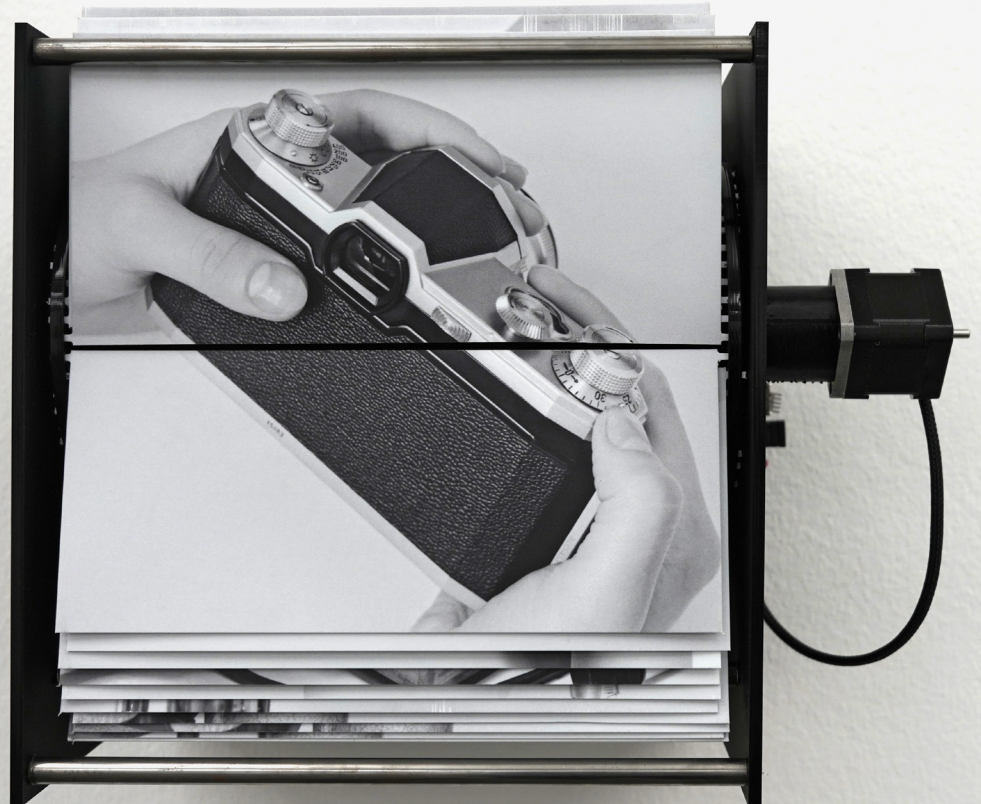




CENTRE PHOTOGRAPHIQUE
D'ÎLE-DE-FRANCE

Isabelle Le Minh



Isabelle Le Minh, *Manoeuvrability, Raw Loop* installation, 2023 © Adagp, Paris, 2026

