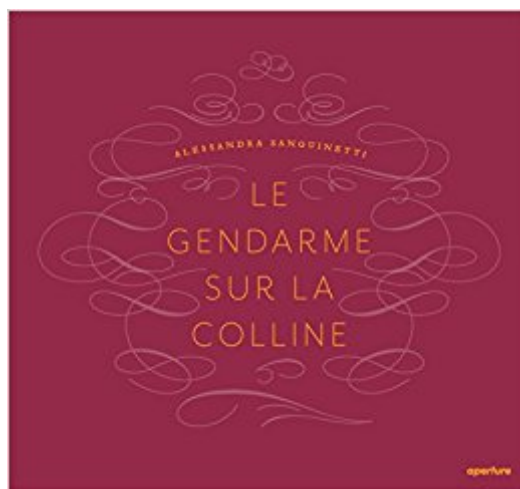


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# Alessandra Sanguinetti: Le Gendarme Sur La Colline



## Synopsis

In this album, the compelling photographer Alessandra Sanguinetti explores her vision of France, in which old traditions persist even while they fray and shift in relation to contemporary stresses, including multiculturalism. The work presents an intuitive, often lyrical journey that is undercut with a sense of tension about what it means to be French and to photograph the French today. *Le Gendarme Sur La Colline* is the result of a major new commission by Fondation de l'Entreprise Hermès and Aperture Foundation, working in alliance. Called *Immersion*, a French American Photography Commission, the program seeks to expand artistic dialogue between France and the US, while investing in creativity, and providing a platform for an important emerging artist to create a major new body of work. Copublished by Aperture and Fondation de l'Entreprise Hermès.

## Book Information

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## Customer Reviews

Alessandra Sanguinetti has lived and worked in Buenos Aires and is currently based in California. She is a recipient of numerous fellowships and awards, including a Guggenheim Fellowship, a Hasselblad Foundation grant, Robert Gardner Fellowship, and the Arles Discovery Award. Her photographs are in major public and private collections, such as the Museum of Modern Art, New York, and Pier 24 Photography, San Francisco. Her monographs include *On the Sixth Day* (2005), *The Adventures of Guille and Belinda* (2010), and *Sorry Welcome* (2013). Sanguinetti is represented by Yossi Milo Gallery in New York, and Ruth Benzacar Gallery in Buenos Aires. She is

a member of Magnum Photos. Susan Bright is a curator and writer. Books she has authored include the popular survey Art Photography Now (Aperture, 2005) and, most recently, Feast for the Eyes: The Story of Food in Photography (Aperture, 2017) and Home Truths: Photography and Motherhood (2013). She cocurated How We Are: Photographing Britain (2007) at Tate Britain and Face of Fashion (2007) at the National Portrait Gallery, London. She served as the mentor to the second edition of the Immersion commission.

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