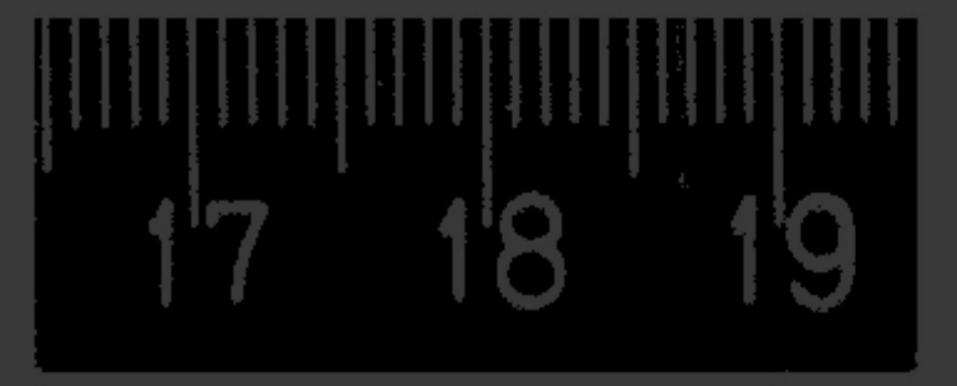
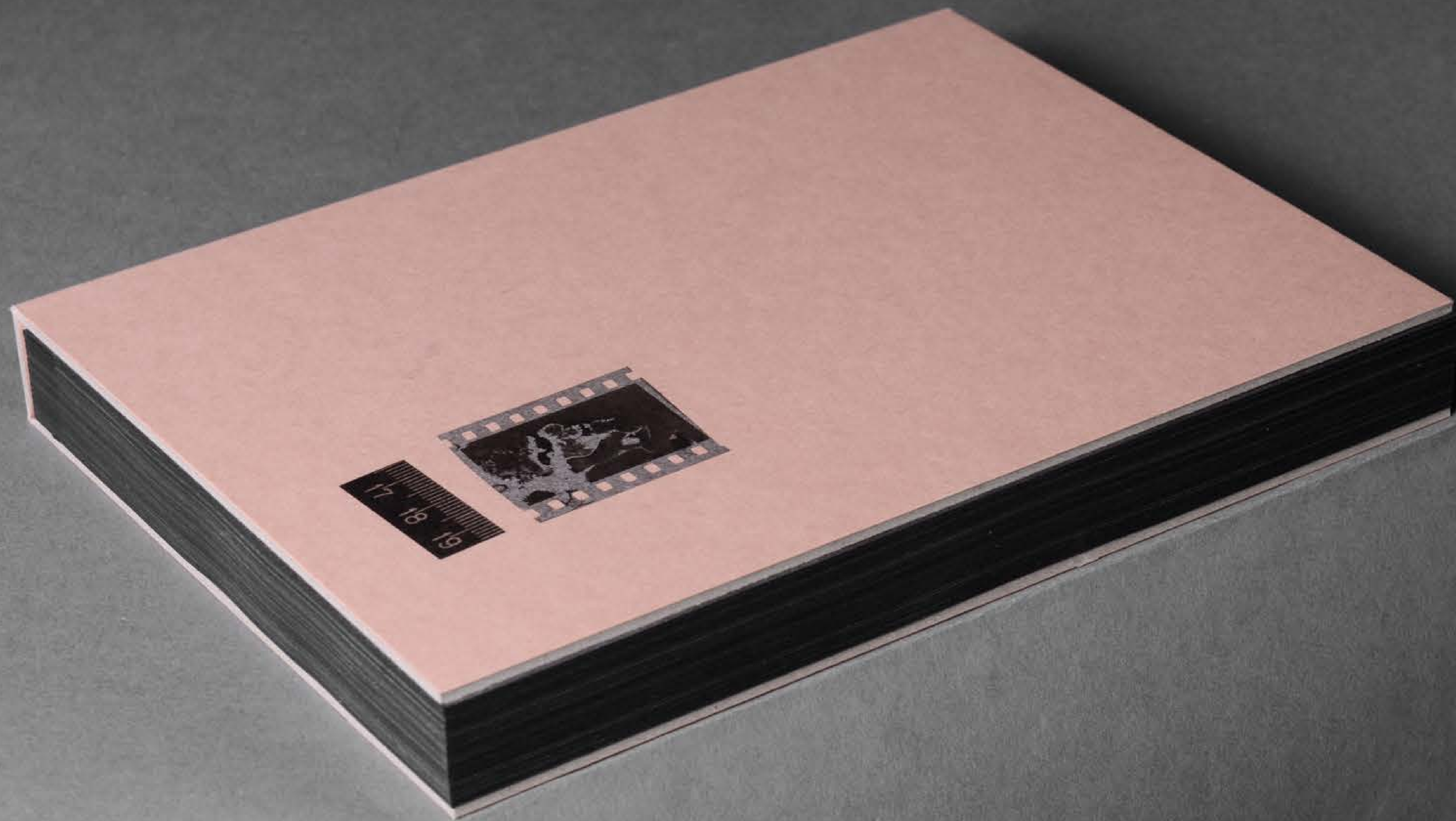




THOMAS SAUVIN



17 18 19



'17 18 19'

