

# **Arnaud Rodriguez**

**Portfolio**  
2003 > 2025

# About myself



I'm a self taught photographer practicing the art since 2003. I have more than fifteen solo and group exhibitions to my credit.

The images I collect are accumulated in my online journal. Over time, I curate my work and represent them under various themes and series showcasing the deeper meaning and perspectives they offer. From 2011 to 2017, Japan became a rich photographic ground to practice and deepen my art. I then explored other places paving the way for numerous photographic directions.

Besides photography, I like to multiply creative experiences alone or with other artists. I mainly love writing and I appreciate mixing texts and images in my projects. In 2024, my first book, *Présence*, which explores the delicate tension between what is said and unsaid, was published by Labyrinthes Editions.

## Solo exhibitions

eXploration  
2024 // Bordeaux

Le Temps d'un souffle  
2022 // Bordeaux

#Home  
2017 // Kyoto, Japon

Every Day  
2016 // Kyoto, Japon  
Dans le cadre du festival KG+

Hikari, regards croisés sur le Japon  
2016 // Musée d'Aquitaine, Bordeaux  
> Exposition en duo avec Ferrante Ferranti.  
Dans le cadre du festival FACTS (Univ. Bordeaux)

Vous suivre  
2015 // Chaniers

Contrepoints japonais  
2014 // Maison nationale des artistes, Nogent-sur-Marne  
Avec le soutien de la FNAGP

Vous suivre  
2012 // Hôtel de Ville, Blois  
Réalisée avec le soutien de la ville de Blois

Nederlux  
Mars 2011 // Amiens

Un oeil dans le talon  
2008 // Paris et Dijon

## Group exhibitions

Rose is...  
2024 // Campus Condorcet, Aubervilliers  
Curation : Kévin Bideaux

Une 5xposition  
2023 // En ligne  
Curation : Public averti

Mercredi photographique  
2023 // Bordeaux

Habiter  
2022 // Ecole des Beaux Arts de Bordeaux

Excès  
2020 // Bordeaux

Japan in architecture  
2018 // Mori Art Museum, Tokyo, Japon

Les Heures latentes  
2013 // Galerie Vivoequidem, Paris  
Curation: Fabien Danesi

Et si demain  
2011 // Galerie Jeune Création, Paris  
Curation: Sébastien Magro et Safia Belmenouar

## Book

Présence  
2024 // Labyrinthes editions

## Artist Residency

2017-2018 : Residency in schools organized by the cultural service of the Bordeaux education authority. Nontron (Dordogne)

# Background

## I attended

Public courses at the Bordeaux School of Fine Arts // 2021-2022

Workshop by Olivier Culmann  
2018 // Villa Pérochon (Niort)

## Some of my pictures were in books

. Anthologie Aires de Jeux aux Japon  
. 72 saisons à la Villa Kujoyama  
. Villa Kujoyama - 25 ans  
. La Fabrique des films  
. Onomichi rendez-vous  
. L'hôtel Mezzara

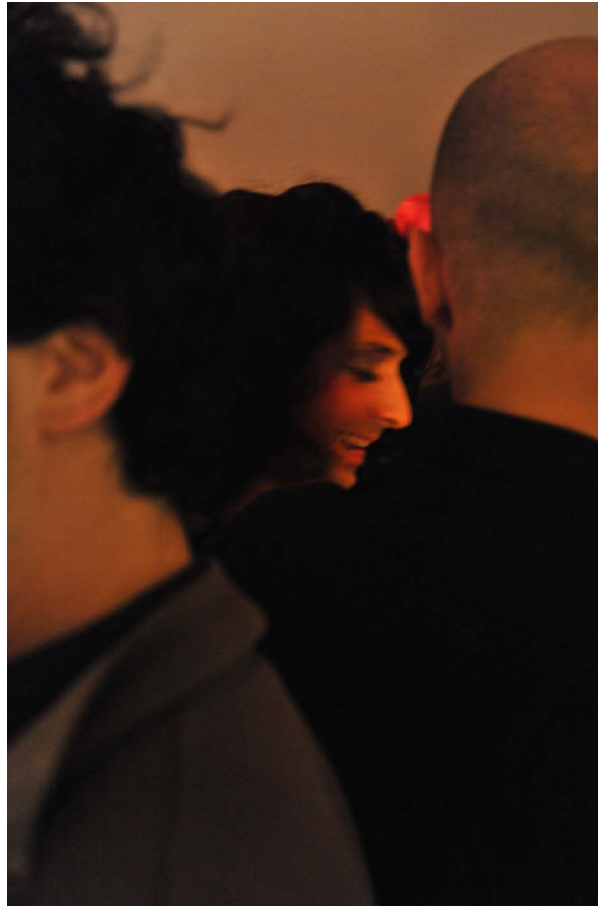
## I worked for

University of Bordeaux / Kyoyo University / Villa Kujoyama / Mairie de Nogent-sur-Marne / Rencontres internationales Paris Berlin Madrid / Le Pavillon / Palais de Tokyo / Le Cercle Guimard / *pointligneplan* / Orchestre symphonique de Clichy / Bureau d'études BTP Scyna4 / ...

## Some of my pictures were also in

Immersion / Air France magazine / Le Quotidien de l'art / L'Express / Les Inrockuptibles / Regard bouddhiste / The Guardian / ...

