

JULIEN SALES :: 2026

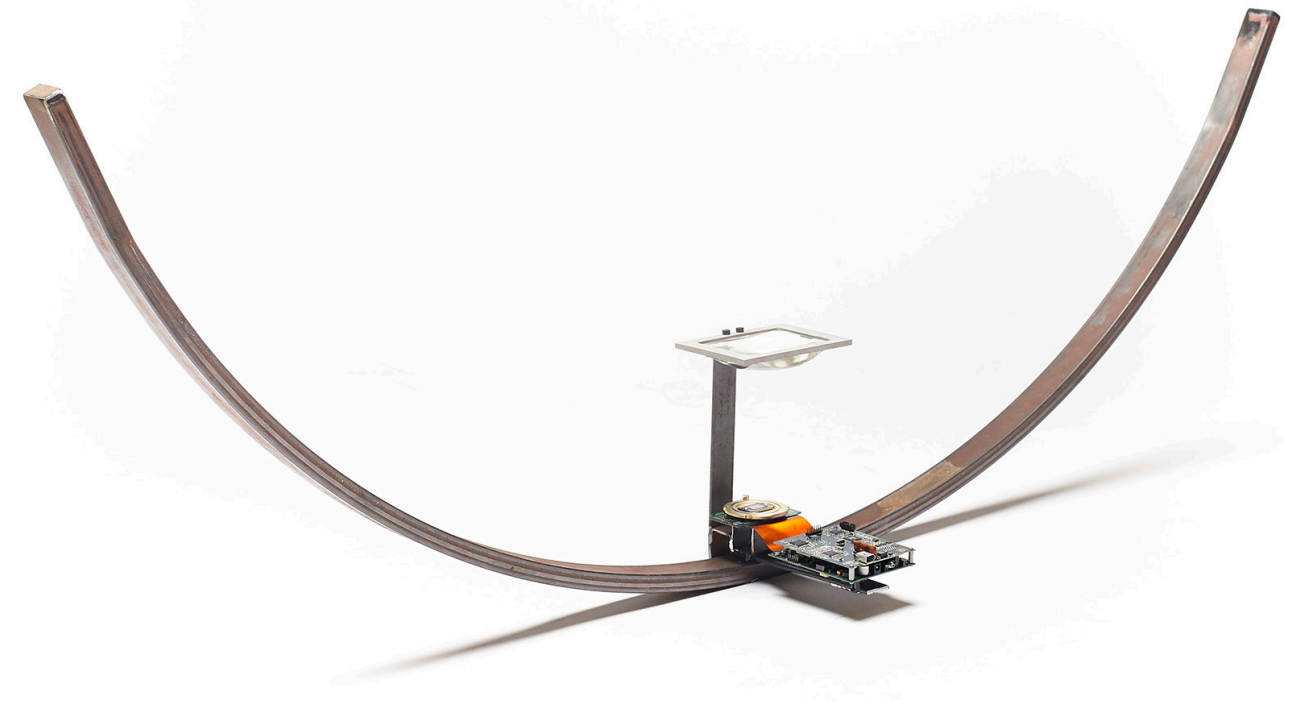
I feel the need to explore the boundaries of images, to dive into the material itself. My research takes multiple forms, hybridizing analog and digital processes, ancestral techniques and cutting-edge technologies.

“Whoever seeks to understand how the universe was formed, does light archaeology”

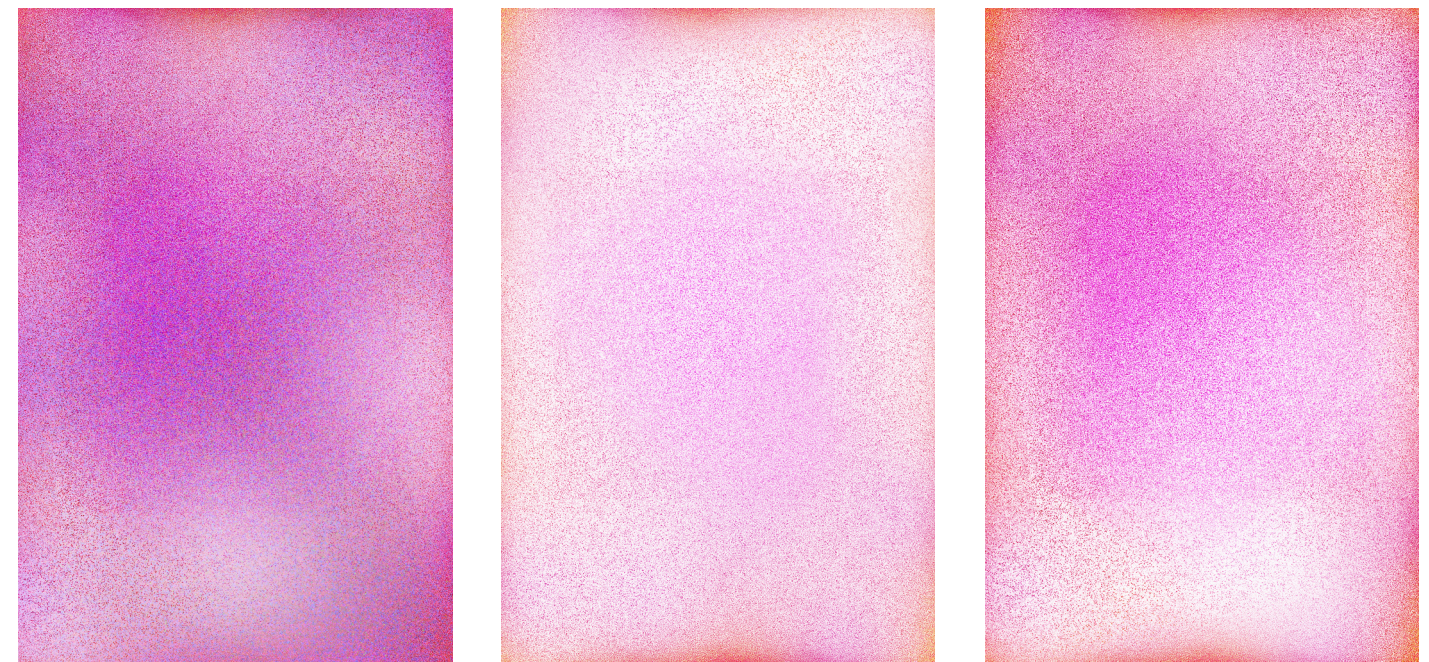
It is this very particular way of looking that interests me: between the pixels, the ink of the paper and the light spectrum, I create new ways of producing images through the tools of photographic production. I see photography as a material, made up of elements to create images. This design opens the way to new spaces by shifting our perceptions. I make processes that can be perceptive, scientific, archaeological, ritual (...) and which question the status of images and their omnipresence, their speed, their dimensionality. I try to bring the photographic medium out of its limits, to explore it and perhaps rediscover it.

