

CHARLOTTE 4B

French photographer specializing in conceptual photography, Charlotte 4B extends the metaphor of her invisible borders around the subject of transparency in general, and the window in particular.

Living abroad for 13 years, in Spain (2004-2010), in England (2014-2018), in Sweden (2018-2021) and now again in Spain, she no longer feels completely French, not quite Spanish, neither British nor Swedish, although a bit of a mixture of all at the same time. She then questions the mosaic and ever-changing identities of those who, like her, feel at home everywhere and no longer really belong to anywhere.

She loves light and its shadows, colours and their contrasts, shapes and textures. With these elements within her reach, she takes her photos as she would make a collage: she catches the poetry that is hidden in her everyday life and crystallises it.

In this way, she wishes to convey the idea that a same reality is always perceived by everyone in a unique way. A look is a choice and it is through photography that she shares her own.

She has exhibited her work since 2017 and was awarded with the first prize in Photography at Talent Boulonnais (France) in 2019. In 2021, Corridor Eléphant is publishing her first photo book entitled "Hemifrån".

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CURRICULUM VITAE

2021 Nov. | CORRIDOR ELEPHANT EDITIONS

« [Hemifrån](#) » Monographical photobook gathering 37 photos from 3 series (winter 2021) illustrating the author's feelings when being a foreigner in Sweden.

2021 Apr. – Sep. | FENCE OF SQUARE LÉON BLUM, BOULOGNE-BILLANCOURT, FRANCE

« [Evasion](#) » Collective show gathering 22 photographers.

2020/21 Nov. – Nov. | BOUTIQUE MAISON SAULAIE, PARIS VIe, FRANCE

Individual pop-up show with 40 photos from 2016 to 2020.

2020 Sep. – Oct. | ESPACE LANDOWSKI, BOULOGNE-BILLANCOURT, FRANCE

« [In-sight\(s\)](#) » Exhibition in tandem with sculptor Jean-Sébastien Beslay around the topic of the subjectivity of the look (40 photos)

2020 Fév. | GALERIA DOS AJOLOTES, OVIEDO, SPAIN

Collective show.

2019 Nov. | SALLE GAVEAU, PARIS VIIIe, FRANCE

Projection of photographs from « Four Swedish Seasons» during the [interpretation of Bartók's "Contrasts"](#) * during ArtFollies show (*à partir de 37)

2019 May | BOULOGNE BILLANCOURT, FRANCE

1^{er} Prize of Photography at « [Talents Boulonnais](#) » Awards

2019 May | ATELIER H4B, BOULOGNE BILLANCOURT, FRANCE

« [Four Swedish Seasons](#) » Individual show gathering conceptual photos from Sweden.

2018 Nov.-Dec. | BOUTIQUE PRUNELLE, BORDEAUX, FRANCE

« Clins d'œil » Pop-up individual show.

2018 May | ATELIER H4B, BOULOGNE BILLANCOURT, FRANCE

« [Light-year](#) » exposition individuelle

2017 Oct. | THE TEATRAY, PORTSMOUTH, UNITED KINGDOM

« [Pieces Of Portsmouth](#) » A photo show in tandem with British photographer Michael Mackenzie gathering abstract photographs of Portsmouth.

2017 June | ATELIER H4B, BOULOGNE BILLANCOURT, FRANCE

« [On the spotlights](#) » First solo show gathering 27 photos from early works on colours, lights and textures.

PARALLEL REALITIES

During the third of her life that she has spent abroad (and still counting), Charlotte 4B's efforts for her repeated integration, taming cultures, understanding local issues and nationalisms, naturally led her to question the relativity of reality.

Especially in these pandemic years, when the problem is the same everywhere, but experienced by each one in different ways... It is then when she really felt the need to formulate these contradictions and to share what she was seeing.

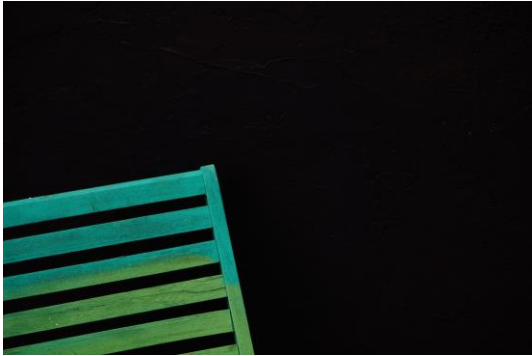
Through her photographic work, she therefore wonder about the limits of our parallel realities. By PARALLEL REALITIES, she means these filters imposed on us by our knowledge, our cultures, our languages, our past, our education, our projections, our impressions, our emotions, ... like so many superimposed layers that influence our way of perceiving reality and of apprehending the world.