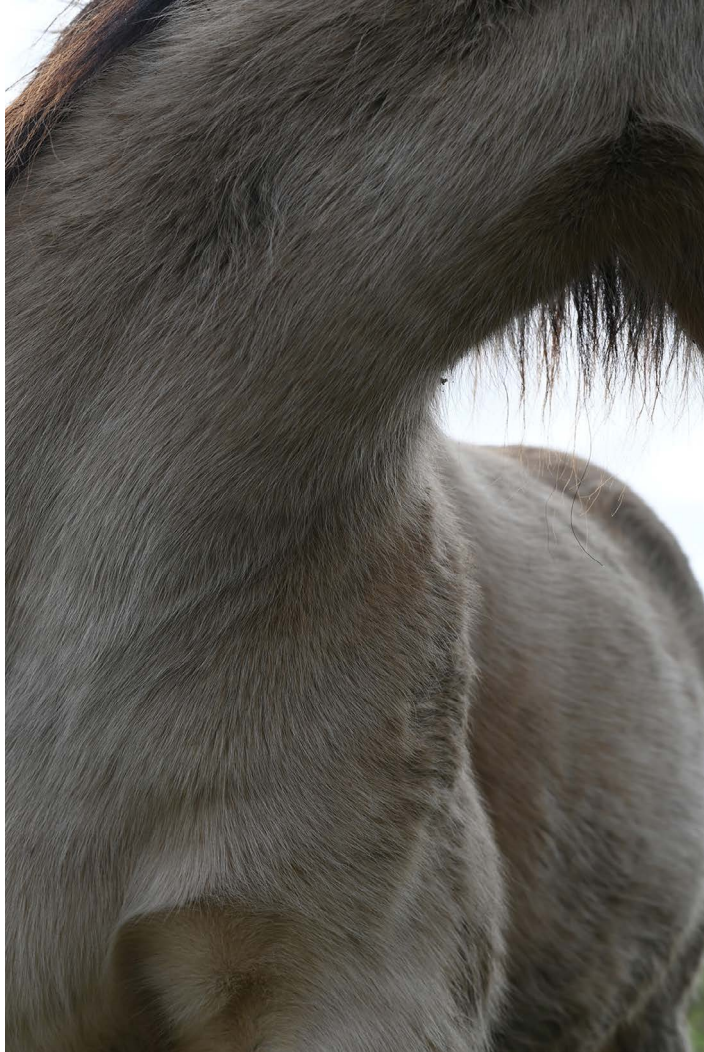
# A few images...











**Series**  
**Exhibitions**  
**Performances**  
**Publications**  
**Workshop**  
*///*

The chronological order is  
not entirely respected:  
some works are grouped together  
according to approach or theme.



## A+B / 2024

Collaborations with Benjamin Begey (artis name: Billgraben).

Shooting during two events:

- "Performance in an unknow home" ;
- Residency with Olivier Gabrys (Les Marches de l'été, Bordeaux).



## Une 5xposition / 2023

Invitation, by the artists named Public averti,  
to take stock of my work  
through a single photograph.



See the webpage



# A Place of Absence / 2023

In the frame of the group exhibition "*Les Mercredis Photographiques*"

// Maison Bourbon, Bordeaux

Organised by C dans la boîte.

On September 21, 2017, I arrived in Chile for a month. The main reason for my stay was a writing project about my paternal grandfather, who fled Spain in 1939 and who passed away before I was born. One part of this book diverges from reality, imagining what might have happened if he had moved to Chile: I was there to write this story.

Most of my time was spent in Arica, a port city of 240,000 people located in the driest region on Earth. In 1939, this city became the first stop for the *Winnipeg*, a ship chartered by Pablo Neruda to transport Spanish refugees. Twenty-four of them disembarked there before the *Winnipeg* continued to Valparaíso. Arica is a place of exile, a place where I imagined exile.

But writing collided with this city facing the desert: photography took over. I looked at this city that could have been his, that could have been mine, yet I couldn't see myself in its streets. My grandfather and I could not exist there together: there was no "us."

Upon my return to France, I came across Georges Perec's expression "a place of absence of place", used in reference to Ellis Island, which hosted an immigrant reception center in New York from 1892 to 1954. Arica then transformed in my mind into "a place of the absence of us"... and ultimately, a place of absence. Absence of rain, of course. Absence of us, of me.

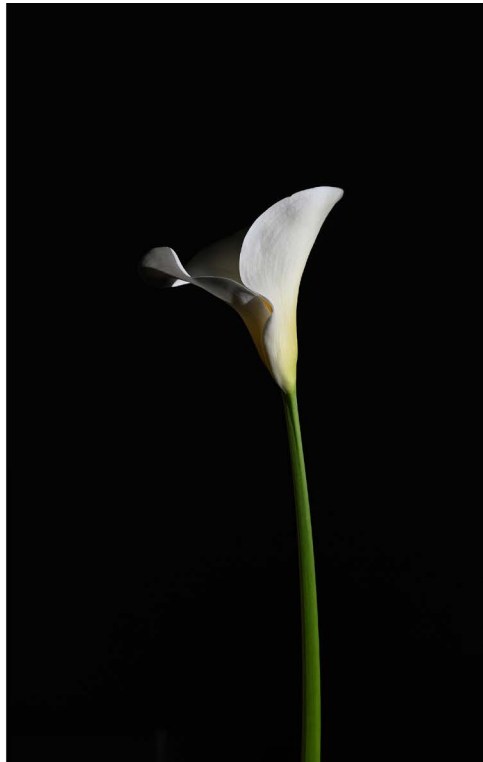
This series, beyond its desert landscapes and its colourful facades, questions photography: can it be a place of absence, or a place born out of absence?



