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Stéphanie Solinas
Testing the World

27 April - 29 July 2023

Jean-Kenta Gauthier *Odéon*



Jean-Kenta Gauthier

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Stéphanie Solinas

Testing the World

During her 2018 residency at the Villa Medici, the French Academy in Rome, Stéphanie Solinas (born in France in 1978, lives in Paris) has been granted access to the Vatican's Secret Archives for consultation over several weeks. For the artist, whose projects require lengthy preparatory research, photography is a privileged field which, through its history, allows her to exploit the links between the visible and the invisible, science and belief. Naturally, the Vatican was a prime candidate. So before leaving, Stéphanie Solinas made a gesture as if to preserve a trace of her passage: she slipped seven sheets of blank photosensitive paper into a Kraft envelope, repeated the operation four times, entrusted the five envelopes to the Vatican's Central Post Office and addressed them to herself at the Villa Medici.

She received these letters a few days later, at different times, and developed the contents of the first one on the spot, as if it had to be verified. Several times during their transport, the seven stacked sheets were exposed to the light filtered by the thin paper envelope. As the exposure acted directly by contact, the white and black values were reversed. The sheets in the middle, which were the most protected from the light, bore the trace of the folds of the envelope. Those on top were completely veiled. The other four envelopes were carefully preserved by Solinas, away from the light.

Mail art, an art form popularised in the 1960s by Fluxus in particular, is one of displacement, often a commentary on the world order and communication, whose usual economy of means is inversely proportional to the extent of the distribution network it exploits. Mail art is fully accomplished when the journey made by the mailed object allows the work itself to be produced. Stéphanie Solinas' *Virgin/Fogged* (2018) is a case study of this art form. It is also photographic mail art since the metaphor of the journey comes from the light that has permeated the paper. And at a time when digital exchanges are the new norm, which has naturally led to the evolution of mail art toward a dematerialised form, Stéphanie Solinas has here justified the use of physical mail. From the Vatican to the Villa Medici, these envelopes and their contents have seen the light of day, crossed a border, tested the world.

27 April - 29 July 2023

Jean-Kenta Gauthier Odéon
5 rue de l'Ancienne-Comédie 75006 Paris

Wednesday - Saturday, 2 - 7 pm

Testing the World, Stéphanie Solinas' first solo exhibition at the gallery, brings together four works that question our relationship to knowledge of the world and of ourselves. The exhibition is about what we grasp and what resists us, what escapes us. These works are part of *The Unexplained*, one of the vast

investigations that the artist, who likes to group her research under specific names, has been conducting since 2015. This is also the first time that the five *Virgin/Fogged* envelopes are presented and, alongside the copy with revealed contents, the other four are shown sheltered from the world in impenetrable black sleeves. It is up to each purchaser to decide whether to preserve the mystery or to reveal it by asking the artist to develop and fix the content. With Stéphanie Solinas, the process is often just as important as the result. This also applies to the purchaser, who can change the final form of the work.

On arrival, the visitor notes the telephone number over the gallery window: +33 6 68 67 70 20, “*You have reached the Bureau des miracles [Bureau of Miracles]. [...] The Bureau of Miracles operates exclusively by SMS.*” A project initiated by Stéphanie Solinas in 2018, *The Bureau of Miracles* is a dematerialised recording office that anyone who has witnessed what they consider to be a miracle can send their story to, in writing. The contributors will thus join a community of fellow miracle subjects. Beyond the telecommunication network and the persistence of a mystery, the link with *Virgin/Fogged* lies in the intimate nature of the operation. *The Bureau of Miracles* is a matter of confidence, like the letters that Stéphanie Solinas discreetly sent to herself. When do we send ourselves messages? Perhaps when we want to be sure not to forget, or to remember that we exist. Like a secret you tell yourself, knowing that by leaving a trace, the message will probably be made public one day. A bit like a testament.

The presentation of *Virgin/Fogged* is accompanied in the exhibition by a single figurative photograph, and it is this very characteristic that this work questions. *Galileo's Right Index (The Unexplained — Revenants #32) (2018)* is a photographic reproduction of the relic of Galileo's right index finger, kept in the eponymous museum in Florence. The founder of modern science, Galileo had also been a temporary inhabitant of the Villa Medici in 1633 during his trial by the Church. So by sending her envelopes to the Villa Medici, Stéphanie Solinas was mischievously addressing the memory of the Church's provocateur with content revealed by light. If the notion of index in photography consists in considering that every photographic image has as its referent an object in the world, *Galileo's Right Index* casts doubt on this definition. Not only because the tool used — the camera that is said to have belonged to Thérèse de Lisieux, the most photographed Catholic saint in history, which Stéphanie Solinas used to make the *Revenants* series — carries a spiritual dimension, but also because relics often call for faith. With her project *Dominique Lambert* (2010), Stéphanie Solinas had already questioned the relationship between a subject and its representation, an articulation that forces photography to

represent only the surface of things. With Galileo's Right Index, however, it is the inside of the finger, what remains under the layer of skin, that is shown.

The skin is an envelope, it is what others usually see of us, what allows our contact with the world, what separates the inside of our body from the outside world. French writer Balzac had even developed his Theory of Spectres according to which every body in nature is composed of an infinite series of superimposed layers, so that each representation, each photograph subtracts a layer of spectrum. *Veil of Ecstasy (2018)* materialises this theory. The sculpture, which Stéphanie Solinas likes to say is “to be caressed”, is a reproduction of the face of Teresa of Avila sculpted around 1650 by Bernini, the original of which can be seen in Rome. A 16th century mystic and major figure in Christianity, Teresa of Avila is said to have experienced ecstasy, finding herself transported out of herself, removed from the modalities of the sensitive world. The face is here covered with a thin silicone skin that can be removed. Performing this gesture is an unveiling. It is a bit like opening the protected envelopes of *Virgin/Fogged*, with the difference that in full light, those papers would experience the world and be forever veiled.

