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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*

27 April - 29 July 2023

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

Wednesday - Saturday, 2-7 pm

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.

*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 16<sup>th</sup> 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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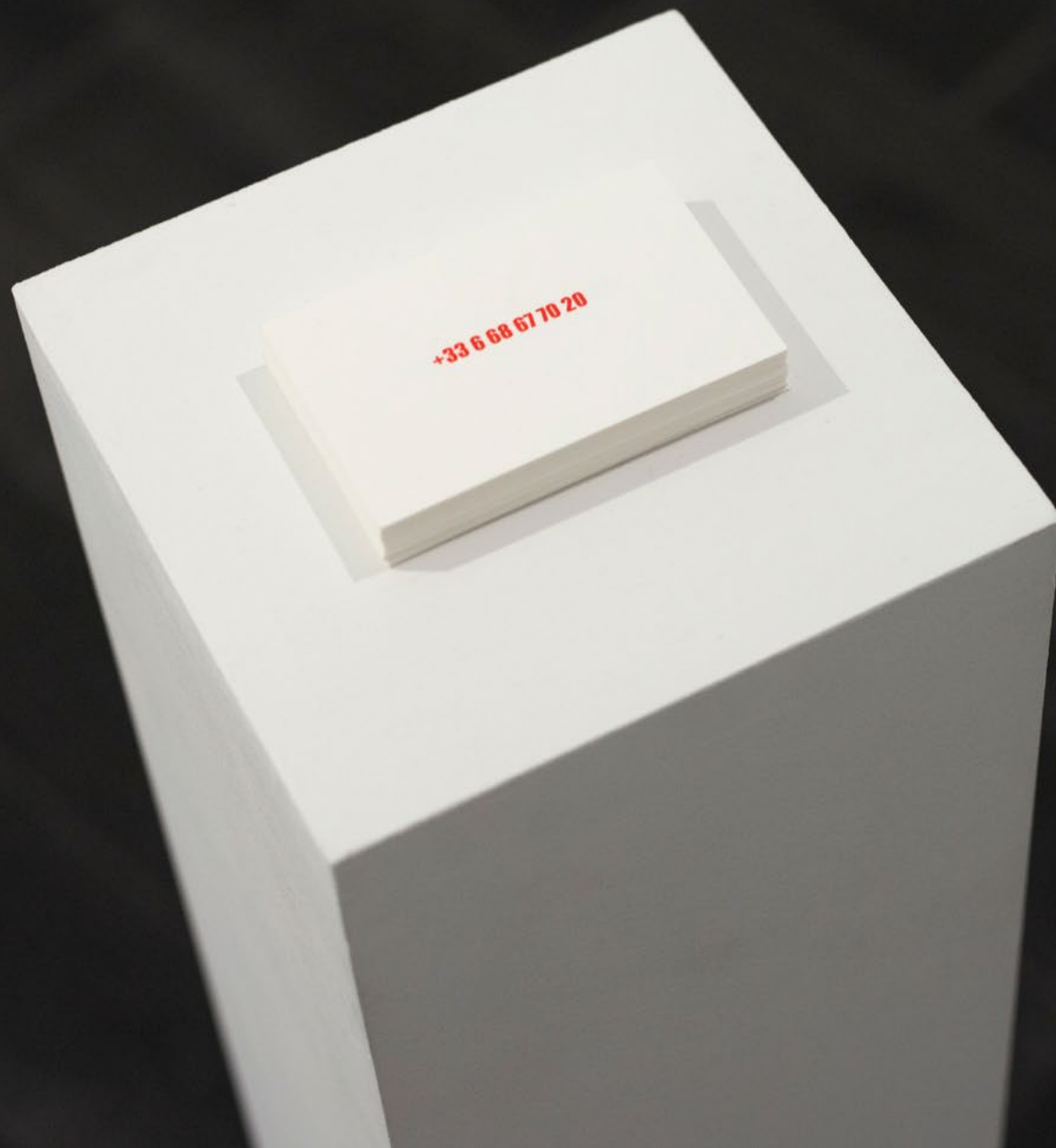
Works

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

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, 3, 4, 5* (2018)