JULIEN SALES ::: SOLAR SENSOR

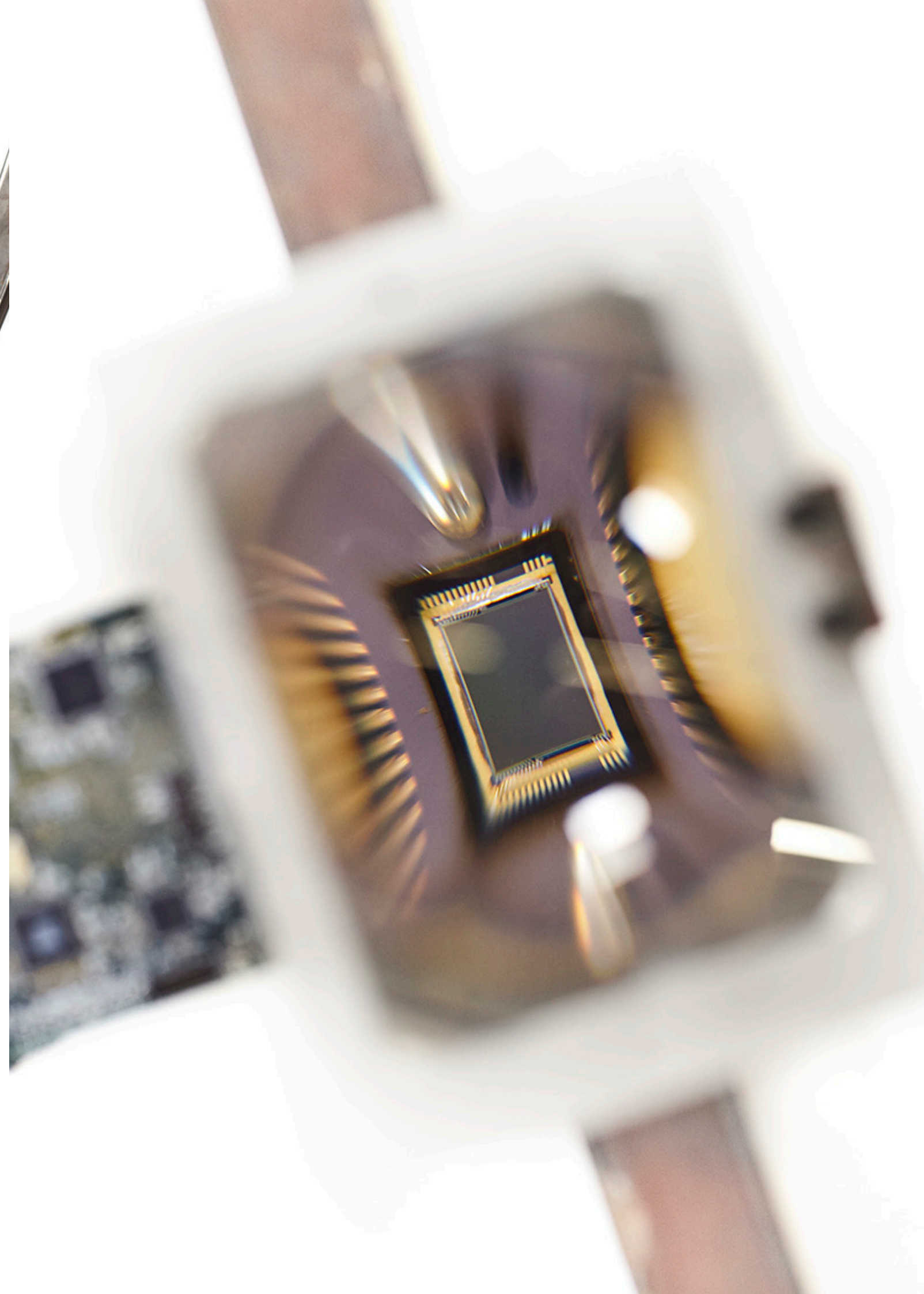
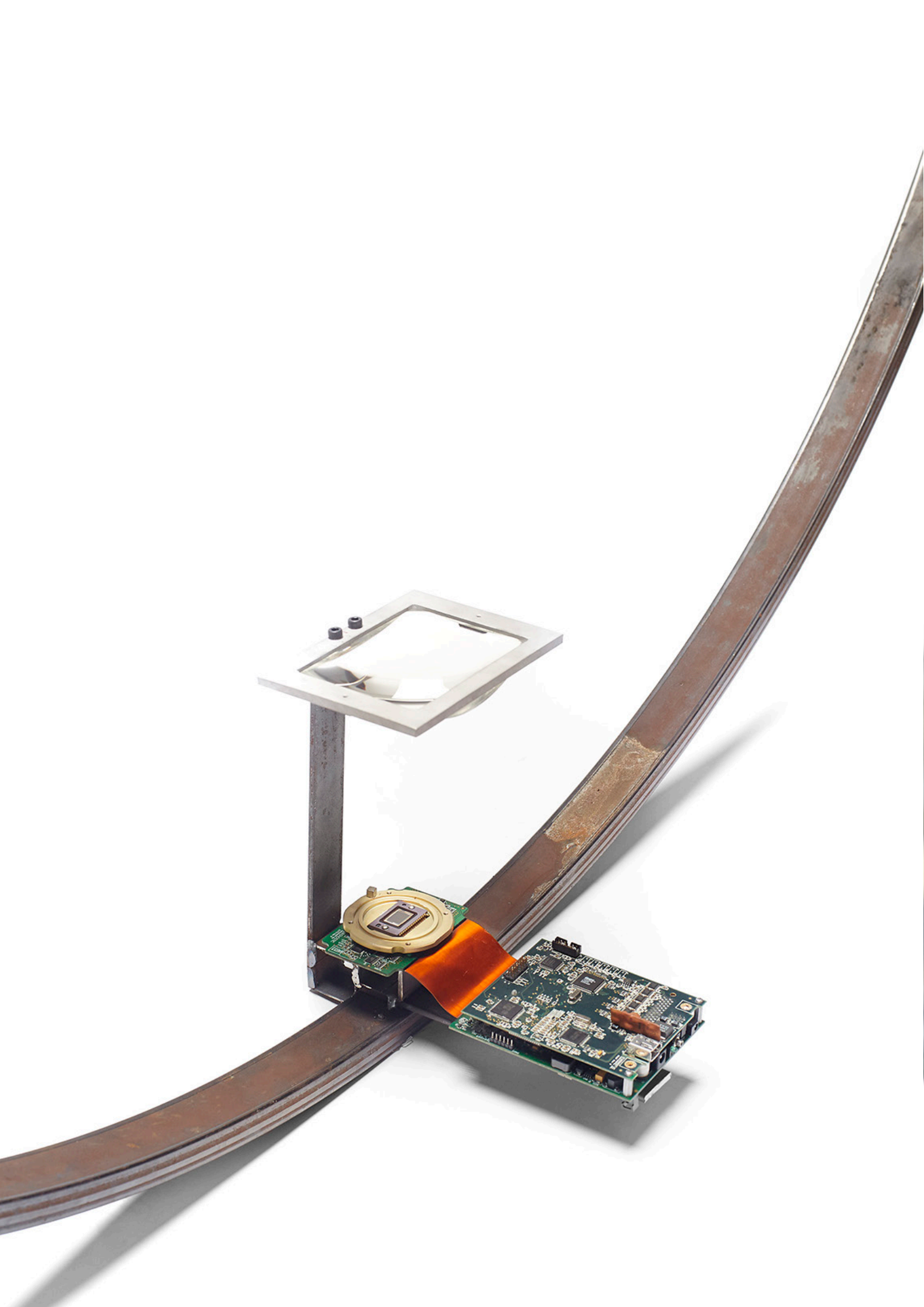
Both sculpture and performative tool, SOLAR SENSOR channels in one daylight, the sun's power into a digital sensor. Programming the software that controls it, the sensor surface becomes workable, unstable and genuinely writable. While the sensor is being marked by the sun, the image slowly reveal itself on a monitoring screen. This unique image is the sun true imprint and therefore, the only one that can produce this digital sensor, now permanently written.



Steel, digital sensor without UV filter, motherboard, glass, 200x70cm, 2018



Pictures mounted on Dibond, 40x60cm, 2018



JULIEN SALES ... LAST IMAGE

I made a camera lens out of the ice heart of a glacier, in the french alps. Glaciers are melting, even faster than anticipated. During multiple years in october, I've descended into the crevices of the Glacier Supérieur de la Platte des Agneaux (Les Écrins, France) to collect in the glacier, some purified ice. These ice blocks fascinate me, they began to form sometimes more than 7,000 years ago and the long process of time has made them totally purified, transparent. I shape this ice directly on the mountain through various castings to produce camera lenses, like the one you have on a regular dslr camera. These ephemeral lenses carry the geological history of the glacier and remain alive. My rugged mechanic/organic camera allows me to photograph through the glacier itself : the light that goes through the ice lens, literally flows through the history of the glacier and the camera becomes the last witness to its own disappearance. The lens melts during the very capture of the image, creating a very emotional representation, full of flaws and changing: a human representation.

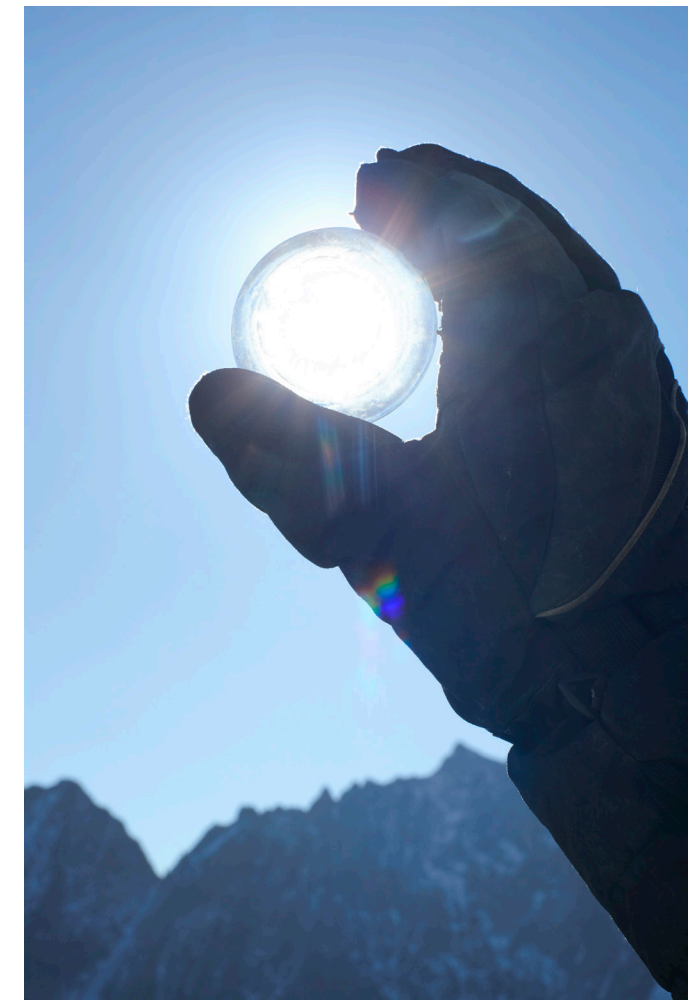
24 photographs, 2019-2021

110x150cm, horizontal pictures, taken with the camera-glacier

80x120cm, vertical pictures, document of the process

1 poster, 2022

95x65cm, printed in multiple copies, freely available during the exhibition



Pictures mounted on Dibond, 80x120cm, 2019-2021



Picture mounted on Dibond, 80x120cm, 2019-2021



Picture mounted on Dibond, 110x150cm, 2019-2021





DE
COMMEMOR

K A I : O N

dat sommige mensen het standbeeld daadwerkelijk missen.⁸

* Et voilà, notre histoire se dissout, versant pour une poignée de dollars.

„Das war's. Unsere Geschichte wird verschwinden, zuverkauft für ein paar Dollar ...“

