

EXHIBITION DURING THE
RENCONTRES DE LA PHOTOGRAPHIE
D'ARLES

STÉPHANIE SOLINAS

DOMINIQUE LAMBERT

CARRÉ D'ART - NÎMES

5 JULY - 16 OCTOBER 2016

Open from Tuesday to Sunday inclusive from 10 a.m. to 6 p.m. Free entrance
www.carreartmusee.com

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**GRAND ARLES
EXPRESS 2016**
LES RENCONTRES
DE LA PHOTOGRAPHIE



PRESENTATION OF THE EXHIBITION

Carré d'Art-Musée d'Art Contemporain de Nîmes joins forces for the first time with the Rencontres de la Photographie event in Arles to present Stéphanie Solinas's *Dominique Lambert* project. The artist will also have a presence in Arles with the exhibition *La Méthode des lieux* at the Cloître Saint-Trophime.

"Dominique is the most popular mixed-gender first name in France, it is also the twenty-seventh commonest forename; combined with Lambert, which is the twenty-seventh commonest last name. So I defined my survey population as being the hundred and ninety-one Dominique Lamberts listed in the phone book (the French white pages). After collating various analyses relating to the characterology of the first name Dominique, I mailed each of the Dominique Lamberts asking them to do a personality test and a Chinese portrait. I used the Chinese portraits that came back to draw up a written portrait, with the help of the Dominique Lambert Description Advisory Committee (comprising a psychologist, a statistician, a police inspector, a legal expert, and a visual ID consultant). On the basis of this document, the painter Benoît Bonnemaïson-Fitte drew a portrait. His drawing was then turned into an Identikit picture by Dominique Ledée, who is a police investigator working in this field. I then cast around for a close resemblance to the photo-fit picture, to take a photograph. A sealed envelope containing the passport photograph of the (male) Dominique Lambert who wrote the Chinese portrait closes the chain of depictions." Stéphanie Solinas

Implementing the various different techniques used by officialdom to represent a person's identity, involving experts, and proceeding in successive stages, Stéphanie Solinas explores and exhausts the system and tools of representation itself.

The Carré d'Art exhibition for the first time deploys the full set of faces in this sample of people, taking the viewer on a tour of the worlds of Dominique Lamberts, to experience the distance between the clichés of representation and the irreducible quality of uniqueness.

Exhibition curator: Paula Aisemberg

BIOGRAPHY

Born at La Tronche in 1978. Lives and works in Paris. She teaches at Sciences Po Paris, and at Fine Art college at Rouen & Le Havre (ESADHaR).

Trained at the ENS Louis Lumière, with a doctorate in the Visual Arts, Stéphanie Solinas is building a varied oeuvre (images, books, installations) based on photography and constantly questioning that medium. Focussing through various devices and other elaborate systems on the figure of the Other and its definition, her art explores through the image the invisible realities – identity, memory and thinking – involved in the actual operation of "seeing".

Solo exhibitions: La Maison Rouge (Paris), FOAM (Amsterdam), Marseille-Provence 2013, Société Française de Photographie, church of Saint-Eustache (Paris, Mois de la Photo 2014), Musée National Eugène-Delacroix (Paris, 2015)...

She is featured in many public and private collections.

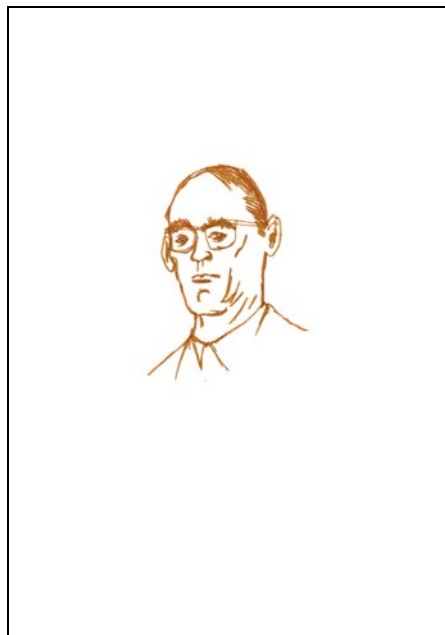
She has published *Dominique Lambert* (Alaska), *Sans titre – M.Bertillon* and *Déserteurs* (RVB Books).