# I don't really live here alone, you know? / 2022

In the frame of the exhibition. Theme : "Habiter"

// Fine Art school / Bordeaux

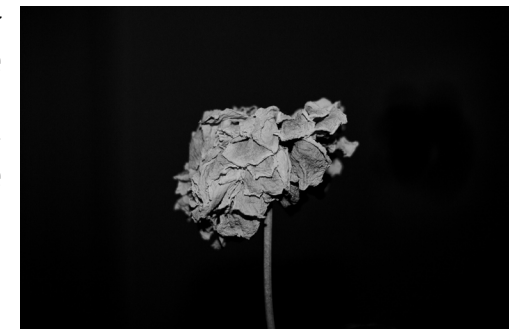


What's this place without the flowers? Is this still my home? And what would it be without what I've kept of us? Without the books too, yes, without the books?

The project 'Je n'habite pas vraiment tout seul, sais-tu ?' (I don't really live here alone, you know?) questions the place where I live through the juxtaposition of self-portraits and elements that also live here; sometimes it's ephemeral, and then it dies.

## No face has been identified / 2019

When adding a photograph of a flower to Facebook, the following sentence appeared in a corner of the photograph: 'No face has been identified.' The algorithms didn't recognise anyone. Since then, I've been trying to make them lie.



## A Name with a Z / Since 2020

People, whether loved or unknown, have long been absent or distant in my photography. A few years ago, I decided to get closer, to look at them steadily, to confront faces and bodies, both loved and unknown. This change of approach has gone hand in hand with an evolution in my diary which, since 2017, has been more about my emotions and my love encounters.

I've been showing my daily life through pictures and writing for 20 years, and now I'm trying to find a way of revealing the most intimate aspects without saying too much. This intimacy is plural: it's the bodies of others, but it's also myself, my solitude, and the body I inhabit as I gradually age. Around 2020, this photographic trial and error led me to decide not to sign my name all the time. So I'm someone else, here or there, with an alias starting with Z. And I'm still searching.

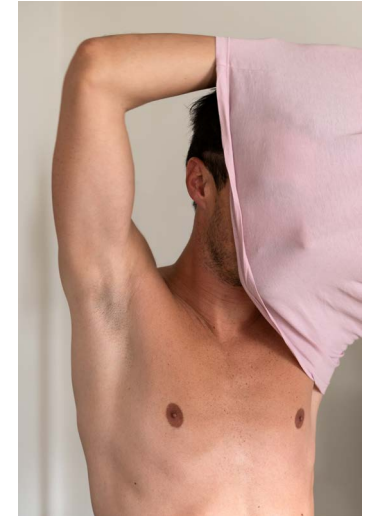
Some of these pictures were presented in the exhibition "eXploration" in 2024.



## Rose is... / 2024

Group exhibition

Curation: Kévin Bideaux



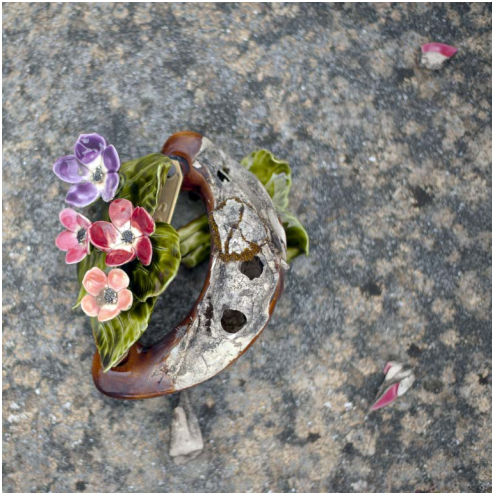
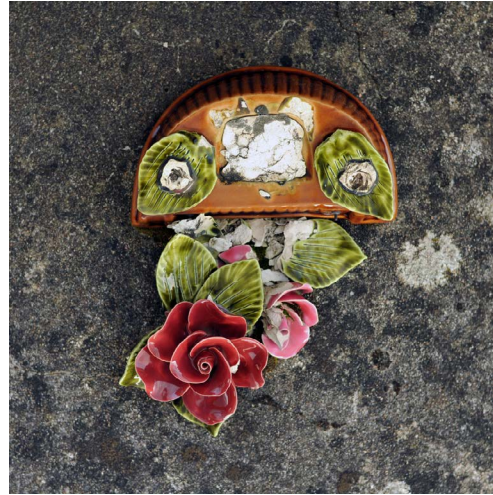
More details

## eXploration / 2024

Solo exhibition under my alias



## We will never forget you / Since 2014



On the graves, plastic or ceramic flowers, because they will never fade. But time is stronger than anything else and they suffer the ravages of time.  
No one dares touch them.  
No one comes any more.  
And the living are more absent than the dead.

## Myopia / Since 2009



What if you saw what I see?  
And what if, by chance, it was pretty?