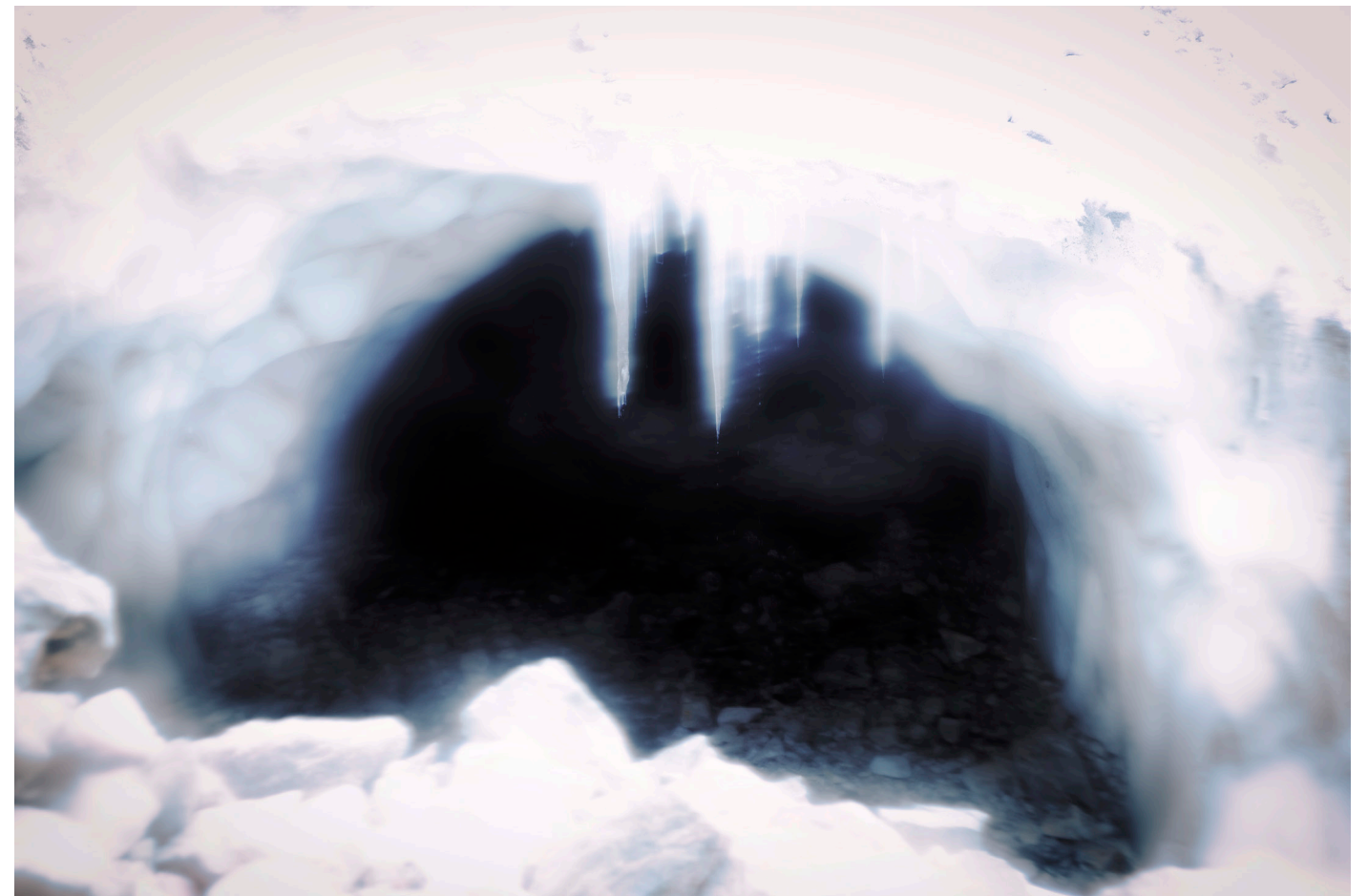
¹That's it. Our history will disappear, sold for a few dollars...

*Dat was het dan. Onze geschiedenis vertelt en wordt verkocht aan

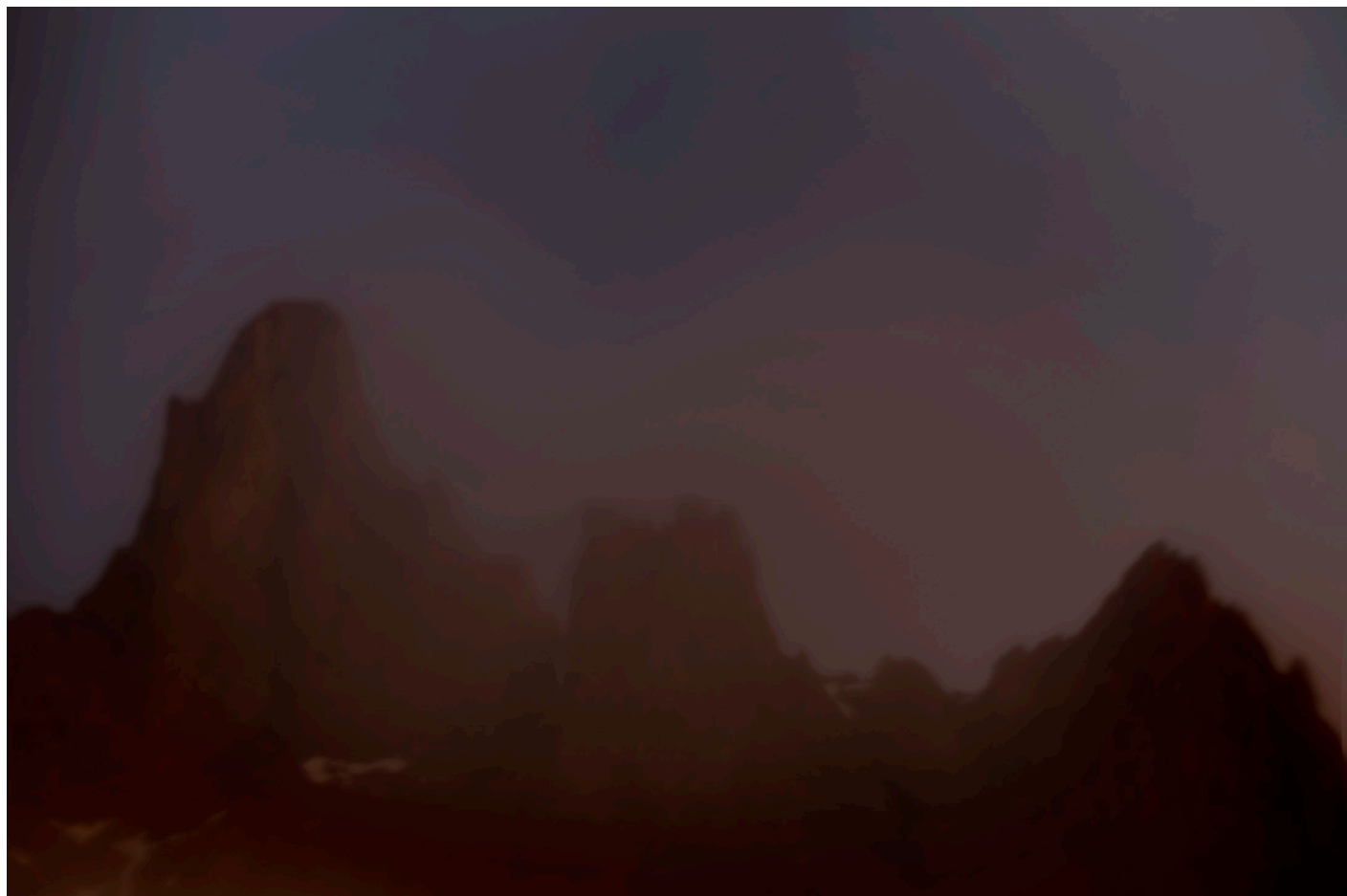




Picture mounted on Dibond, 80x120cm, 2019-2021



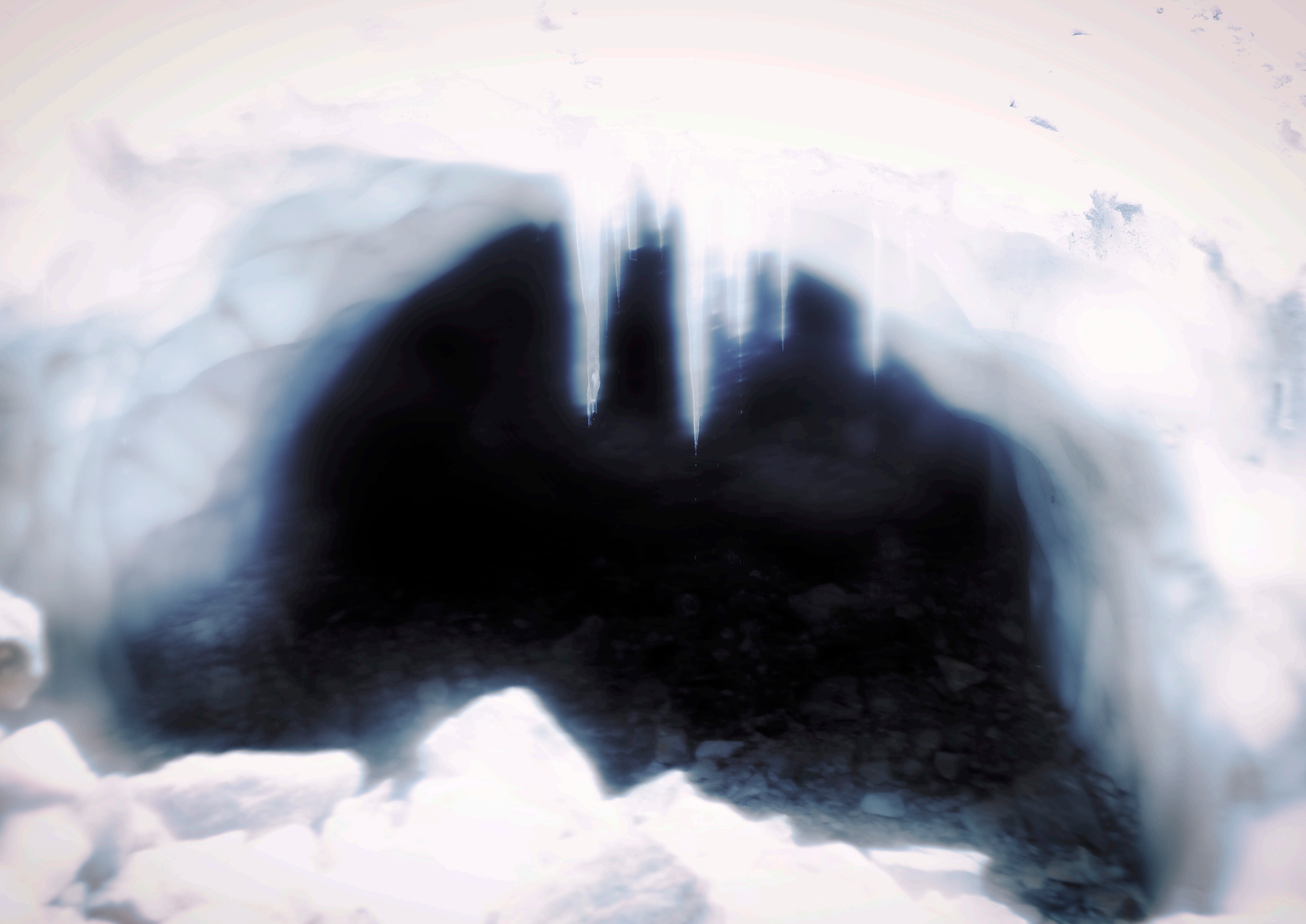
Picture mounted on Dibond, 110x150cm, 2019-2021