(Jean-Kenta Gauthier, April 2023)

Installation views



Stéphanie Solinas, *Testing the World*
27 April - 29 July 2023
Installation view (detail), Jean-Kenta Gauthier Odéon, Paris



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Installation view (detail), Jean-Kenta Gauthier *Odéon*, Paris

Works

Stéphanie Solinas

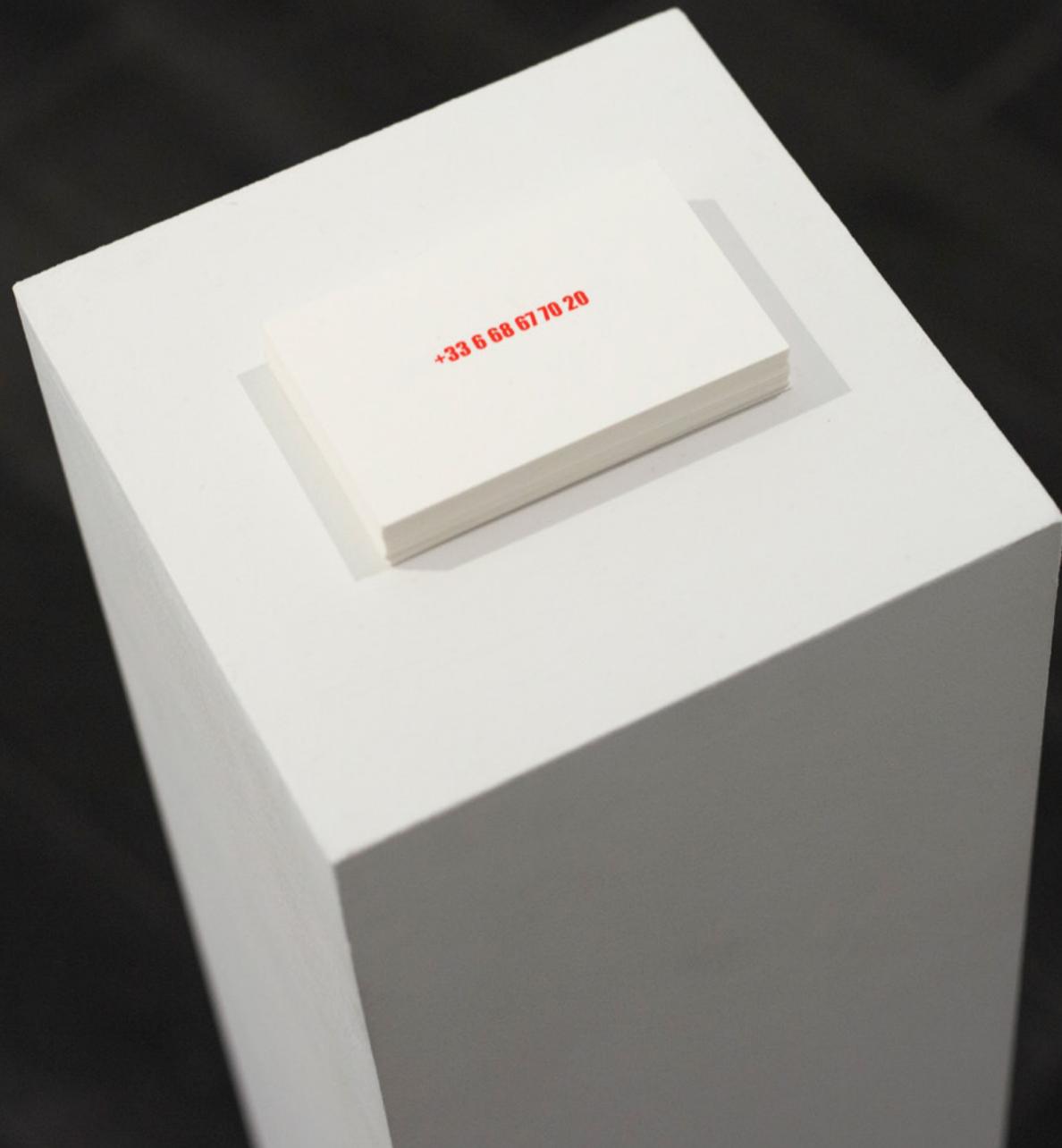
The Unexplained – The Bureau of Miracles (2018 - ongoing)

+33 6 68 67 70 20

The Bureau of Miracles is a dematerialised recording office that anyone who has witnessed what they consider to be a miracle can send their story to, in writing.

Stéphanie Solinas

The Unexplained – The Bureau of Miracles (2018 - ongoing)



Dematerialised office for the recording
and diffusion of miracles, by SMS only
Phone number on 5.5 x 8.5 cm business card
and gallery front

Stéphanie Solinas

The Unexplained – Virgin/Fogged (2018)



During her 2018 residency at the Villa Medici — French Academy in Rome, Stéphanie Solinas produced *Virgin/Fogged*, a perfect example of photographic mail art. While researching the Vatican's Secret Archives, she slipped seven sheets of blank photosensitive paper into a Kraft envelope, repeated the operation four times, entrusted the five envelopes to the Vatican's Central Post Office and addressed them to herself at the Villa Medici. She received these letters a few days later and developed the contents of the first envelope on the spot. During transport, some of the sheets were exposed to light filtered through the envelope. The other four envelopes were carefully preserved away from the light, and are presented here in impenetrable black sleeves.

Stéphanie Solinas

The Unexplained – Virgin/Fogged 1 (2018)



