



Emmanuelle
Blanc

Portfolio

A DPLG-qualified architect, Emmanuelle Blanc (born in Lyon in 1971) initially worked with various architecture, scenography and landscape design agencies, before leaving her project management role to devote herself to images, whether still, moving or three-dimensional.

Since then, she has divided her time between personal research, teaching (École Nationale Supérieure du Paysage de Versailles, Maison Européenne de la Photographie, Maison du Geste et de l'Image), exhibition scenography and commissioned photography.

She has been invited to take up a creative residency by the Centre Régional Photographique (CRP) des Hauts-de-France, the Institut pour la Photographie and Lille 3000 for a *carte blanche* on water in the Hauts de France region (*Comme de l'Eau de Roche*). On issues of regional planning: La Fab Bordeaux Métropole (*Les Pionnières*), Rennes Métropole (*Terra-*

Former), IPRAUS research laboratory (*Ruralité* with F. Pousin), CGET (with the Les Sismo-Graphes collective).

Her work has been exhibited in institutions such as The National Center of Photography and Images (*Vanités Modernes*), Taipei, the Bibliothèque Nationale de France (*Paysages français, une aventure photographique, 1984-2017*), Musée Malraux Le Havre (*Chandigardh*), the French Institute in Düsseldorf and the Finnish Institute in Paris (*La Visite*), La Scène Nationale d'Orléans (*des vivants, des vins* collective Vin/Vivants) and selected for the Montrouge Contemporary Art Fair.

Her work is featured in public and private collections: Arthothèques d'Annecy and St Priest, CRP/Hts de France, Centre National de la Danse, Écoles Nationales Supérieures d'Architecture... and in publications such as *50 ans de photographie française* (M.Poivert).



Projections Festival La Teste de Buch



Captures d'écran



La Visite 2007 / 2010
photographs and video work hybrid

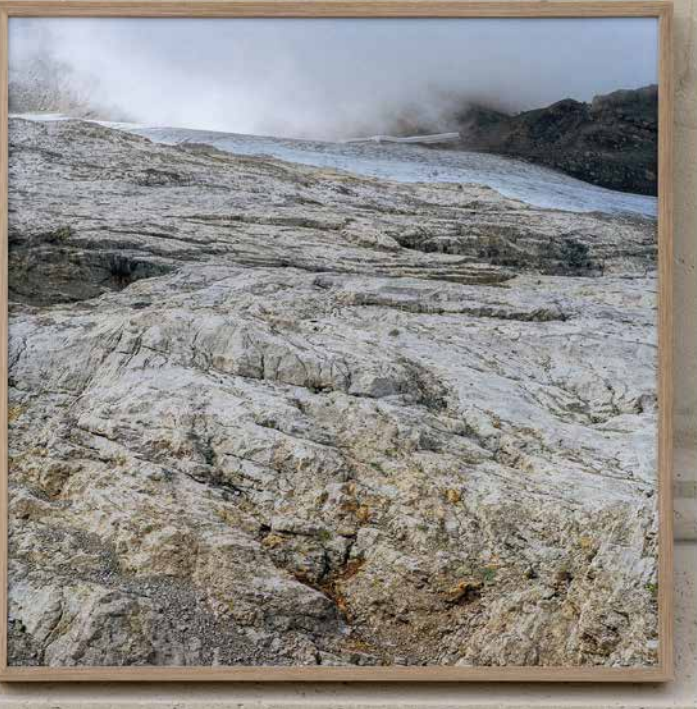
lien vidéo : <https://emmanuelleblanc.com/portfolio/la-visite/>

Creative residency Maison Louis Carré, Fondation Alvar Aalto
Projections / Exhibitions Instituts français Dusseldorf, finlandais Paris, festival international du film d'architecture d'Annecy, Biennale photo La Teste de Buch
Collection Publique : Centre National de la Danse

In collaboration with Camille Delafon (composer) and Ève Girardot (dancer), creation of a hybrid work (photography/dance/sound design/stop-motion) based on the Louis Carré House by Finnish architect Alvar Aalto, in order to restore this major architectural work to its full sensuality.



Edition d'un DVD



Après la glace Impression Pigmentaire, fils de soie



Fantôme Fonte . *La Vie des Pierres* . Impressions pigmentaires Diorama Gravure



Fluctuations *La Vie des Pierres* Impressions pigmentaires .