A Rose is a Rose is the Last Rose of Summer

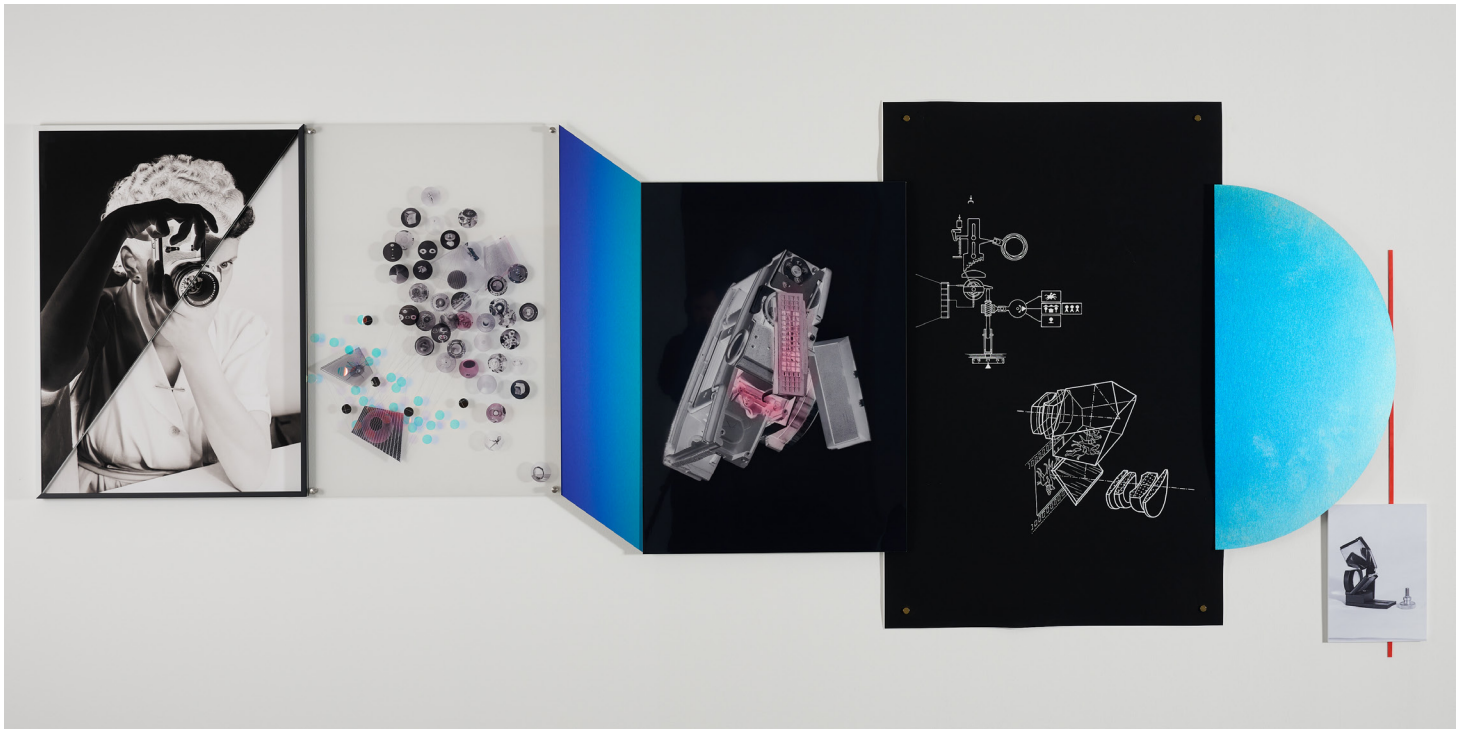
From October 4th to December 20th 2026

Press conference on Friday, October 2nd at 11am

Press release
July 2026

PRESS CONTACT:
Nathan Magdelain – T. 01 70 05 49 81
nathan.magdelain@cpif.net

Centre Photographique d'Île-de-France – CPIF
107 Avenue de la République 77340 Pontault-Combault
www.cpif.net — T. 01 70 05 49 80



Isabelle Le Minh, *Feedback Loop*, 2023 © Adagp, Paris, 2026

The exhibition project

Press conference

Friday, October 2nd at 11 am

In the presence of the artiste

Free shuttle from Paris, Place de la Bastille

Reservation required:

Nathan Magdelain

01 70 05 49 81

nathan.magdelain@cpif.net

Following several collaborations with internationally renowned artist Isabelle Le Minh, the Centre Photographique d'Île-de-France is delighted to present the artist's first monographic exhibition in the Île-de-France region.

Entitled *A Rose is a Rose is the Last Rose of Summer*, the exhibition will be part of the official celebrations marking the Bicentenary of the invention of photography. It will provide an original take on the history of this medium from its invention to the radical changes of the present day. Finding both inspiration and her raw materials in this story, Le Minh has created a vast body of work in which she applies a dual humorous and sensitive conceptual approach. These prints, installations and other exhibits include previously unseen works alongside iconic creations from the last ten years.

From Le Minh's perspective, the constantly evolving history of photography cannot be considered solely as the history of an art form, nor as the history of an industry and its various techniques: in fact, it is also a source of creative inspiration. For example, the American city of Rochester, the birthplace of the now defunct Kodak factories, appears in *Traumachromes* (2019), a series of large-format prints on silk that are set off by white frames, which create a strange effect in their evocation of a 35 mm slide or a screen. Le Minh printed the images (which were shot on Kodak film) and then chose to highlight the colour saturation and grain that appeared accidentally when they were digitised, as if to echo how the advent of digital photography led to the historic company's downfall.