Thomas Sauvin

Published by Void

224 Black pages
195 Silver images
2 Languages

'17 18 19'
by Thomas Sauvin

15 x 20,5 cm
224 Pages

Edition of 750 copies

Hardcover

Printed with silver ink on black paper

With an inserted card

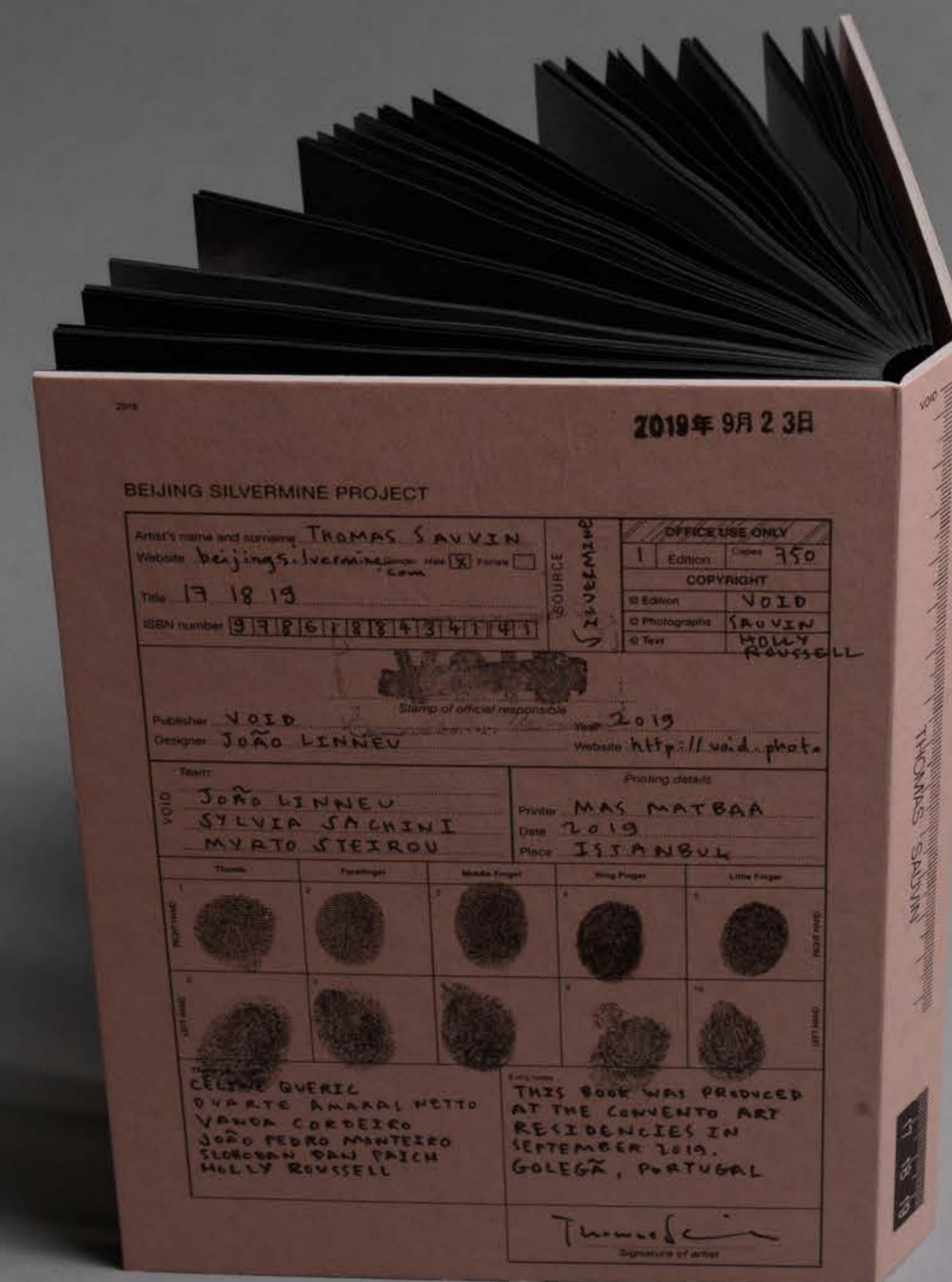
Text by Holly Roussel,
in English & Chinese

