

**Alix Marie**

# Biography

Alix Marie (b. 1989, Bobigny) works across photography, sculpture and installation. She graduated with first-class honours in Fine Art from Central Saint Martins, London, in 2011, before completing an MA in Photography at the Royal College of Art in 2014. In 2017, she won the Portfolio Review Award, was selected for the 11th edition of Foam Talent, and published her first artist book, *Bleu*, with Morel Books. *Bleu* has since entered the collections of Tate Modern, the Getty Museum, and SFMoMA.

In 2019, Alix Marie was nominated for the EMOP Arendt Award and received the Royal Photographic Society's Vic Odden Award.

Her recent group exhibitions include *Complexe Sportif (en)jeu de courbes et courbatures*, curated by Karolina Kazmierska at Domaine de Chamarande, Olympiades Culturelles (2024); *Spiritual Urgency*, Stedelijk Museum, Schiedam (2023); *RAW*, Rembrandt House Museum, Amsterdam (2022); and *Nude*, Fotografiska, New York (2022).

Her solo exhibitions include *Styx* – co-commissioned by Photoworks UK & Ballarat International Foto Biennale – at Deichtorhallen, Hamburg (2022) and the National Centre for Photography, Ballarat (2021); *Sucer La Nuit*, MBAL, Switzerland (2019–2020); *Shredded*, Roman Road, London (2019); and *ADYTA*, Ratinger Tor, Düsseldorf (2018), as part of Düsseldorf Photo Weekend.

Her work is held in the Marval Collection, Foam, Amsterdam, and the Victoria & Albert Museum, London. Alix Marie was named one of the “50 pioneers defining 21st-century photography” in *Photography Now* by Charlotte Jansen, published by Tate Modern and Ilex Publishing.

# Statement

Alix Marie's work combines historical and material research. She creates large-scale installations and engages with mythology, using enduring narratives as a basis for exploring themes of metamorphosis and hybridity. Her works are shaped by the interplay between mediums and techniques, which are carefully selected to respond to the history or architecture of the sites where they are first exhibited. This research-driven approach reinforces the cultural resonance of her installations, reflecting the evolving nature of stories and their contemporary influence. Notable examples include *Sucer La Nuit* (MBAL, Le Locle, 2019), which draws on feminine figures from European fairytales, and *Styx* (Deichtorhallen, Hamburg, 2022), which references the Greek mythological figure.

Alix Marie's practice is marked by an ongoing exploration of surface and interior, where the visible often conceals deeper meanings. She works primarily with photography and sculpture to capture an imprint or trace – the “index” that preserves the immediate quality of objects or bodies. In her works, though rooted in reality, this imprint lies between the literal and the abstract.

Alix Marie's approach is to create a process of diversion and appropriation of techniques and materials. Her practice often involves experimentation with a specific material – be it fabric, glass, cement, ceramics, or cyanotype – resulting in unexpected and transformative outcomes. Research forms the foundation of her work, whether rooted in the subject or the material, and leads to the creation of sculptural moulds or photographic imprints that replicate reality. Following this process, she manipulates scale, either enlarging forms to evoke abstraction or the grotesque, or arranging disparate elements into unusual compositions. This exploration is evident in works such as *Orlando* (2014), *Shredded* (2019), and *Iris* (2024), where fragmentation and accumulation together create distorted yet evocative representations that blur the boundaries between the real and the surreal.

Alix Marie's installations create immersive environments where the viewer is invited to engage with complex, layered narratives that evoke both the familiar and the symbolic. Her installations blur the boundaries between the real and the imaginary, the individual and the collective, encouraging the potential for transformation.

# ANA (2025)



ANA, solo show, Ka Görsel Kültür ve Sanatsal Düşünce İçin Mekân, Ankara, Turkey, 2025  
Installation with ceramics, salt blocks, dried pomegranate flowers, milk, eggshells, thistles and sound (2025).

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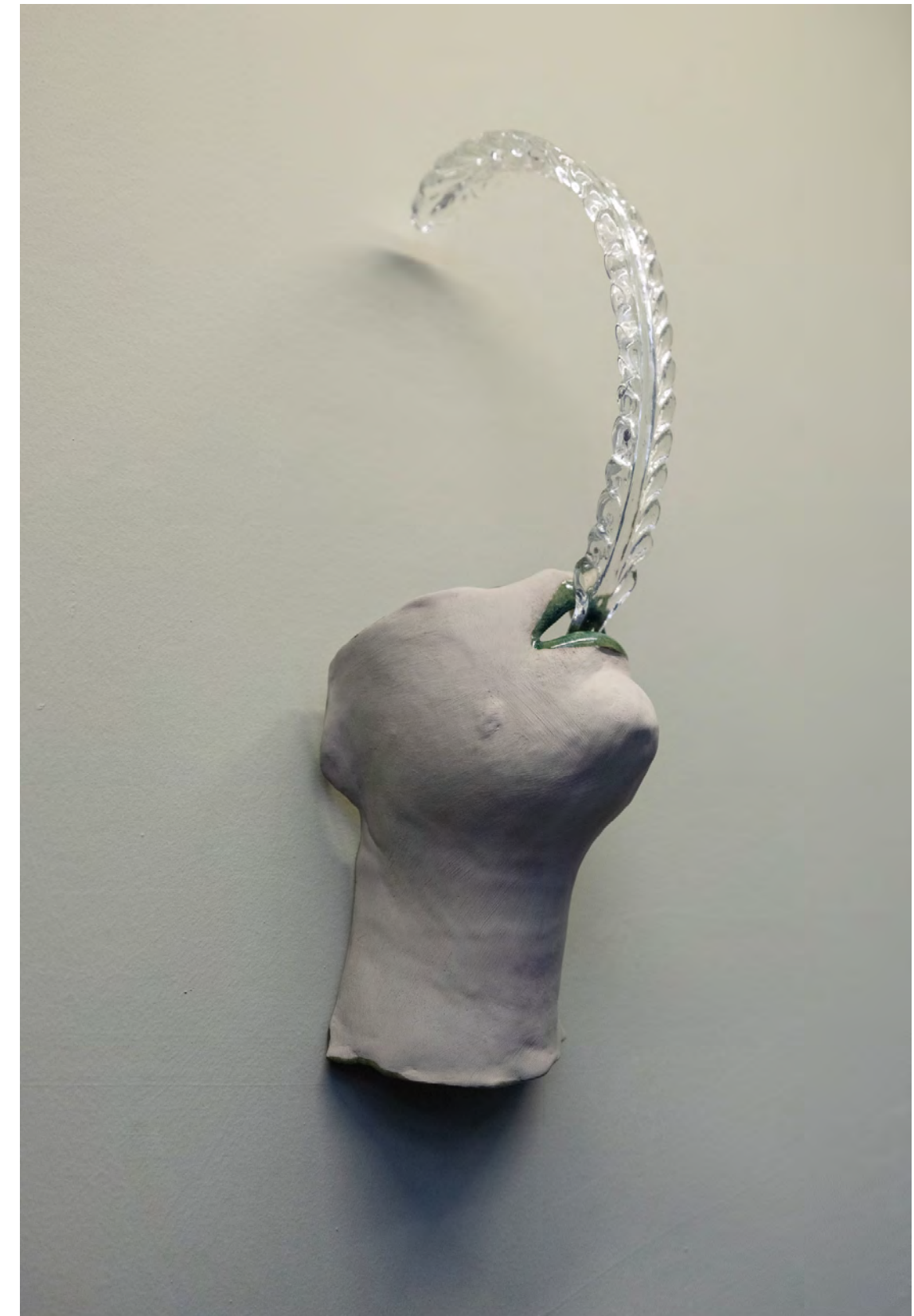
Invited to work in Turkey, Alix Marie engages with the iconography of Anatolian Kilims, where motifs passed down through generations – primarily among women – encode themes of fertility, fecundity, and protection which she chose as the overarching subjects of the two solo shows *ANA* and *ADA*.

With *ANA*, Alix Marie explores the symbolic and protective properties of salt and clay. Across cultures and throughout history, salt has played a crucial role in religious rituals, binding agreements, and protective charms. Its universal presence in these practices suggests a deep-seated human instinct. Positioned on top of the salt blocks shaped in reference to the “koçboynuzu” (ram’s horn) motif – a symbol of strength and fertility are ceramic pieces, each an imprint of body parts, arranged in mirrored pairs to reinforce the exhibition’s recurrent use of doubling.

Throughout *ANA*, Alix Marie’s ceramic works recall ex-votos – objects historically offered as tokens of protection or devotion – imbuing the space with a sense of ritual and sacred significance.



*Burdock*, ceramics, thistles and salt, (2025)  
in *ANA*, solo show, Ka Görsel Kültür ve Sanatsal Düşünce İçin Mekân, Ankara, Turkey, 2025



*Mask with tall leaf*, ceramics and glass, (2025)  
in *ANA*, solo show, Ka Görsel Kültür ve Sanatsal Düşünce İçin Mekân, Ankara, Turkey, 2025

# RBF (2025)



*RBF*, photography printed on aluminium, salt, LED.  
In the groupshow *I need more time*, Arter, Istanbul, Turkey, 2025

# ADA (2025)



Scene from ADA, in the groupshow *I need more time*, Arter, Istanbul, Turkey, 2025  
Installation with photography printed on fabric, red velvet, nails and magnets (2025).