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



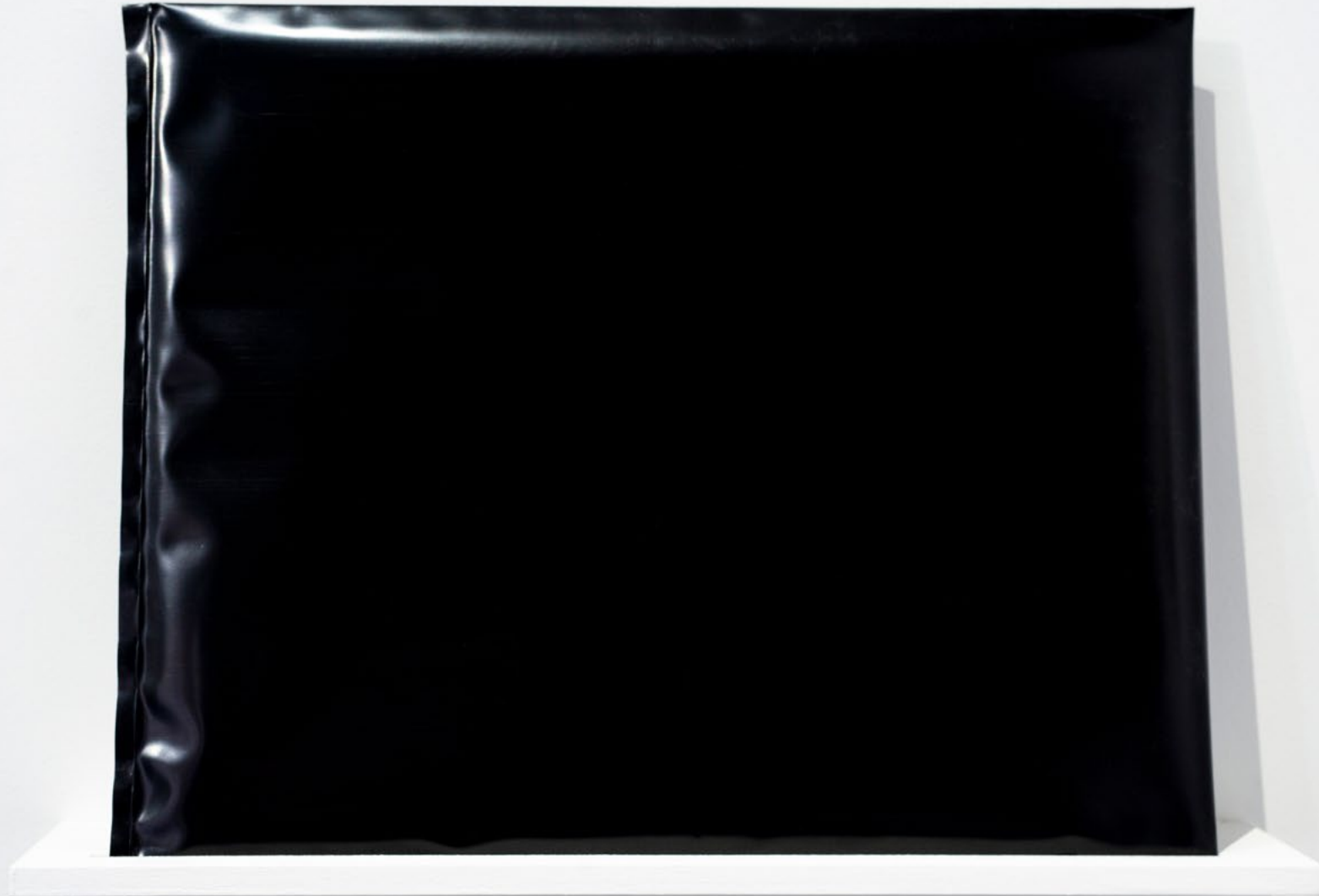
Stéphanie Solinas  
*The Unexplained – Virgin/Fogged 4* (2018)

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 – 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.