ISBN 978-618-84341-4-1

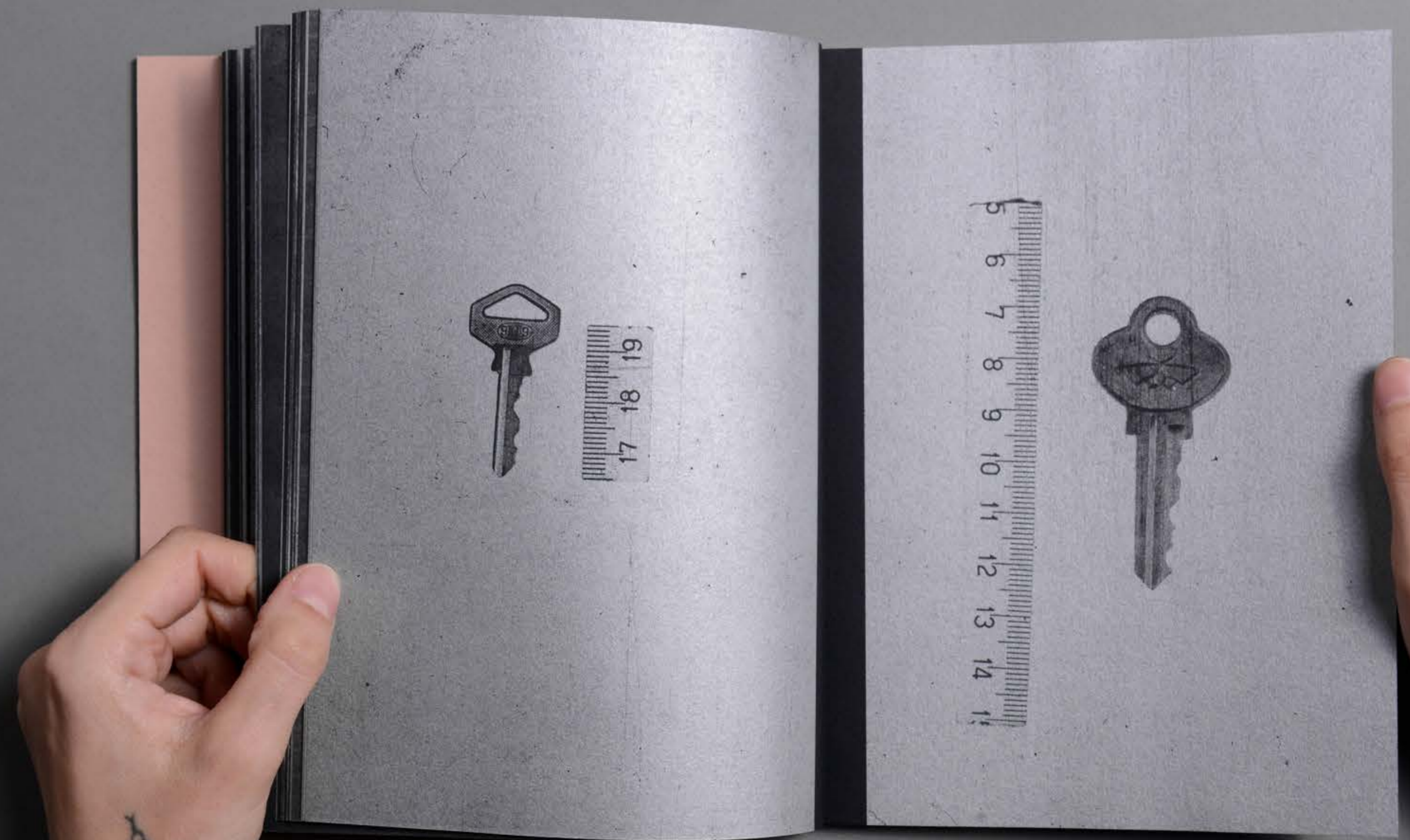
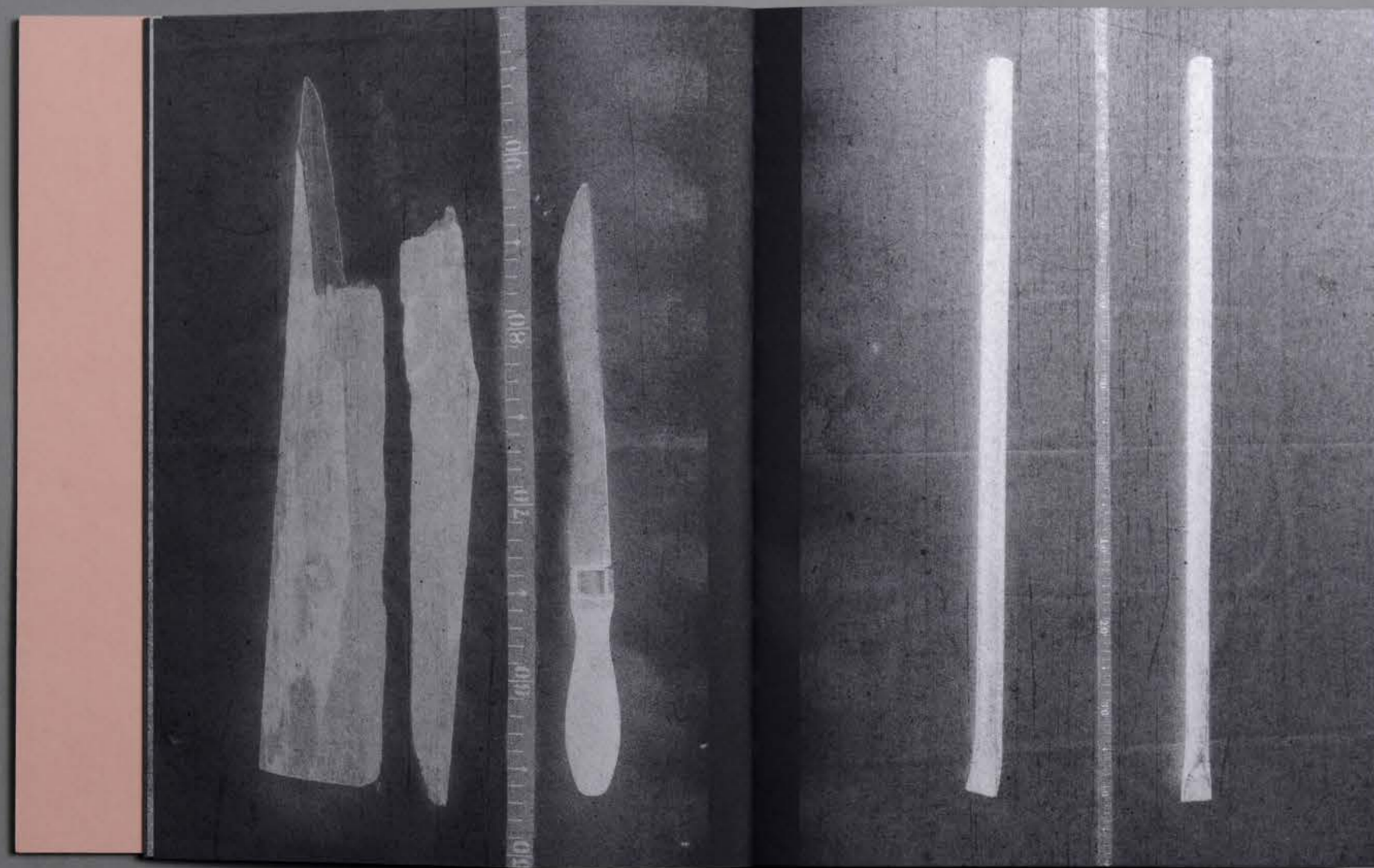
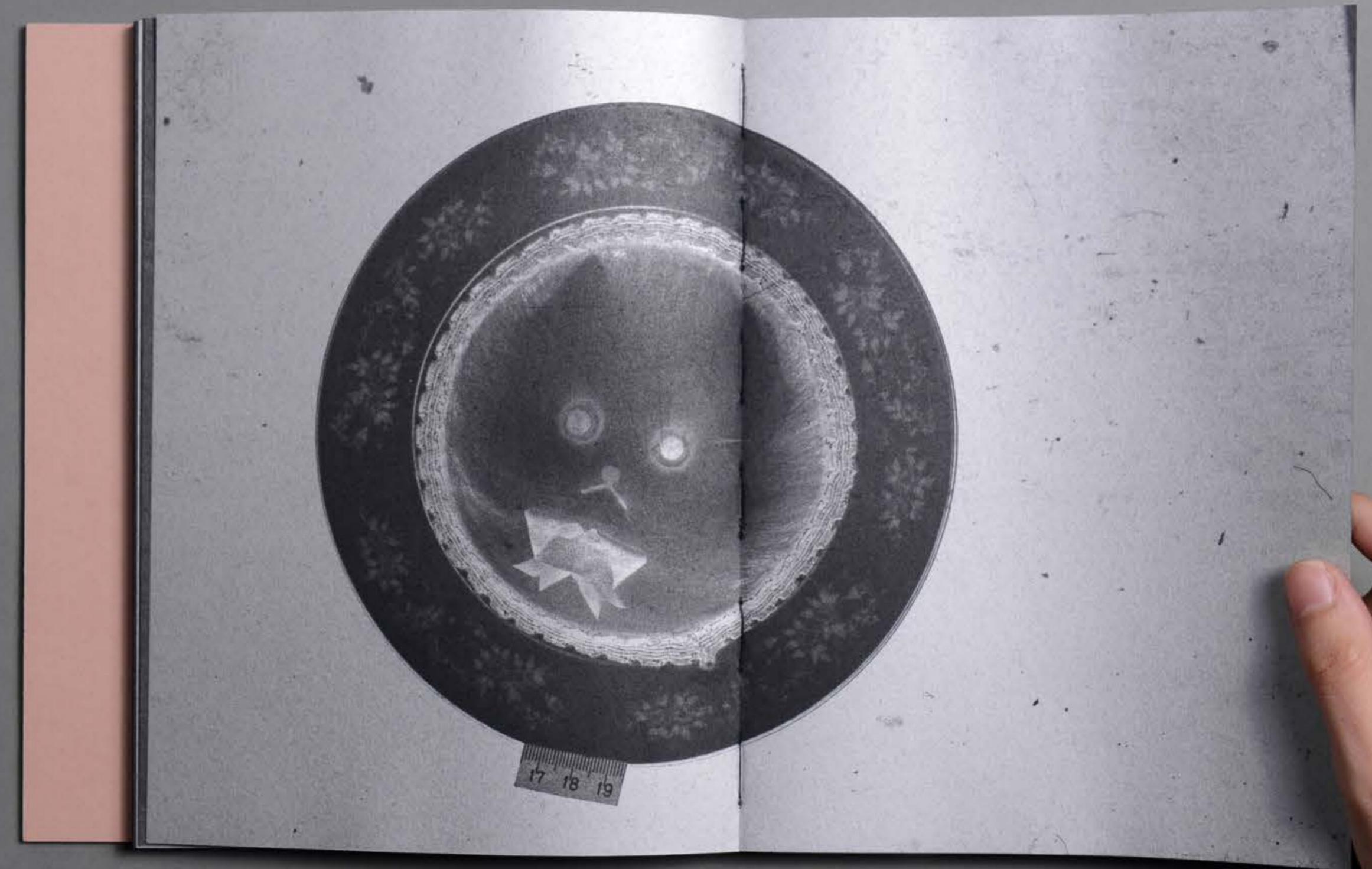