Picture mounted on Dibond, 110x150cm, 2019-2021



Picture mounted on Dibond, 80x120cm, 2019-2021



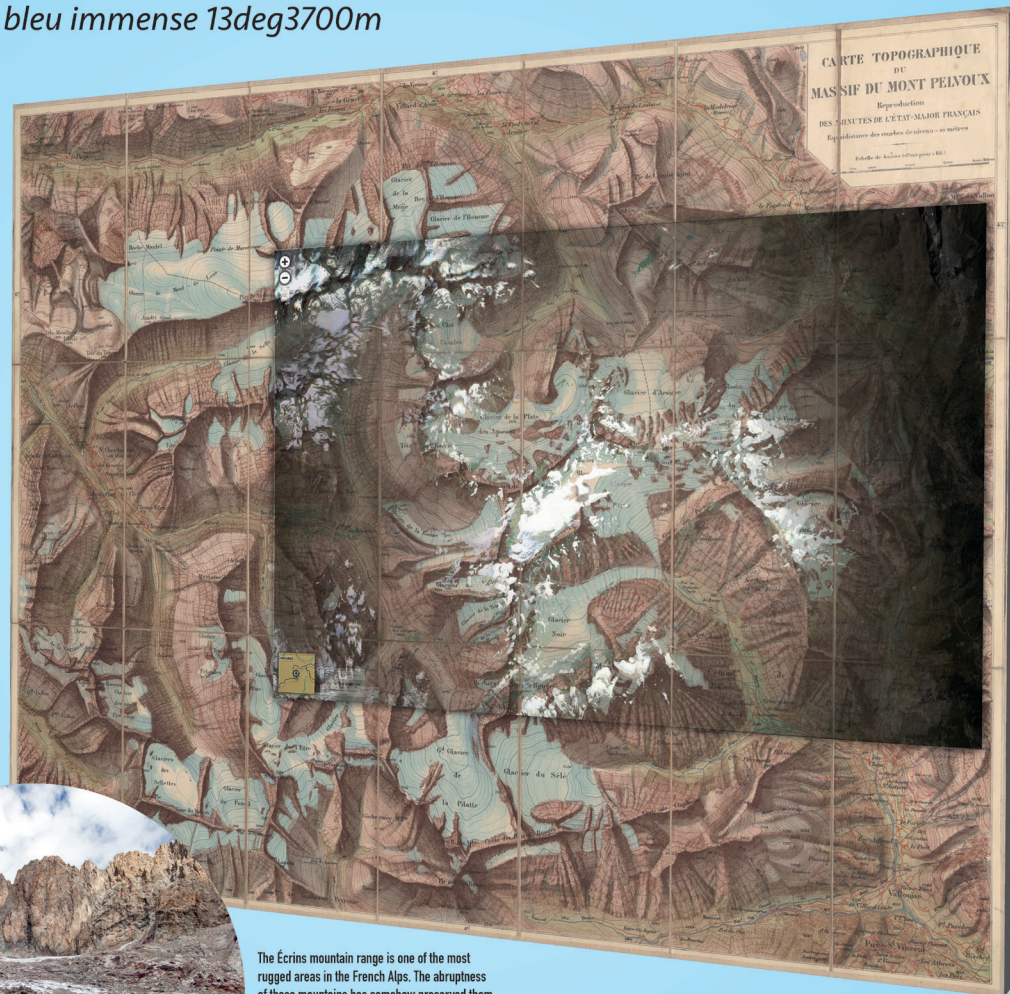
GLACIER DE LA PLATE DES AGNEAUX

ensevelit sous de minces langues de farine glaciale,
la terre laisse place à la glace
un petit torrent d'eau de fonte s'y extirpe et coule en S
du front, des mélanges de roches-glaces
dressées en échafaudages instables
accueillent à la manière d'un labyrinthe
qui souhaite s'y perdre
un bloc se détache !- fend le calme sourd
le soleil bouillonne le seul cumulus qui tache de blanc
un ciel bleu immense 13deg3700m

/ the delay effect /

[medieval farmers, travelers, scientists and historians have collected data about Glaciers. Since 1820, their areas have diminished and the speed of this reduction has been increased since 1980 - from 2000 to 2020 the diminution is exponential - simulation models need constant re-adjustments and predictions are globally worse than imagined]

melt of the Glaciers that happens in 2050 will be caused by the
global warming (mainly greenhouse gas) that happened before 2020



1874 map from Captain Prudent. Archives départementales des Hautes-Alpes
Fonds Guillemin - 2015 satellite cartography courtesy of CHIGC-PACA



The Ecrins mountain range is one of the most rugged areas in the French Alps. The abruptness of these mountains has somehow preserved them from human occupation. This place is also showing climate changes faster than other areas. Since 1971, the French Alps have seen its glacier surface diminished by 26%. Glaciers in the Ecrins have set back to an average of 37% (Cahiers Thématiques PIRE Ecrins)



south-west breach

[44°57'59.91"N 6°20'25.98"E]

dessous > le lent effet du temps est presque perceptible, quelquechose se dilate (.) enfin plongé dans l'ombre ! plus aucune lumière ne passe par les crevasses d'yeux du glacier et son rythme millénaire bat un autre tempo et tout finit par disparaître quelques bruits s'engouffrent s'y perdent l'air se condense puis seul le bruit des pas tassés ,,,,,,,,,,

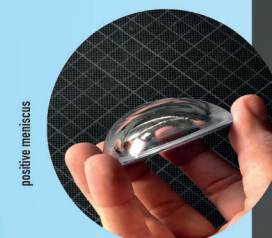


First molds are made with clay. Then 3D printed. Another version uses CNC to create a metal mold that can be heated up, accelerating the process of lens making.

/ seing through /

the camera-glacier let us see images with certain colors, the lack of some other colors can reveals the history of the glacier (spectral analysis)

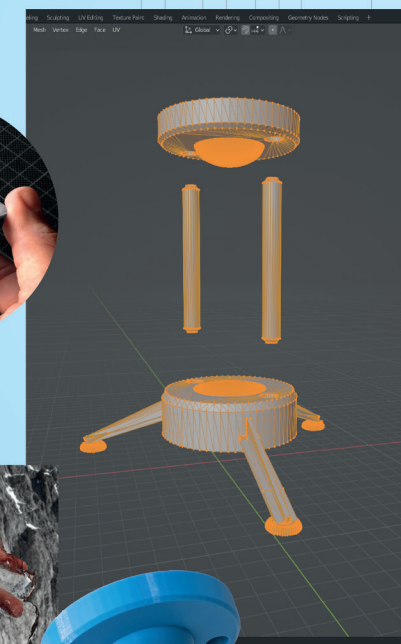
When physicists study the composition of stars, they analyze the light that comes from them through a prism. This spectral analysis (Bunsen et Kirchhoff) could also be extended to know the composition of ice. If this method is not as efficient as preleving an ice core, the lack of some colors in the light spectrum can reveals us the history of the landscape.



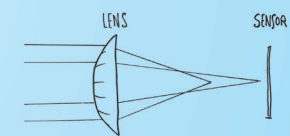
ambient temp: 5°c
lens melt: ±7min



ice after being extracted from the glacier and cutted with a saw into a ± 3 cm sheet



Uncorrected single element lens: no aperture ring or achromatic element interferes with the light. Therefore the lens presents an array of aberrations due to parallel rays of light passing through the glacier-lens. Light passing toward the edge of the lens focuses at a shorter distance that widens the depth of field and produces natural glow in the image field.



50 years ago James Lovelock^[english, chimist] depicted earth as a living organism. This hypothesis rejected for many years is currently being adopted by many scientists^[Yves Sciama, S&V, march 2020] This hypothesis called planet Gaia^[Greek goddess of Earth] is based on the fact that O₂ and methane are an unstable mix that could not have been maintained for so many centuries without an auto-regulation system. The utilization of energy to conserve an inner core stable^[homeostase & resilience] in a predominant unstable configuration is the main property of all living organisms. This has changed the paradigm that earth is a place composed of rocks and water where life happens to evolve [...] to a fully interconnected dynamic model. Gaia hypothesis is now used to connect a variety of scientific field in the IPCC^[Intergovernmental Panel on Climate Change - GIEC(fri)] and represents a revolution in our conception of the world we live in^[Bruno Latour]



Installation view



Picture mounted on Dibond, 80x120cm, 2019-2022



Picture mounted on Dibond, 110x150cm, 2019-2022



Picture mounted on Dibond, 110x150cm, 2019-2022



JULIEN SALES :: SAFE LIGHT

A display case made out of safe light (inactinique glass), displays a rolled up photograph. During the development of the photograph, the mandatory step of pouring the image into the photographic fixer hasn't been done. Protected by the red safelight used inside the darkrooms, the photograph is locked inside the prism and remains in a long, constant development phase. The photograph is sensitive and during the exhibition, it changes, as if an invisible mechanic was at work.



Detail



Inactinique (safe light) glass case, photograph in development, 20x44cm, 2018

JULIEN SALES ::: PLANAR

Planar is a sequence-shot where we follow a camera lens that swings. This camera lens is the Planar by Carl Zeiss, one of the most famous lens still used today due to its abilities to render our 3d world into an objective “perfect” representation of it. Spinning on the screen endlessly, faster and faster, like bewitched, it performs an hypnotic ritual dance.

