

galerie

SIT DOWN

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PHOTO LA 2020

Booth B02


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PHOTO LA

Chantal STOMAN / *Ōmecittà*



Ōmecittà series, *My darling Clementine*, 1946, *Glenn Miller*, 1954, 2017
Chromogenic print ©Chantal Stoman courtesy galerie Sit Down

Chantal STOMAN / *Ōmecitta*

“Ōme is an unknown city. Unknown in Japan. Unknown to tourism. I came across Ōme by chance. A small village north west of Tokyo, which inevitably brings out the most beautiful scenes of the great classics of cinema.”

Chantal Stoman

Despite its poetic name, Ōme meaning “the blue plum” is a small, somewhat dreary town in the greater suburbs of Tokyo. Far, far away from the red carpet and the glitz of the Cannes Film Festival, yet the cinema is everywhere: in shop windows, the pediments of houses, the carpark gates, the sides of buildings; the city is covered with painted panels of cinema posters. The stars of these posters vary between Lawrence of Arabia, East of Eden, La Strada, Casablanca, Bonnie and Clyde... providing a magnificent journey into a glorious past that reveals the mysterious cinematic nature of Japan in the 1940s. After the war, the city had three cinemas specializing in the screening of national and international films, making Ōme a paradise for Japanese film lovers.

However, in the 1970s, with the arrival of television, cinema attendance declined, and cinemas closed their doors, leaving hundreds of film posters as the remnants of the old cinema. Then, in the 1990s, retro became fashionable, and the city decided to revive its past with a street display of a hundred reproductions of posters painted by local artist, Bankan Kubo.

Born in 1941 in a modest family, Bankan Kubo, born Noboru Kubo, did not have the means to go to the cinema as a child. He was simply content to look at the film posters; they fascinated him. As soon as a film schedule changed, he would take the schedule from the previous showings home and copy it. This passion led to him taking the name Bankan: the reverse of the word ‘kanban,’ which means poster.

In autumn 2017, fascinated by Ōme and its painted panels that showed a journey through time, Chantal Stoman launched *Ōmecittà*. *Ōmecittà* tells the story of an exceptional relationship with the past, memory and art, but also the story of a downfall. Immediately published in *Le Monde*, the photographer realized the enthusiasm that his work provoked and decided to return to Ōme to continue this project. *Ōmecittà* is therefore the meeting between a French artist, passionate about Japan, cinema, and a dazzling city, the Japanese *Cinecitta*. But it is also the story of an exaltation, one for the cinema, which evaporated with the passage of Man and is fully part of his identity. *Ōmecittà* is based on absence, absence that creates our imagination and helps to transform it. The images taken at Ōme rest in this dialect between what is made visible and what is visible testifies to absence. Photographing the city of Ōme is like searching for lost time.

BIOGRAPHY

Chantal Stoman is a French, Paris-based photographer.

The work of Chantal Stoman is part of an approach based on a thorough observation of the relationship between man and his intimacy and the City.

She began with *A WOMAN'S OBSESSION*, observing the special relationship between Japanese women and the world of European luxury brands.

Broadening her focus, it is from the elevated freeways that Chantal Stoman continued to observe the humanity hidden in the heart of the major cities of the world with *LOST HIGHWAY, A PHOTO PROJECT*. Tokyo, Sao Paulo, Cairo, Hong Kong, Mumbai, *LOST HIGHWAY* tells this tale shared by the great cities, where borders no longer exist.

This passion for the contemporary and its massive embodiment - the "city-world", in a continuous extension from Tokyo to Sao Paulo - does not hinder the sensitivity of her vision of the vertical city and how we live in the thickness of Time.

The work realized by Chantal Stoman, first in Rome, then in Jerusalem, through her projects *L'image culte* and *Walking Distance*, testifies to a tropism towards «myth cities». These cities narrate History and their history so profoundly. Her attention to details - the tracking of a sense, a direction - introduces a questioning, a poetic suspense, adding to the photography the promise of a continuation.

In 2016, invited for an artist-in-residence in Cambodia, she immersed herself in the intimacy of Phnom Penh, a city she knew nothing about, giving birth to a new project ; *IEWS*.

Chantal Stoman is now working on a new photographic project entitled *Ômecitta*, thanks to the CNAP's support for contemporary documentary photography. A complementary video project between cinema, art and documentary is also in progress.

ACQUISITIONS

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

AWARDS

2018 CNC Edition project Prize for OMECITTA

2017 Contemporary documentary photography support, 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.

EDITIONS

2019 *Ômecittà* (à paraître bientôt)

2017 *IEWS, Phnom Penh*, Editions Rue du Bouquet

2016 *Walking Distance*, Coll. Portrait de Ville, Editions Be-Pôles

2014 *L'Image Culte*, Editions Le Joker

2012 *Lost Highway, More*, Factory Editions

2006 *A Woman's Obsession*, La Martinière (Epuisé)

2004 *Maw Money*, Steidl

2002 *Strip*, Steidl

EXHIBITIONS (selection)

2019 *Eternelles*, Sit Down gallery, Paris

2018 *Ōmecittà*, Maison Hermès, Tokyo, Ginza

2017 *Walking Distance*, Institut Français - Romain Gary, Jerusalem

VEWS, Conservatoire de Montreuil, Mois de la Photo Grand Paris

2016 *VEWS*, Angkor Photo Festival, Siem Reap

Lost Highway, BredaPhoto International Photo Festival, Breda , Pays-Bas

VEWS, Studio Images, Institut Français du Cambodge, Phnom Penh

2015 *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, Istituto Nazionale per la Grafica, Festival Fotografia, Rome

2013 *Lost Highway*, Studio X Mumbai, Festival "Bonjour India", Bombay

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*, streetcar installation, Festival Plaisirs d'Hiver, Bruxelles

2009 *Lost Highway*, Nuit Blanche ("Châtelet" subway station), Paris

Group Show, Fundacion provincial de artes plasticas Rafael Boti, Cordoue

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

1997 Exposition personnelle, Cinémathèque française, Jérusalem

1996 Exposition collective, International Festival of Fashion Photography, Monaco



Ōmecittà series, *La Strada*, Federico Fellini 1954, 2017

Chromogenic print

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