1 kraft paper envelope, 28 x 36.5 cm,
29.5 x 38 cm framed

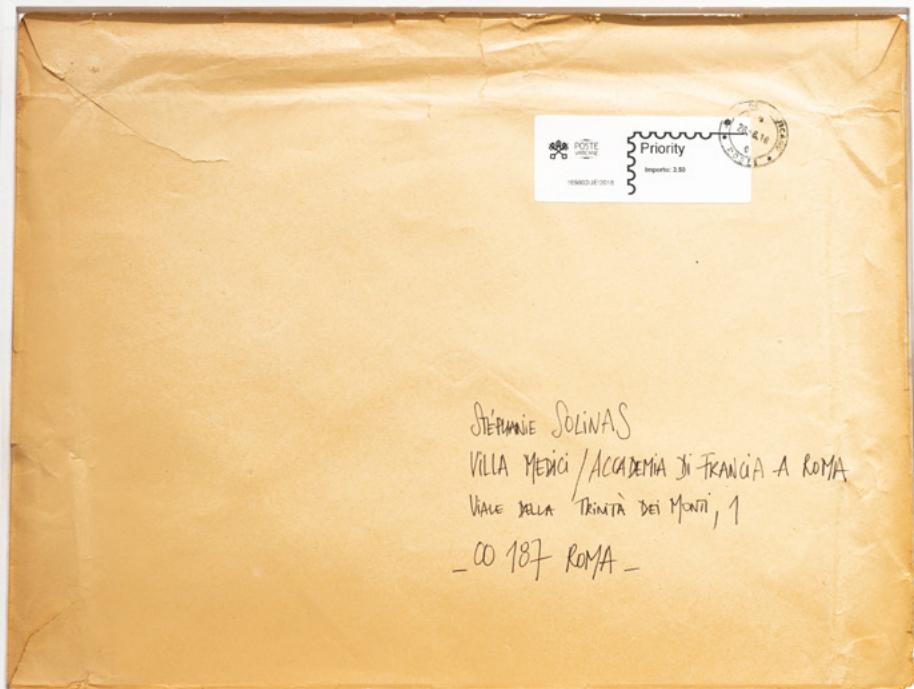
7 sheets of black & white RC photographic paper with latent images,
each 24 x 30.5 cm, 25.5 x 32 cm each, framed

Unique, from a set of 5 works produced

Artist's copy

Stéphanie Solinas

The Unexplained – Virgin/Fogged 1 (2018), detail



Stéphanie Solinas

The Unexplained – Virgin/Fogged 1 (2018), detail



Stéphanie Solinas

The Unexplained – Virgin/Fogged 1 (2018), detail



Stéphanie Solinas

The Unexplained – Virgin/Fogged 1 (2018), detail



Stéphanie Solinas

The Unexplained – Virgin/Fogged 1 (2018), detail



Stéphanie Solinas

The Unexplained – Virgin/Fogged 1 (2018), detail



Stéphanie Solinas

The Unexplained – Virgin/Fogged 1 (2018), detail



Stéphanie Solinas

The Unexplained – Virgin/Fogged 1 (2018), detail



Stéphanie Solinas

The Unexplained – Virgin/Fogged 2 (2018)

1 kraft paper envelope, 28 x 36.5 cm

7 sheets of black & white RC photographic paper with latent images
(exposed and undeveloped photosensitive paper), each 24 x 30.5 cm

Light-proof double envelope for packaging photographic photo-sensitive paper,

Overall dimension 31.5 x 40 cm

Unique, from a set of 5 works produced



Stéphanie Solinas

The Unexplained – Virgin/Fogged 3 (2018)

1 kraft paper envelope, 28 x 36.5 cm

7 sheets of black & white RC photographic paper with latent images
(exposed and undeveloped photosensitive paper), each 24 x 30.5 cm

Light-proof double envelope for packaging photographic photo-sensitive paper,

Overall dimension 31.5 x 40 cm

Unique, from a set of 5 works produced



Stéphanie Solinas

The Unexplained – Virgin/Fogged 4 (2018)

1 kraft paper envelope, 28 x 36.5 cm

7 sheets of black & white RC photographic paper with latent images
(exposed and undeveloped photosensitive paper), each 24 x 30.5 cm

Light-proof double envelope for packaging photographic photo-sensitive paper,

Overall dimension 31.5 x 40 cm

Unique, from a set of 5 works produced



Stéphanie Solinas

The Unexplained – Virgin/Fogged 5 (2018)

1 kraft paper envelope, 28 x 36.5 cm

7 sheets of black & white RC photographic paper with latent images
(exposed and undeveloped photosensitive paper), each 24 x 30.5 cm

Light-proof double envelope for packaging photographic photo-sensitive paper,

Overall dimension 31.5 x 40 cm

Unique, from a set of 5 works produced



Stéphanie Solinas

The Unexplained – Virgin/Fogged 2,3,4 (2018), detail



Stéphanie Solinas

The Unexplained – Virgin/Fogged 2, 3, 4, 5 (2018)



Stéphanie Solinas

The Unexplained – Revenants #32 (Galileo's Right Index) (2018)

The Unexplained - Revenants #32 (Galileo's Right Index) is a photographic reproduction of the relic of the founder of modern science. This is the only figurative photograph in the exhibition. If the notion of index in photography consists in considering that every photographic image has as its referent an object in the world, *Galileo's Right Index* casts doubt on this definition: the camera Solinas used is said to have belonged to Thérèse de Lisieux, and relics often call for faith.



Stéphanie Solinas

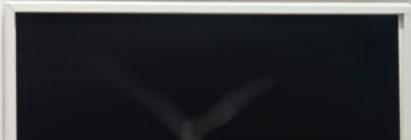
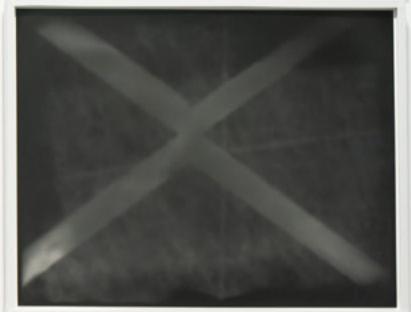
The Unexplained – Revenants #32 (Galileo's Right Index) (2018)



Gelatin silver print on black & white baryta paper 25 x 7.5 cm

Framed with white border, anti-reflective glass

Edition of 7 + 2 AP



Stéphanie Solinas

The Unexplained – Veil of Ecstasy (2018)



The skin is an envelope. *Veil of Ecstasy* is a reproduction of the face of Teresa of Avila, a catholic mystic from the 16th century, sculpted around 1650 by Bernini. The face is covered with a thin silicone skin that can be removed. This work materialises Balzac's Theory of Spectres according to which every body in nature is composed of an infinite series of superimposed layers, so that each representation, each photograph subtracts a layer of spectrum.