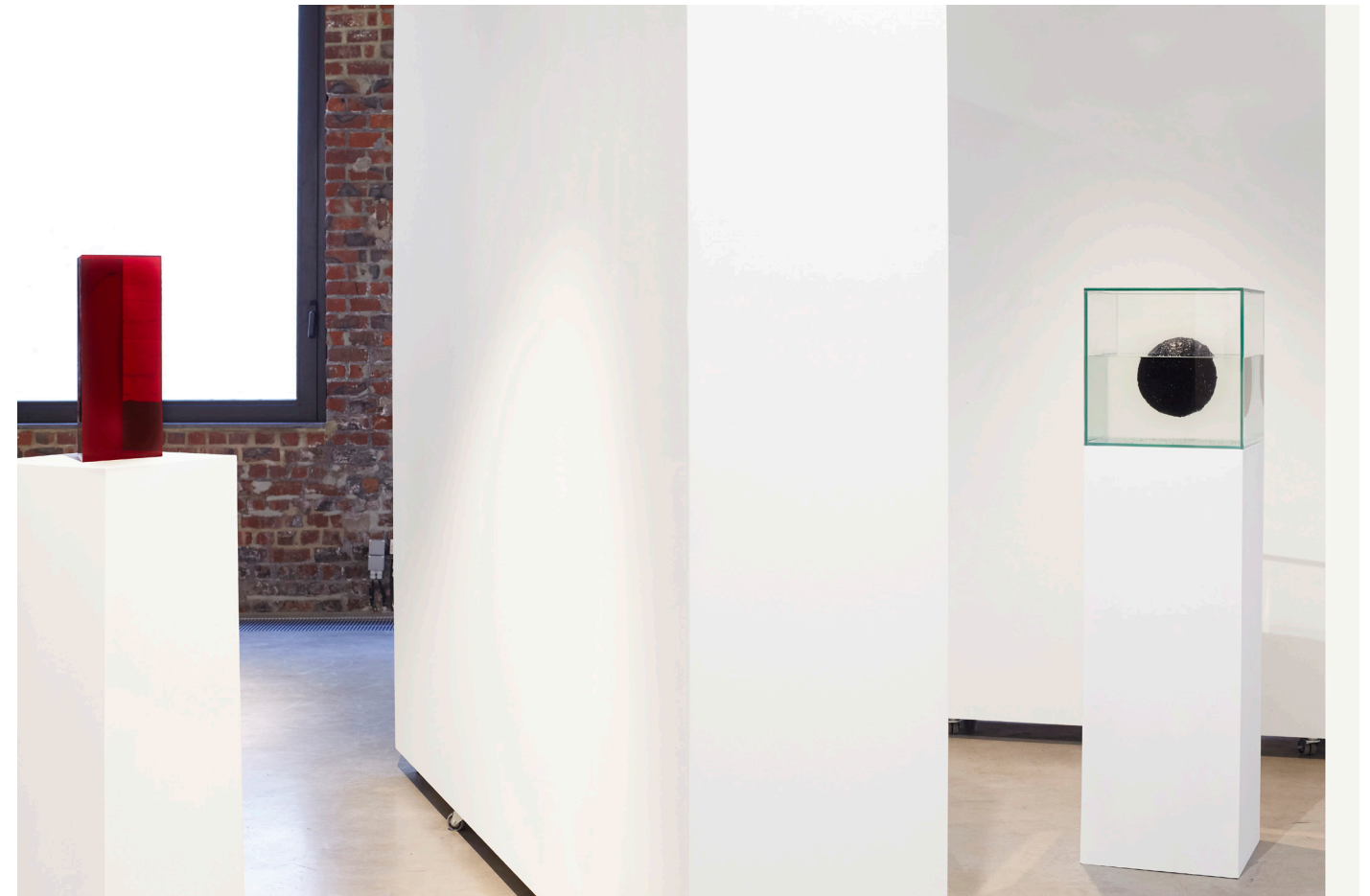
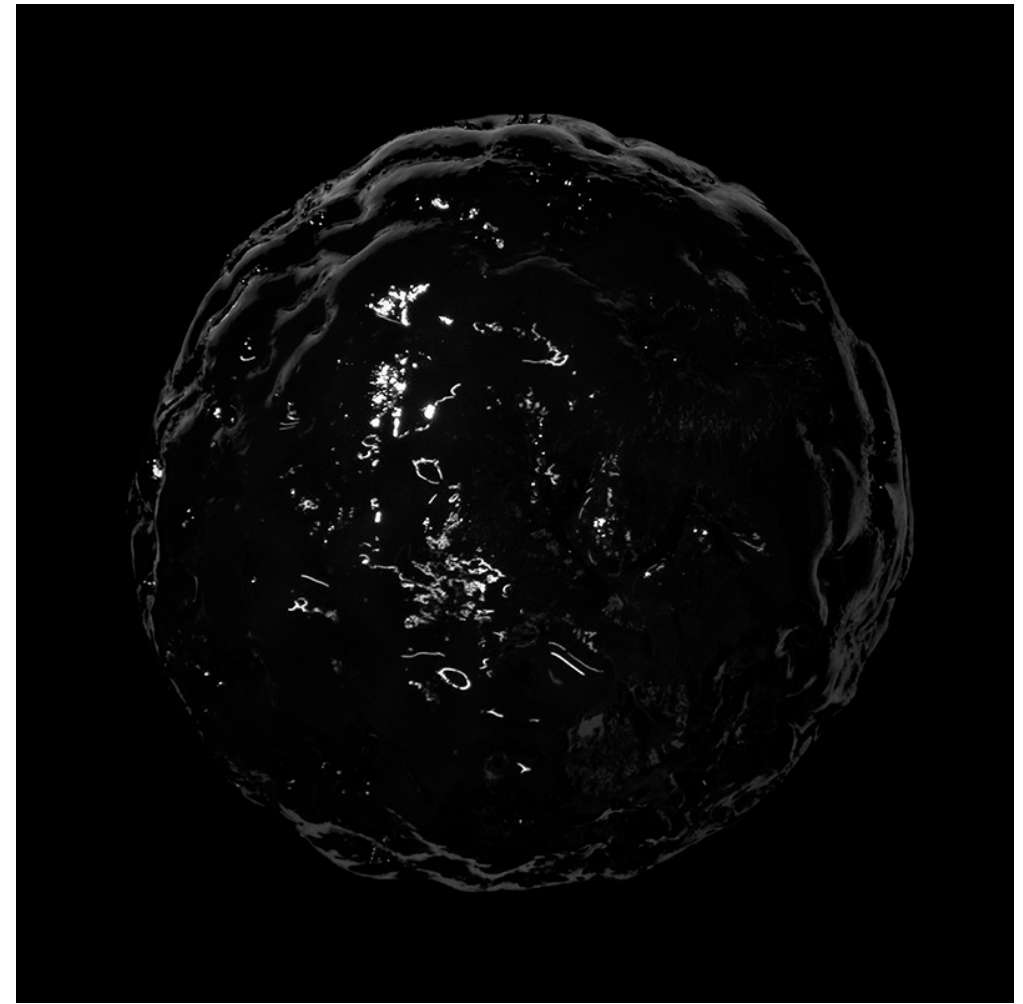