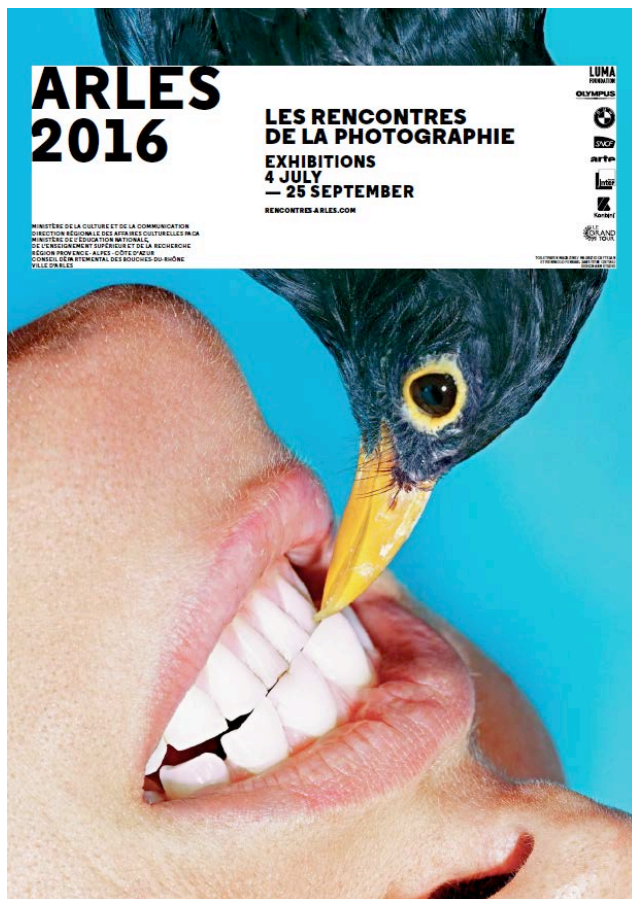
DOMINIQUE LAMBERT

Si j'étais une couleur, je serais *le bleu*
 Si j'étais un animal, je serais *un chien*
 Si j'étais une chanson, je serais *qui le montagne est belle - PIANO*
 Si j'étais une peinture, je serais *une aquarelle*
 Si j'étais un mets, je serais *une truite*
 Si j'étais un objet, je serais *le stylo*
 Si j'étais un sport, je serais *le tennis*
 Si j'étais une langue, je serais *l'espagnol*
 Si j'étais un complexe, je serais *le complexe*
 Si j'étais une qualité, je serais *seriable*
 Si j'étais un défaut, je serais *taquiner*
 Si j'étais une occupation, je serais *la peinture*
 Si j'étais un malheur, je serais *la mort*
 Si j'étais une personne célèbre réelle, je serais *Louis XIV*
 Si j'étais une personne célèbre de fiction, je serais *Gandalf*
 Si j'étais un lieu, je serais *le montgros*
 Si j'étais un moyen de locomotion, je serais *l'avion*
 Si j'étais une heure, je serais *le soir*
 Si j'étais un objet de toilette, je serais *le gant*
 Si j'étais un film, je serais *le train*
 Si j'étais un vice, je serais *boire*
 Si j'étais un moment, je serais *une pyramide*
 Si j'étais un fait scientifique, je serais *le mouvement d'un osseux*
 Si j'étais une saison, je serais *le printemps*
 Si j'étais une arme, je serais *le pistolet*
 Si j'étais un des quatre éléments, je serais *de terre*
 Si j'étais un végétal, je serais *le basil*
 Si j'étais un supplice, je serais *la guillotine*
 Si j'étais un bruit, je serais *le clapnet*
 Si j'étais un vêtement, je serais *le slip*
 Si j'étais une faute, je serais *un manquement aux règles*
 Si j'étais un jeu de société, je serais *le scrabble*
 Si j'étais une boisson, je serais *le vin*
 Si j'étais un fait historique, je serais *la libération de Paris*
 Si j'étais une superstition, je serais *le fétichisme*
 Si j'étais une façon de mourir, je serais *en dormant*
 Si j'étais une devise, je serais *ne pas remettre à demain ce que l'on peut faire de jour même*