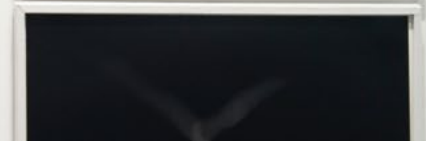
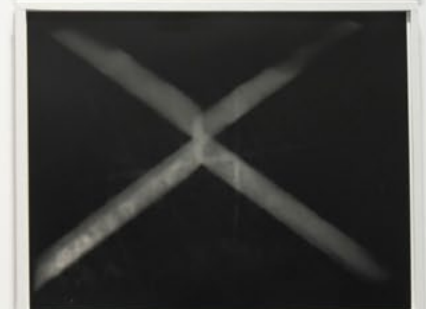
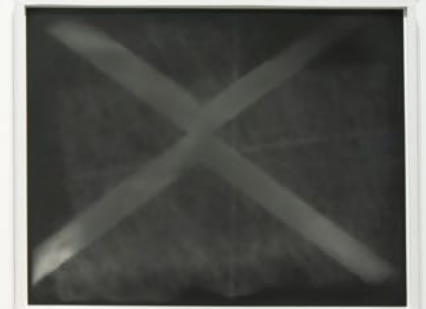


Stéphanie Solinas  
*The Unexplained – Revenants #32 (Galileo's Right Index)* (2018)

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



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





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 19<sup>th</sup> to the 21<sup>st</sup> 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 Unexplained*) and *Devenir soi-même* (*Becoming oneself*), 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 Fougeirol & 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]*, Gallery 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-Ardenne, 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  
*Synopes 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 Niepce, 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, Mükkerrem 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

2010  
*Projectory*, Phillips De Pury & Co with Saatchi, Saatchi Gallery, London, UK  
*Publish It Yourself*, Maison d'Art Bernard Anthonioz, Nogent-sur-Marne, France

2009  
*Exposition de Noël*, CNAC Le Magasin, Ancien Musée de Peinture, Grenoble, France  
*Animated*, Centre d'Art Bastille, Grenoble, France

2007  
*80-10*, Centre de Conservation du Livre, Arles, France

2003  
*Anthem*, Black Block, Palais de Tokyo, Paris, France  
*NIM, une rétrospective*, Galerie Patricia Dorfmann, Paris, France

## PROJECTIONS, PERFORMANCES

2022  
*Twelve West Coast Stations - V, Voyager #001*, collaborative performance projection, Musée du Jeu de Paume, Paris, France

2021  
Cross reading *Le Guide du Pourquoi Pas? x Le Mont Analogue* by René Daumal, with Boris Bergmann and Joseph Schiano di Lombo, Fondation Thalie, Brussels, Belgium  
Projection *Ne Me Regarde Pas, La chose mentale, des NFT à l'œuvre*, Movie theater le Méliès, Pau, France

2020  
Performed reading *Extases*, FRAC Franche-Comté, Besançon, France

2019  
Performance *Deserters – A guided tour of absence*, SFMOMA, Père-Lachaise cemetery, Paris, France  
Projection *Voir de ses propres yeux*, reading by Hélène Giannecchini, Palazzo delle Esposizioni, Rome, Italy

2018  
Projection *Ne Me Regarde Pas*, Gaîté Lyrique, Paris, France  
Projection *Ne Me Regarde Pas, Visions du Réel*, International Movie Festival, Nyon, France

2017  
Projection *21 mois, Dernier vestige*, Cité de l'architecture et du patrimoine, Palais Chaillot, Paris, France

2015  
Performed reading *Amitier*, with Laure Limongi, Musée National Eugène-Delacroix, Paris, France  
Projection *La dette de l'âme*, Iaspis, Stockholm, Sweden  
Projection *La dette de l'âme*, Finnish Institute, Paris, France

2014  
Performed conference *Déserteurs – En toute chose il faut considérer la fin*, Mois de la Photo, Kandinsky Library, Centre Georges Pompidou, Paris, France  
Performance *Déserteurs – Visite guidée de l'absence*, 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
- 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
- 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 Aussetzung*, 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



## 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 Psychological 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 and 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/ux*, 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 Debat, *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 Fougeirol, 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'Écotais, M.Robert, L.Sarfati, L.Sadin), Photo-Saint-Germain, Paris, France

2017 (suite)

*Dominique Lambert*, conversation with Matthieu Charon, Musée Nicéphore Niepce, 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.Aëgerter – 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, Guilia Andreani – University Paris 1 Pantheon-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.Nystrøm, M.Petterson 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