Stéphanie Solinas

The Unexplained – Veil of Ecstasy (2018)



Sculpture to caress

Plaster, silicone

35 x 25 x 15 cm

Edition of 7 + 2 AP



Stéphanie Solinas

The Unexplained – Veil of Ecstasy (2018), detail





Biography

Stéphanie Solinas

Trained in photography at the École Nationale Supérieure Louis Lumière, Stéphanie Solinas has a doctorate in Plastic Arts. She explores the thought at work in the very operation of "seeing" and the weaving of the visible and the invisible, of science and belief, of the dynamic between the self and the other, which forms our identities.

Her field of investigation extends from the 19th to the 21st centuries, from the birth of photography to artificial intelligence. Since 2014, Stéphanie Solinas has been conducting a set of operations to map identities, between materialism and transcendence. She anchors her research on 3 chosen terrains: Iceland, Italy and the United States, bringing forth 3 series of works - *Le Pourquoi Pas? (The Why Not)*, *L'Inexpliqué (The Unexplainned)* and *Devenir soi-même (Becoming oneslef)*, which she names *Les Aveugles éblouis*.

Stéphanie Solinas

Born in 1978 at Grenoble, France. Works and lives in Paris, France.

EDUCATION

- 2008 PhD Arts and Sciences of Art, mention Fine Arts, University Paris I / Panthéon-Sorbonne, Paris, France
- 2003 Internship at the Police Identification Department, under the direction of Commissioner Richard Marlet, Prefecture of Police, Paris, France
- 2001 École Nationale Supérieure (National College) Louis Lumière, photography section, Paris, France
- 1995/98 DEUG (University diploma) MASS, DEUG (University diploma) History of Art, Degree Educational Sciences, University of Grenoble II, Grenoble, France

RESIDENCIES

- 2018/19 Headlands Center for the Arts, San Francisco, California, USA
- 2017/18 Resident at the French Academy in Rome, Villa Medici, Rome, Italy
- 2017 American residencies *Étant donnés: The French-American Fund for Contemporary Art*, Institut Français, Paris, France
- 2015 Creative residency, Rencontres d'Arles and École Nationale Supérieure de la Photographie d'Arles (National College), Arles, France
- 2014/16 Sim Residency, Reykjavik, Iceland
- 2012/14 Villa Belleville, Paris, France

AWARDS

- 2020 Camera Clara Award
- 2018 SCAM Award for Experimental Work
- 2013 Edouard Barbe Award (Collectors' Award / CNAC Le Magasin)

COLLECTIONS

- SFMOMA, San Francisco, California, USA
Pier 24 Photography, San Francisco, California, USA
Musée de L'Elysée, Lausanne, Switzerland
Martin Parr Collection, Bristol, UK
Centre National des Arts Plastiques (CNAP), Paris, France
Bibliothèque Nationale de France (BnF), Paris, France
Musée d'Art Moderne - Centre Georges Pompidou, Paris, France
Bibliothèque Kandinsky, Paris, France
Collection d'art contemporain de la Seine-Saint-Denis, France
Fonds Régional d'Art Contemporain PACA, Marseille, France
La Maison Rouge, Paris, France
Artothèque de la Ville de Grenoble, France

Solo Exhibitions

2023

Testing the World, Gallery Jean-Kenta Gauthier, Paris, France

2022

Le soleil ni la mort - Chambre de lecture, Room Service, Hotel La Louisiane, Photo-Saint-Germain, Paris, France

2021

L'inexpliqué - Revenants, Camera Clara Award 2020, Galerie Clémentine de la Féronnière, Paris, France

2020

Chambre d'extase, L'Antichambre Art Fair, Hotel La Nouvelle République, Paris, France

2019

Becoming oneself, Headlands Center for the Arts, San Francisco, California, USA

2018

Haunted, lost and wanted, Galerie Gradiva, Photo-Saint-Germain, Paris, France (curated by Valérie Fogeiro & Fanny Lambert)

2017

Identité, Fraenkellab, San Francisco, California, USA

Dominique Lambert / Le Pourquoi Pas?, FOAM Museum, Amsterdam, Pays-Bas (curated by Hinde Haest)

2016

La méthode des lieux, Rencontres d'Arles, cloister Saint-Trophime, Arles, France (curated by Paula Aisemberg)

Dominique Lambert, Rencontres d'Arles, Musée Carré d'Art, Nîmes, France (curated by Paula Aisemberg)

Fourrure, vitrine, photographie, duo show with Gilles Saussier, Centre Photographique d'Île de France, Pontault-Combault, France

La dette de l'âme II, Le PLOTHR, Rouen, France

2015

L'austère sentiment, Musée national Eugène-Delacroix, Photo-Saint-Germain, Paris, France

2014

Déserteurs - sans fermer les yeux, Mois de la Photo, Church of Saint-Eustache, Paris, France

Déserteurs - il faut dormir comme un lion, Mois de la Photo, Société Française de Photographie, Paris, France

2014 (suite)

La dette de l'âme I, Le Point Ephémère, Paris, France

Déserteurs, Galerie RVB Books, Paris, France

2013

Déserteurs, J1 / La Jetée, Marseille-Provence 2013, Marseille, France

2012

Sans titre, M.Bertillon, FOAM 3H, Fotografie museum of AMsterdam, the Netherlands (curated by Colette Olof)

2010

Sans être rien de particulier, Le Vestibule, La Maison Rouge, Paris, France

2007

Convince me, Galerie Ex'realm, Tokyo, Japan

Can't keep my eyes on you, Galerie Dudua, Barcelona, Spain

COLLECTIVES EXHIBITIONS

2023

Losing is Also Still Ours [Perdre aussi nous appartient], Jean-Kenta Gauthier, Paris, France

2022

Real Pictures: An Invitation to Imagine, Jean-Kenta Gauthier, Paris Photo, Grand Palais Éphémère, Paris, France

Fata Morgana, Jeu de Paume, Paris, France

Du fond de l'océan, des étoiles nouvelles, Library Elsa Triolet, Bobigny, France (curated by Nathalie Lafforgue)

2021

Constellations, Photographs in Dialogue, SFMOMA, San Francisco, California, USA

Monts Analogues, FRAC Champagne-Ardennes, Reims, France (curated by Marie Griffay & Boris Bergmann)

