

BIOGRAPHY

Chantal Stoman is a French photographer who lives in Paris.

Her work is an in-depth observation of the relationship between people, intimacy, and places.

Since her beginnings, her photographic history has taken shape around two axes: the visible and the memory.

After a decade working in fashion photography, Stoman closes a chapter and opens a new one with *A Woman's Obsession* (2005) where she examines the special relationship between Japanese women, luxury and fashion.

Between 2008 and 2012, she dedicates herself to *Lost Highway* (2007) and the city becomes the central element of her work. Shot along the flyover roads of megalopolises, this project is a journey into the furtive intimacy of humanity, hidden in the heart of the great cities. From the aerial highways of Tokyo, Sao Paulo, Cairo, Hong Kong, Mumbai, *Lost highway* recounts a tale shared by them all, where borders no longer exist.

After the megacities, she started to focus her gaze on the eternal ones. First Rome, in *L'Image Culte* (2013) then Jerusalem with *Walking Distance* (2015); places that at the same time tell stories and make History. Invited for a residency in Phnom Penh, a city rooted in a complex history, she then produced the serie *Views* (2016), still having at heart to document the narrow border between city, memory and image.

Gradually, the city became the central element of her projects. Through it, it is human History that the photographer observes, her gaze witnesses these places which can be seen and experienced in the depth of time.

Her photographs are the result of the quest for these places in the urban space where an intimate relationship exists between past and present. In her research there is a desire to see the invisible traces of History, an elsewhere where others do not look at.

In Õme, she will dedicate three years to observing the visible traces left by the cinema-loving past of this small town. This research will become the photographic serie Õmecittà (2017) as well as a documentary co-produced with Canal+.

She then felt the need to return to the origins of the myth; Los Angeles, the fantasy city. What are the remains of the Hollywood myth? This is the subject that will be tackled by her new and upcoming project *L.A. L.A End* (2023).

With this new body of work, she remains faithful to her approach where traces and History are found in the image, allowing her to build bridges in her

photographic practice with other forms of expression such as cinema and documentary.

At the crossroads of all theses elsewhere, Stoman is looking for the subject of her image but also the image as subject.

In 2020, time pauses and stretches, the horizon narrows. During the pandemic, wandering in a Parisian cemetery, Chantal Stoman initiated the project *Ça a été* (2021) ; with this serie, the photographer wonders about disappearance and oblivion.

Something has disappeared and yet something remains. It is how and where these two states coexists that the photographer wishes to highlight. The role of photography then appears obvious to her; in this project as in all others, she questions the absence by revealing traces. The image is the starting point for a reflection.

Prints from this project are exhibited in major photography exhibitions in fall-winter 2023 at the Center Pompidou and the BnF.

Chantal Stoman's photographs are part of public and private collections including the French National Library, the Maison Européenne de la Photographie in Paris, the Istituto Nazionale per la Grafica in Rome, Antoine de Galbert's Fondation and Chanel Patrimoine, Wertheimer, Marin Karmitz collections.



