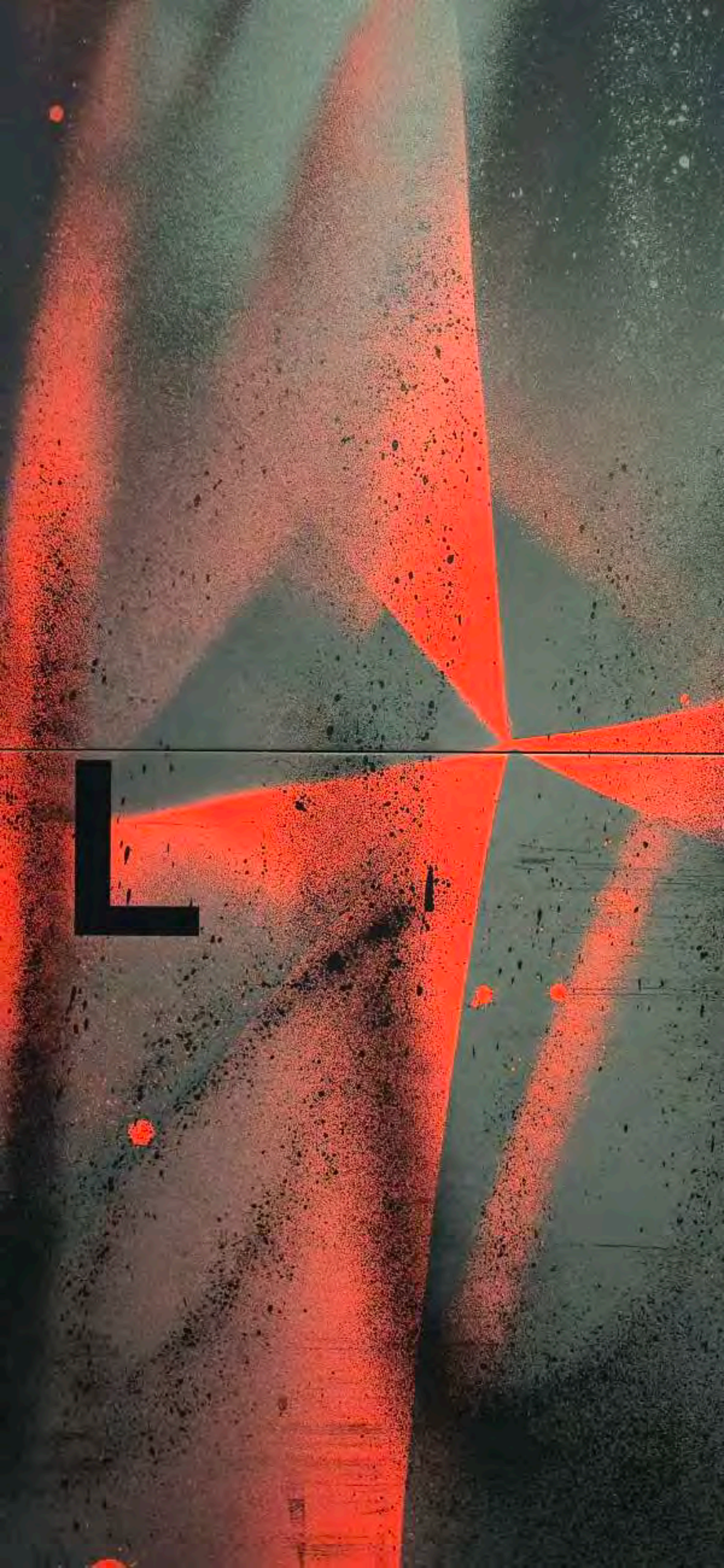


































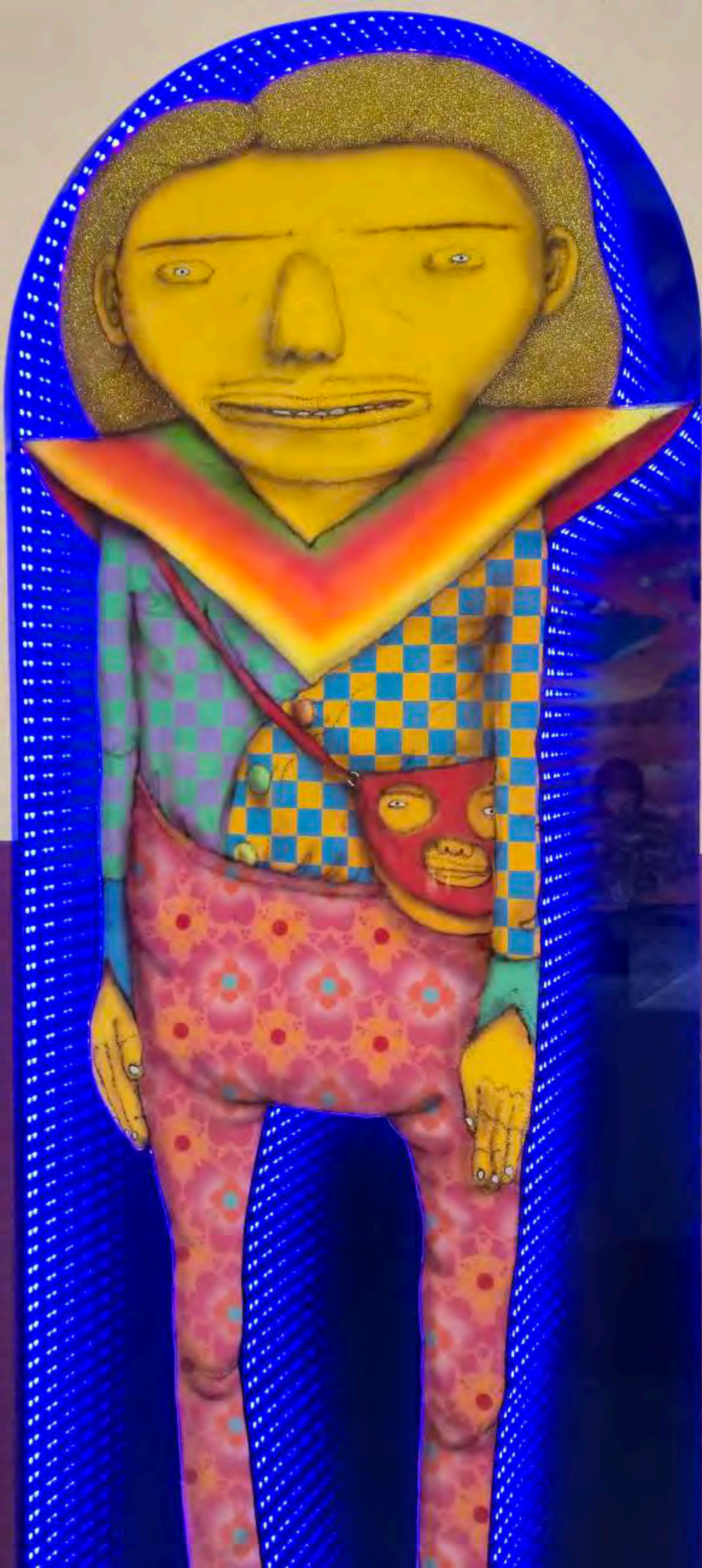




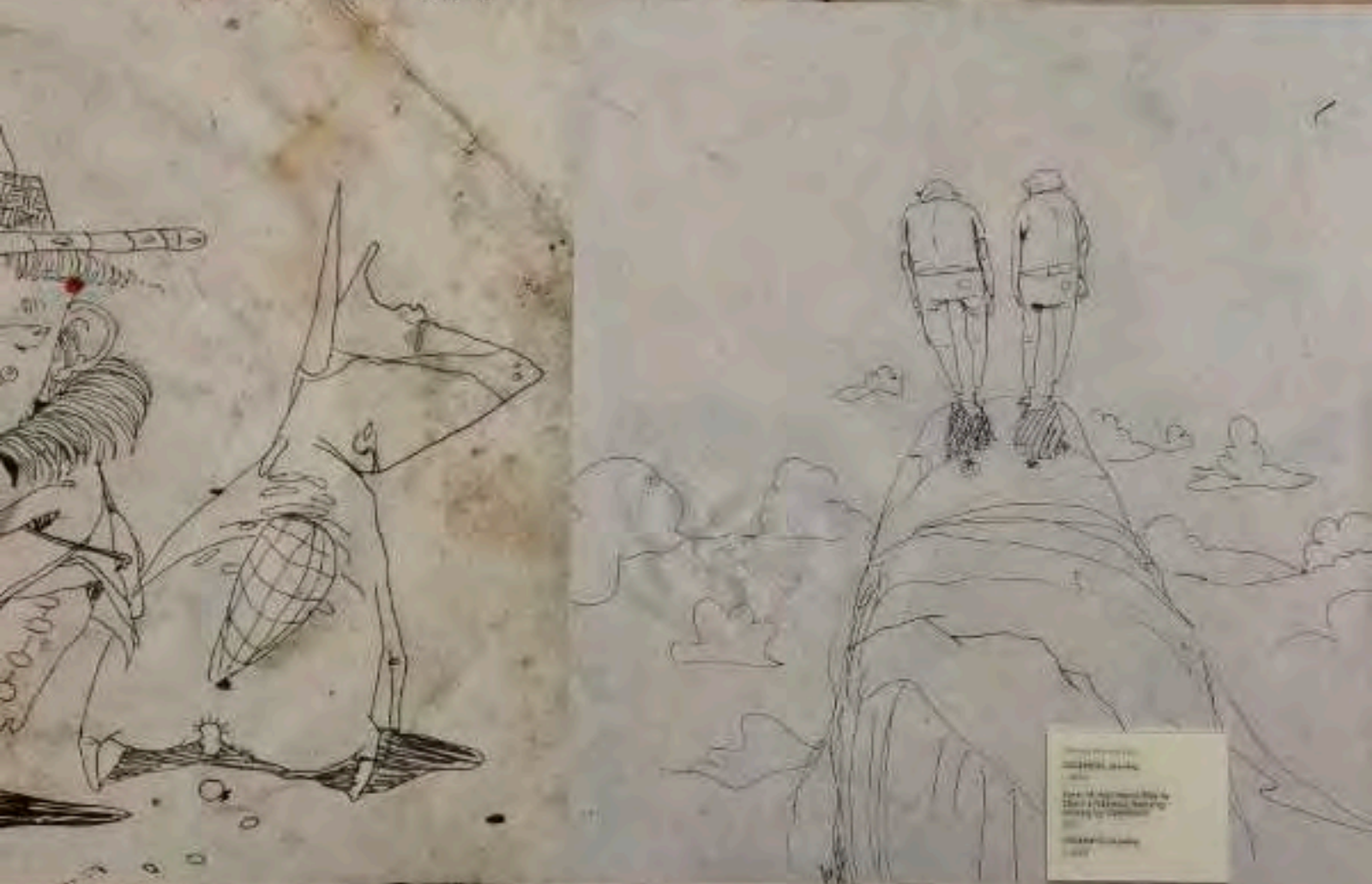












Et ait dñs. Dñs decipiet achab regem
israhel ut ascendet et cadat in castris
galaad. Et dixit unus uerba huius
modi et alius aliter. Egressus est autem
spiritus et stetit coram dño et ait. Ego
decipiam illum. Cui locutus est dñs. Ubi
quo? Et ille ait. Egrediar et ero spiritus
mendax in ore omnium prophetarum eius. Et
ait dñs. Decipies et preualebis: egredere
et fac ita. Nunc igitur ecce dedit dñs
spiritum mendacium in ore omnium prophetarum
eorum qui hic sunt: et dñs locutus est
contra te malum. Accessit autem sedechias
filius chanaan: et percussit micheam
maxillam et dixit. Ne ne ergo diuini
spiritus dñi: et locutus est tibi? Et ait
micheas. Quisurus es in die illa quid
ego ingredieris tubiculum intra tubi-
culum ut absconderis. Et ait rex israhel
Tollite micheam et maneat apud
non principem ciuitatis et apud iose-
phum amalech et dicite eis. Nec di-
ce. Mittite virum istum in carcerem
sustentate eum pane tribulationis et
qua angustietur donec reuertatur in pre-
dixitque micheas. Si reuersus fuerit
in pace: non est locutus in me dñs.



Fall Mountain
Machonikhele
Alice Phipps
Bulawayo, Rhodesia

MSB
1999

MEMORIES
OF OUR LIVES,
OF OUR WORKS
AND OUR DEEDS
ALL CONTINUE
IN OTHERS.



ACR
EDU
MEC
COM
COVI
HIS
AST
GED
STA
ECO
PAI
SCU
ARC
HUI
E
G
ED
BO
ME
PE



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