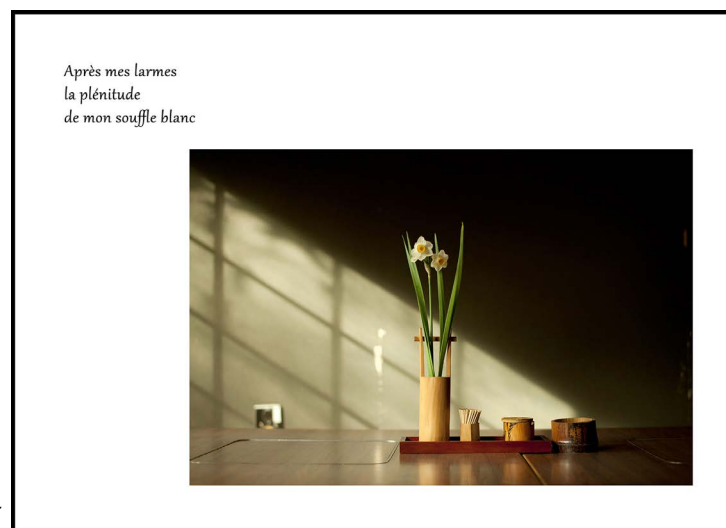
# Le Temps d'une souffle / 2022 (The time for a Breathe)

Solo exhibition in several locations in Bordeaux: La Machine à Lire, La Machine à Musique, Un air de thé



*Partial layout of the exhibition*

Winter



'Nothing ponderous, nothing solemn, nothing conventional'. When I read these words, written by Corinne Atlan and Zéno Bianu in the introduction to the *Anthologie du poème court japonais* (ed. Gallimard) to describe a haiku - or rather to caress the idea of giving it a meaning - I immediately felt a strange impression: someone had put words to some of my images, in other words to my way of understanding their creation and what they express.

In one location the exhibition brought together 4 seasons of photographs, taken between May 2016 and April 2017, 4 seasons that closed my photographic look at this country after 3 years of living there. In the middle of the 32 images, haikus - taken from the same anthology -, like so many images that I would not have known how to take.

On the walls of Un air de thé - where this work can still be seen from time to time - I wanted to bring together four photographs, one for each season, and four haikus. The texts and images selected reflect what Japan has to offer its visitors: that something called tradition that transports us to another place, cultural and temporal, but also sensory and conceptual. By bringing them together, what else are they telling us?

# Dire le Japon / 2022 (Telling Japan)

Performance / In the frame of «Le Temps d'un souffle»  
// La Machine à Lire (bookstore) / Bordeaux



How can we talk about Japan? In this performance, I evoke this country, on one hand through my photographs, and how they have evolved between 2011 and 2017, and on the other hand with words, my own and those of others.

This literary and pictorial journey is a testimony, from someone who has lived in Japan. It is a photographer's eye. It's a journey, that of a lover of books and words. In this way and reality.

## **With abstracts of texts from:**

Olivier Adam, Corinne Atlan, Roland Barthes, Augustin Berque, Nicolas Bouvier, Peter Brook, Richard Collasse, Étienne de Crécy, Vincent Eggericx, Eric Faye, Mickael Ferrier, Hideo Furugawa, Christian Garcin, Chris Marker, Henri Michaux, Haruki Murakami, Yoko Ogawa, Emmanuelle Riva, Arnaud Rodriguez, Sei Shonagon, Junichiro Tanizaki, Yoko Tawada.

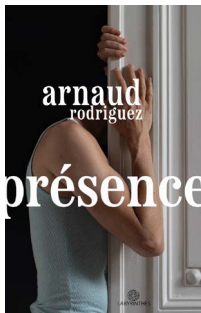
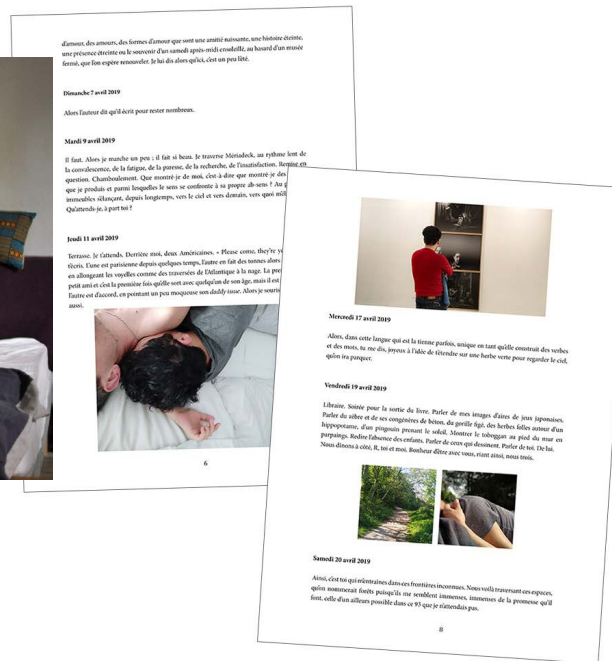


# Presence of Love Inside / 2019

Texts and photographs

On 23 March 2019, I had a beautiful, powerful encounter that lasted just one hour. I live in Bordeaux, he lives in Paris. He comes into my life.

In Présence de l'amour à l'intérieur, texts (excerpts from my diary, from March 2019 to December 2019) and images intersect, feed off each other, respond to each other: the texts say little, the images show little, not even his face. The reader enters a world of love that is revealed by the complementarity of these multiple elements.



This project gave rise to Présence, my first book, published in May 2024 by published by Labyrintes, in the Misfits collection edited by Olivier Steiner.

# Stranded / 2018

Series of 6 photographs

December 2018. I'm leaving for a week on the island of Lamu, on the Kenyan coast. I'm going there with the man I loved several months in 2018, the man I loved to be with, the man I still love in spite of everything, in spite of the October day marked with the word 'end'. Our bodies and our follies had just been subjected to my passion for black eyes from over there, on the other side of that same ocean.

Swept away by the storm, our bodies are now stranded but softened, trunks after the waves. And beyond us I look at the sea.