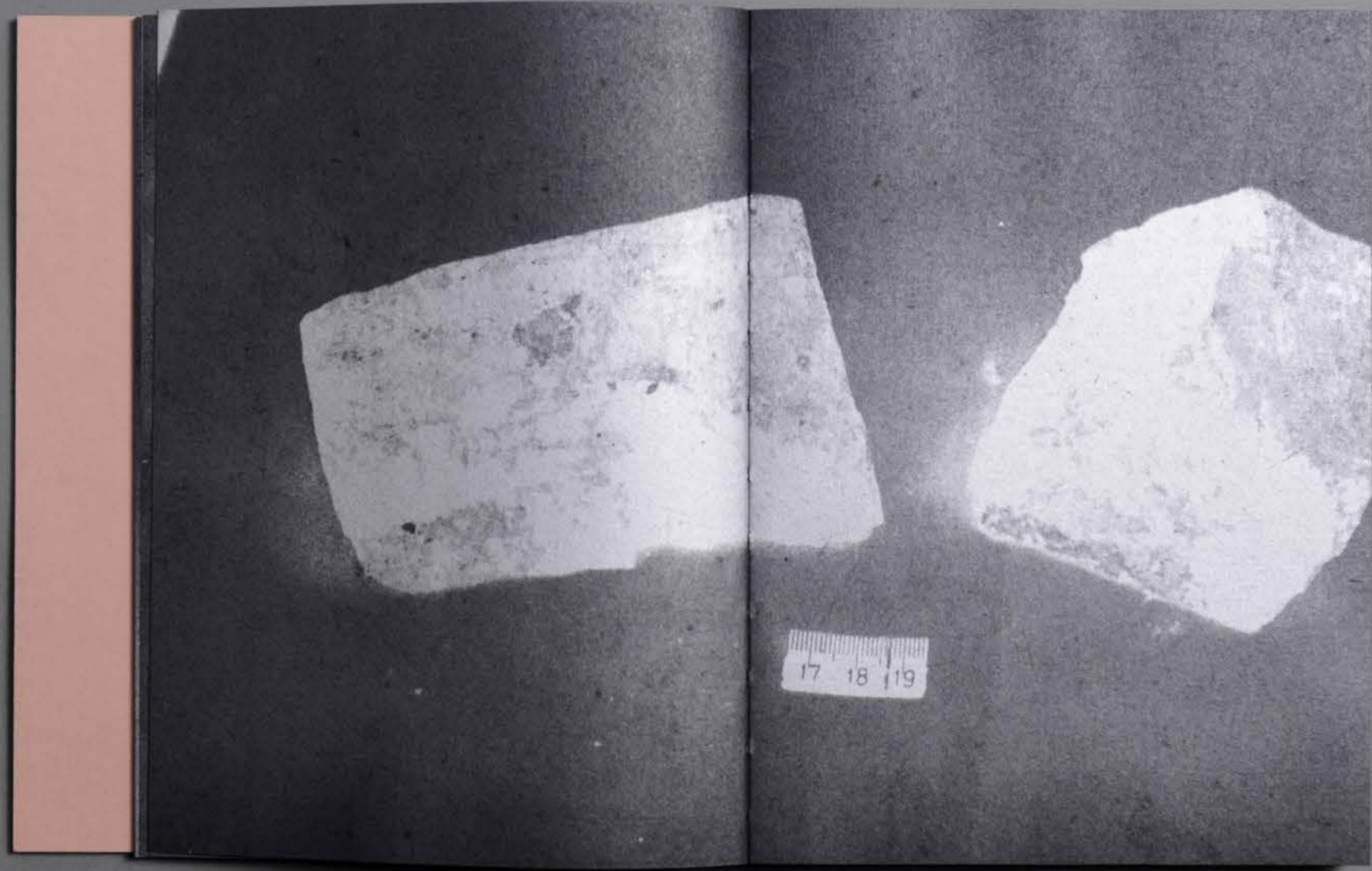
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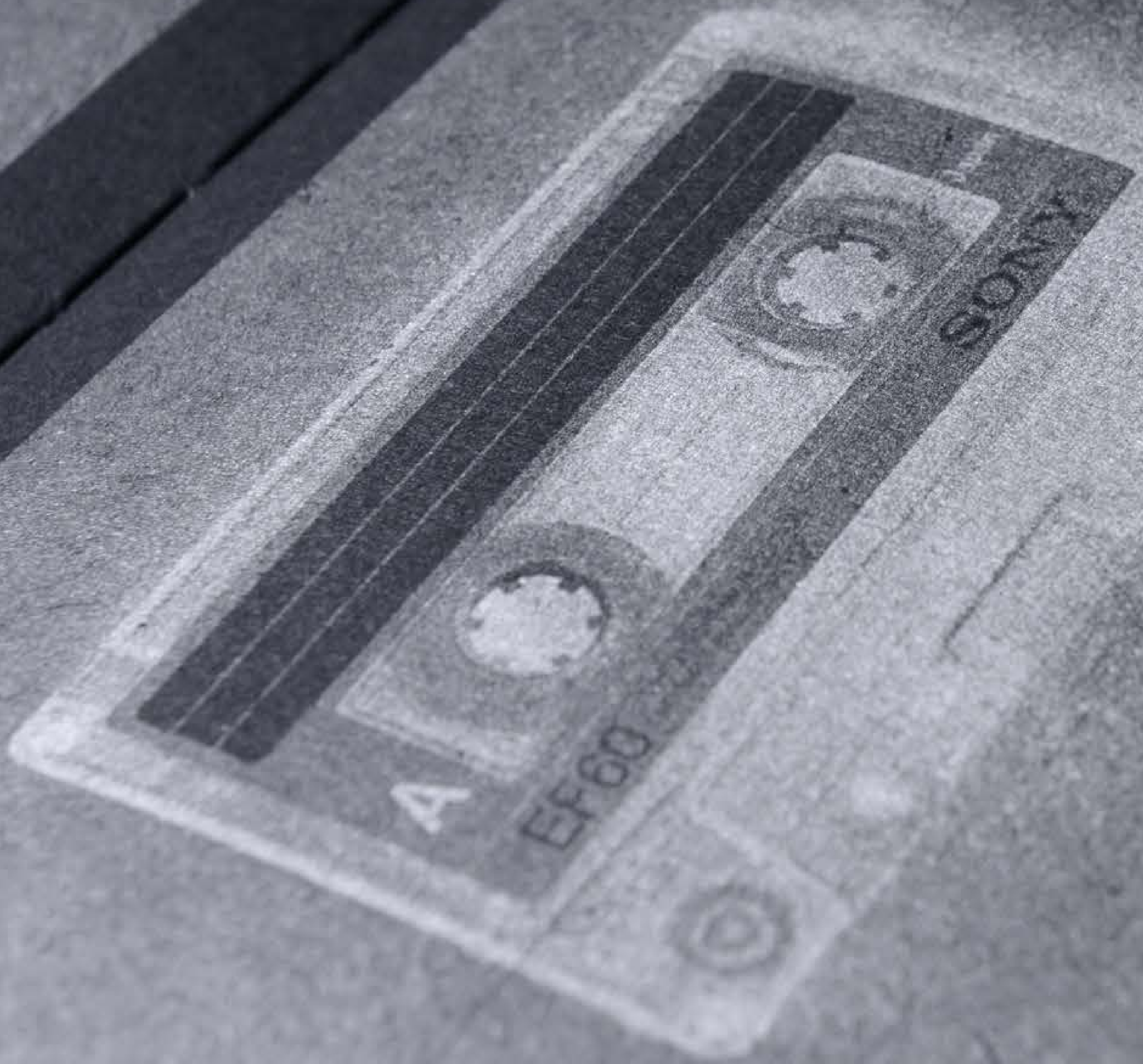