La chose mentale, des NFT à l'oeuvre, Festival accès)s #21, Le Bel Ordinaire, Billère, France

À fleur de monde, Centre photographique Rouen Normandie, Rouen, France

La Cité sous le Ciel, CNEAI, Cité internationale universitaire (International University City), Paris, France

La photographie en jeux, delpire & co, Paris, France

2019

Syncomes et Extases. Vertiges du Temps., FRAC Franche-Comté, Besançon, France (curated by Stéphanie Jamet)

Quelque chose noir, Gallery Gradiva, Paris, France (curated by Fanny Lambert)

Viva Villa !, Festival des Résidence d'Artistes, Collection Lambert, Avignon, France (curated by Cécile Debray)

À Rebrousse-Temps, Musée Camille Claudel, Nogent-sur-Marne, France (curated by Agnès Werly)

2018

L'Invention de Morel ou la machine à images, House of Latin America, Paris, France (curated by Thierry Dufrêne)

Take Me (I'm Yours), French Academy in Rome / Villa Medici, Rome, Italy (curated by C.Parisi, H.U.Obrist, C.Boltanski)

Viva Villa !, Villa Méditerranée, Marseille, France (curated by Cécile Debray)

Opéra National de Paris / 3e Scène, Church of Saint-Blaise, Rencontres d'Arles, Arles, France

2017

Papiers s'il vous plaît, Musée Nicéphore Niépce, Chalon-sur-Saône, France

2016

I wanted to be a photographer, Fondation Foto Colectania, Barcelona, Spain (curated by Anna Planas & Fanny Escoulen)

Persona, Etrangement humain, Musée du Quai Branly, Paris, France (curated by Thierry Dufrêne)

L'autre visage, Centre photographique Rouen Normandie, Rouen, France (curated by Raphaëlle Stopin)

Portrait de l'artiste en alter, FRAC Haute-Normandie, Rouen, France (curated by Véronique Souben)

Pages, La Halle, Pont-en-Royans, France

Laura Haby, Laura Kuusk, Stéphanie Solinas, C.Tournay, Mükerrem Tuncay, CNAC le Magasin, Grenoble, France

Au Revoir, Grandes Galeries de l'École des Beaux-Arts, Rouen, France

2015

Her First Meteorite, RoseGallery, Santa Monica, California, USA

Translating places and Constructing Landscapes, Slakthusateljéerna, Stockholm, Sweden

Experimenting continuity, Cosmos Arles Books, Rencontres d'Arles, Arles, France

Beyond Evidence, An incomplete narratology of photographic truths, Format Festival, Derby, UK

2014

Open book, Grand Palais, Paris Photo, Paris, France (curated by Sebastian Hau)

Plan 1, Galerie Underconstruction, Paris, France

Reading A Photobook, Erarta museum, Saint-Petersburg, Russia (curated by Daria Tuminas)

Biennale de Belleville, Paris, France

Die Ausstellung, Kunst im Tunnel, Düsseldorf, Germany (curated by Alexander Basile et Alwin Lay)

Aux origines de la police scientifique, Nuit Européenne des Musées (European Museum Night), Musée des Arts et Métiers, Paris, France

Bad weather, SIM gallery, Reykjavik, Iceland

2013

Exposition de Noël, CNAC Le Magasin, Ancien Musée de Peinture, Grenoble, France

The Paris Photo-Aperture Foundation Photobook Award Shortlist, Aperture Gallery, New York City, USA

2012

Books by artists, Alaska Edition - Portfolio #4, Les Douches la Galerie, Paris, France

2011

Projectory, Phillips De Pury, New York City, USA

Alaska Books, Nordin Gallery, Stockholm, Sweden

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|------|--|
| 2010 | |
| | <i>Projectory</i> , Phillips De Pury & Co with Saatchi, Saatchi Gallery, London, UK |
| | <i>Publish It Yourself</i> , Maison d'Art Bernard Anthonioz, Nogent-sur-Marne, France |
| 2009 | |
| | <i>Exposition de Noël</i> , CNAC Le Magasin, Ancien Musée de Peinture, Grenoble, France |
| | <i>Animated</i> , Centre d'Art Bastille, Grenoble, France |
| 2007 | |
| | 80-10, Centre de Conservation du Livre, Arles, France |
| 2003 | |
| | <i>Anthem</i> , Black Block, Palais de Tokyo, Paris, France |
| | <i>NIM, une rétrospective</i> , Galerie Patricia Dorfmann, Paris, France |
| | PROJECTIONS, PERFORMANCES |
| | 2022 |
| | <i>Twelve West Coast Stations - V, Voyager #001</i> , collaborative performance projection, Musée du Jeu de Paume, Paris, France |
| | 2021 |
| | Cross reading <i>Le Guide du Pourquoi Pas? x Le Mont Analogue</i> by René Daumal, woth Boris Bergmann and Joseph Schiano di Lombo, Fondation Thalie, Brussels, Belgium |
| | Projection <i>Ne Me Regarde Pas, La chose mentale, des NFT à l'œuvre</i> , Movie theater le Méliès, Pau, France |
| | 2020 |
| | Performed reading <i>Extases</i> , FRAC Franche-Comté, Besançon, France |
| | 2019 |
| | Performance <i>Deserters – A guided tour of absence</i> , SFMOMA, Père-Lachaise cemetery, Paris, France |
| | Projection <i>Voir de ses propres yeux</i> , reading by Hélène Giannecchini, Palazzo delle Esposizioni, Rome, Italy |
| | 2018 |
| | Projection <i>Ne Me Regarde Pas</i> , Gaîté Lyrique, Paris, France |
| | Projection <i>Ne Me Regarde Pas, Visions du Réel</i> , International Movie Festival, Nyon, France |
| | 2017 |
| | Projection <i>21 mois, Dernier vestige</i> , Cité de l'architecture et du patrimoine, Palais Chaillot, Paris, France |
| | 2015 |
| | Performed reading <i>Amitier</i> , with Laure Limongi, Musée National Eugène-Delacroix, Paris, France |
| | Projection <i>La dette de l'âme</i> , Iaspis, Stockholm, Sweden |
| | Projection <i>La dette de l'âme</i> , Finnish Institute, Paris, France |
| | 2014 |
| | Performed conference <i>Déserteurs – En toute chose il faut considérer la fin</i> , Mois de la Photo, Kandinsky Library, Centre Georges Pompidou, Paris, France |
| | Performance <i>Déserteurs – Visite guidée de l'absence</i> , Biennale de Belleville, Père-Lachaise cemetery, Paris, France |