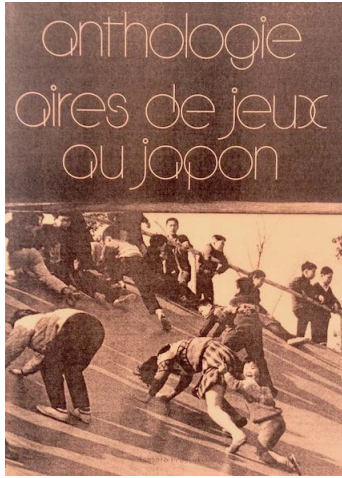




# Anthologie Aires de jeux au Japon / 2019

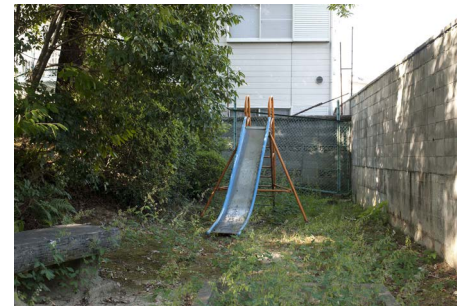
**Book** that includes 22 photographs of my series "Playgrounds"

Edited by Vincent Romagny / Tombolo Presses



# Playgrounds / 2014-2017

Kyoto's kindergartens sometimes have a faded quality that goes beyond the pastel colours and peeling paint. It's as if, at an age when you're not afraid of bruising yourself, the playground should already be a reflection of the passage of time. There's often tall grass. But also bright pink pigs and blue elephants.



# Je me souviendrai / 2017-2018

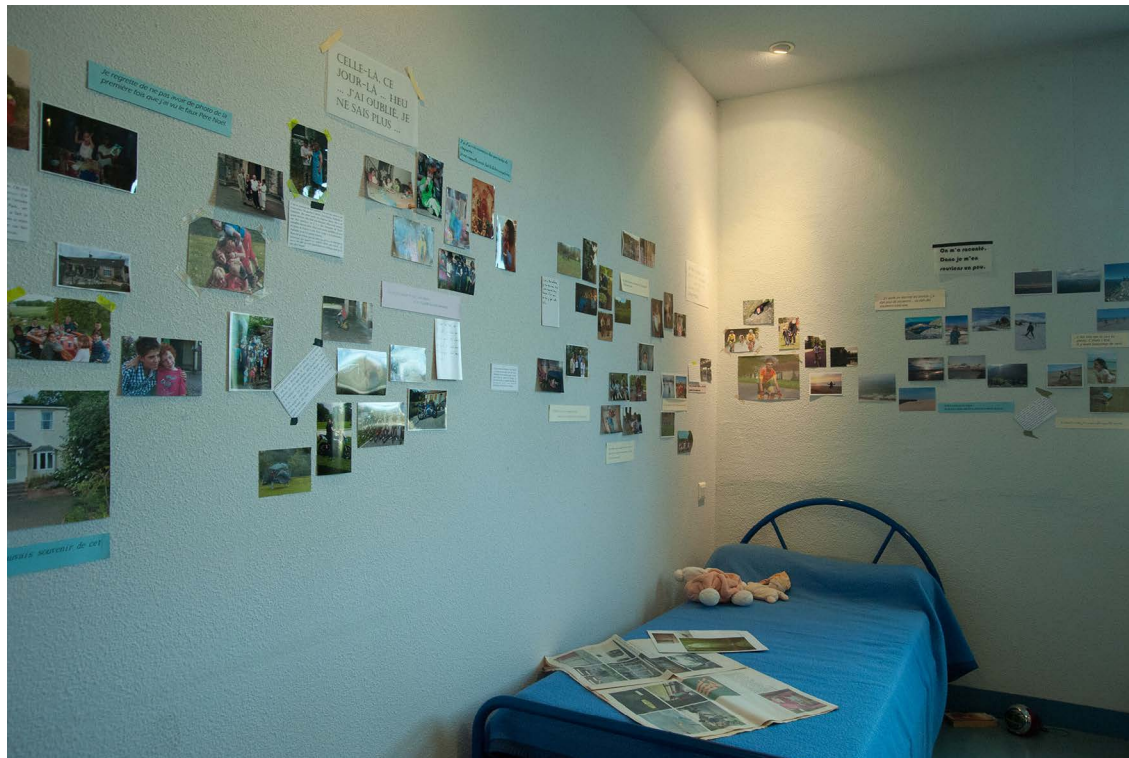
**Exhibition and publication** created during a workshop with middle school pupils  
Cité scolaire Alcide Dusolier / Nontron (Dordogne)

As part of the artist residencies in schools run by the Delegation for Art and Culture of the education authority.

What are childhood memories when you're not an adult? What do we retain from the past when we're not 15? What do we want to keep? What do we want to forget?

Pupils in the third year of secondary school looked back on moments in their lives and those of their families through photographs that evoked blurred memories, represented images that had remained clear in their minds, or allowed them to imagine memories they didn't have. Words sometimes replaced images that had

images that had disappeared or never existed. As well as looking at themselves and their loved ones, historical photographs were used to illustrate the issue of collective memory. In this way, they show and read what unites them all: the emotion that arises from memories, the fragility of what has been forgotten, the need to say 'I'll remember'.