This history has both economic and social aspects. Le Minh sets out to shine a light on the often-invisible hands that have contributed to the success of the photographic industry since its rise to popularity. In *Raw Loop* (2023), the manicured hands that illustrate camera instruction manuals evoke both those of female workers on assembly lines and the images of executives (all male)

OpeningSaturday, October 3rd at 3 pm**In the presence of the artiste**

Free shuttle from Paris, Place de la Bastille

Reservation required:

contact@cpif.net**Artist talk**November 28th 2026**In the presence of the artiste and Christian Joschke, art historian**

Free shuttle from Paris, Place de la Bastille

Reservation required:

contact@cpif.net**CPIF opening hours**

Wednesday to Friday: 1pm - 6pm

Saturday and Sunday: 2pm - 6pm

signing contracts whilst smoking cigars. Six different series of images scroll across rattling and rumbling rotating displays, whose sounds evoke the factory environment.

Feedback Loop is an assemblage of images and elements taken from the archives of Pentacon, an East German camera manufacturer known for producing pentaprism-based SLR cameras. It also includes revisited versions of collages by Moholy-Nagy, who anticipated the possibility of converting an image into digital data as early as 1923, when he had a drawing produced remotely by describing the position of its various elements over the telephone. The installation - a sort of imagined diagram of how the SLR's optical mechanism works and how its concept evolved - functions as a reflexive loop composed of a rich and playful repetition of ideas, references and historical allusions.

This same notion of loops and feedback is at work in the exhibition's title, which combines a line taken from a 1913 prose poem by Gertrude Stein - "A rose is a rose is a rose" - and "The Last Rose of Summer", a verse from a poem written in 1805 by the Irish poet Thomas Moore. A few typeset lines from this poem were reproduced by Henry Fox Talbot's wife and assistant Constance Talbot in what is often cited as the first photograph taken by a woman. The poem subsequently became part of Irish cultural heritage and has been set to music on numerous occasions.

Through this interplay of references which aptly reflect the way in which Isabelle Le Minh unravels stories (that are unjustly regarded as anecdotal) as part of her creative process, the title evokes both the idea of a cyclical revolution in the history of photography and the forgotten, sometimes invisible, lives that have contributed to its narrative.



This project is part of the National "Bicentenary of Photography" programme organized by the Ministry of Culture, running from September 1st, 2026, to September 30th, 2027

Traveling exhibition

Centre d'art VOX2 Rue Sainte-Catherine E #401,
Montréal, QC H2X 1K4, Canada<https://centrevox.ca/>

A Rose is a Rose is the Last Rose of Summer is produced in partnership with VOX, Centre for Contemporary Image (Montreal), which will present a new iteration of the exhibition in 2027.

The co-production of the exhibition with VOX is supported by the DRAC Île-de-France (Ministry of Culture) through the "Mieux produire, mieux diffuser" programme.

VOX

The artist

Website:

<https://www.isabelleleminh.com/>



Isabelle Le Minh, *Kodak Tower Red*,
Traumachromesseries, 2019
© Adagp, Paris, 2026

After an initial career as a patent engineer in Berlin during the 1990s,

Isabelle Le Minh graduated from the École Nationale Supérieure de la Photographie in Arles. In the early 2000s, the shift to the digital age led her to reconsider her artistic stance: moving beyond using photography merely to represent the world, she began to «think» about the medium – extending, in the digital era, a reflective approach that had first emerged in the 1970s. Since then, photography – its history, objects, techniques, and theories – has remained central to her artistic practice.

A recipient of the Jeune Création prize in 2000 and the MAD-ADAGP Artist's Book Discovery Award in 2016, she was a resident at Villa Kujoyama in 2019 and Villa Saïgon in 2024.

She has recently been awarded the Spectrum International Photography Prize 2027.

Her work has been exhibited at major events in France and abroad – such as Les Rencontres d'Arles, Paris Photo, and the Mois de la Photographie in Montreal – as well as in institutions including the Centre Pompidou, the Bibliothèque Nationale de France, the Dresden Museum of Technology, the Ehrhardt Foundation in Berlin, the Goethe-Institut in Paris, Frac Normandie Rouen, CRP/Douchy-les-Mines, and La Maison Rouge.

Isabelle Le Minh teaches at the Haute École des Arts du Rhin in Strasbourg, and her work is represented by the Christophe Gaillard gallery.

Les partenaires

Isabelle Le Minh and the Centre Photographique d'Île-de-France would like to thank the Centre national des arts plastiques, the FRAC Grand Large (Dunkerque), VOX, centre de l'image contemporaine (Montreal), the Christophe Gaillard gallery (Paris, Brussels), the Dresden Museum of Technology, the Bloomington School of Arts & Design, La Caspule (Le Bourget) et the Collège international de Photographie.

CPIF partners:

