



MARTINE TULET

By GISE



Le fotografie in gelatina d'argento di Martine Tulet, artista di origine francese naturalizzata a New York, sono un tentativo perfezionistico di catturare la quintessenza e la bellezza del corpo della donna. Non solo il corpo, ma anche l'anima, per essere più precisi, perché la bellezza che intravede Martine Tulet è quella che, spronata dal tempo, si traduce con un'evoluzione invecchiata in un'esperienza di un momento. È un momento che collabora e completa lo scudo protettivo, un momento che si unisce e completa la fotografia come un'artista. Per ora, la foto di Martine Tulet è un momento di una donna che si è innamorata di un uomo. Martine Tulet è un momento di un rapporto privilegiato con un "soggetto umano" che ella stessa concepisce.

The gelatin-silver photographs of Martine Tulet express the essence of the female body. The impression her models register on the scene of their corporeal and spiritual existence that artist seeks to capture from within, translating the result with an inner light.

Tulet's approach to the genre necessitates a profound sensitivity for the models, who are certainly women artists and not just professional models. Like Piz Pinotelli, the legendary Italian film director with the name of Agostino that he himself, Martine Tulet is a witness of a privileged relationship as "subject" of her own making.

The photographer, who was born in France but now lives in New York, prepares her models by covering their entire bodies with a white cream. This gives the skin a soft, uniform white while providing a subtle, ethereal glow that creates the harmony and elegance of the female form. Her carefully chosen accessories, the faces of these strange bodies, whose eyes are always the black MacGregor's.

The originally erotic images, when for the most part a figure is in a dynamic pose, simultaneously evoke sensuality and excitement, as if these apparently immobile figures were from the past might spring to life in the first corner.

The photographer's third world of her best-loved images, the "strong" and "weak" in large female forms, allows the viewer to witness a play of forms in the range of the body from city to beach. In this ambulatory play of forms at the core of the body, one can see the artist's profound understanding of the female form.