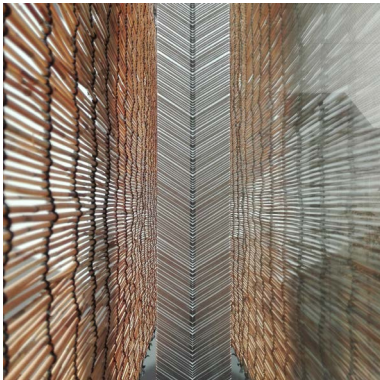
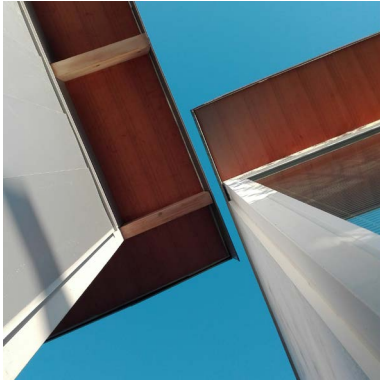




## #home / 2016-2017

Work displayed on Instagram : @nishinoyamahouse (this account was deleted for some reasons unknown to me)

October 2016. There are 6 months left to live in our house, one of the ten dwellings in architect Kazuyo Sejima's Nishinoyama House. On Instagram, I begin a sort of permanent photographic record, made up of details and wider views, which will result in more than 1,600 images.



## #home / 2017

Personal exhibition // Nishinoyama House / Kyoto

A selection of 200 images from the #home series, along with 100 portraits or scenes of friendship. They were exhibited in situ at Nishinoyama House, on the windows of the flats or in one of the tatami rooms, so that visitors could walk among the prints.



## Japan in architecture / 2018

Group exhibition // Mori Art museum / Tokyo

Fifteen images from the #home series, set in an installation of 4 videos by Christian Merlhiot.



## Eki / 2016

Series of 100 photographs

August 2016. Eight days holiday on the coast of the Sea of Japan. The local trains we take stop at every station. You're in front of me. I'm looking at the horizon. And the images accumulate, without us.



## North / 2014-2017

Photographs of the north-west of Kyoto city





# Every Day / 2016

Solo Exhibition // KG+ // Totousha / Kyoto

This show questioned the act of taking photographs day after day, without a strictly established direction, and showing them in a house, a place of everyday life, but where the tokonoma - the alcove seen below - is still considered a central place for art.

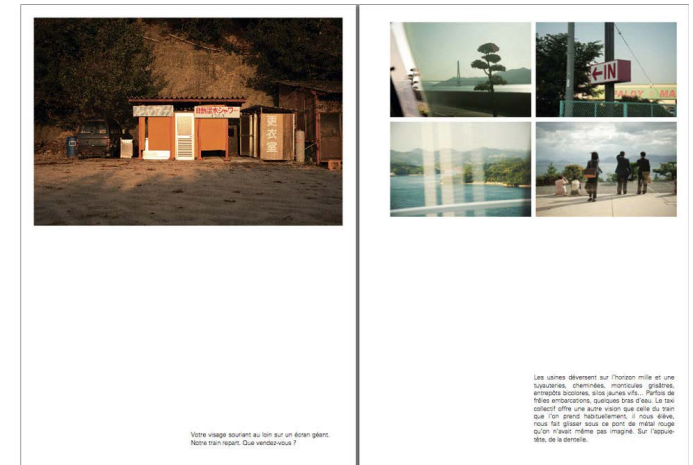
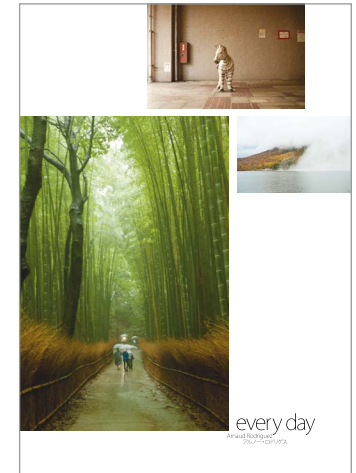
The Japanese house presented a constraint: no walls and few spaces for hanging images. Few images were shown... which was at odds with my relationship with photography in this country. So I produced a publication that visitors could leaf through.

With the collaboration of Dairik Amae (scenography, tea ceremonies organised during the event)



# Every Day / 2016

Publication // 16 pages / B4 format  
Images of Japon taken in 2014 - 2015



Download  
the publication



# Hikari / 2015

Duo exhibition with Ferrante Ferranti // Musée d'Aquitaine / Bordeaux  
With the support of the University of Bordeaux // As part of the FACTS festival



## Light in Japon

### Performance

Is there something special about light in Japan? What influence does it have on the creative process? What does it tell us about the country? During this performance, I commented on some of my images to explain how light has directly or indirectly influenced my vision of Japan, and how my work has gradually moved towards scenes dominated by darkness. Extracts from literary works by Japanese and Western authors were used in support.