She chose to illustrate her reflections through the theme of the window: both a physical border between the inside and the outside, and a philosophical limit between the known and the unknown, the visible and the invisible, what is seen and what is felt. The window is supposed to give us an objective opening to what lies behind it, and the clarity of the glass gives the illusion that one is able to see through it.

And yet, if we pay enough attention to it, glass always brings an alteration to the image it reveals, just like the filters of our inner-borders on reality. The image behind the window is therefore constantly renewed, multiform and subjective: There is not one single reality, but several ephemeral realities which are composed and deformed to infinity.

Charlotte 4B's artistic reflection is deeply intimate, seeking to document her own fluctuating reality, undulating to the rhythm of her expatriations and her feeling of progressive uprooting.

PHOTOGRAPHIC EVOLUTION



SEGMENTED BLACK - On the Spotlight (2017)



PARTY'S OVER - Pieces Of Portsmouth (2017)



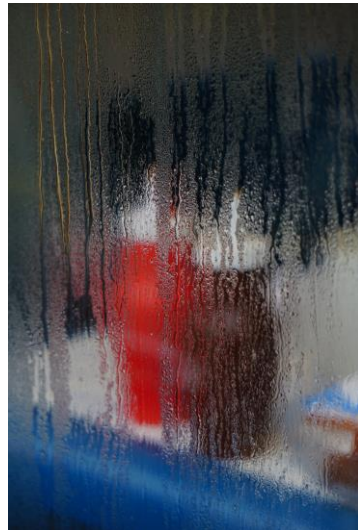
BURBUJAS - Light-Year (2018)



ALGODÓN -4 Swedish Seasons (2019)



PAWS -4 Swedish Seasons (2019)



BREAK-TAKING - In-Sight(s) (2020)



MÂTIN - In-Sight(s) (2020)



PETITE MUSIQUE DU SUD - Light-Year (2018)



CONDENSÉ D'ÉTÉ - In-Sight(s) (2020)



IMPRESSION D'ÉTÉ - In-Sight(s) (2020)



HEMIFRÅN

November 2021. Published by Corridor Eléphant Editions. Limited edition, numbered, signed by the photographer and certified by a dry seal. Format 15x21 cm (6x8 inches approx. - Notebook format), 78 pages. 37 photographs.

"Hemifrån" gathers 3 series taken by the author during her last winter as an expat in Sweden. **This triptych illustrates in a conceptual and poetical way the story of the difficult journey of her integration and seeks to shed light on the emotions of all those who, like her, have anchored in several ports.**

The 3 parts of the book are named:

1. FRIOMRÅDE [Free-Zone]
2. OMVÄLING [Variation]
3. INRE GRÄNSER [Inner-borders]

[LINK TO THE PUBLISHER'S WEBPAGE](#) *(in French)*

Chapter 1:

FRIOMRÅDE

[FREE ZONE]

In the harshness of my last Scandinavian winter, from my home, I captured my blurred reality through my frosted windows