# ADA (2025)



ADA, solo show, Cati Sanat Alani, Izmir, Turkey, 2025  
Installation with photography printed on fabric, red velvet, nails and magnets (2025).

# ADA (2025)

In *ADA*, Alix Marie engages with Izmir's deep-rooted history of textile production, once the city's most significant export. She presents a large-scale mural crafted from fabric, with red velvet and photography. Between collage, fresco, and tableau vivant Alix Marie constructs a soft architectural environment that envelops the viewer. Red velvet, evocative of blood, childbirth, miscarriage, and the theatrical, becomes both material and metaphor. Each scene within the installation reflects themes of fecundity, protection, and self-generation, weaving together intimate and mythological narratives infused by conversations with close friends about their first pregnancies.

One section of the collage incorporates the "Eli Belinde" (hands on hips) motif – a recurring Kilim pattern symbolising a pregnant woman with her hands supporting her lower back. The motif's prevalence in Anatolian culture traces back to the Mother Goddess, the central deity of the Çatalhöyük site, where numerous clay figurines and paintings depicting the goddess were discovered, reinforcing the enduring significance of these symbols.



*ADA*, solo show, Cati Sanat Alani, Izmir, Turkey, 2025  
Installation with photography printed on fabric, red velvet, nails and magnets (2025).

# Photography Now: Fifty Pioneers Defining Photography for the Twenty-First Century

Born in Paris in 1989, Alix Marie was raised on cinema. The first film she watched, at two years old, wasn't a Disney classic but F.W. Murnau's *Nosferatu* (1922), the classic silent horror film about a vampire interested in buying a new property – and in his estate agent's beautiful wife. Marie has said in an interview that this early encounter with the grotesque has informed her highly unusual works, in which she sculpts photography into something fleshy, visceral and downright strange.

As a student at Central Saint Martins and then the Royal College of Art in London, Marie developed a practice that fulfilled her desire to be able to both see things and touch them. Frustrated with the flatness of photographs but nonetheless enthralled with image making, she concentrates today on photo-based sculptures and installations that envelop the viewer, capturing something of the absorption of the cinema goer sitting in the glow of the silver screen. The physical aspect of Marie's work is just as important as the visual, not only in the way she fills space but also in the treatment of her recurrent subject matter: bodies. 'The practice of photography can be so clinical; it did not fit me as a messy sculptor. But that was kind of my obsession – to work out how to give the medium a body,' she has explained. Marie's sculpted photographs create an unsettling form that takes you inside the image, making you a little more aware of your own skin.

Throughout its history, photography has established a hierarchy of bodies, representing aspirational forms and perfect physiques for men and women, whether in advertising campaigns, publications or pornography. To eschew this heteronormative gaze on binary bodies, Marie prefers to create layers that

merge different parts of differently gendered bodies, surfaces that often conceal the source material or trick us into seeing something that isn't there. She has X-rayed classical sculptures from the Victoria and Albert Museum's collection, cast her own body, and printed biceps and torsos onto Perspex boxes filled with water and heated by lamps, making the pictures look as if they are perspiring. For Marie, 'This methodology is to pause and reflect, to dig out other ways of thinking which escape the extremely narrow script we have been given to inhabit our skins. The way I photograph is claiming a place for genuine depiction of our bodies, in opposition to the impossible ideal we are fed everyday through advertising and mass media.'

Metamorphosis and hybridity are core components in Marie's work. A starting point is often classical mythology, together with archetypes of femininity and masculinity and assumptions about ideal bodies, all of which are ways to speak about the construction and performance of gender and identity in the contemporary context. In her sculptural work *La Femme Fontaine* (2017), for example, Marie references the Greek mythological figure Niobe, who made the mistake of boasting about how fertile she was; as a consequence, the gods killed her children and the weeping mother was turned to stone. With their hybrid bodies, the Greek sirens, who lured sailors to their death with their song, have also been an inspiration, as has the Pythia, the high priestess at Apollo's oracle in Delphi, who evoked both fear and wonder because of her deep knowledge. These ancient figures serve as prototypes for continuing stereotypes of femininity as hysterical, seductive and dangerous.

In tandem with these explorations of exaggerated feminine qualities, Marie has investigated displays of masculinity that date back to ancient Greek athletes. In her trio of works *Flex* (2017), *Shredded* (2018) and *Olympians* (2019), she examines this specifically through bodybuilding, using found images from bodybuilding magazines like FLEX, Swedish porn and the profiles of bodybuilders she has met on Instagram. With its posturing and posing, often in skimpy outfits and in front of an audience – not unlike a striptease – bodybuilding for Marie represents a clash of camp and heteronormative hyper-masculinity. It is also a subject that has an established history with the camera, both as a way to record athletes' accomplishments and physiques, and as an area of fascination for artists such as Robert Mapplethorpe, Camille Vivier and Bill Dobbins. Marie articulates the analogy thus: 'Bodybuilding is about image and aesthetic, the performance of strength rather than physical strength itself, and it sits in between science and art, in which it relates to photography.'

# Styx (2021)



Styx, solo show, Deichtorhallen, Hamburg, Germany, 2022  
Installation with X-ray cyanotypes printed on fabric, metal, sound, and video hologram (2021).

# Styx (2021)

In *Styx* Alix Marie draws on the eponymous mythical figure both goddess and river, to explore water deities and their contemporary manifestations and the intersection between the body and its representation.

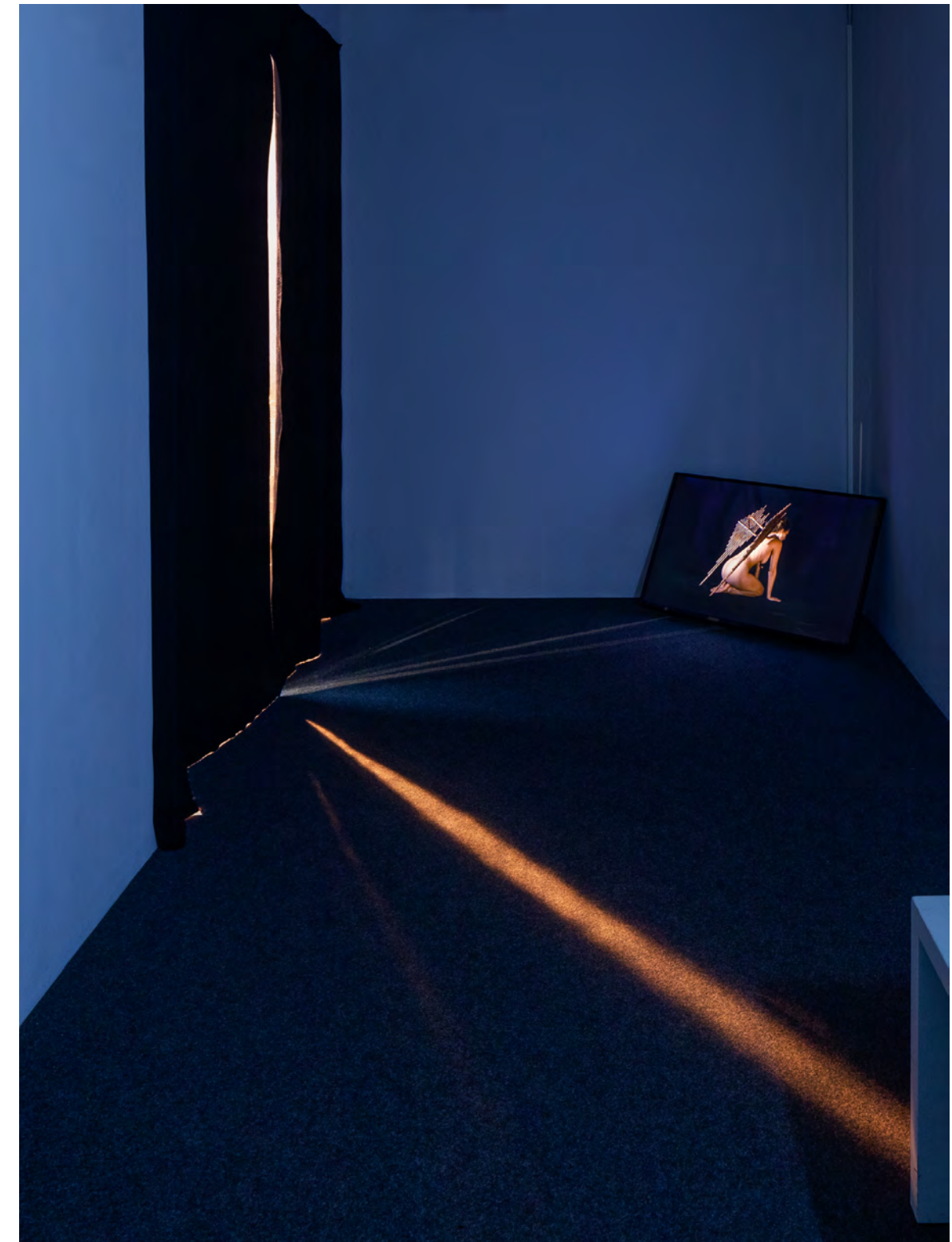
The circular installation invites you to walk inside and find your way to the center. In the other spaces, the deity takes on a human form. In the darkness, the goddess appears suspended in the center of the room, kneeling, naked, and boldly returning her gaze to the viewer. Embodied by Marie's longtime collaborator, performer and writer Nina Boukhrief, the goddess's voice surrounds the space, reflecting on death, light, and life.