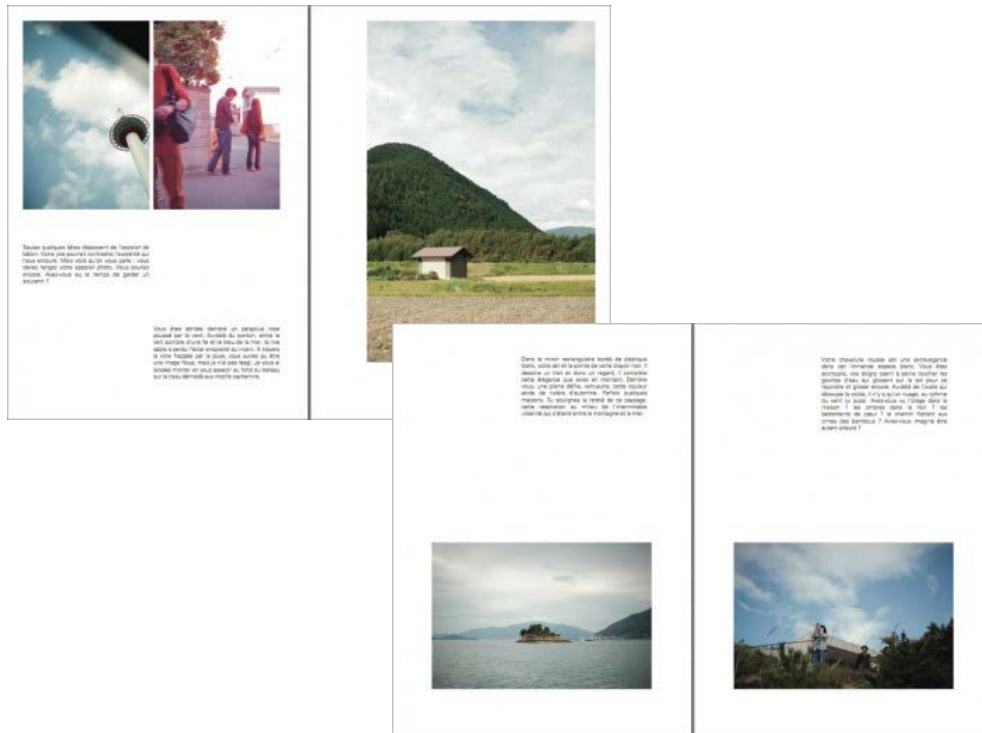
This exhibition looked back at my first year living in Japan, starting in summer 2014: I continued to explore the trivialities of everyday life, and was also interested in spaces that seemed abandoned, softened by light and, when night came, streets and parks that were barely lit. But as the seasons went by, during popular night-time celebrations or more intimate moments, my images always cast a thoughtful eye on others, reminiscent of the photographs I brought back from my first visits.

Lire un  
entretien



# Contrepoints / 2014

Publication / 24 pages / 360x520cm // 100 copies



In October 2013, I travelled to Japan for the fourth time. Over the course of 10 days, I visited Kyôto, Tôkyô, Teshima, Nao-shima, Hiroshima, Onomichi... On my return from this fast-paced trip, I drew on images, texts written on the spot and memories; a diary without chronology was created, leaving the viewer the opportunity to write a piece of the journey themselves.

Printed in the form of a diary, the pages were then exhibited. This diary could be consulted or purchased.



Download  
the publication

# Contrepoints japonais / 2014

Solo exhibition with the series 'Vous suivre' ('Following you')  
and the journal 'Contrepoints'

Maison nationale des artistes / Nogent-sur-Marne

With the support of the Fondation nationale des arts graphiques et plastiques





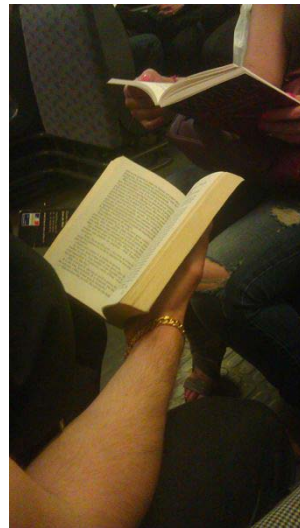
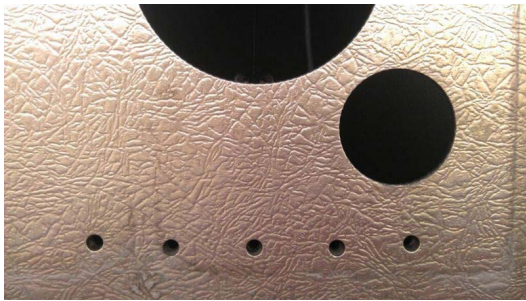
# Les Heures latentes / 2013

Group exhibition // Galerie Vivoequidem / Paris.

Curated by Fabien Danesi.



One photograph per day, from 1 July to 31 August, taken with a mobile phone and sent to the gallery.



# Following you / 2012

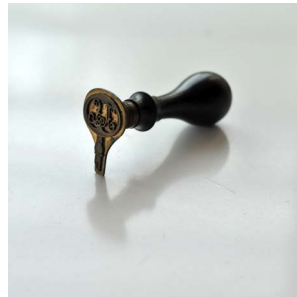
Series of 24 photographs.

Exposed in Blois, Nogent-sur-Marne and Chaniers

During my first visit to Japan in August 2011, among the thousands of images I brought back, I was most interested in those of the passers-by I followed, the profiles that were about to disappear. Their fleeting presence imbues these moments with a natural modesty. But this distance also testifies to a restraint, my own.