Extrait vidéo : vimeo.com/277369482



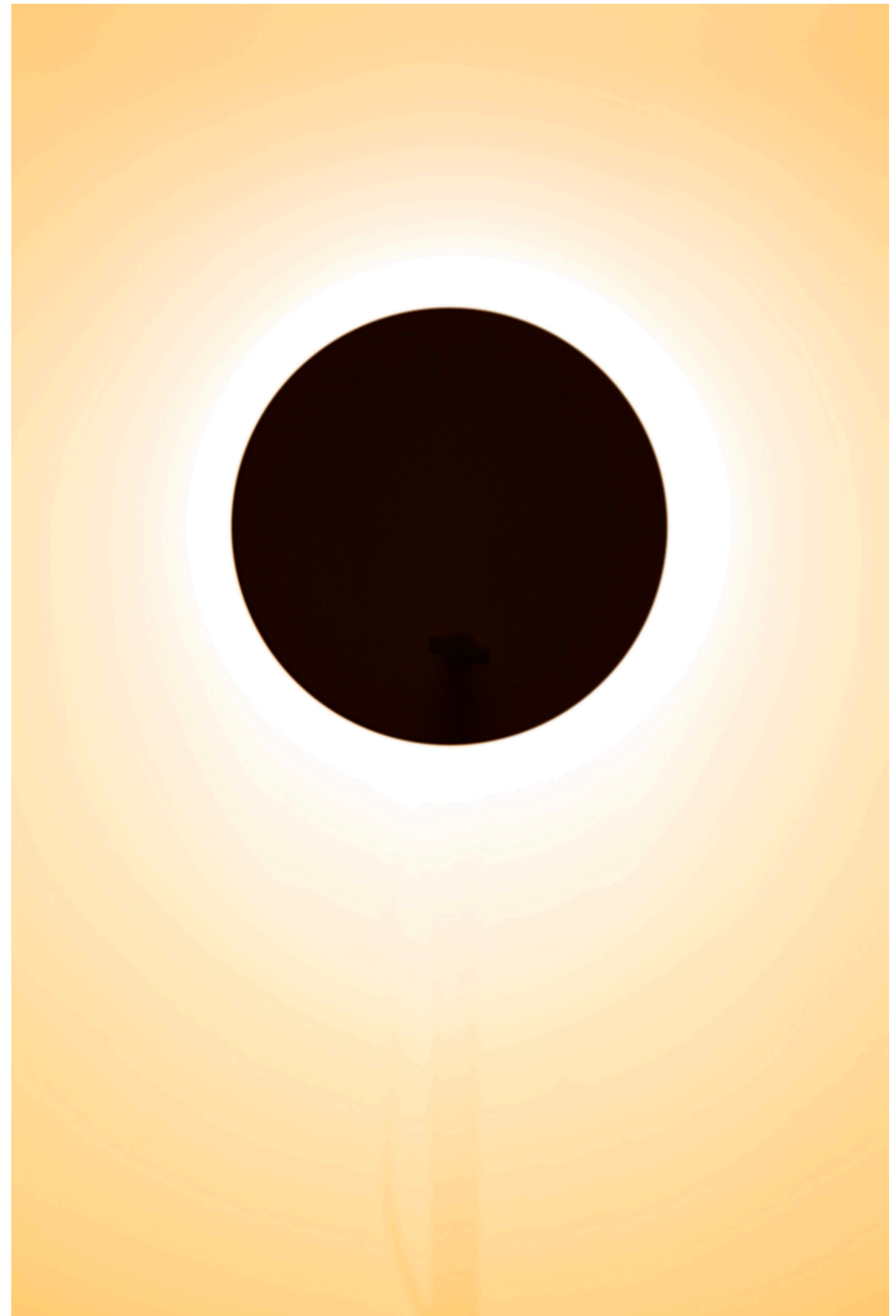
JULIEN SALES ::: LIQUID STATE

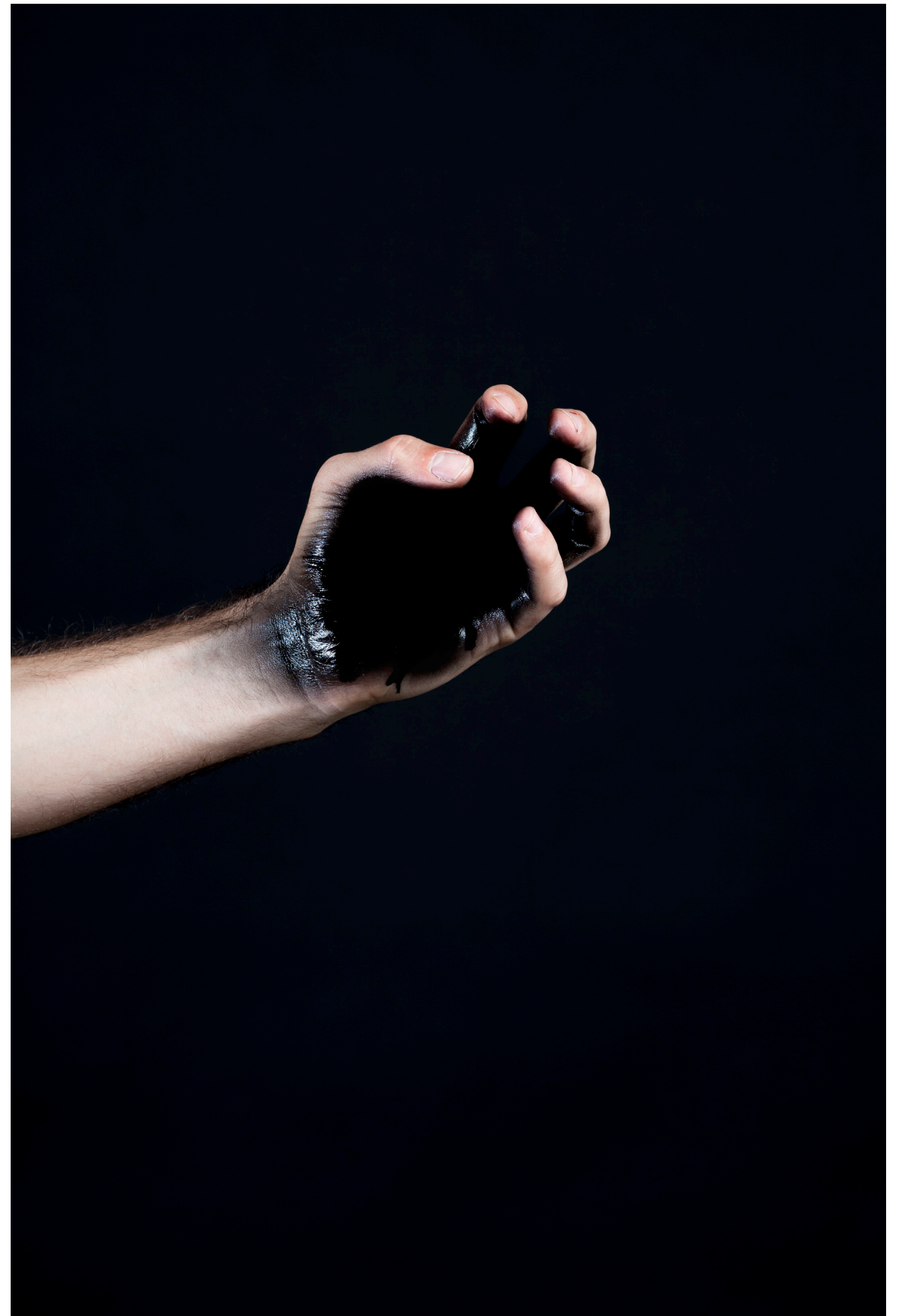
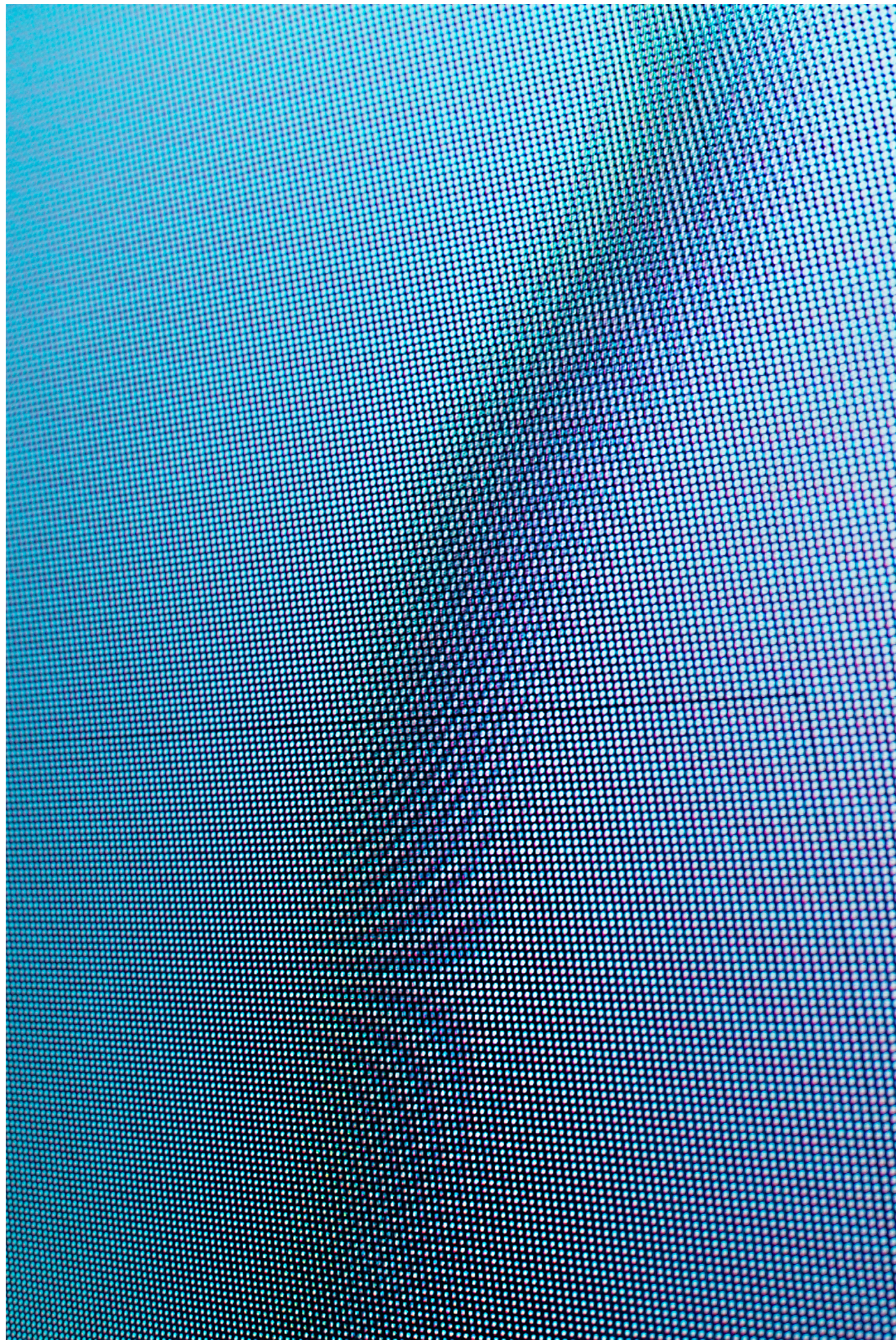
In its liquid state, the ink has a shiny fascinating visual aspect: it attracts as much as it repels. I try to question what the matter is: I wish to make it back to a pre-existential state, into an “unformed” matter. The iron oxide is one of the first “black” pigments. It is used in large professional printers. Inside the machine, a very small quantity stick together and ends up in a buffer. I amass these pigments and the natural properties of the iron oxide made them coagulate. The matter turns spherical with an infinite numbers of convolution, very first shape of all things.