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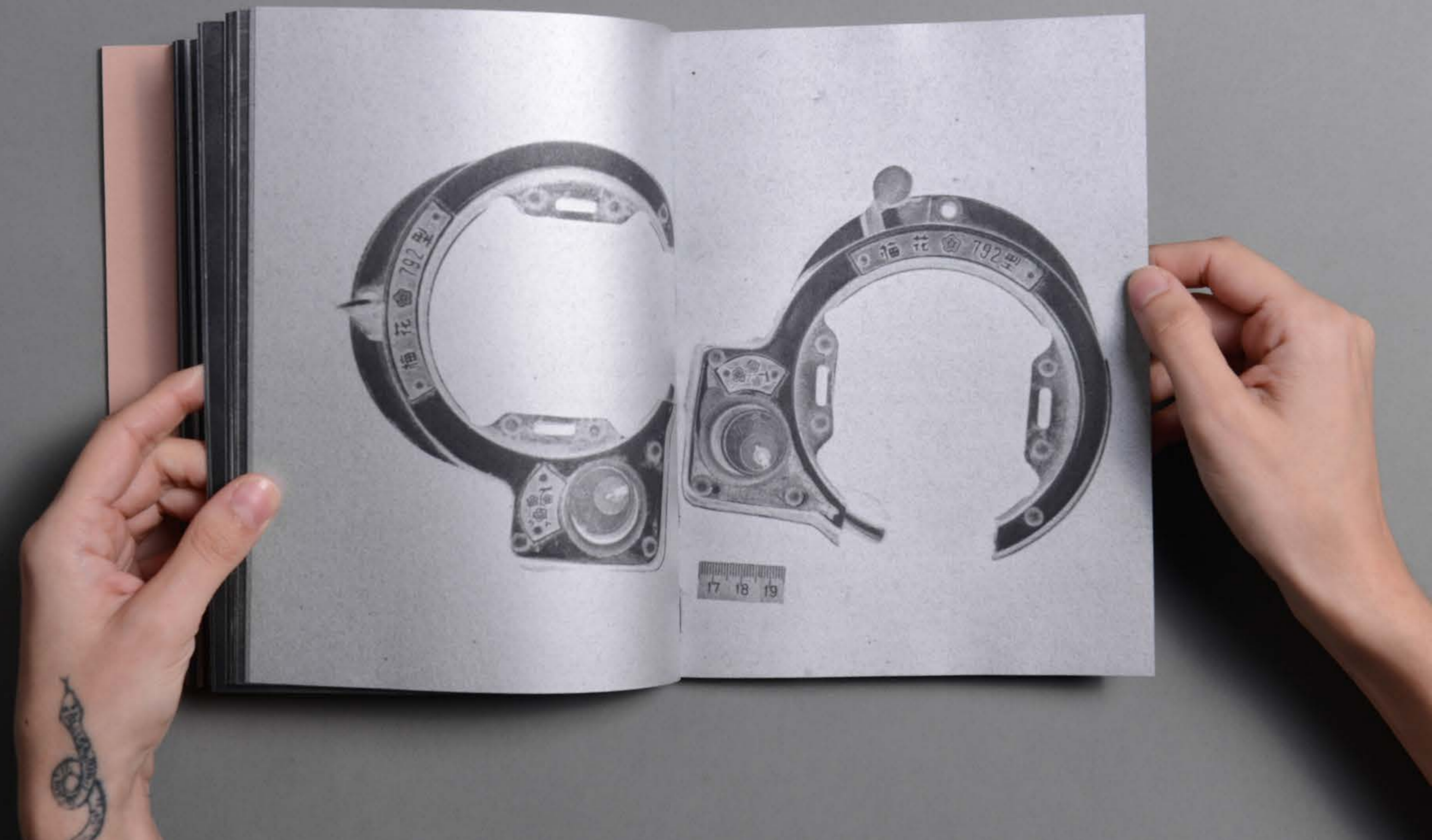
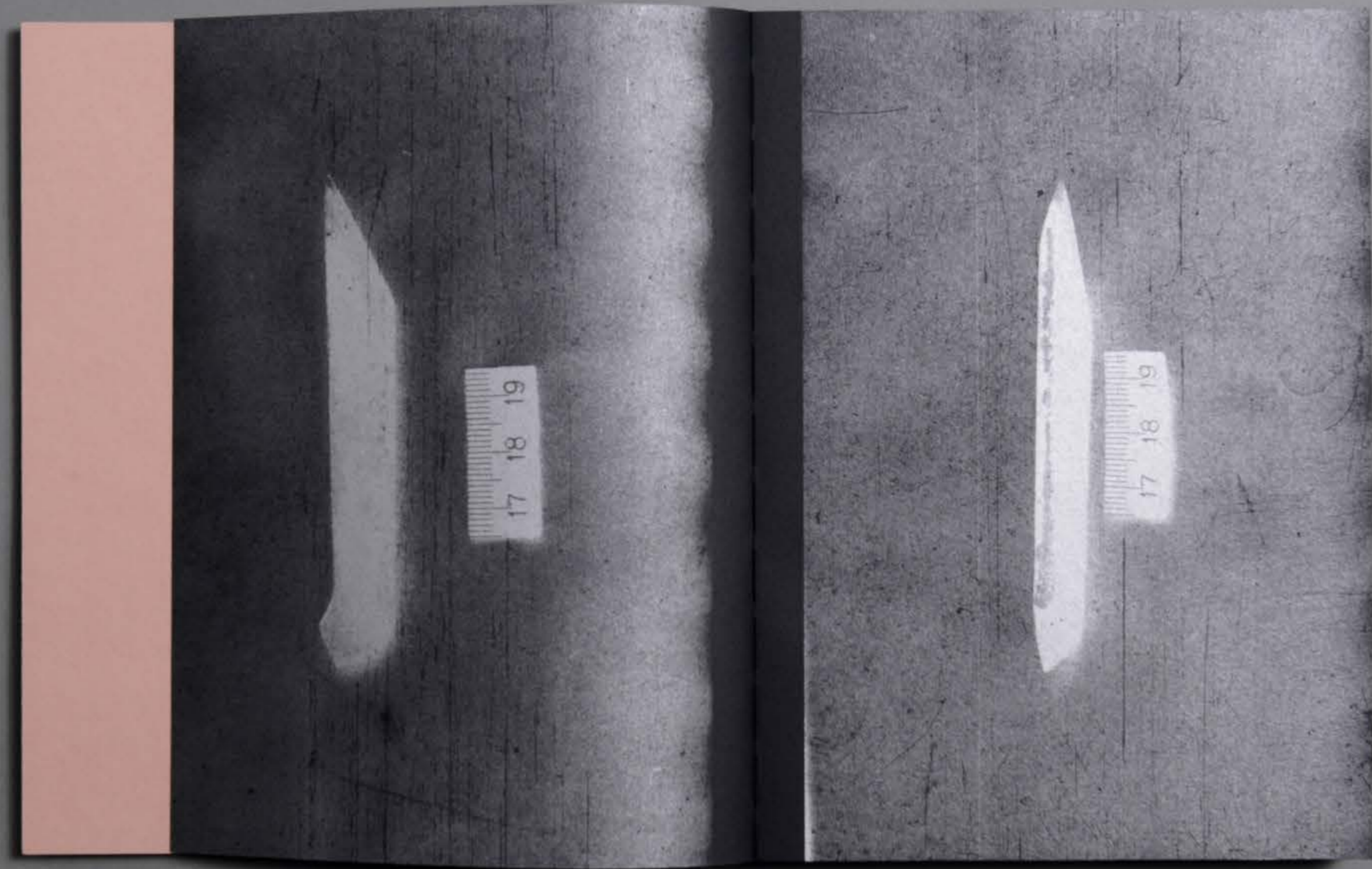