Re-Fonte vidéos

***Devenir Montagne* 2019 / 2024**

Analogue and digital photographs / engravings / dioramas / drawings / videos

Exhibitions : Académie du Climat, Galerie Cohle Paris
Ancien Musée de Peinture de Grenoble Mois de la Photo 2024

Discussing resilience from a location that crystallises many questions surrounding the climate change we are experiencing: the Diablerets massif in Switzerland. This project was initiated by a meeting with Éric Larose, a geologist and Director of Research at the CNRS, specialising in geophysics, natural hazards, mechanics, acoustics and seismology. Inspired by *Histoire d'une montagne, récit* by Élisée Reclus, and strangely echoing Olivier Remaud's book *Quand les montagnes dansent*.

After more than five years of research, fieldwork and production, in an attempt to "*Devenir Montagne*", I chose multiple distances and varied scales, interweaving different modes of representation: photographs, aerial views, 3D models of the relief, plans, dioramas, engravings, video installations, embroidery...



Comme de l'eau de roche . #1



Comme de l'eau de roche Sublimation sur textiles Installation Lille 3000



Comme de l'eau de roche 2021 / 2022

Analogue photographs Sublimated on textile

Creative residency : CRP/ H^{ts} de France Mining Bassin, PNR Scarpe-Escault

Exhibitions : Lille 3000 Utopia 2022

L'Évènement Photographique, Galerie P4, Nancy 2025

Public Collection : Centre Régional Photographique / Hauts de France

Invitation to the UTOPIA cultural season, lille3000, focusing on humans and their relationship with nature and living things. It incorporates a unique theme: water, supported by the network of structures dedicated to photography in the Hauts-de-France region. This work addresses issues related to the ongoing destabilisation of the hydraulic system in the Mining Basin, in dialogue with Francis Meilliez, hydrogeologist and professor emeritus at the University of Lille.

Immerse yourself in these dark, still waters. Try to understand where they come from. They clearly do not come from the mountains; they do not have the ferocity of torrents. Yet they come from far away, from the depths of the earth, from so long ago. They do not flow; they rise up and, with them, drain all the memory of a territory. Ancestral memory of its formation, memory of the mines, of the men, women and children who descended into them, who sank into them.

The history and fragility of the Nord-Pas-de-Calais mining basin, a territory that has undergone colossal, almost geological upheavals in order to provide the energy necessary for industrial development, is a perfect illustration of the Anthropocene. Due to extensive excavation, it rests on unstable ground that is still shifting, 30 years after the last mine closed. Controlled by humans, the flows are disrupted, and the direction of water flow is often unnatural. All these movements will not stabilise for several centuries...



Séries *Graphite & Incertitude* Impressions pigmentaires



Expositions Salon d'Art Contemporain de Montrouge, galerie Klemouchka

***Incertitude & Graphite* 2013 / 2021**

Analogue photographs / printed on translucent paper

Exhibitions / Installations : *Vanités Modernes* National Taiwan Museum of Fine Arts
& National Center of Photography and Images, Taipei
Salon d'Art Contemporain de Montrouge
Galerie Clemouchka Lyon

The paradoxical fragility and impermanence of mountains. For these series, his photographic practice plays on the ambiguity of charcoal drawing, the use of textured paper evokes engraving, and the choice of media gives depth to the prints, reinforcing the sense of mist and fog in certain images.



Série *Cartographie d'une extrême occupation humaine* Impressions pigmentaires



Exposition Bibliothèque Nationale de France & Transphotographiques Lille

Cartographie d'une extrême occupation humaine

collectif France(s) territoire liquide 2011 / 2014

Analogue photographs Lambda prints

Exhibitions : : Bibliothèque Nationale de France Paysages Français,
Transphotographiques Lille

Publications : *France(s) Territoire Liquide*, ed. Le Seuil, *50 ans de Photographie Française*, M.Poivert, ed. Textuel

To explore the traces left by humans in high mountains, I refer to the world of romantic painting of sublime landscapes through large-format photographic images.



Série *Les Pionnières* Impressions pigmentaires

Affichage dans l'espace public

Les Pionnières 2019

Photographies

Creative residency La Fab / Bordeaux Métropole

Exhibition : Arc en Rêves

Publication : *Accessibles par Nature* ed. Arc-en-Rêves

In ecology, a pioneer species is one of the first forms of life to colonise or recolonise a given ecological space. This may be a new environment (volcanic island, wall or other structure, industrial wasteland, soil or quarry face, etc.) or one that has recently been 'disturbed'. This (re)colonisation is the first stage of ecological succession.