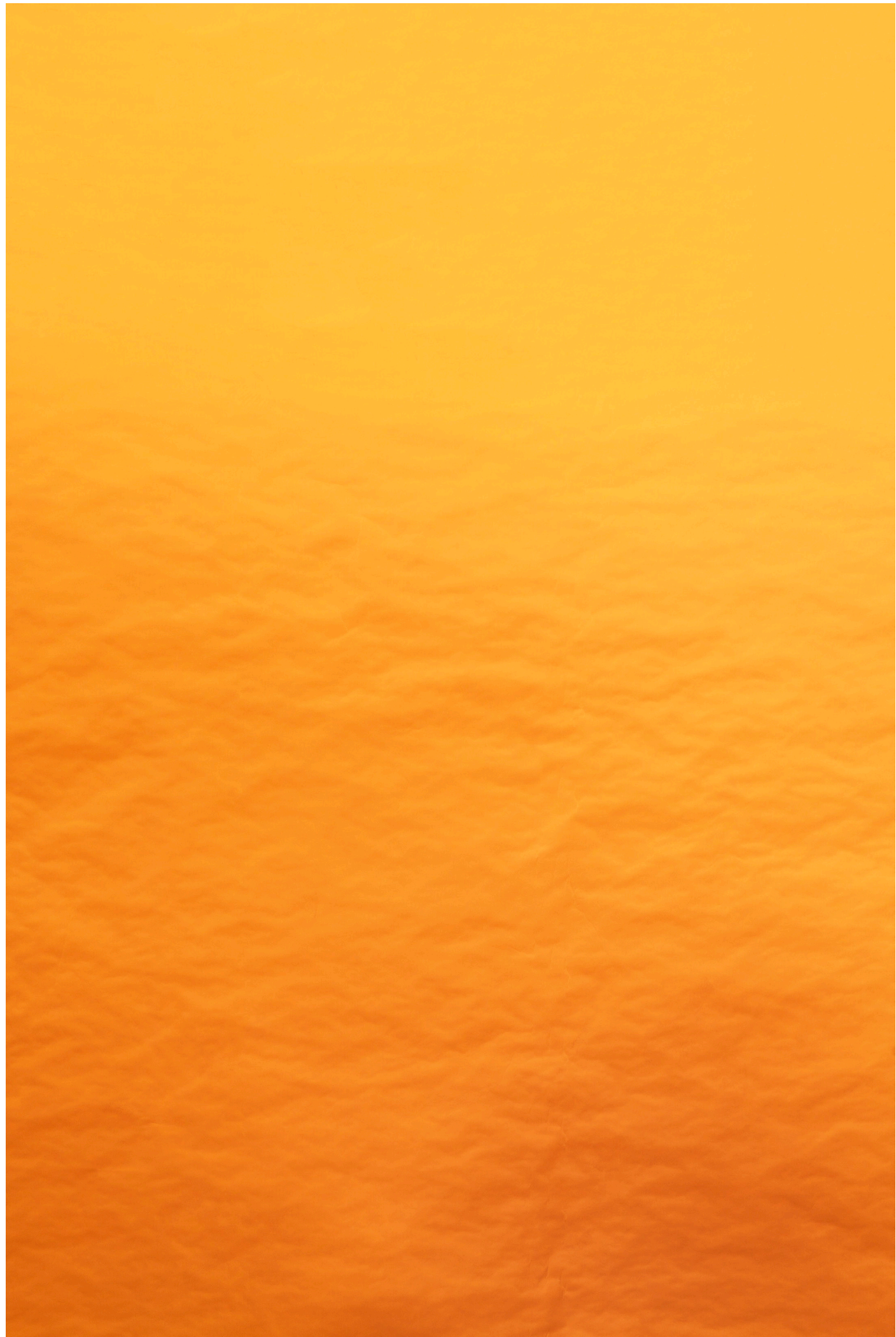
JULIEN SALES ::: GENESIS

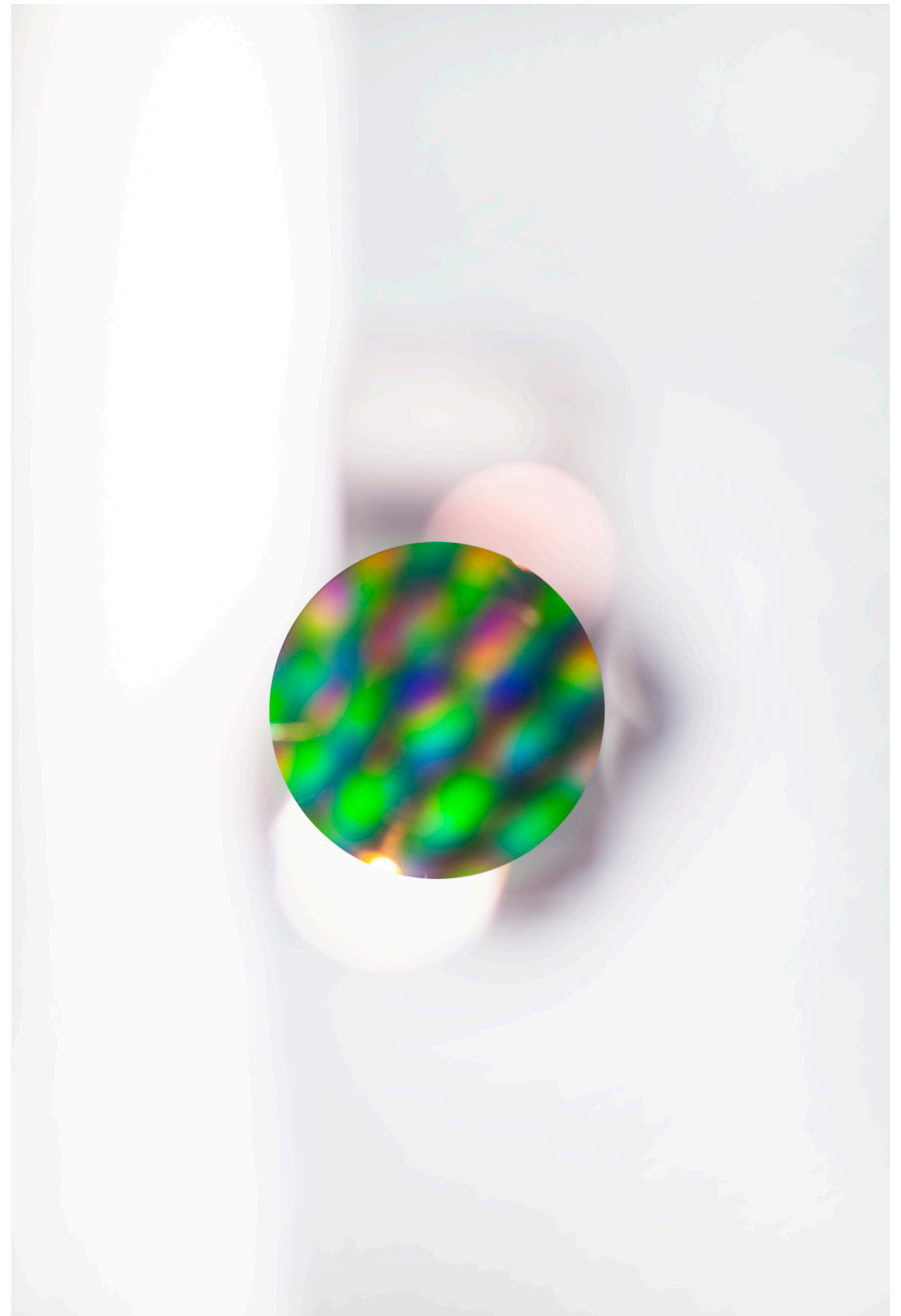
There is the studio, the camera, the chemicals and everything that is used to produce images. These are my tools and also what I show in my images. Between the ink of the paper and the light coming from the flashes exists a new world, familiar and somehow, distant.