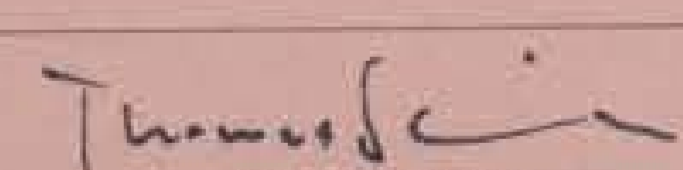
2019年9月23日

BEIJING SILVERMINE PROJECT

Artist's name and surname: THOMAS SAVVIN		OFFICE USE ONLY	
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Designer: JOÃO LINNEU		Website: http://void.photo	
Team		Printing details	
VOID: JOÃO LINNEU		Printer: MAS MATBAA	
SYLVIA SACHINI		Date: 2019	
MYRTO STEIROU		Place: ISTANBUL	
Thumb	Forefinger	Middle Finger	Ring Finger
1	2	3	4
5	6	7	8
9	10	11	12
Thank you to: CÉLINE QUERIC QUARTE AMARAL NETTO VANDA CORDEIRO JOÃO PEDRO MONTEIRO SLOBODAN DAN PAICH HOLLY ROUSSELL		THIS BOOK WAS PRODUCED AT THE CONVENTO ART RESIDENCIES IN SEPTEMBER 2019. GOLEGÃ, PORTUGAL	
Signature of artist			

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This is how '17 18 19' is signed by the artist

17 18 19

Thomas Sauvin kept the negatives presented in this series un-scanned for almost a decade. Even though the artist was intrigued by the content, the risk of scanning official Chinese disposed material could put in jeopardy the (by then) starting Silvermine Project. For this reason, this material was always edited by the artist in its raw negative form. Kept in such a way in the presented book.

'17 18 19' is an investigative journey on the practice of those police department photographers and their aesthetic, practice and understanding of photography, composition and art direction.

Who are those people? What are the stories behind each item? Why 17 18 19? Are questions that the reader has to solve. As if the book is a piece of evidence itself. Putting the reader in the investigator's shoes.

THE BOOK

'17 18 19' was created in a collaboration between Thomas Sauvin and Void.

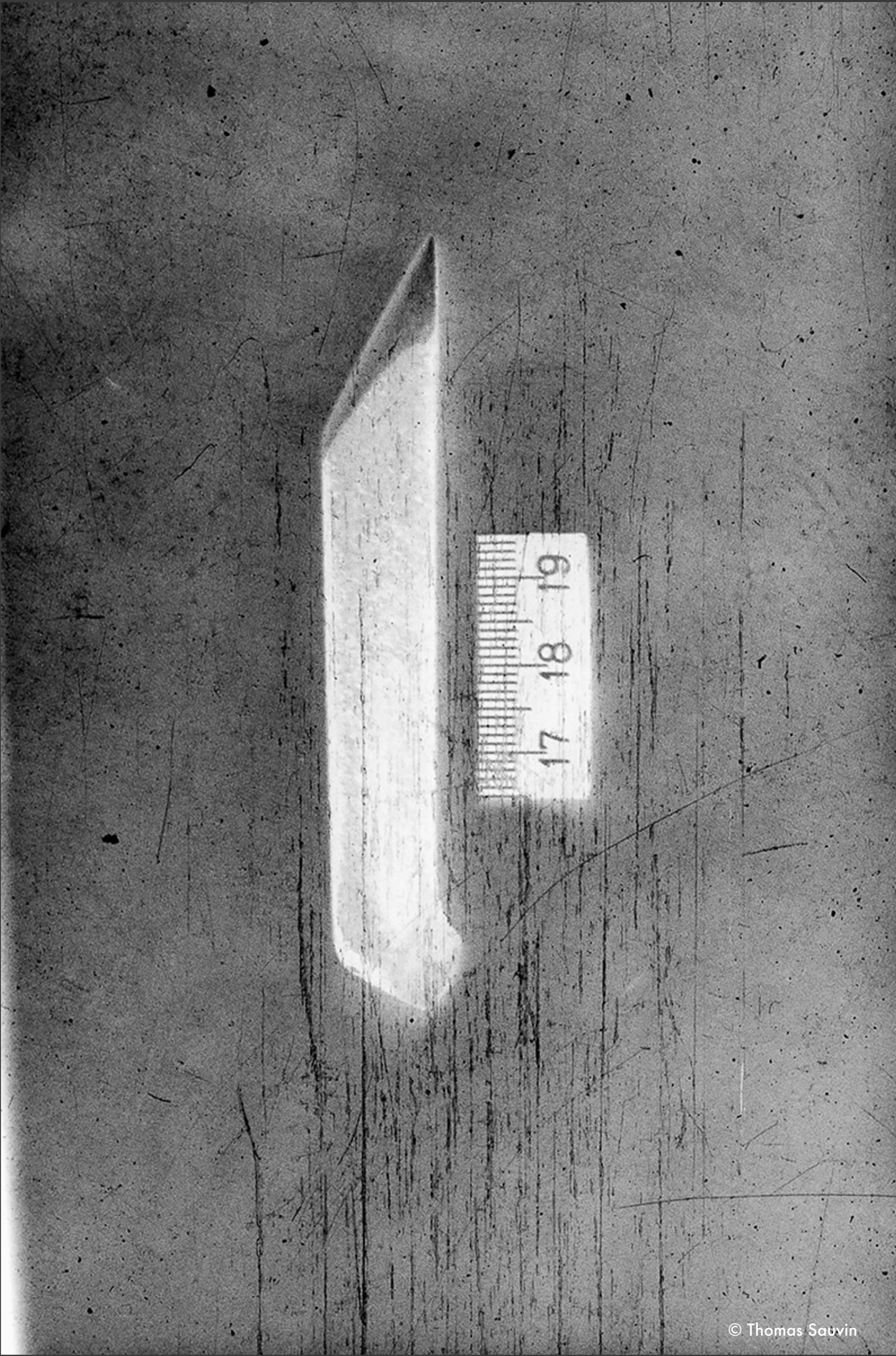
During the artist's stay in Convento Residency (Portugal) – in September '19 – the book was edited, designed and ready to be printed. Which happened in early October '19, at MAS, Istanbul.