Chantal Stoman – CV

EXHIBITIONS

- 2023 *Corps à Corps : Histoire(s) de la photographie*, Centre Pompidou, Paris
Noir & Blanc : une esthétique de la photographie, BnF, Paris
Épreuves de la matière, BnF, Paris
Une Histoire d'images : Donation Antoine de Galbert, Musée des Beaux-Arts, Grenoble
- 2022 *Le Grand numéro de Chanel*, Grand Palais Ephémère, Paris
Ça a été, Paris Photo, Paris
Ça a été, Galerie Sit Down, Paris
- 2020 *Ōmecittà*, PHOTO LA, Los Angeles
- 2019 Projection du film *Ōmecittà*, Tokyo / Ōme
Voyage à Tokyo, Compagnie Française de l'Orient et de la Chine, Paris
Eternelles, Polyptyque, Centre photographique de Marseille
Eternelles, Regard croisés Jerusalem / Rome, Galerie SIT DOWN, Paris
- 2018 *Ōmecittà*, Maison Hermès, Tokyo, Ginza
- 2017 *Walking Distance*, Institut Français Romain Gary, Jérusalem
IEWS, Conservatoire de Montreuil, Mois de la Photo Grand Paris
- 2016 *IEWS*, Angkor Photo Festival, Siem Reap
L'Image Culte, Sept Off / Festival de la photographie Méditerranéenne #18, Chapelle Santa Maria de Olivo, Beaulieu-sur-Mer
Lost Highway, BredaPhoto International Photo Festival, Breda
IEWS, Studio Images, Institut Français du Cambodge, Phnom Penh
Lost Highway, ciné-concert, Chapiteau de la Fontaine aux Images, Clichy-sous-bois
- 2015 *Lost Highway*, projection et performance live, Silencio d'Eté / Maison de Aiguebrun
Lost Highway, Maison d'Architecture en Île de France, Festival Ville et Cinéma, Paris
- 2014 *L'Image Culte*, Espace Wanted Paris, Mois de la Photo, Paris
L'Image Culte, Projection, Le Silencio, Paris
L'Image Culte, Istituto Nazionale per la Grafica, Festival Fotografia, Roma
- 2013 *Lost Highway*, Studio X Mumbai, Festival "Bonjour India", Mumbai
Lost Highway, Manga Museum, Nuit Blanche, Kyoto
- 2012 *Lost Highway*, Cité de l'architecture et du patrimoine, Mois de la photo, Paris
Lost Highway, Light Box project, Nuit Blanche, Installation, Palais de Chaillot, Paris
- 2010 *Lost Highway*, installation sur tramway, Festival Plaisirs d'Hiver, Bruxelles
- 2009 *Lost Highway*, Nuit Blanche (station de métro « Châtelet »), Paris
Exposition collective, Fundacion provincial de artes plasticas Rafael Boti, Cordoba

- 2007 *A Woman's Obsession*, FIAF Gallery, New York
- 2006 *A Woman's Obsession*, Mois de la Photo, Hotel de Sauroy, Paris
A Woman's Obsession, Nexus Foundation, Tokyo
- 2005 Le Pletzel, Institut Français, Barcelone
- 2003 Exposition personnelle, Première Vision, Paris
- 1999 Exposition personnelle, Galerie PONS, Paris
- 1997 Exposition personnelle, Cinémathèque française, Jérusalem
- 1996 Exposition collective, Festival International de la Photographie de Mode, Monaco

BOOKS

- 2020 *Ōmecittà*, les éditions de l'Œil
- 2017 *IEWS*, Phnom Penh, Editions Rue du Bouquet
- 2016 *Walking Distance*, Coll. Portraits de Villes, Editions Be-Pôles
- 2014 *L'Image Culte*, Editions Le Joker
- 2012 *Lost Highway*, More, Factory Editions 2006 *A Woman's Obsession*, La Martinière (*sold out*)
- 2004 *Maw Money*, Steidl
- 2002 *Strip*, Steidl

FILMS

- 2023 *L.A L.A End* (*upcoming*)
- 2019 *Ōmecittà*

SELECTED PUBLIC & PRIVATE COLLECTIONS

Fondation Antoine de Galbert – Collection Marin Karmitz - Maison Européenne de la Photographie - Bibliothèque Nationale de France - Hadassa Institute of Photography, Jerusalem - Istituto Nazionale per la Grafica, Rome - Sala 1, Centro Internazionale d'Arte Contemporanea, Rome - National Film Archive of Japan - Chanel KK - Collection Friedman, La Nouvelle Orléans - Enchères Artcurial - Groupe Hélios - Galerie Jansem, Paris - Collection Wertheimer, New York.

PRIZES

- 2018 CNC Prix du Projet à l'édition pour *Ōmecittà*
- 2017 Soutien à la photographie documentaire contemporaine, CNAP, France
- 2012 Premio dos Caminos de Hierro, Fundación de los Ferrocarriles Españoles, Madrid.
- 2008 III Premio Internacional de Fotografía Contemporanea Pilar Citoler, Edita Fundacion Provincial de Artes Plasticas Rafael Boti, Universidad de Cordoba.