11/2011
Document 4 corrigé

Dominique Lambert est un homme de quarante-sept ans.
 Il est tatillon et méticuleux.
 Il a des taches de rousseur sur le visage, une peau claire.
 Ses cheveux sont blancs, mais il était roux étant plus jeune.
 Il est propre et rasé de près.
 Son nez est en trompette, légèrement.





GRAND ARLES EXPRESS!

HUBERT VÉDRINE

PRESIDENT OF THE RENCONTRES D'ARLES

Visitors to the Rencontres d'Arles not only find the creative, sensitive world of talented photographers every year, but also rediscover a unique heritage and places, from 12th-century churches and abbeys, a medieval cloister and the Archbishop's Palace to industrial buildings, including some that are open to the public only during the festival.

This year, as in previous ones, all the exhibition venues have been made available by local players: the city, the Luma Foundation, Actes Sud, Musée Départemental Arles Antique, Musée Réattu, Communauté d'Agglomération Arles Crau Camargue Montagnette, Association pour un Musée de la Résistance et de la Déportation en Arles et Pays d'Arles. We are glad to see they are happy to support the festival throughout the summer.

Meanwhile, we are continuing to look for new venues. This year, new places will be open to the public: Ground Control, a large hall near the railway station; the former Collège Mistral, which will host Cosmos-Arles-Books; and the Hôtel de Luppé, where the Olympus photographic conversation will take place. And given last year's success, the Night of the Year will be held at the Papeteries Étienne site again this summer.

The big news is that we will let our local presence shine out from Arles by bringing the festival to the region in order to meet the South's interest in photography. As a start, in addition to many events at Arles 2016, the 'Grand Arles Express' will call at the Lambert Collection in Avignon, the Carré d'Art in Nîmes and the Villa Méditerranée in Marseille.

Welcome to the 2016 Rencontres!

STÉPHANIE SOLINAS

Born 1978, La Tronche, France. Lives and works in Paris, France.

CLOÎTRE SAINT-TROPHIME

THE METHOD OF PLACES

Is it possible to travel back in time? Stéphanie Solinas, an artist who enjoys enigmas, has focused on austere material: the 'Lustucru' hall in Arles, a building with a complex past and an unknown future, a forlorn vessel open to the winds, abandoned on the city's outskirts. How can its rich 110-year history and the density of the lives that populated it be captured? How can its identity, rediscovered in 2006, be accessed? Like the 'method of places', a classic technique combining architecture and memorisation to help the work of memory, Solinas explores memory like a palace where thoughts, images and recollections, some of which remain hidden or hard to find, are stored. Through this building's story from the 19th to 21st century, from individual to collective history, from colonisation to globalisation, Ms. Solinas asks us to take a look back as way of thinking about today and shaping tomorrow.

Paula Aisemberg

Exhibition produced by the Rencontres d'Arles.

Stéphanie Solinas is the recipient of the new artist residency created this winter by the Rencontres d'Arles and the ENSP.

With support from FRAC Provence-Alpes-Côte d'Azur.

The exhibition closes on 28 August.

Discover the *Dominique Lambert* exhibition by Stéphanie Solinas, an extension of the Arles' exhibition, presented at Carrée d'Art in Nîmes from 5 July to 16 October 2016.

stephaniesolinas.com

PRACTICAL INFORMATION

Open Tuesday to Sunday inclusive from 10 am to 6 pm

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Rates

Admission free

Contemporary art documentation centre, floor -1

Tuesday to Friday, from 2 to 6 pm; mornings by appointment

Saturdays from 10 am to 1 pm and from 2 to 6 pm

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Email: documentation@carreartmusee.com

Online catalogue: <http://carreartmusee.centredoc.fr/opac/>