Publication



Série *Terra-Former* Dioramas & sublimation sur aluminium

Terra-Former 2021 / 2022

Photographs Sublimated sur aluminium / dioramas

Creative residency Les Ailes de Caius / Rennes Métropole

Exhibition : galerie Net+

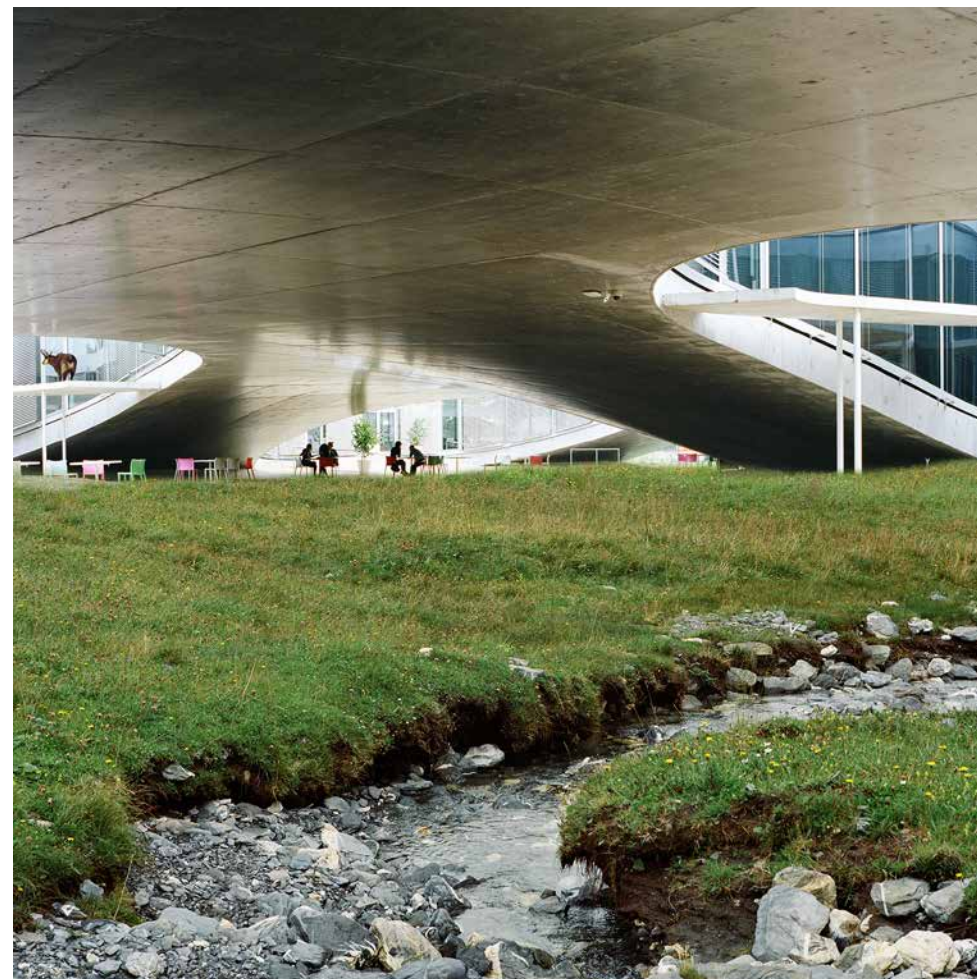
Publication : *Terra-Former* co-auteure Blandine Sébillotte, ed. de Juillet

«The cup is full. Three anthills crushed. Smooth, barren mountains sprout like mushrooms. Grey and golden, they weigh as much as a dead donkey. We mourn numerous losses unlike any in Queen's memory. Yet we are so similar from here: walking in single file, carrying loads all day long, looking busy, going back and forth, walking who knows where, our noses to the grindstone.»