With this project, for Marie the idea of going through and seeing through was omnipresent. Going through an experience, as with the pandemic or mourning, going through spatially translated in the installation with the labyrinthine form, as well as seeing through: with the use of translucent fabric or seeing through the body with the use of x-ray.

*Styx* was originally commissioned by Photoworks and the Ballarat International Foto Biennale, 2021.



*Styx - The River*, X-ray cyanotypes printed on fabric, magnets and metal (2021) in the solo show *Styx*, Deichtorhallen, Hamburg, Germany 2022.



*Styx - The Goddess*, video and sound (2021) in the solo show *Styx*, Deichtorhallen, Hamburg, Germany 2022.

# Styx (2021)

Depending on how one encounters Marie's new body of work, the presence of myth-making as a human ritual and as an ongoing obsession within her practice may not be immediately apparent. But its constituent parts - the labyrinth, the apparition, the proclamation, and the figure of the goddess-messenger - are so many breadcrumbs. In previous work, Marie has referred to gods, goddesses and hybrid bodies, replicated parts of herself and scrutinised the beautiful flaws of others, built forms that breathe and surfaces that sweat, often turning flat images into tantalisingly haptic sculptures and installations. In *Styx*, she has returned to classical mythology again, and offers a first interpretative foothold in the title of the work. Inspired by the forced experience of making work remotely, removed from this space by ocean and land, restricted by the global pandemic (about which we will no doubt tell each other stories for years to come), *Styx* meditates on the contrast between the enforced rest of the imprisoned and of the dead, and enforced movement. The historic experiences of human bodies traversing water - as punishment, in chattels, to trade/as trade - these crossings, both literally and metaphorically, represent a morphing from one known state (nation/mode of being) into another.

Like humans, myths travel, from mouth to ear, following people from place to place, proving the existence of the path behind, anchoring the now in the everafter, reassuring in their predictions, unpredictable in their mutability. Their movements cannot be controlled, but they are sometimes caught: they land on parchment and paper, are carved into and out of stone, and since the development of computers, flit through copper and lithium and silicon. They are woven into tapestries and painted

onto surfaces; they are projected onto stretched cloth. Their capture is of paramount importance in human culture: as the philosopher Édouard Glissant remarked, the loss of memory, language and storytelling had profound implications for the enslaved. For him, transatlantic crossings created 'a reverse image of all that had been left behind, not to be regained for generations except - more and more threadbare - in the blue savannas of memory or imagination.'

The metamorphosis of the story, its mutations and variants (to use terminology that has become sickeningly familiar in the last two years) is reflected in the images we make to understand it. Human forms appear throughout ancient mythologies, but they are rarely fully recognisable. In the Classical Greek sources to which Marie so often refers, hair becomes snakes, feet flip into tails, arms outstretched flap, feathered.

Marie has brought together a curious mixture of technologies to create these images - the cyanotype, the x-ray, and the hologram - but the history of each invention is one that has expanded or undermined the sovereignty of the human body in a way that echoes ancient myths. The cyanotype, arguably the earliest form of photography, led to the mechanical fixing of human likenesses onto a surface for longer than the lifespan of an individual (was Medusa the first photographer?); the x-ray dissolved the obscuring protection of skin, allowing us to see through it; and the hologram has replicated the living and revived the dead, apparently in three dimensions.

The story offered by the voice of the narrator that accompanies the hologram describes many deaths, processes of transformation, and travel. As it does,

## Crossings

the female form takes on the mantle in front of her. Is she the corpse mentioned by the voice, accepting her fate? Or are her golden wings a clue to her identity - Iris, the messenger of the gods, who travelled between the earth and heavens on rainbows, who could put liars to sleep with water from the River Styx, or grant passage to death? The text, written by Marie's collaborator Nina Boukhrief, is a prayer, or an invocation. Perhaps more than a specific deity, it seems to be liquid itself that is speaking to us, accompanied by the sounds of waves and chimes, while it states: "I am water."

From the movement of a story and its telling through time and space, and the implied movements of bodies through and across waters, the visitor's own movements through this installation implicates and enfolds them in a parallel experience. They may choose to follow the source of the voice to the hologram, or to look for the centre of the labyrinth, behind curves of blue fabric. These will no doubt move and ripple as they pass, covered with light and shadows cast by abstract shapes that occasionally resolve themselves into the bulge of an intestine, or the crack of a joint. By moving into this tinted space, they are responding to the invocation: "I flow and the passage is inescapable. Fear me not, there is no use, as you are on time."

# Styx (2021)



# Styx (2021)



*Styx' Wings*, copper sculpture and sound piece 5m24, (2021)  
in the solo show *Sorsi Di Sale*, Ncontemporary, Milan, Italy, 2022.

# Styx (2021)



Styx Canvases 1, 2 & 3, X-ray cyanotype printed on fabric and stretched on canvas (2022)  
in *Two Sisters*, Roman Road, London, UK, 2022.

# Introducing Alix Marie

Artpress n.493 - November 2021

Renowned abroad but yet to become a household name in her own country, French artist Alix Marie is presenting the installation *Sucer la Nuit* at Approche, a fair dedicated to new practices in photography, to be held in Paris from 12 to 14 November 2021.

*Sucer la Nuit* [Night Blowing] was produced in 2019 for the Museum of Fine Arts Le Locle, in Switzerland. The installation was deployed on either side of a partition that divided the museum's "green room". On one side, a photograph of a bust of a woman with a snake's skin draped over it stood out against the black-painted wall. At its foot stood *Le Bûcher* [The Pyre], a thick, gnarled, piece of burnt wood, above which hovered a photograph of the pubis of a red-haired woman. On the walls, facing each other, two pairs of eyes printed on porcelain seemed to be watching the scene. On the other side of the partition, this time painted in a light colour, stood a tall, free-standing mirror, silk-screened with a used hair-removing wax strip. Not far away, placed on the floor, a large vat contained pink salt from which emerged moulds of hands and feet in green wax as well as the soundtrack of *Sucer la Nuit*, a three-voice conversation – "Why wish to be a princess if you can be a queen [...]" – which echoed the three female figures, redolent of the tropes of witch, mermaid and fairy godmother, evoked through the installation's dense network of signs, materials, colours, words and sounds. The same year, Marie designed *Maman* [Mom], a large circular structure two metres in diameter made of printed silk, hanging from the ceiling, which was presented in 2020 in the Milanese gallery Ncontemporary. You could walk around it, but never really see the images. One could also enter it. A monumental frontal close-ups of the breast and belly of the artist's mother would then appear.

It is between these two poles of fictional narration and raw fact that Marie's practice unfolds. But it would be wrong to see these as two opposed modes. On the one hand, both borrow as much from the mythology of antiquity and popular tales, like fairy tales in *Sucer la Nuit*, as they do from the life of the artist and those close to her. On the other hand, both of them call upon the body, that of the spectator who experiences the work, that of the artist at work and that which is shown, most often in the form of fragments. If the body is thus omnipresent, it is because it is both envisaged as an object of desire and the product of norms. Marie's tense works are thus permeated by a powerful eroticism informed, in particular, by the theories of psychiatrist Gaëtan Gatian de Clérambault. *Les Gaetiantes* (2016), ten pornographic photographs printed on silk squares hung on the wall in such a way as to reveal while concealing the images, are an allusion to the author of *La Passion Érotique des Étoffes chez la Femme* [Erotic Passion for Cloth among Women, 1908].

Recently, the large drape of *Curtain Call* (2021), which at first glance shows two legs spread on either side of explicitly sexual folds, again evokes the silk fetishism analysed by Clérambault. Nevertheless, if Marie mobilises psychiatry in this way, it is also in order to criticise it, as she criticises our imaginations and representations, which contribute just as much to the foundation of gender stereotypes.