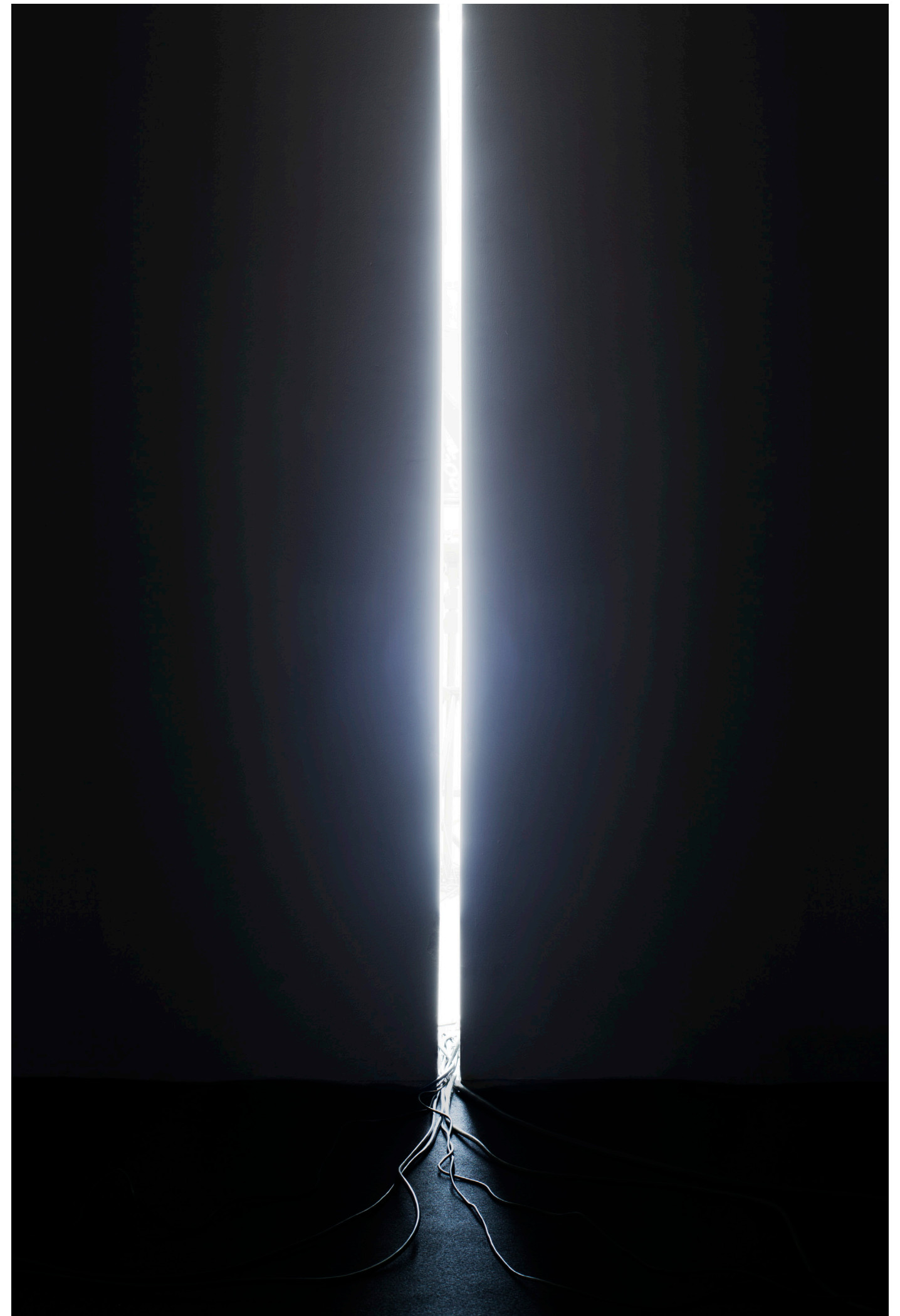








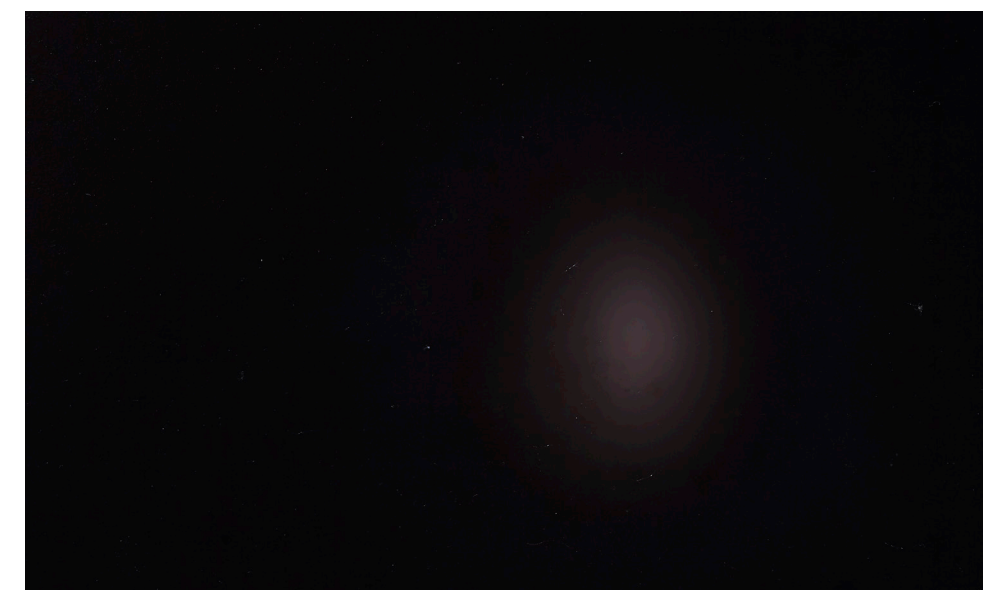
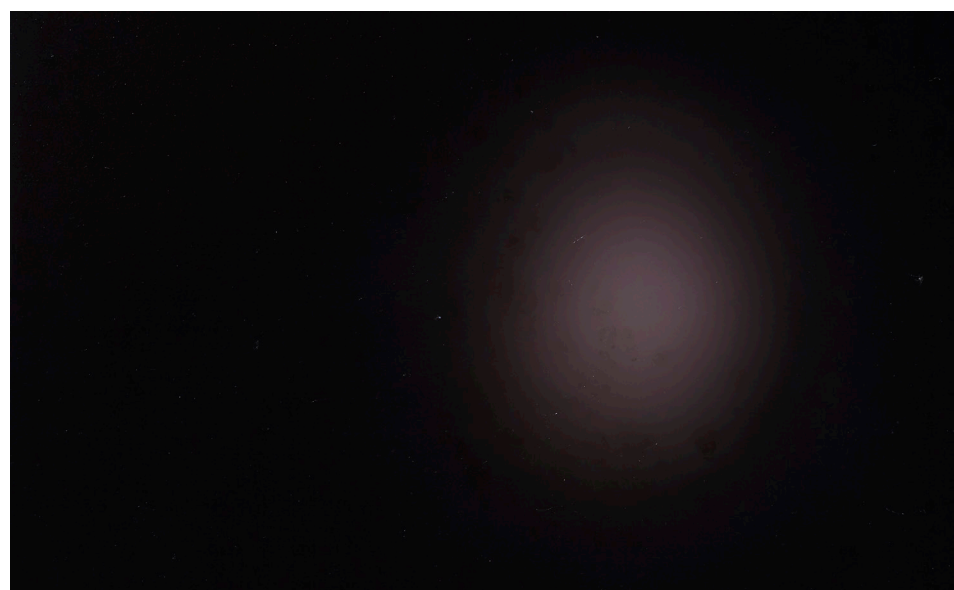
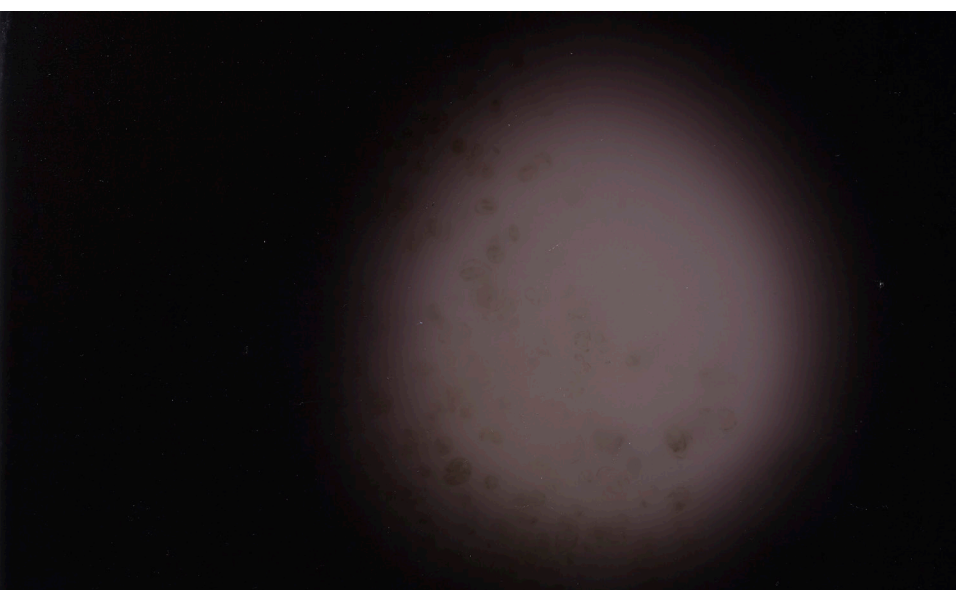
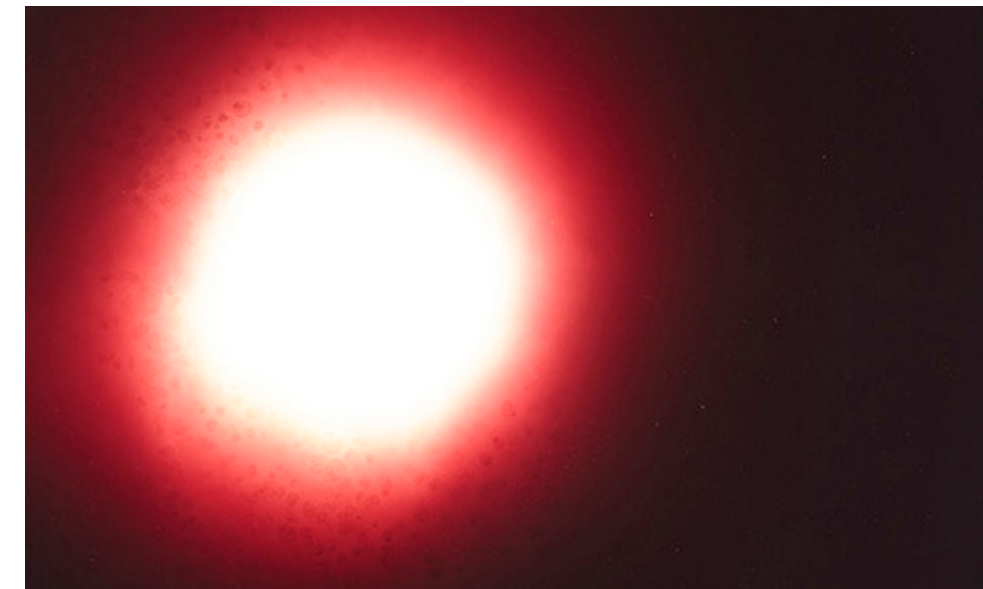
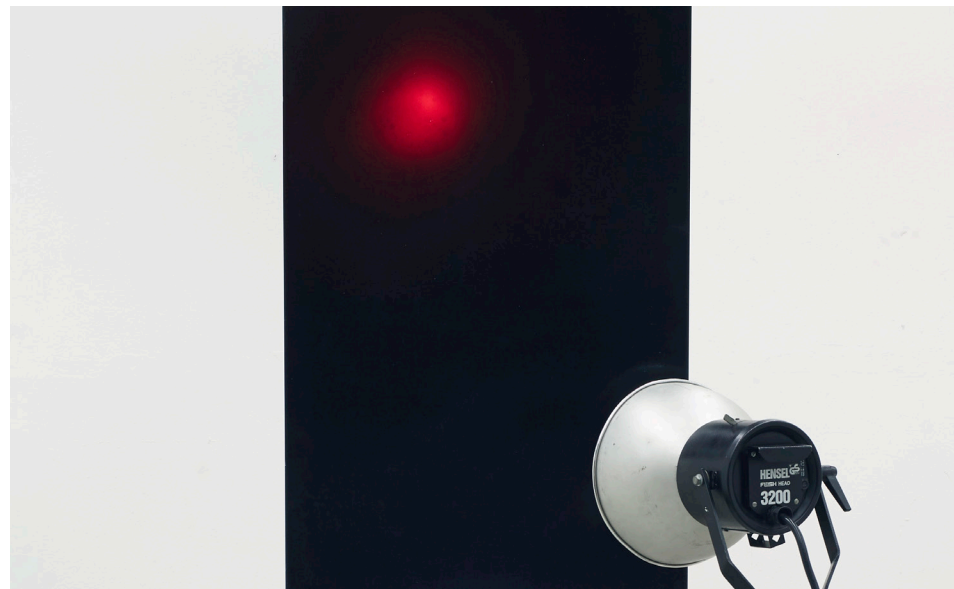




JULIEN SALES :: MONOLITHE

Monolith is an almost scientific installation: a 4cm width block of matter is held with clamps and is lightened by multiple continuous lights that write within it. When the light turns off, the trace slowly disappear. The light will automatically turn on again and another trace will appear. This goes on in an endless loop. This installation questions what photography could be in a primary form - an imprint of light - while letting it be re-writable.





JULIEN SALES ::: ARTEFACT

The tools used to produce images seems to have been built to stay hidden. Here, the photograph is claimed as an object and as a process, leading to its own outcome. This photograph is the result of a very special print, made with custom black pigments. The more the viewer stays in front it, the more elements it will discern. The print is also made on order specifically to each exhibit lightning conditions.

video of the process: vimeo.com/247048092