Blandine Sébillotte



Toronto



Lausanne

Jungle Cities . 2017

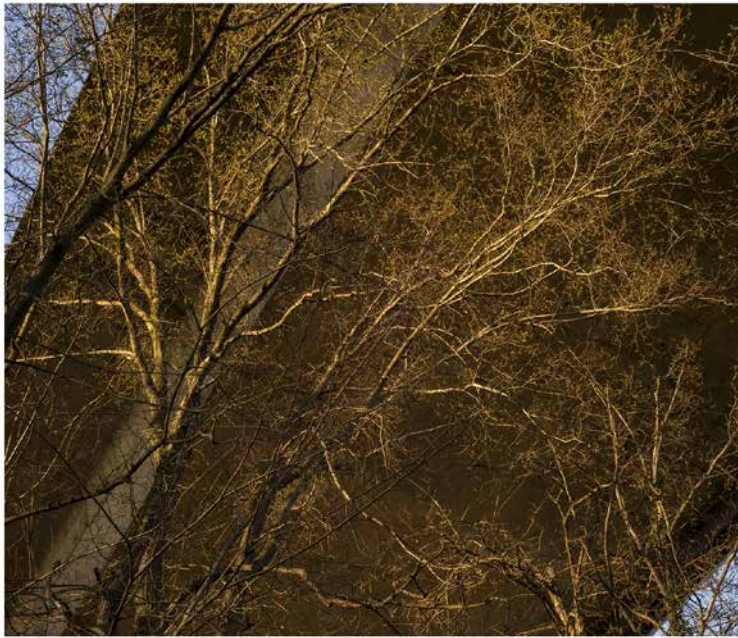
What if wildlife came to town? This series, created before the COVID crisis, is constructed as a new urbanism project, in which the situations are real (I am the author of every element in these images), but could belong to different places and moments. In these images, the eagle, the chamois, the marmot, the torrent, the wild world that unfolds a few dozen kilometres away, sometimes much less, invites itself into the city.



Monaco



Chambéry



Marches exploratoires
Sentier Métropolitain du Grand Paris

Le Sentier Métropolitain du Grand Paris . 2017 / 2019

Exhibition : Pavillon de l'Arsenal, Paris

The Metropolitan Trails open up a new creative space at the crossroads of urban planning, art, tourism and ecology. Covering 600 km on foot and taking 30 days to walk, this trail is the first metropolitan cultural facility on the scale of Greater Paris. Designed and supported by artists, architects, urban planners and philosophers, it invites residents and walkers to enjoy a long-distance experience between the inner and outer suburbs. For its designers, alongside other social movements such as urban agriculture and transitional urban planning, metropolitan hiking is changing the way we live and understand the territory. 'By allowing us to reconnect with the physical space at the very epicentre of the ecological crisis, these trails help us to imagine the post-oil city.'



Expositions 6B, St Denis

Collectif *Les Sismo-Graphes* . 2017 / 2019

Exhibition : Le 6B, St Denis

Workshops : CGET, Plaine Commune Aménagement

Les Sismo-graphes, a photographic exploration of the region: a proposed response to the question of constructing a shared imagination, a representation of the contemporary region that is Greater Paris. Since 2017, the Les Sismo-graphes collective

has been taking the pulse of Greater Paris. Eleven photographers, a graphic designer and a researcher are collectively painting a portrait of the metropolis in the making through its epicentres. These places bear the traces of the tectonic shifts at work in practices, developments and imaginations. They are the result of collective tremors, rare moments when the artists' gazes converge, encountering the territory and its inhabitants..