The construction of femininity is at the centre of *Sucer la Nuit*. The construction of virility has been the subject of numerous projects on bodybuilding, the references and practices of which Marie has studied, notably in the statuary of antiquity. Produced in 2018-19, these works on virility show that the relevance of Marie's work, in the greatest

coherence with its subject, is increased by a desire to give body to the images. In *Sucer la Nuit*, the photographs are part of an installation, but their use remains that of conventional representation. The photographic objects made from found pictures and photographs taken of bodybuilders underline the fact that the artist never abandons the index value of the medium, but intends to go beyond its limits, including flatness and fixity, to amplify the photograph and assert its physicality. Marie is thus fully in line with the current trend that the Anglo-Saxons, following the example of Lucy Soutter in the second edition of *Why Art Photography?* (Routledge, 2018), have called "expanded photography". In 2018 the three sculptures entitled *Heracles* were enlarged photographs of bodybuilders' arms set in volume and skewered on roasting spits. The following year, for her solo exhibition *SHREDDED* at Roman Road, London, she showed other fragments of muscular bodies. Among them, to evoke the physical and nutritional regime – glycerine dehydrates the body to make muscles stand out – that bodybuilders impose on themselves, four photographs of torsos were presented flat on metal structures that included a device that, under the heat of competition-style spotlights, created condensation and made the images perspire. With Marie, photography, become organic, represents the body less than it makes it present in the diversity and change of its states.

# Sucer La Nuit (2019)



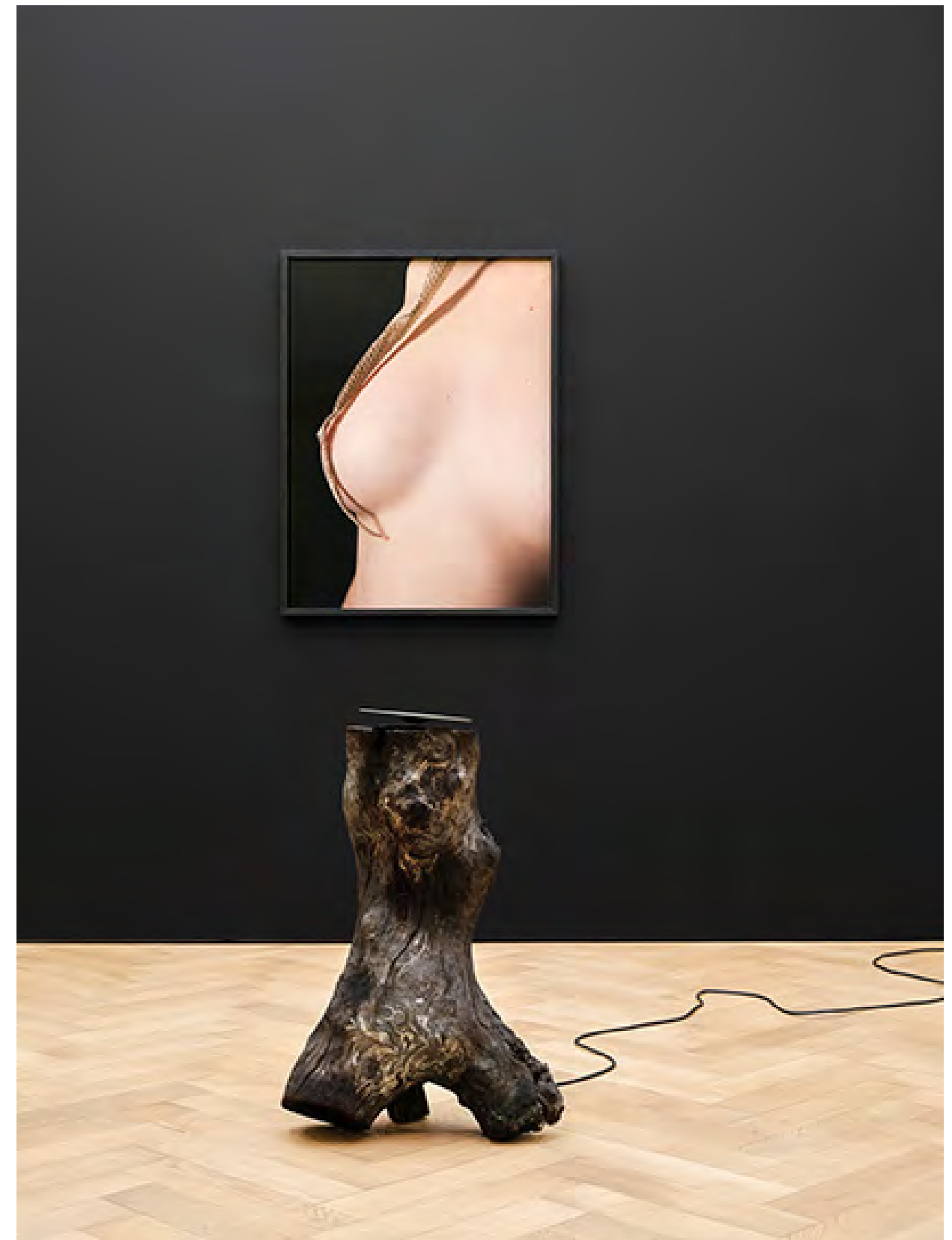
*Sucer La Nuit: Siren's song*, glasswax, Himalayan salt, sound piece 9 mn 54 (2019)  
in the group show *Spiritual Urgency*, Stedelijk Museum Schiedam, The Netherlands, 2022.

# *Sucer La Nuit* (2019)



# *Sucer La Nuit* (2019)

For her first exhibition in Switzerland, Alix Marie explores feminine mysticism through various mythological figures. Taking over the third floor of MBAL, the artist, inspired by the green room of the museum, has created a space haunted by feminine presence. Green, – the colour of the walls in the room – is the colour of the other, of science fiction, fantasy, or of witches' skin, the artist draws inspiration here from childhood and fairy tales. In this installation, Alix Marie also summons sisterhood; collaborating for the first time on an audio piece with two childhood friends. Continuing her research on myths and gender, Alix Marie focuses here on female figures who are part of childhood: the witch, the godmother and the mermaid – ambiguous figures that can be both good and evil and have inspired superstitions and beliefs that have had a major impact on psychology and the imaginary.



*Sucer La Nuit* (detail): *Mue*, photography in burnt wood frame and *The Witch*, photography mounted on dibond, burnt log and magnetic levitation platform, (2019) in the solo show *Sucer La Nuit*, solo show, Musée Des Beaux Arts Le Locle, Switzerland, 2019.

*Sucer La Nuit* (2019)



# Chambre 36 (2023)

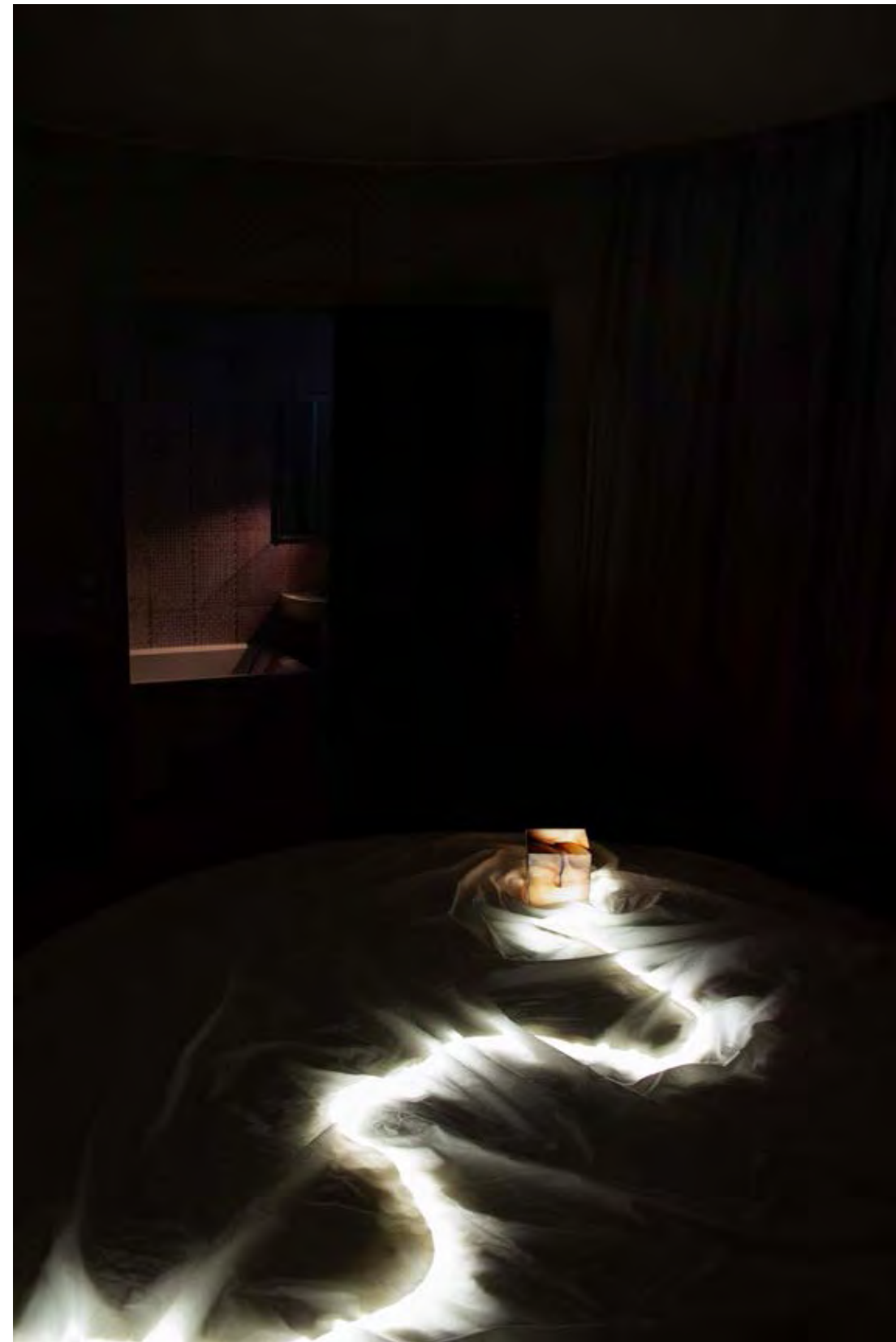


*Encore*, site specific installation, programmed LED, photography, perspex, bed (2023)  
in *Chambre 36*, groupshow *Room Service*, Hôtel La Louisiane, PhotoSaintGermain, Paris, France, 2023.

