

BRUNO FABBRIS

Secretos de un ladrón de momentos. ¿Pintor Bruno Fabbris? ¿Fotógrafo? Bastante ambos. Fotos de mujeres vestidas de alta costura. Un enfoque artístico muy personal hecho de negro, gris y marrón. Crea en simbiosis con la estilista Nathalie Rutili, una antología de fotografías cada una más espectaculares que las demás. Un mundo arrugado, casi celestial, meticulosamente pintado con oro fino.

EN Confidence of a thief of a moment. Bruno Fabbris, the painter? The photographer? Exactly both. Pictures of women draped in haute couture. A very personal artistic approach made of black, grey and brown. In symbiosis with the designer Nathalie Rutili, he creates an anthology of photographs, each more spectacular than the other. A wadded, almost celestial world, meticulously painted with fine gold.

FR Confidences d'un voleur d'instant. Bruno Fabbris peintre? photographe ? Tout à fait les deux. Des photos de femmes drapées haute couture. Une démarche artistique très personnelle faite de noir, de gris et de brun. Il réalise en symbiose avec la styliste Nathalie Rutili, un florilège de photographies toutes plus spectaculaires les unes que les autres. Un monde ouaté, quasi-céleste, peint méticuleusement à l'or fin.

*Photographies by Bruno Fabbris
Design by Nathalie Rutili*





Awesome artist!!!! Extremely awesome. I can already hear the vehement protests of the artist Bruno Fabbris, who I have the joy of meeting and with whom I will exchange views. The one for which to create is an emotional order, a second breath. I enjoy this moment of conversation and try to organize all the questions that jostle in my head.

Bruno Fabbris is a French photographer and artist. Most of the paintings that he studies in the Parisian Arts workshops belong to black and white silver art photography. From now on, his artistic approach is written more in black, grey and brown. He captures women dressed in couture outfits designed by a stylist whose praise he does not praise, Nathalie Rutili. Confidence of a thief of a moment, a light sculptor of the intimate and timeless beauty of each of his models. These are scenes of paradisiacal elegance where dressed muses float in a totally moving universe. Painting? Photography? Our artist oscillates between these two worlds, he confuses them and paints his photographs with a very fine brush. Secrets of a magician.

How do you treat light in your photographs?

It is not strictly speaking the light that I think about when I work. I'm not looking for special effects. Sobriety is required to blur the clarity and focus only on the subject I want to magnify. Above all, I am looking for a form of simplicity. To purify and keep only the essential. The brightness must be discreet and reveal the model.

Your artistic approach is part of a camaïeu of brown, black and grey, what is the reason?

At first I worked in black and white and then monochrome. Brown, black and grey allow me to paint my characters succinctly without any aggression. It is my taste of the moment and Nathalie's refined outfits lend themselves well to it. I felt and this image came by itself.

With an almost celestial atmosphere. Does paradise attract you?

Anyone involved in the art world wants to create their own paradise. A heavenly garden where beauty or happiness are the rule. Isn't art magnifying things? Beautiful soothes. Art can be a refuge, a haven of peace where artists and spectators can rest.

You work with a stylist Nathalie Rutili whose work you love. Who influences the other?

I have been working with Nathalie since 1995. You see, time has not altered this collaboration. It's a real duo. We are accomplices in our approach. Nathalie has the art of accessorizing models. It

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covers and dresses silhouettes with various personalities. The bodies are dressed in kraft, tissue paper and cardboard, inspiring scenes of almost couture elegance. These girls of paper, these muses with veiled bodies, revealed, float in a somewhat cottony universe. We always find a point of agreement in our work and that's when we know it's the right time. I'm a bit like a conductor who can't work alone. Our two imaginations complement each other. It is a work of symbiosis. The result is there.

You work in the studio. Is this a desire on your part to control everything?

I have indeed had the opportunity to work in my own studio since the beginning. It's a personal choice. I build my subject. I'm framing. This probably corresponds to a feature of my personality.

Do you say «paint with a camera»?

Painting is my initial training. I am aware that painting must certainly influence my work. Painting is a construction job. The painting and drawing courses I attended at the art workshops in the city of Paris were very formative and a very good school for the study of composition and colour. It is a means of expression that, through the interplay of colours and shapes on a surface, tends to translate a personal vision. Unduly withhold glances. I print my photos on matte paper which reinforces the powdery side and brings my work closer to painting. I'm like a painter in the way I do things. A first

draft and I come back to my work. I don't do any retouching on my photos or very little, but I work on chromy, the color index. I have a palette of photographers and I work and rework with each new print.

When did you know you had your own signature?

It is a long-term task. Over the series I did with Natalie. I then saw a certain form of coherence. A certain specificity. A point of balance. It's hard to give you a tangible explanation. It is a very humble satisfaction after hours of work. A soothed breath.

What are you looking for in the picture?

The discovery. Which I didn't initially plan. A revelation. A model remains a model, but I want to capture even the sensitivity of the person I photograph. An expression, a look. A certain immortality. Stealing time from time to time. Maybe that's why I like improbable materials. I want to magnify the model, sculpt it. I have a need to surpass myself. My originality in collaboration with Nathalie is to ennoble materials such as kraft, tulle... and soon can be the plastic that from an ecological point of view should disappear. In no time at all we create the beautiful.

How do you choose your models?

I work exclusively with professional models. Sometimes I do castings or use girls I know through my career in the advertising world. It's very subjective and my sharp eye as a photographer allows me

to recognize the model that suits me and I can then get to the heart of the matter. The emotion of a face, an expression, a body touches me more than the effect of a trendy ensemble. I like the precision of the work of light on the body and skin. I seek to capture the pure emotion of a body or face in all its simplicity. A unique moment. It is obviously necessary to establish a relationship of trust with one's model, to involve her in her creativity, to be vigilant and creative to capture the sacred moment. It is the model by its presence, which gives all the consistency to the image. It is an alchemy that is taking place. Different elements that produce an amazing result.

What has taught you the most?

Probably my mistakes. I've been groping. After painting, when I turned to photography, I frantically tried all the techniques to find my way. I have sometimes tried to reproduce to learn. I wanted to explore everything, to master everything. Today, like a good wine that improves, I work in a very simple, very natural light. Maybe I'm more composed.

And what are your dreams for the future?

Always more inspiration, inventiveness, audacity to push my limits. I would like to always enjoy what I do as much as I do. To live intensely these moments of emotions in my profession and share them. Celebrate, praise, idealize, ignite even my eclectic haute couture characters. Share these good moments with Nathalie

and others who allow me to do this work.

By Laure de Roumefort

Find the artworks of Bruno Fabbris at the Elka Bronner Gallery in Guéthary and discover all his artworks at www.elkabronnergallery.fr

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