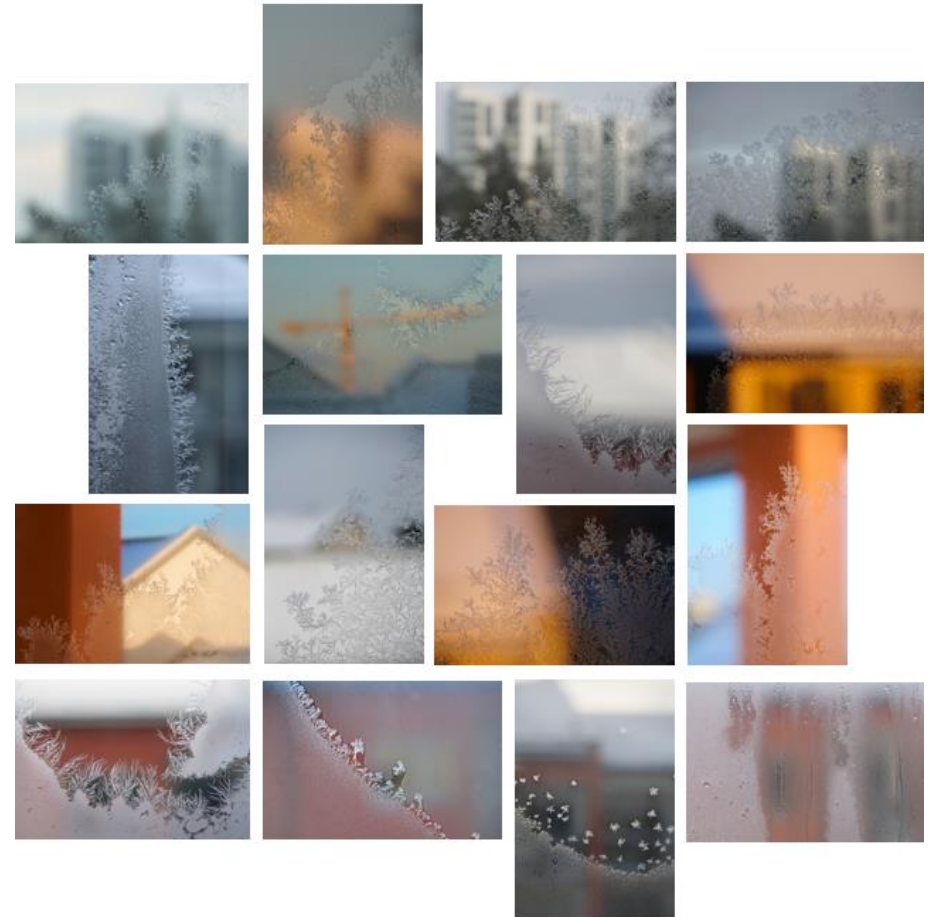
As we look at the photos in this series from a distance, we think we could guess its details, but, contradictorily, the closer we get to the pictures (or the more we enlarge them), the more their content becomes blurry. Our attention then swings surreptitiously between the view through the window and the frosted details trapped in the double glazing.

Before moving to a new country, one thinks they have a pretty clear picture of how things will be going. However, once there, one realises that, as in these photos, the more they progress in their discovery, the more this supposed clarity blurs.

When living abroad, one keeps the feeling that something is not exactly fitting for a very long time and this impression is so much more complex than a simple question of language. There is a perpetual gap between sound and image, as if some kind of piece is missing.

This feeling of navigating in a parallel territory that does not belong to anyone, this "Free Zone", a sort of limbo on the fringes of borders, follows the expatriates wherever they go, wherever they are. Maybe they don't even know where they come from anymore, and images of a country out of nowhere now inhabit their mind. The countries crossed have diluted into a unique and singular Free Zone, without origin or destination, where they are finally free to feel themselves.

Linköping, Sweden (Winter 2021)



Chapter 2:

OMVÄXLING

[VARIATION]



"Being a foreigner is like being underwater while others are talking to you on the surface: sounds penetrate, but not their meaning." Tania de Montaigne

Having lived in Sweden for three years now, I am slowly absorbing its culture. However, I still feel extremely foreign, completely different, still far too often "Lost in translation". This series, taken in the heart of a Scandinavian winter, illustrates this impression of permanent dissonance that I feel as a foreigner in Sweden.

In this series, we see windows, very characteristic of Swedish architecture, seen through huge ice cubes that deform them, making them more or less recognizable. These ice cubes act as filters to a parallel reality : they make me perceive my surroundings in a way that is unique to me.

These gigantic ice cubes here symbolise the cultural barriers that distort relationships and complicate human interactions. This cold that seizes the heart when you do not feel at home, foreign and without the right code, and the ice of preconceptions, the fear of the unknown...

This window, although always architecturally the same, appears sometimes grotesque, sometimes aggressive, comical, hurtful, discriminating.. "Sounds penetrate, but not their meaning": Foreign, I feel things first before understanding them, and though the meaning invariably remains the same, my perception varies with the rate of my impressions."

Jukkasjärvi, Swedish Lapland (March 2021)



Chapter 3:

INRE GRÄNSER

[INNER-BORDERS]

Living in another country questions each of our certainties.

We then realise that our knowledge, our cultures, our languages, our past, our education, our projections, our impressions, our emotions, ... are all superimposed layers that influence our way of perceiving reality and apprehending the world. Then it quickly becomes obvious: there is not just one reality, but several ephemeral realities that are endlessly composed and deformed.

Once we become aware of these layers, we can then freely observe them, assimilate them, and choose them to draw our own reality, the one that takes the best of each culture and leaves its door forever open to welcome the novelty.

This photographic triptych then gains closure on the image of these internal, moving, elusive ephemeral and intimate borders, just like the frost imprisoned in my windows and captured in this third series.

These beautiful yet imaginary borders are the only ones that define the limits of our true "home". And they are also what make us understand that this "home", mysterious, disturbing and impenetrable, does not even really exist.

Linköping, Suède (Hiver 2021)