BOOKS

2022
Le soleil ni la mort, delpire & co, Paris, France

2020
Guide du Pourquoi Pas ?, Seuil, collection Fiction & Cie, Paris, France

2016
Dominique Lambert, RVB Books, Paris, France

2013
Déserteurs, RVB Books, Paris, France

2012
Sans titre (M.Bertillon), RVB Books, Paris, France

2010
Dominique Lambert, Alaska Editions, London, UK

2018

L’Invention de Morel ou La Machine à Images, exhibition catalogue, Editions Xavier Barral
Persona, Étrangement humain, exhibition catalogue, Musée du Quai Branly, Actes Sud
Take Me (I’m Yours), exhibition catalogue, French Academy in Rome / Villa Medici, Rome, Italy
L’Inexpliqué - voile d’extase, portfolio, Studiolo, art history journal of the French Academy in Rome / Villa Medici, Rome, Italy

2017

One year for Paris 2017, Lozen up, Paris, France
Quand l’image agit !, À partir de l’action photographique, Michelle Debat & Paul-Louis Roubert, Filigranes Editions

2016

Arles 2016, Les Rencontres de la Photographie, exhibition catalogue, Actes Sud
Conversations 2, conversation, Rémi Coignet, The Eyes publishing

2015

Divers Faits d’Identité, portfolio, Le nouvel esprit du vandalisme (Art & Justice) #3
Evidence, exhibition catalogue, FORMAT festival, QUAD Publishing

2014

Die Ausstellung, exhibition catalogue, Verlag der Buchhandlung Walther König
Histoires de la photographie, Julie Jones & Michel Poivert, Le Point du Jour
L’Expérience Photographique, Histo Art #6, Sorbonne Publications
Dominique Lambert, Photobook History, vol.3, Martin Parr & Gerry Badger, Phaidon
Mois de la Photo à Paris 2014, exhibition catalogue, Maison Européenne de la Photographie, Actes Sud

2012

Seen and Unseen, FOAM Album #12

2010

Publish It Yourself, exhibition catalogue, Bernard Anthonioz Art House, Nogent-sur-Marne, France
Exposition de Noël, exhibition catalogue, CNAC Le Magasin, Ancien Musée de Peinture, Grenoble, France

EXHIBITION CATALOGUES, ACADEMIC BOOKS

2023
Camera Clara Award, 2012-2022, Palais books, Arles, France

2022
Contre-culture dans la photographie contemporaine, Michel Poivert, Editions Textuel, Paris, France

2021
Les Monts Analogues de René Daumal, dir. Boris Bergmann, Gallimard, Paris, France

2020
Quelque chose noir, exhibition catalogue, Galerie Gradiva, Paris, France

2019
À rebrousse-temps, exhibition catalogue, Musée Camille Claudel, Editions Snoeck, Nogent-sur-Seine, France
La fin des forêts, exhibition catalogue, French Academy in Rome / Villa Medici, Rome, Italy
Avatars du Portrait. Eclipses. Migrations. Volte-face., Presses Universitaires de Paris, Nanterre, France
Enquêtes, Nouvelles formes de photographie documentaire, Danièle Méaux, Filigranes Éditions

PRESS, TV, RADIO, EXHIBITION PREFACES

2023

L'Inexpliqué - Voile d'extase, Cockpit review, #22

2022

Dans l'atelier de Stéphanie Solinas, interview by Federica Chiochetti, Parcours ELLES x Paris Photo 2022, France
Clémentine Mercier, *Paris Photo : Tous au support!*, Libération #08.11.2022
Virginie Huet, *Art contemporain : l'odyssée existentielle de Stéphanie Solinas*, Connaissance des Arts #07-08.2022

2021

Emmanuelle Kouchner, *The place of the book in the work of Stéphanie Solinas*, The Photobook review #20
Laure Limongi, *Le Guide du Pourquoi pas ? ou l'enquête métaphysique de Stéphanie Solinas*, podcast, Switch on Paper #07.07.2021
Laure Limongi, *Stéphanie Solinas, sentinelle des fantômes bavards*, Switch on Paper #07.07.2021
Leo Ruickbie, *In the land of the elves*, interview (cover) for The Magazine of the Society for Psychical Research #2
Marie Sorbier, *En Islande, on va chez le médium comme on va chez le dentiste*, interview for *Affaire en cours*, France Culture #05.01.2021
Aureliano Tonet, *Sur la piste du Mont Analogue*, Le Monde #16.08.2021
Alison Moss, *L'esprit et la raison*, Le Quotidien de l'Art #2099
Christine Coste, *Stéphanie Solinas - Photographe*, Le Journal des Arts #27.01.2021
Prix Camera Clara, Les Inrocks #1314
Sally Bonn, *Pourquoi pas l'Islande?*, Art Press #483
Anthony Nicolazzi, *Le Guide du Pourquoi pas ? : Le livre du mois*, Grands Reportages #484

2020

Raphaëlle Guidée, *Le travail des disparus*, Sensibilités #8
Guitemie Maldonado, « Beaucoup plus que ce que l'on voit », The Art Newspaper #19
Robert Colonna d'Istria, *Tout sur tout ce que nous ne savons pas*, Corse Matin
Déserteurs, Friends of the Centre Pompidou, Ig june 2020
Béatrice Gross, *Exiled in Domestic Life**, The Art Newspaper #19

2019

Matthew Tedford, *With a Roll of the Dice, Artist's Game Tells a Story of West Coast Science and Spiritualism*, KQED Arts
Florian Gaité, favorite in *La Dispute*, France Culture #2.01.2019
Studiolo, art history journal of the French Academy in Rome / Villa Medici, #15