# Chambre 36 (2023)

It's an unusual box called *More* (in reference to Barbet Schroeder's film of which scenes were filmed in the bedroom) that she puts in bed, inviting the viewer to plunge into the abstract lines of naked hairy bodies. We don't know who they belong to, these lines that form a singular, dermal landscape. A friend, a lover? Someone the photographer knows closely, that's for sure. 'I like to see photography as a way of embalming loved ones,' she confides. To embalm a body you have to fill it with substances that preserve it. A strange metaphor, but perhaps not so far removed from the process underway in the erotic drive that runs through life. Bodies unite and fill each other then become detached and transformed into a memory that is often a flattened image in a telephone. When you approach the box, the light emanating from it changes in intensity to the rhythm of your breathing, giving off something eminently carnal, alive. With this device Alix Marie brings us face to face with a strange fetish, a luminous object of desire that hides nothing but doesn't reveal everything.

- Leo De Boigisson



*Encore*, site specific installation, programmed LED, photography, perspex, bed (2023)  
& *La Baigneuse*, site specific installation, photography printed on PVC, pump, foam (2023)  
in *Chambre 36*, groupshow *Room Service*, Hôtel La Louisiane, PhotoSaintGermain, Paris, France, 2023.

# Shredded (2019)



Olympians, marker pen on magazine (2019)  
in the solo show, SHREDDED, Roman Road, London, UK, 2019.

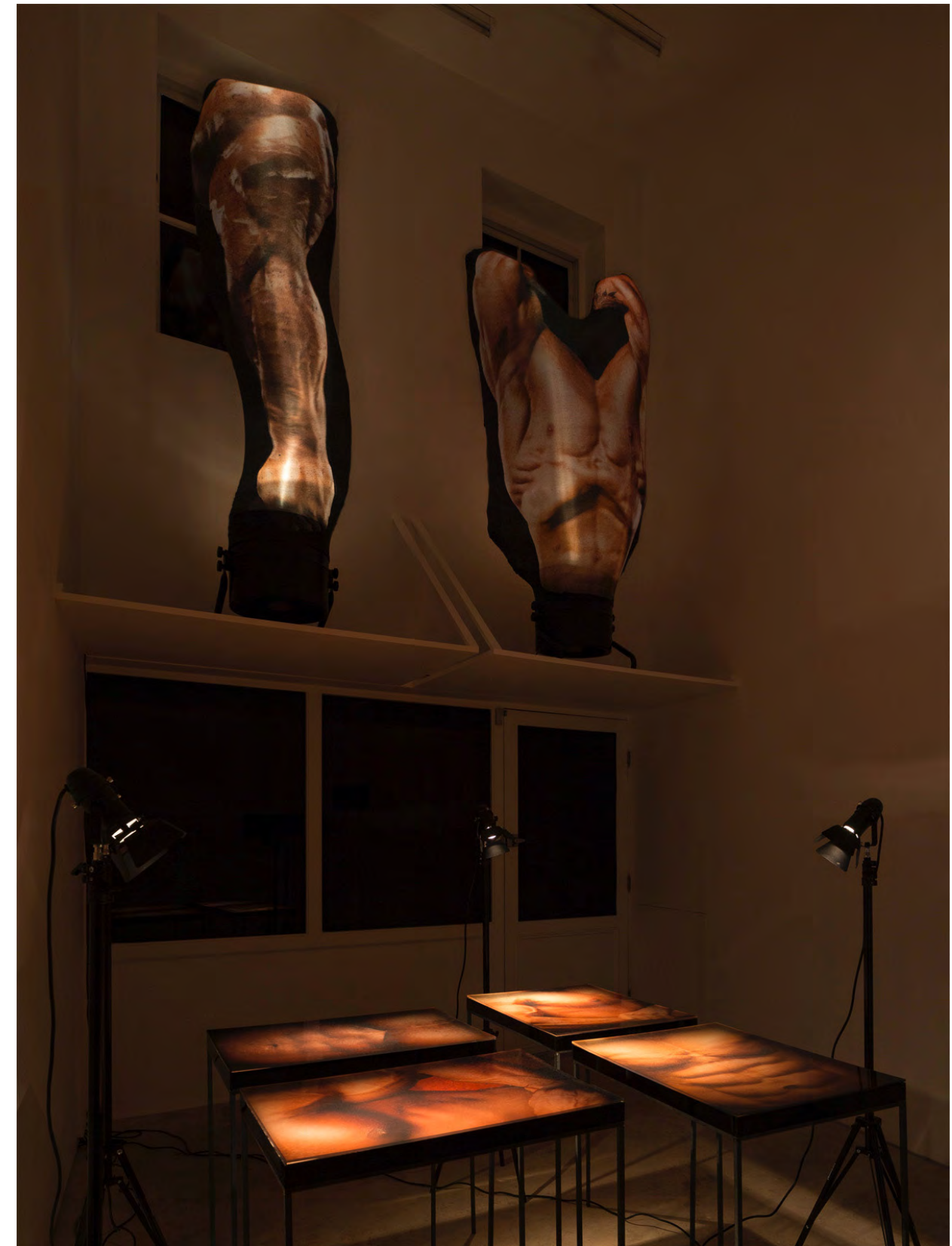
# Shredded (2019)

On entering the exhibition, visitors are audibly immersed in a gym environment with distinctive sounds of workout machines. In *Shredded*, Alix Marie creatively expands on her investigation of the performance of virility in bodybuilding and demonstrates the tensions with social constructions of masculinity today.

In *Olympians* (2018) she takes pages from popular bodybuilding magazines and reframes single limbs with black permanent marker.

With *The more he starts to bring that water out the better he has a tendency to appear* (2019), she prints muscular torsos on Perspex sculptures containing water and makes the photographs sweat due to the heated effect of the spotlight. Marie employs wind blower fans on timers for *It's like somebody is blowing air into your muscle* (2019), causing the fleshy draperies to swell and then slowly deflate again.

Her sculptures filled with air and her photographs perspiring, at once revealing unprecedented potentials for different art mediums and challenging our cognition.



*Shredded*, solo show, Roman Road, London, UK, 2019.

# Alix Marie's Shredded

British Journal Of Photography - May 2019

What do bodybuilding and photography have in common? Marie draws parallels between the two to explore gender constructs and how they play out across the body.

In 1900, Eugen Sandow, the father of bodybuilding, was photographed by Étienne-Jules Marey. Marey, a French scientist, physiologist and pioneer of the photography, invented chronophotography: a method of analysing movement through rapidly photographed images (think of Eadweard Muybridge's galloping horse suspended in mid-air). With his sculpted, muscular physique, Sandow was the perfect model for Marey to study human motion. "Through my research, I discovered this link between bodybuilding and photography," says artist Alix Marie, speaking ahead of the opening of her London solo exhibition. *Shredded*, which comprises photography and multidimensional works, draws on the aesthetics of bodybuilding to investigate conceptions of body and gender.

This connection is just one of the many parallels between bodybuilding and Marie's own practice, which cemented her interest in the subject. The artist specialises in blending photography, sculpture and installation to create work that interrogates notions of gender and the body. Originally studying Fine Art at Central St Martins College in London, with a particular focus on sculpture, she went on to complete an MA in Fine Art Photography at the Royal College of Art, London. "I kept photography and sculpture separate until I found a way to combine them," she explains. "The practice of photography can be so clinical; it did not fit me as a messy sculptor. But that was kind of my obsession – to work out how to give the medium a body."

Marie began to conceptualise photography as skin, enveloping the sculptural body beneath; an analogy that extends to bodybuilding. "Bodybuilders think of themselves as sculptures and sculptors," explains Marie, "... and the skin is the costume they wear." With bodybuilding, the onus is on aesthetics. The activity is distinct from strong-man contests, or weight-lifting, where strength is paramount. "What interested me in male bodybuilding, in particular, was the collapse of gender," says Marie. "At first glance, it appears to be this performance of extreme virility, but actually these men are half naked on stage wearing golden underwear. So, visually, it is linked to the stereotype of the pin-up or the striptease, which are feminine clichés."