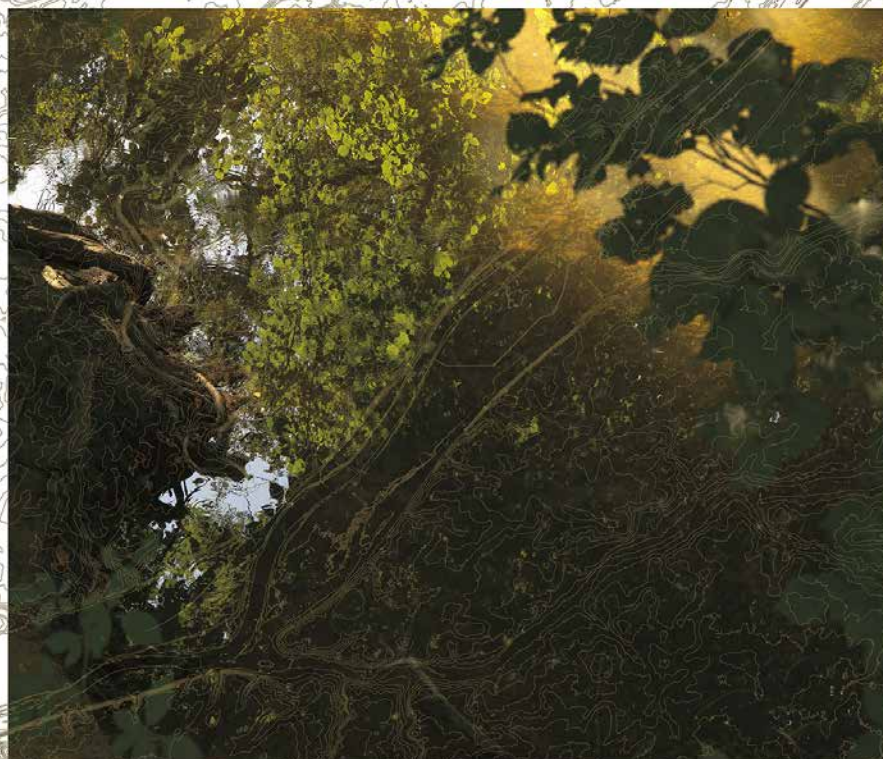
Raphaële Berthod
Maîtresse de conférences en Arts
Directrice du laboratoire INTRU Université de Tours



Futur Fossile . #1 silex, papier kozo, cyanotype



Expositions galleries LeLieru, Lorient & Scène Nationale Orléans



Des Vivants, des vins 2017 / 2019

Analogue and digital photographs / cyanotypes on stones / drawings

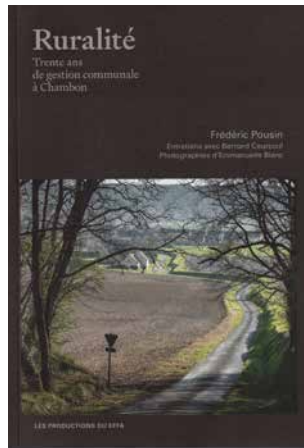
Creative residency at the winegrowers T. Puzelat, H. Villemade et N. Morantin

Exhibitions / Installations : Le Lieu, Lorient et Galerie de la Scène Nationale d'Orléans

Publication : *Des vivants, des vins. Bricolages polyphoniques*, ed UGA, Lausanne

A research-creation investigation into ways of relating to living things in natural viticulture practices in the Cher and Loire valleys. To raise awareness of alternative winegrowing practices in response to the current ecological crisis, I am working with *Vin/Vivants** collective to collect samples (stones, plants, tannins) and propose *Futurs Fossiles* (cyanotype herbarium on Kozo paper mounted on flint). I am weaving a sensitive cartography combining these photographs and drawings of contour lines and hydrographic networks: *Terroirs*.

* Emmanuelle Blanc, Denis Chartier: sound artist, geographer (teacher-researcher), Aurélien Gabriel Cohen: artist, PhD thesis in philosophy of ecology.



Ruralité . 2021 / 2022

Publication : ed. du EFFA, 2022, Paris

At the invitation of Frédéric Poussin, I composed an approach to the commune of Chambon using sensitive touches, fragments that offer an introduction to the subject matter of this territory. I first imagined it while reading the words of the former mayor, Bernard Courcoult. They drew my attention to a walnut tree standing in the middle of a vast field, a survivor of violent land consolidation, or to the location of hamlets, ditches, or the edges of gardens, fields and woods, all signs of history and political choices. Of course, the maps, so rich in information, led me to step back and take a broader view, to gain perspective in order to decipher the whole, to understand the connections and the breaks. Finally, I surveyed the area, choosing the times of day when the light and the sun would reveal what I wanted to show of this rurality, a complex territory that we ask to respond to often difficult-to-reconcile demands, a territory of diplomacy.



Chandigarh 1999 / 2007 photographies argentiques

Exhibition : Musée des Beaux Arts du Havre MuMa
Projection : Cité de l'Architecture et du Patrimoine
Publication : *Portraits de villes : Brasília, Chandigarh, Le Havre*

'Emmanuelle Blanc's approach is based on the photographic representation of a territory, not in a documentary relationship with the subject she captures, but in relation to space and the way it is treated. (...) What remains, then, is the essence of this kind of space, namely the idea of a world unto itself.'

Philippe Piguet