2018

Yannick Haenel, *Une journée mystique*, Charlie Hebdo #1379
Hélène Giannecchini, *Portrait de l'artiste en détective*, Simone, Photo-Saint-Germain
Hélène Giannecchini, *Stéphanie Solinas, Photographe spéculative*, Art Press #457
Edouard Baer, interview for *Plus Près de Toi*, Radio Nova #4.05.2018
Interview for Octave magazine, online video magazine of the Paris Opera
Emilie Passerieux, *Stéphanie Solinas explores identity's limitations*, After Tomorrow 2018 + blog *Nouveaux Récits Photographiques*, portfolio, The Eyes #8

2017

Laura Spinney, *Who is Dominique Lambert ?*, New Scientist #3120
Hinde Haest, *Mind Mapping*, préface d'exposition, FOAM, Amsterdam, the Netherlands
Anne Degenne-Leconte, *Identité*, online blog French Consulate in San Francisco
Bruno Dubreuil, *Stéphanie Solinas, chercheuse d'art*, online blog Viens voir / Our age is 13

2016

Julien Baldacchino, *Stéphanie Solinas, « Dominique Lambert »*, Bavardage #74
Julien Baldacchino, *Dominique Lambert, Coup de cœur des voix d'Inter*, France Inter #28.09.2016
Leïla Kaddour-Boudadi, interview for *Le Mag de l'été*, France Inter #28.07.2016
Aude Lavigne, interview for *Les Carnets de la création*, France Culture #30.06.2016
Marie Moglia, *Qui est Dominique Lambert?*, online blog Fisheye
Amaury Da Cunha, *Stéphanie Solinas, le plaisir de l'idée*, Fisheye #19
Anne-Frédérique Fer, interview in *France Fine Art* #07.2016
Clémentine Mercier, *Les fantômes immortalisés de Solinas et Saussier*, Libération #17.04.2016
Etienne Hatt, Gilles Saussier, *Pour un documentaire expérimental*, Art Press #425
Christine Coste, *Cadavre exquis*, L'Oeil #690
Rémi Coignet, *Une conversation avec Stéphanie Solinas*, blog Des livres et des photos

2015

Déserteurs, portfolio & filmed interview with Hélène Giannecchini, Musée du Jeu de Paume magazine

2014

Déserteurs in *Entrée Libre* tv show, France 5 TV #18.11.14
Florian Gaité, *Le Pourquoi Pas ? I*, exhibition preface, Point Ephémère, Paris, France
Marc Lenot, *Les Déserteurs de Saint-Eustache*, online blog Amateur d'art par Lunettes Rouges #3.11.14
Bernard Nicolet, *Stéphanie Solinas, Œuvres sur la société*, Le Dauphiné Libéré #6.03.14

CONFERENCES, CONVERSATIONS, CONFERENCES, SCIENTIFIC PUBLICATIONS

2013

Marc Lenot, «*Nous ne regretterons pas d'être venus*», online blog Amateur d'art par Lunettes Rouges #9.10.13
Michel Poivert, exhibition preface, Marseille-Provence 2013
B.Clerc-Renaud (réal.), *Stéphanie Solinas : Sans titre, M.Bertillon*, Centre Pompidou audiovisual service

2012

Sans titre, Monsieur Bertillon, Voices of Photography #6
Sebastian Hau, *Sans titre, M.Bertillon*, FOAM magazine #31
Ilse About, *The Bitter Bit*, préface d'exposition, FOAM 3H, Amsterdam, the Netherlands

2011

Iggy Cortez, *Four Faces for the Future/Stéphanie Solinas*, Phillips De Pury Under the Radar NYC #8.03.11
Ilse About, *Dans la brume de mille visages*, exhibition preface, La Maison Rouge, Paris, France

2010

Marc Lenot, *Offenbach*, online blog Amateur d'art par Lunettes Rouges #13.12.10

2008

Hidenori Matsuoka, *Convince Me*, Hidden Champions #10

2007

Txema Argente, *Sus ojos te han visto*, Lamono #38
Erwan Lameignere, *Convince Me*, Redux #24
I love New-York (Convince Me), Technikart Mademoiselle #11

2006

Michaela Adick, *Skaterfreiheit zwischen Kunst und Kommerz*, Heilbronner Stimme #11.08.06
Simon Letellier, *Stéphanie Solinas*, Blackpool #2

2022

Identités, École Nationale Supérieure de la Photographie (National College), Arles, France
Identités, Jeu de Paume, Paris, France
Fata Morgana, table ronde (B.Gross, K.Bock, M.Gadonneix, C.Nouvel), Musée du Jeu de Paume, Paris, France

2021

Truth in Photography, editorial, www.truthinphotography.org
True Faith, conversation with Ezio D'Agostino, Institute for Photography, Lille, France
Identités, French Academy in Rome, Villa Medici, Rome, Italy

2020

Le livre d'artiste comme terrain de jeu, masterclass (photography and edition), Maison Européenne de la Photo, Paris, France
Identités, Valand Academy, University of Göteborg, Sweden
Identités, École des Beaux-Arts (School of Fine Arts), Rennes, France
Data & Pixel - La socio-photographie enquête, conversation with Sophie Jehel, Ecole Nationale Supérieure Louis Lumière - Paris 8 (National College), Musée du Jeu de Paume, Paris, France

2019

Identités, École Nationale Supérieure Louis Lumière, Paris, France
À la rencontre des Autres : Se rencontrer soi-même, Geneva University Hospitals, Switzerland
L'Archive en photographie : matière à création, round table discussion (P.Phi, H.Bellenger – M.Poivert), Circulations, Le 104, Paris, France

2018

Conversation with Michelle Debatt, *Nouvelles matérialités en photographie et art contemporain*, INHA / Paris 8 (National Institute of Art History), France
Conversation with Guitemie Maldonado, Amphitheatre des Loges, École des Beaux-Arts de Paris, France
Dominique Lambert, Psychoanalytic Institute of Northern California, San Francisco, USA
Le Pourquoi Pas ?, conversation with Paula Aisemberg, *Le Spirituel se Manifestant*, École Lacanienne de Psychanalyse, Lausanne, Switzerland
Le Pourquoi Pas ?, conversation with Valérie Fogeiro, Academy of France in Rome / Villa Medici, Rome, Italy
Ne Me Regarde Pas, conversation with Philippe Martin & Florian Gaité, Academy of France in Rome / Villa Medici, Rome, Italy