One of the exhibited works *It's like somebody blowing air into your muscle*, 2019, which comprises wind blower fans that inflate printed fabrics depicting male bodybuilders, was inspired by a quote from Arnold Schwarzenegger from the 1977 film *Pumping Iron*. For Marie, it encapsulates bodybuilders' performance of virility. "Schwarzenegger says: 'The greatest feeling you can get in a gym or the most satisfying feeling you can get in the gym, is the pump ... I'm like, getting the feeling of coming in the gym. I'm getting the feeling of coming at home. I'm getting the feeling of coming backstage when I pump up, when I pose in front of 5000 people. I get the same feeling. So I'm coming day and night. I mean it's terrific, right?'" she recounts. "It was just perfect as this performance of male virility".

The idea for *Olympians*, 2019 – the second series, which will also be published as a book by Morel Books – evolved from Marie leafing through a Swedish porn magazine given to her by a friend.

The publication was sold in Japan in the 1970s: "There was this huge censorship so they would black out all the genitals with a marker pen." Marie applied the technique to editing bodybuilding magazines. "I wanted to see how it would look," she says, "but, I ended up doing the opposite. Instead of erasing the body, I got rid of the rest." Over the course of a year, she obsessively carved out the bulging, veiny exteriors of bodybuilders' physiques in a manner akin to sculpting. "I am now at 150," she says. "They take ages because it is not just one layer of a marker pen, it is about six." The repetition also echoes the cyclical nature of bodybuilders' regimes: "There are periods of time when they diet and get really skinny; there are periods of time when they eat so much. There are periods of time when, before a show, they stop drinking water to enhance their muscle definition."

The vigorous regimes to which bodybuilders adhere are also alluded to in the third piece in the show – *The more he starts to bring that water out the better he has a tendency to appear*, 2019. The work comprises printed images of muscular torsos affixed to the lids of Perspex boxes filled with water. These are displayed atop metal stands and each is illuminated by a spotlight. "I call them the sweat boxes," says Marie. The heat of the lights makes the water evaporate, coating the surface of each print in a layer resembling sweat. The work also references the practice of analogue photography; the process of developing images in chemical baths.

The distinctive sounds of a gym environment permeate the gallery space, which is bathed in dimmed light; the result is immersive. Through a multi-dimensional experience, Marie undoes the clichés associated with bodybuilding and encourages

us to consider the stereotypes that shape our understanding of the body more broadly. "My work is successful when it provokes a bodily or visceral experience in someone," she says. "I am used to a bit of a heated reaction. If people are made a little more aware of their own body, then I have done my job."

# ADYTA (2018)



*The Pythia*, installation with photography printed on perspex, metal, hose, pumps, concrete and mist machines (2018) in the solo show ADYTA, Ratinger Tor, Duesseldorf, Germany, 2018.

# ADYTA (2018)

After winning the 2017 Portfolio Review Award, Alix Marie presents her solo exhibition *ADYTA* as part of the Dusseldorf Photo Weekend 2018. Displayed across two rooms at Ratinger Tor, *ADYTA* features two distinct new installations by the artist, *The Pythia* (2018) and *Heracles* (2018), both inspired by Greek mythology and created during her recent two-month residency at Void in Athens.

Marie's *The Pythia* (2018) is an installation comprising a photographic self-portrait of the artist printed on Perspex and a water fountain incorporating mist and models of snakes. The title, refers to the high priestess of Delphi from Greek mythology. The priestess was also the oracle, a powerful prophetic figure who entered a trance-like state after breathing in natural gases that seeped out of the ground the machine-made mist recalls this inspirational gas. The snakes engage with the symbolism of the Pythia, a word that is etymologically derived from the same root as python. Marie's work draws particularly on mythological readings of the snakes being linked to pubic hair and a fear of female genitalia.

Marie's *Heracles* (2018), stems from her interest in exploring and questioning the construction of gender. Having worked on the representation and perception of femininity previously, Marie has more recently been researching and investigating masculinity, looking at both biological and socially defined factors of its construct. Muscularity is considered a particular attribute of virility, which led Marie to research further into bodybuilding. *Heracles* features cushion-like objects individually displayed on rotary barbecues, continuously turning on themselves and evoking the Greek tradition of rotisserie grilling.



*The Pythia* (detail): Installation with photography printed on perspex, metal, hose, pumps, concrete and mist machines. in the solo show *ADYTA*, Ratinger Tor, Duesseldorf, Germany, 2018.

# Héraclès (2018)



*Héraclès 1 & 2 : polyester stuffing, photography on fabric, metal, motor (2018)  
in the groupshow *Complexe Sportif*, Domaine de Chamarande, France, 2024.*

# STRETCH (2019)



Alix Marie (FR)

# STRETCH (2019)

In *STRETCH*, photographs of Marie's long-term friend and recurrent model Nina Boukhrief are printed on Lycra fabric. The ongoing collaboration between performer, dancer and actress as model, and Marie as artist and photographer, explores ideas around female friendship and the agency between model and photographer often linked to gender stereotypes in the history of art and photography. In *STRETCH*, the model is performing various yoga poses, generating for Marie a way to look at the fitness and wellness contemporary frenzy linked to current body politics. The photographs printed on Lycra are pinned and stretched to their limits in space, resulting in a distortion reminiscent of computer-altered images while alluding to the effort itself, the act and sensation of stretching muscles.



*STRETCH*, photography printed on lycra, (2019)  
in the groupshow *Textus Ex Machina*, AQB Project Space, Budapest, Hungary, 2019.

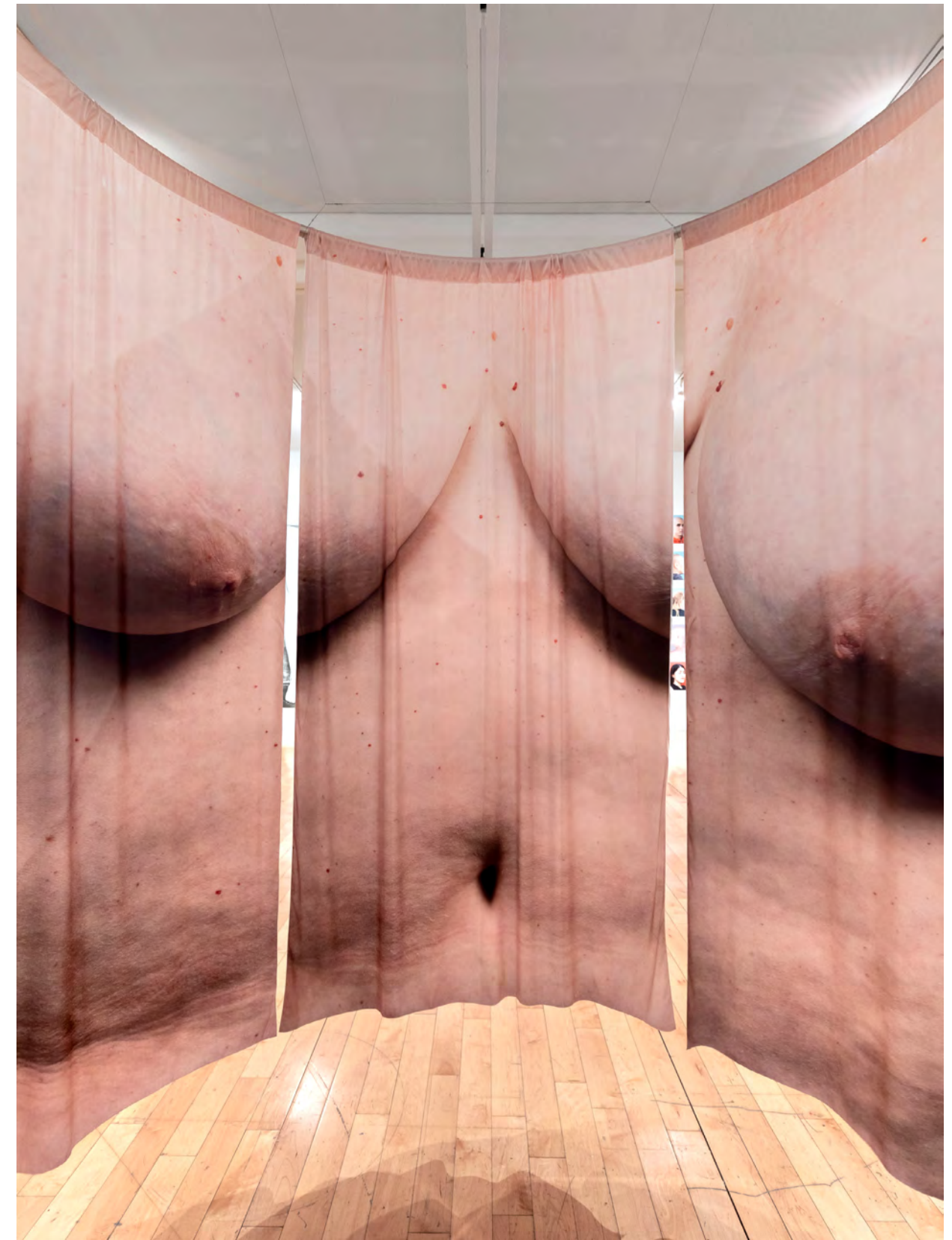
# *Maman* (2019)



*Maman*, photography printed on fabric and metal (2019)  
in the groupshow *NFZ3*, Ncontemporary Milan, Italy, 2020.