It is gorgeously printed with metallic silver ink on black paper. And it wasn't a random aesthetic decision. The black pages allow the photographs to be printed in negative form. And the metallic silver ink ties '17 18 19' to its genesis: the Silvermine Project. The silver and the negatives, once disposed in China, are now recycled into a book form.

THOMAS SAUVIN

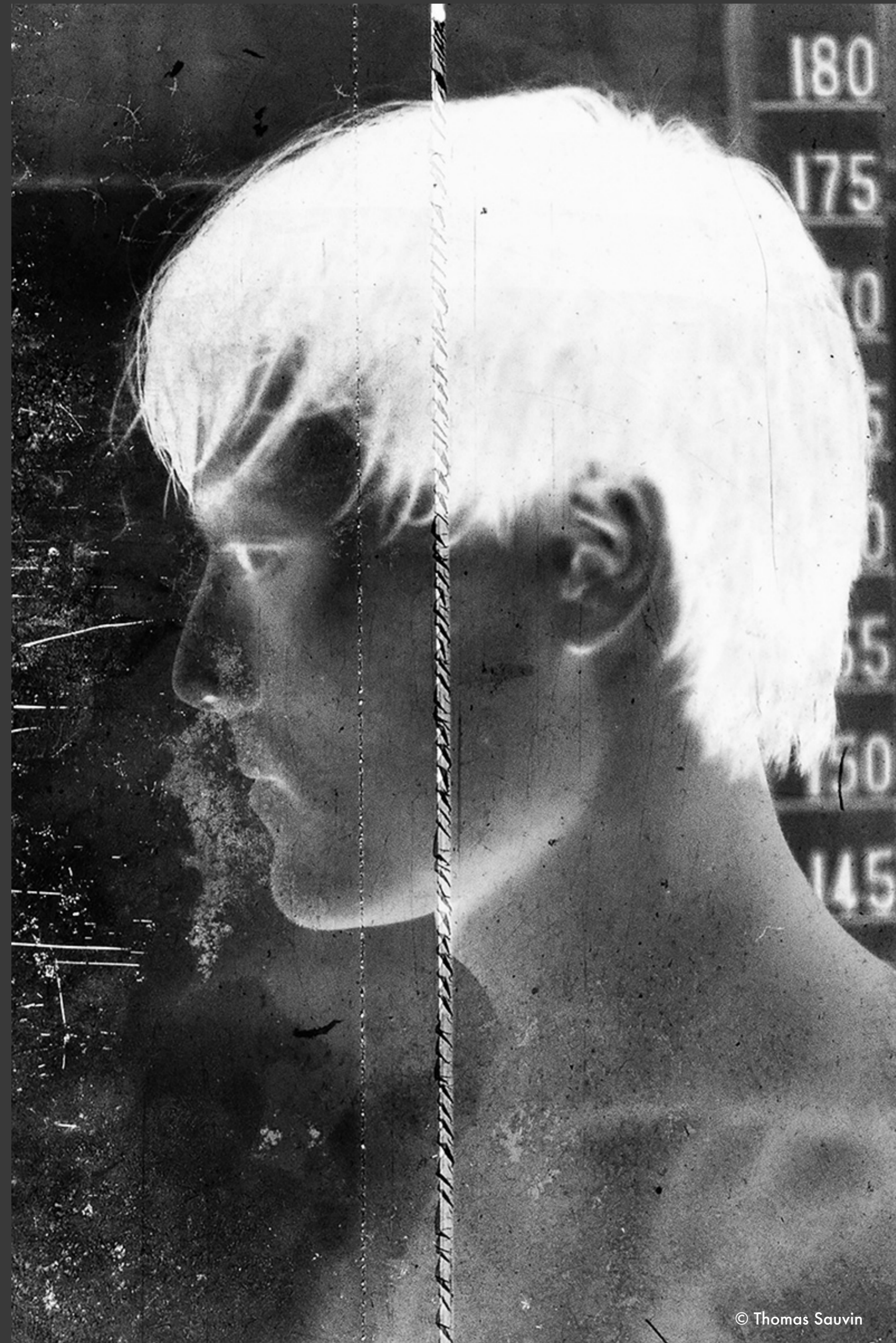
Since 2009, the French collector and artist Thomas Sauvin has embarked on an unusual adventure: salvaging discarded negatives from a recycling plant on the edge of Beijing that were destined to destruction. Undertaking one of the largest and most important archival projects in China, he buys by the kilo, taking away rice bags filled with thousands or rolls of slobbery, dusty and scratched negative film. Once closely examined, images are consistently selected, digitized, and classified. Today it encompasses over half a million of anonymous photographs spanning the period from 1985 to 2005, reconstructing then a large part of the history of popular analogue photography in China.

This coherent and unceasingly evolving archive allows us to apprehend negatives in different ways. It constitutes a visual platform for cross-cultural interactions, while impacting on our collective memory of the recent past.