2017

Femmes et photographie, round table discussion (E. de l'Écotaïs, M.Robert, L.Sarfati, L.Sadin), Photo-Saint-Germain, Paris, France

2017 (suite)

Dominique Lambert, conversation with Matthieu Charon, Musée Nicéphore Niépce, Châlon-sur-Saône, France

Le patrimoine photographique, round table discussion (M.Pernot – D.Fathi – J.Sother, F.Cheval), Art center GwinZegal, Guingamp, France

Le Pourquoi Pas?, Rolling Paper, Le Bal, Paris, France

Photographie et science, round table discussion (Raphaël Dallaporta – Hinde Haest), FOAM, Amsterdam, the Netherlands

On spirit photography, conversation with Federica Chiochetti & Hinde Haest, FOAM, Amsterdam, the Netherlands

La méthode des lieux, conversation with JB Memet and Paula Aisemberg, architecture and heritage city, Palais Chaillot, Paris, France

Dominique Lambert ou peut-on photographier l'identité ?, conference Volte-Face, *Les avatars du portrait*, INHA (National Institute of Art History), University Paris 8 & University of Paris-Nanterre, France

2016

Correspondances, round table discussion (V. Mréjen, F.Khelil, A.Van Melle – Bruno Dubreil, Anakarin Quinto), Photo Saint-Germain, Czech Cultural Centre, Paris, France

I wanted to be a photographer, round table discussion (L.Aegerter – Ana Planas, Fannie Escoulen), Foto Colectania, Barcelona, Spain

La méthode des lieux, with Paula Aisemberg & Pascal Neveux, FRAC PACA, Marseille, France

Peut-on photographier l'identité ?, Écoute l'artiste, Musée des Beaux-Arts, Rouen, France

Nouvelles visions au féminin, round table discussion (Julie Jones, Alinka Echeverria – Damien Sausset), Rencontres d'Arles, Arles, France

Art de l'histoire, Usages, relectures et productions d'archives dans l'art contemporain, round table discussion (Rémi Parcollet, Giulia Andreani – University Paris 1 Panthéon-Sorbonne, Master 2 Sciences and Exhibition technique), Palais de Tokyo, Paris, France

2015

Peut-on photographier l'identité ?, École Nationale Supérieure de la Photographie (National College), Arles, France

Peut-on photographier l'identité ?, Master 2 Sciences and Exhibition technique, University Paris 1, France

Peut-on photographier l'identité ?, Geneva University Hospitals, Switzerland

Translating places and Constructing Landscape, round table discussion (A.Allansson, M.Lindh, L.Lohmann, L.Nyström, M.Pettersson Öberg – J.Habib Engqvist), Iaspis, Stockholm, Sweden

Rewind, Images à charges, round table discussion (C. Patterson, Y.Toroptsov, C. Delsaux – R.Coignet), Le Bal, Paris, France

Photobooks and Artist's books, round table discussion (R.Lederman, D.Solo, W.Heininger-F.Destribats), Cosmos Arles Books, Arles, France

Dominique Lambert, conversation with Marie Minssieux/BNF, MAD#1, La Maison Rouge, Paris, France

How Photography invented identity, FORMAT festival, QUAD gallery, Derby, UK

2014

Dominique Lambert, Plateforme (programmation Urs Stahel), Grand Palais, Paris Photo, Paris, France

Sans titre, M.Bertillon & other identites, CHOISI+MACT/CACT, Lugano/Bellinzona, Switzerland

Image et identité, conversation with Pierre Piazza, La Parole de l'Image, Festival Art&Science CNRS, Saint-Pierre d'Oléron, France

Le portrait, round table discussion (J.Hamon), Culture Club & Art Contemporain de Sciences Po, Hôtel de l'Industrie, Paris, France

Alphonse Bertillon, précurseur de la science du crime, conference with Pierre Piazza, Musée des Arts et Métiers, Paris, France

2013

Le portrait, round table discussion (P.Messina – S.Hau), Le Bal Books, Club Le Silencio, Paris, France

La bibliographie d'un artiste, Centre National d'Art Contemporain Le Magasin, Grenoble, France

Collecting identites, conversation with Léa Bismuth, Le Club, Arles, France

L'édition de livres d'artiste, round table discussion (F.Loewy, C.Noirjean, E.Stephanian), Arts Libris, Arts Santa Monica, Barcelona, Spain

Sans être rien de particulier, conversation with Michel Poivert, INHA (National Institute of Art History), University Paris I, France

2012

Faire un livre de photographie (Dominique Lambert & Monsieur Bertillon), École Nationale Supérieure Louis Lumière (National College), Paris, France

Artist's books, conversation with Sébastien Montabonel, Les Douches La Galerie, Paris, France

How photography invented identity, conversation with Taco Hidde Bakker, FOAM Fotografiemuseum AMsterdam, the Netherlands

Sans titre, M.Bertillon, Kowasa, Barcelona, Spain

Enjeux actuels du fichage au regard de l'Histoire, round table discussion (P.Piazza, D.Forest, E.Filhol), bookshop Pedone, Paris, France

2011

Comment la photographie a inventé l'identité. Des pouvoirs du portrait., article in *Aux Origines de la Police Scientifique* (dir. Pierre Piazza), Karthala, Paris, France

Comment la photographie a inventé l'identité. Des pouvoirs du portrait, University Hospitals of Geneva, Switzerland

Engage le jeu que je le gagne, journée scientifique autour de *Dominique Lambert*, University Hospitals of Geneva, Switzerland

TEACHING

2021/23

Member of the Research Council, École Nationale Supérieure de la Photographie d'Arles
(National College), France

2019/...

École Nationale Supérieure Louis Lumière (National College), Paris, France

2014/17

Teacher-artist (photography), School of Fine Arts Rouen & Le Havre (ESADHaR), France

2013/15

Artistic workshop *Photographing the Other (The Portrait)*, Institute of Political Studies of
Paris, France

JKG

Jean-Kenta Gauthier