# Maman (2019)

*Maman* (2019) is composed of 5 images of the artist mothers' bust printed on silky fabric. The printed fabrics are hung around a hollow, circular metal structure (measuring 2 meters in diameter); the piece invites visitors to step inside the circle, recreating an intimate experience in the public space of the museum. The photographs are displayed inside the piece. On the outside, the images correspond but allow viewers to only guess the images within. The work expands on her ongoing investigations on the topology of the female body, as well as on photography's potential for materiality and its historical relationship with fabric. The piece humorously sees the artist recreating her mother, and inviting people inside her, while looking at the ambiguity between maternal protection and smothering.



*Maman*, photography printed on fabric and metal (2019)  
in *Athens Photo Festival*, Benaki Museum, Athens, Greece, 2019.

# La Femme Fontaine (2017)



# *La Femme Fontaine* (2017)

Marie's *La Femme Fontaine* is an installation composed of concrete casts of different parts of the artist's body, which contain plastic tubes that channel and spurt out water. Employing the human body as subject, *La Femme Fontaine* explores themes of amorphousness, fluidity, and the deconstruction of gender stereotypes. The work has evolved from Marie's interest in fluids and wetness, and their connection to feminine symbolism. Through the plastic tubing, liquid courses through her concrete sculptures, highlighting woman's aqueous embodiment and challenging the abjection that surrounds the female body and its production of bodily fluids. The title of the work is taken from a popular French expression used to describe female ejaculation, a natural act that has been banned from being featured in pornography in the UK. With her installation, Marie also confronts the notion of woman's fragility, rendering her indexical sculptures in commanding concrete.



*La Femme Fontaine* (detail) Concrete casts, plastic tubes, pump, water and metal.

# La Femme Fontaine (2017)

Alix Marie has created a sculptural installation combining running water, plastic tubes and concrete casts of the artist's body alongside large X-rays of classical sculptures. A preoccupation with graeco-roman culture is evident not only in this recent work, which responds directly to the context of Rome's Matèria Gallery (not least in the use of concrete, a material closely associated with the technical advances of the Roman Republic), but throughout Marie's practise. Artist Tai Shani has compared the fleshy boulders of Marie's earlier photo-sculptural installation, *Orlando* (2014), to both elements of the Sisyphus myth and to the emotional dynamics of Eros and Psyche. For Matèria, Marie's aesthetic mood is entirely darker.

No tender pink, softly creased surfaces, redolent of both lover's skin and crumpled bed; no feverish erotic obsession made monumental. The body examined here is not that of a lover, but of Marie herself. This body is heavy, fragmented, sombre. It is cast somewhat misshapenly in grey concrete, threaded through with clear tubing, and placed in clinical metal bowls. Water flows out from its exposed pipes. In conversation, the artist meshes myth and reality: the recent heartbreak of a lost lover, an identification with the mythical Greek figure of Niobe, a childhood fascination with the story of Pygmalion and Galatea.

Niobe, so the story goes, was punished by the gods for a perceived misdeed by the slaughter of all fourteen of her children. Niobe fled the slaughter, but as punishment was transformed into rock. So deep was her grief that tears continued to flow from her stone eyes. The ancient multi-part sculptural tableaux fountain depicting the Niobides in Rome's Villa Medici is a clear influence on this work in its confluence of myth, rock and water. In this contemporary iteration, water pours from pipes inserted into concrete mouths and flesh-folds.

Concrete is an altogether less allusive material than the illustrious marble of the Niobides fountain, a material more brutal than romantic in its associations – or is it? Limestone, which is concrete's main ingredient, comes from the dried-out corals, shells and algae of prehistoric seas; when water is added to baked limestone to form concrete, this powdered ocean bed revivifies. Here additionally the rehydrated matter spurts water, and fluids have long been associated with the feminine symbolic. The title *La Femme Fontaine* puns on the French slang for female ejaculation, that still-disputed phenomena of sexual expression which continues to be the victim of legal and cultural censorship. The use of running water is thus particularly poignant both as a reference to historically either female or feminised emotional outpourings, and to the freedom of sexual expression.

Concrete, in Marie's native tongue, is béton, from the Old French betum: a mass of rubbish in the ground. The slang phrase 'laisse béton' (an inversion of 'laisse tomber') means to leave behind something or someone, and these sculptures are, coincidentally, not dissimilar to the historical death-cast. There is something of the abject body and the self as trash in this Bellmerian assembly of discarded parts, remembering that the term abjection literally means the state of being cast off.

Casts have historically been connected to classical portraiture (Pliny the Elder mentions a portrait-casting); casting flourished again with the rebirth of graeco-roman culture in the 15th century. In the 19th century, casting was well-known to both art and science, but was also a more private craft linked to the cult of the personal memento. By the end of the century, life casts even rivalled photography for popularity in the sphere of portraiture. Life casts for private use were usually left plain and unpainted, like *La Femme Fontaine*. Referring to

artistic and scientific material histories, Marie also invokes the laboratory culture of photography through the quasi-scientific aesthetic of tubing and metal bowls.

Like the photograph, the cast is indexical: a temporal and causal imprint. Science's aspiration to objective truth is referenced through Marie's investigatory objects, but documentary authority is firmly undercut by the artist's distortions. Alginate can precisely render detail, but here, in conjunction with concrete, slips, errors and calculated interventions leave areas subtly distorted. The disjunct between indexical casts and sculptural deformations speaks to the slippage between fact and fantasy, rational and emotional truths. The apparent objectivity of the casting technique is both instrumentalised and subverted as the artist forms and reforms herself. As a child, Marie encountered the myth of the sculptor Pygmalion, who fell in love with his sculpture, Galatea; the object of desire became a living, breathing subject. Through taking herself rather than a lover as her starting point (previously a recurring element of her practise), Marie makes manifest her desire to become both sculpture and sculptor, object and subject.

In 1895, Wilhelm Röntgen announced his discovery of the X-ray with an image of his wife Anna's hand. Produced by passing radiation through her flesh, it reveals her elongated bones veiled in ghostly flesh; in this X-ray only Anna's large wedding ring appears solid. Röntgen photographed this symbol-adorned hand many times. The first X-ray produced in public also featured a wedding ring. Through this emergent technique, inner substance was brought to the surface and physical inwardness radically penetrated. The iconographic trope of the X-ray with wedding ring can be read as an attempt to temper this clinical perception with a romantic anatomisation; an irrational, unconscious rendering of emotional

reality as bone-deep. This history is not unconnected to Marie's emotional desire to investigate and understand both herself (through her sculptures) and the masculine other (through her work). However, Marie's X-ray prints are something of an impossible reversal. To try and anatomise the object's subjectivity by seeing through the body is a hopeless fantasy. In making these images the artist parallels Roland Barthes:

'To scrutinise means to search: I am searching the other's body, as if I wanted to see what was inside it, as if the mechanical cause of my desire were in the adverse body (I am like the children who take a clock apart in order to find out what time is). [...] It is obvious I am in the process of fetishising a corpse.'

The X-rays depict Renaissance sculptures in the classical mode. Marie appropriated these images from the scientific archives of London's V&A Museum, then digitally inverted their colouration to turn white into black. The radiation penetrated the heavy bronze sculptures to reveal hitherto unseen areas of damage, empty spaces left from the casting process and irregular seams joining limbs. Their monumentality is made fragile and ghost-like. That they are figures of male gods and demigods (Jupiter, Hercules, Anteus) is no irrelevance; in 'seeing through' the flesh there is analogous effort to 'see through' the impenetrability of hegemonic masculinity. In previous work, Marie has attempted to, in her words, 'get through the photograph'. Here, we see an attempt to get through the substance itself depicted in the photograph. Emotions are unstable, unreliable; bodies and physical matter reveal themselves to be likewise.

# FOAM TALENT (2017)



*Bleu for FOAM*: photography printed on wallpaper, on PVC, on c-type mounted on dibond and framed, metal (2014 -2017)  
In the groupshow FOAM NEW TALENT, at Frankfurter Kunstverein, Germany, 2018.

# Orlando (2014)



Orlando, Installation with photography on poster paper, bin bags, tape, newspaper, glue (2014).  
in Folia, Abdulmecid Efendi Mansion, Istanbul, Turkey, 2025.