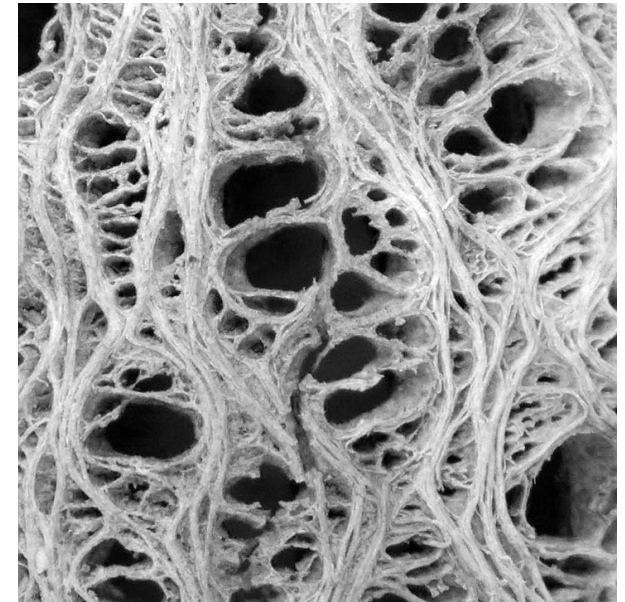
## Rushed inventory before planned departure / 2014



10 July 2014. I leave the next day to settle in Japan. I'm leaving all the objects and souvenirs in France. There are many of them, stored in boxes of all sizes. In the difficulty of moving away from them, I decide to take some of them with me, in the form of an image taken in a hurry.

All the objects photographed were linked either to my childhood or to my grandparents. A year later, it's the ones linked to my ancestors that I look at again and again. Like an altar to their memory, just like the ones you find in Japan.

## Peaux / 2017



Suddenly, from the field opposite my Japanese home, which had been uncultivated for a year, strange shapes appeared.



## Falling / Flying // 2012-2019



I would have loved to be a dancer



## Et si demain / 2011

Group exhibition / Galerie Jeune Création // Paris  
10 photographs of Japan, 1 text.



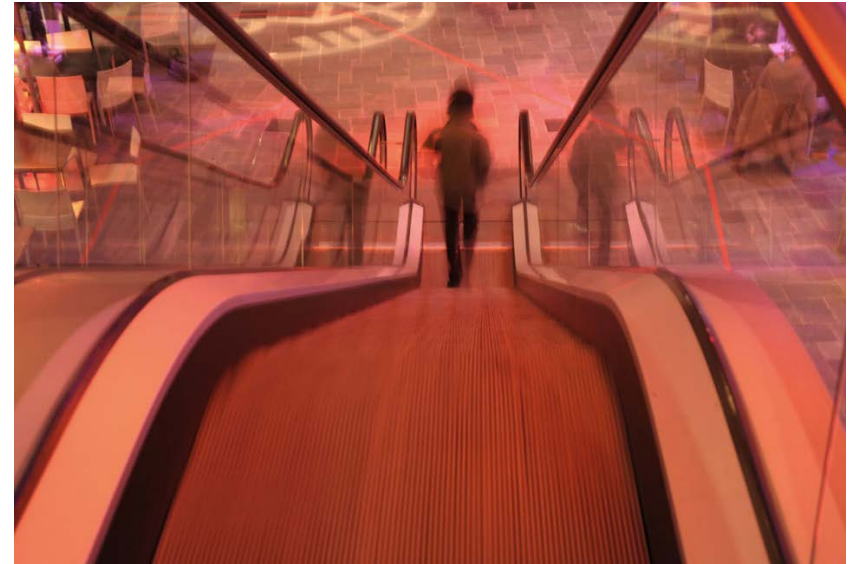
## Un œil dans le talon / 2008

Solo exhibition / Olio & Farina, Paris, Dijon  
24 photographs of Salento (Puglia), Italy.



## Nederlux / 2011

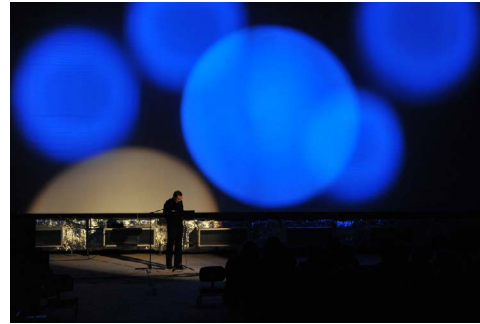
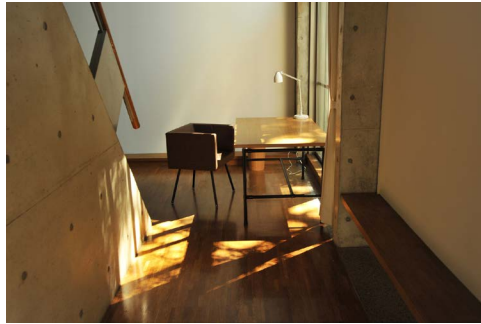
Solo exhibition // Le Cajou / Amiens  
12 photographs of Rotterdam, The Netherlands







# Reports Portraits Corporate works Press



## I worked for

- . University of Bordeaux
- . Kyoto University
- . Villa Kujoyama
- . Ville de Nogent-sur-Marne
- . Festival Rencontres internationales
- . Le Pavillon / Palais de Tokyo
- . Le Cercle Guimard
- . *pointligneplan*
- . Orchestre symphonique de Clichy
- . Bureau d'études BTP Scyna4
- . Serge Renko
- . Fanny Adler et Vincent Madame

...

## In the press :

- . Immersion
- . Air France magazine
- . Le Quotidien de l'art
- . Les Inrockuptibles
- . Regard bouddhiste
- . L'Express
- . The Guardian

...



# Contact

I am based in Bordeaux, France

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Vous pouvez retrouver mes travaux sur :  
[www.instagram.com/arnaudrodriquezphotographe](https://www.instagram.com/arnaudrodriquezphotographe)  
[www.arnaud-rodriquez.net](http://www.arnaud-rodriquez.net)



January 2025