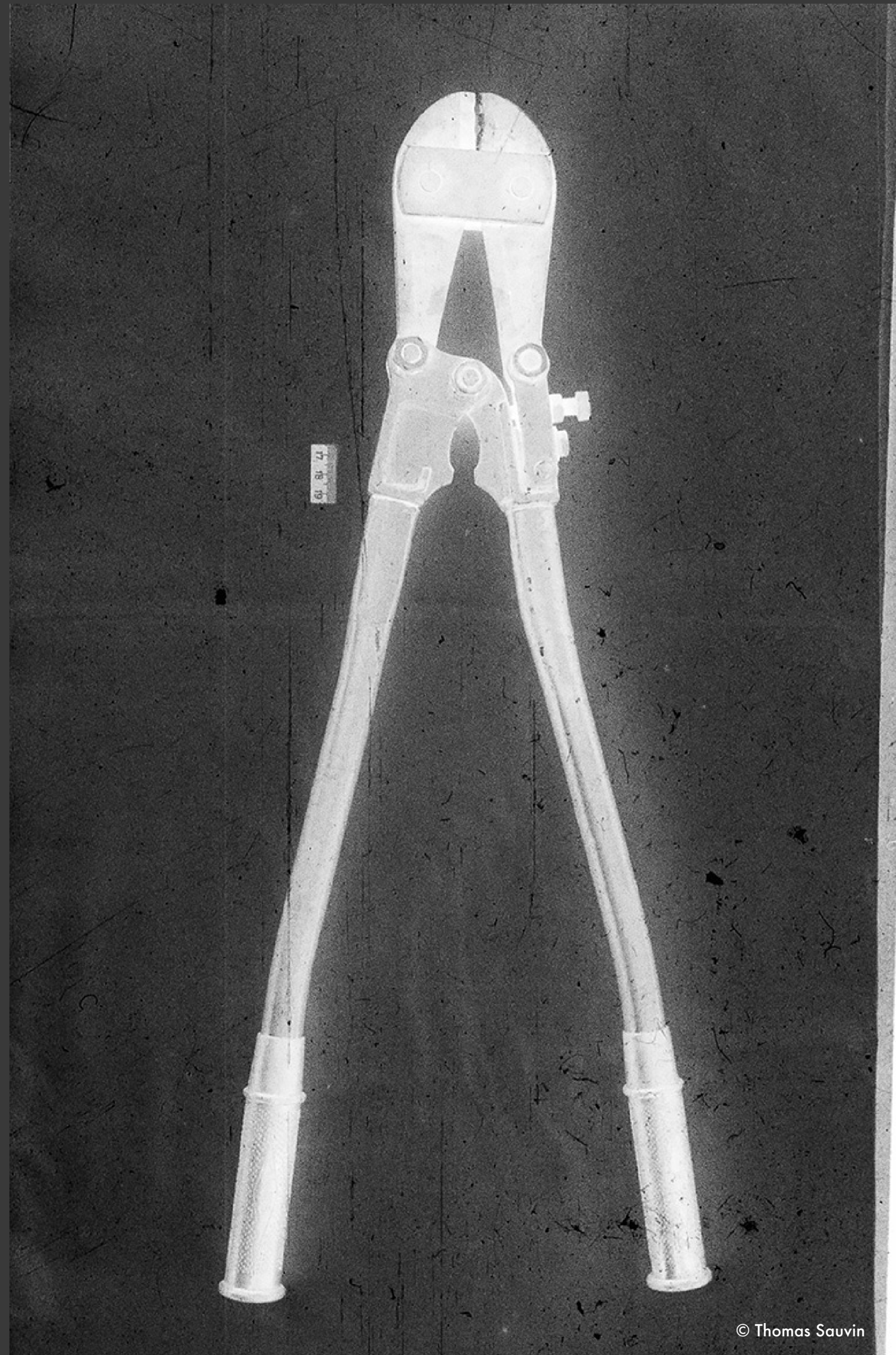




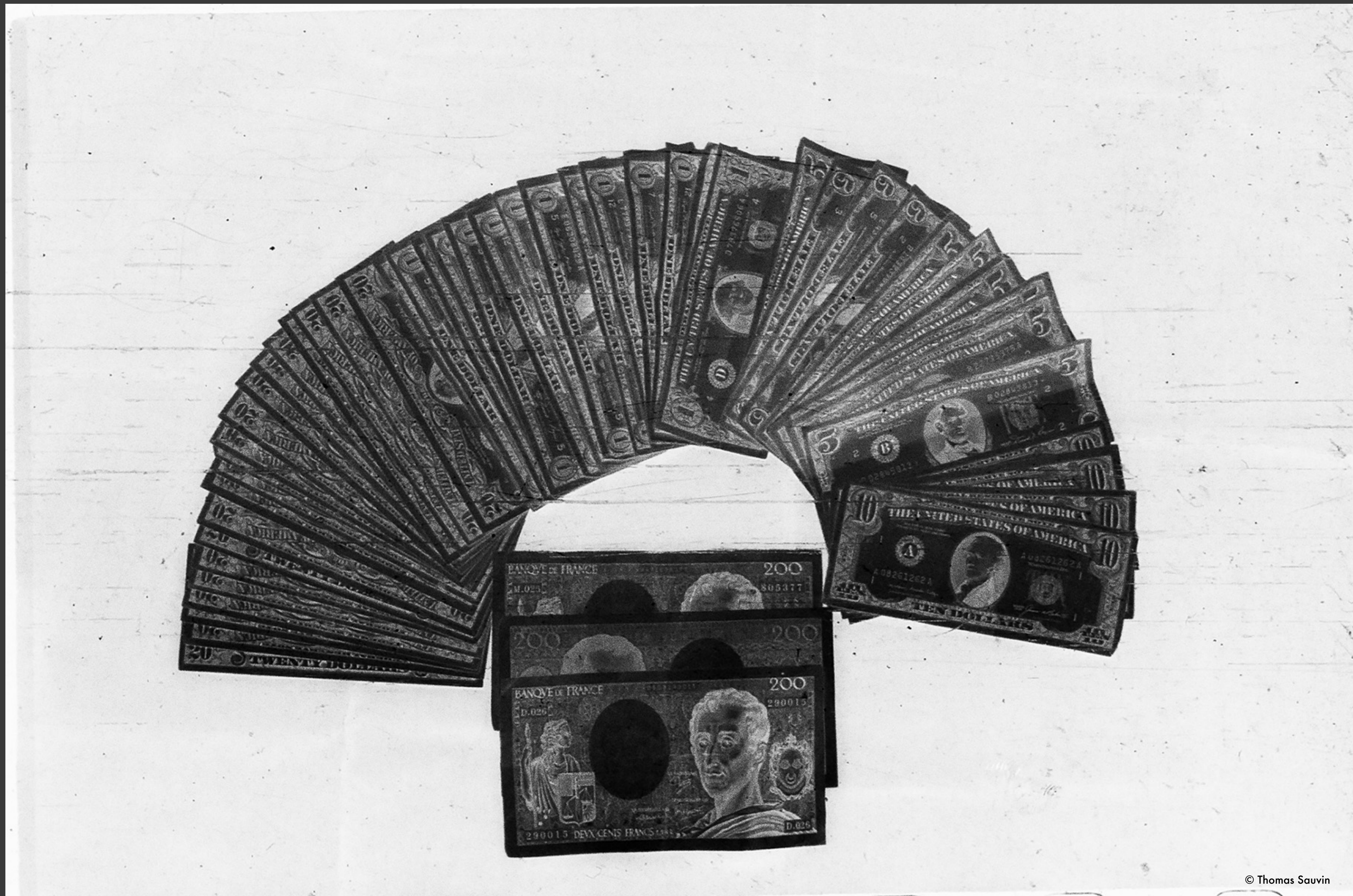
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