# Orlando (2014)

Alix Marie's *Orlando* is an installation composed of large-scale photographic prints of close-up body parts. *Orlando* stems from Marie's investigation of how to represent intimacy. She considers those moments of close proximity where every detail of the other's skin and body is enlarged and unravelled. Tracing over the inches of her lover's skin, the blown-up images expose and fragment his body into an amassed collection of abstract, fleshy details. The photographs have been covered in wax, crinkled, scanned and then reprinted, resulting in a trompe-l'oeil effect. The cracked wax over the fleshy depictions resembles the marbling in meat. In *Orlando*, the photographs have been individually formed into three-dimensional shapes and stacked together in a monumental heap that looks like a pile of meat. With this installation, she explores the somewhat cannibalistic nature of love, reflecting on a desire for incorporation and the idea of being utterly consumed.



*Orlando*, installation with photography on poster paper, bin bags, tape, newspaper, glue (2014)  
in the goupshow *Peer To Peer*, Open Eye Gallery, Liverpool, UK, 2019.

# Orlando (2014)



*Orlando*, SHOW RCA, London, UK, 2014  
Installation with photography on poster paper, bin bags, tape, newspaper, glue (2014).

# Wax Photographs (2014)



*Wax Photographs*, photography mounted on aluminium, (2014)  
Roman Road at SP - ARTE, Sao Paulo, Brazil, 2018.

## Solo Shows

2025

Ana, Ka: Görsel Kültür ve Sanatsal Dününce Mekan, Ankara, Turkey

Ada, Çatı Açık Sanat Alanı, Fransız Kültür Merkezi, Izmir, Turkey

2023

Perasma, MISC, Athens, Greece

2022

Styx, PHOXXI, Deichtorhallen, Hamburg, Germany

Sorsi Di Sale, Ncontemporary, Milan, Italy

2021

Styx, co-commissioned by Photoworks UK & Ballarat International Foto Biennale,

National Centre For Photography, Ballarat, Australia

2019

Sucer La Nuit, Musée Des Beaux Arts Le Locle, Switzerland

SHREDDDED, Roman Road, London, UK

2018

La Femme Fontaine, Roman Road, London, UK

ADYTA, Photo Weekend 2018, Ratinger Tor, Dusseldorf, Germany

2017

La Femme Fontaine, Materia Gallery, Rome, Italy

## Selected Groups Shows

2025 - Upcoming

Folia, curated by Selen Ansen & Eda Berkmen Abdulmecid Efendi Mansion, Istanbul, Turkey

Biraz Daha Zamana İhtiyacım Var, curated by Oguz Karakutuk, ARTER, Istanbul, Turkey

Dis/Oriented Body, curated by Melis Golar, Martch Art Project, Istanbul, Turkey

2024

Complexe Sportif, Domaine de Chamarande, curated by Karolina Kazmierska, Olympiades Culturelles, Chamarande, France

Psychic Topographies, curated by Sini Rinne-Kanto & Andrew Hodgson, Profil Paris, France

Kendinin AVCISI, Versus Art Project, curated by Oguz Karakutuk, Istanbul, Turkey

2023

Room Service, Photo Saint-Germain, Hôtel La Louisiane, Paris, France

Corpus Machina, Le Consulat, Paris, France

There is no lonesome wave, Poush, Aubervilliers, France

Spiritual Urgency, Stedelijk Museum Schiedam, The Netherlands

2022

Two Sisters, curated by Roman Road for Working Projects, London UK

Come Alive, Het Nieuwe Muntgebouw, Utrecht, The Netherlands

RAW, Rembrandthuis, Amsterdam, The Netherlands

Nude, Fotografiska New-York, USA

2021

Group Show, Akio Nagasawa Gallery, Aoyama, Tokyo, Japan

Nude, Fotografiska Stockholm, Sweden

A ppr o che, Le Molière, Paris

Receptacles ~ VESSELS II, curated by Alix Janta-Polczynski, Alkinois, Athens, Greece

Unbound, Unseen Amsterdam, curated by Marcel Feil, Amsterdam, The Netherlands

Maybe in May, curated by Elisabetta Mero & Valentina Rignano, Basilica di San Celso, Milan, Italy

2020

Photoworks festival - Propositions for Alternative Narratives, Brighton, UK

Athens Photo Festival, Benaki Museum, Athens, Greece

TIFF Festival, curated by Paulina Galenciak, Wroclaw, Poland

Fight or Flight ?, The Bakery, London, UK

VESSELS ~ on body fluids ~ , curated by Alix Janta-Polczynski, Island, Brussels, Belgium

Blow Up, Laure Genillard Gallery, London, UK

Corpo\_reality, Kunstraum D21, Leipzig, Germany

2019

Counter Acts, Lethaby Gallery, London, UK

Peer to Peer, SCOP, Shanghai, China

Peer to Peer, Look Biennale, Open Eye Gallery, Liverpool, UK

Textus Ex Machina, AQB Project Space, curated by Peter Bencze, Budapest, Hungary

We Sing the Body Electric, Gallery 46, curated by Camilla Cole, London, UK

STRETCH, Athens Photo Festival, Benaki Pireos, Greece

BodyFiction(s), European Month Of Photography: Arendt & Le Cercle Cité, Luxembourg

Apparatus, part of Peckham 24 & curated by Augustine Carr, SafeHouse 1, London, UK

BodyFiction(s), European Month Of Photography, FotoWien, Vienna, Austria

2018

G(H)OST, group show curated by Mint Works, Guest Projects, London, UK

Body. Time. Contex, Presence Festival, Fotodepartament, Saint-Petersburg, Russia

Rhapsodies, group show curated by Alix Janta-Polczynski, Brussels, Belgium

Natur Blick, curated by Augustine Carr and Paula Zambrano, Koppel Project Hive, London, UK

Prix du Livre d'Auteur, shortlist, Les Rencontres d'Arles, France

FOAM New Talent 2017, Red Hooks Labs, NYC, USA

## Education

2012 – 2014 MA Fine Art Photography, Distinction, Royal College Of Art, London, UK

2008 - 2011 First Class Honours Bachelor of Fine Art, Central Saint Martins College, London, UK

## Awards & Residencies

2021

Ducato Prize, selected, Italy

2019

Vic Odden Award, Royal Photographic Society, UK  
European Month Of Photography Arendt Award, nominated

2018

Paul Huf Award, nominated  
Jerwood Photoworks Awards, shortlist  
Prix du Livre d'Auteur, shortlist, Les Rencontres d'Arles

2017

Anamorphosis Prize, shortlist  
FOAM New Talent  
Images Vevey Book Award, shortlist  
Fotobook Festival Kassel Dummy Award, shortlist  
Mack First Book Award, shortlist  
Fresh Winds In Gardur, Residency and Biennale Iceland  
Portfolio Review Award Winner, Dusseldorf Photo Weekend  
BARTUR Photobook Award, runner up, The Photographers' Gallery,  
in partnership with Amnon and Armon Bar-Tur and Bemojake publishing

2014

Peaches and Cream IV Competition Graduate Winner, Millenium Images, London  
Speed Residencies, Victoria and Albert Museum, London  
Cockenzie House Residency, Black Cube Collective, Scotland

2013

Mint Residency in partnership with the Marrakesh Biennale, Marrakesh  
David Villiers Travel Award  
Ceangal Residency, Natural Heritage Scotland, Scotland

2012

Guest Room Maribor Residency, Maribor European Cultural Capital 2012, Slovenia  
Fresh Winds In Gardur Residency and Festival, Iceland

## Selected Press & Publications

### Books

STYX, monography / artist book, MISC, 2023 (Greece)  
BLEU, monography / artist book, 44 pages color, Morel Books, 2017 (UK)

Photography Now: Fifty Pioneers Defining Photography for the Twenty-First Century, Charlotte Jansen, published by TATE & Octopus Publishing Group, 2021 (UK)  
BODY, Nathalie Herschdorfer, published by Thames & Hudson, 2019 (UK)  
Tate: The Photography Ideas Book, Lorna Yabsley published by Ilex Press, 2019 (UK)  
Central Saint Martins Foundation: Key lessons in art and design, Tim Meara & Lucy Alexander, published by Ilex Press, 2019 (UK)  
BodyFiction, published by EMOP asbl, 2019 (Austria)  
Unique: Making Photographs in the Age of Ubiquity, Katherine Oktober Matthews, published by House Of Oktober, 2018 (The Netherlands)  
MDAM, joint publication with Mia Dudek, published by The Plantation Journal, 2017 (UK)  
Science and Fiction, RCA photography collective book, published by Black Dog Publishing, 2014 (UK)

### Print

Metropolism Mag, Issue 3 2022 Jun/July, Interview by Nadeche Remst, 2022 (The Netherlands).  
Artpress, Issue 493- November 2021, Introducing Alix Marie by Etienne Hatt, 2021 (France)  
French Fries Magazine, Issue #4 "Hotel California" - Interview  
Creative Review, Photo Annual 2019, A Year In Photos, article by Diane Smyth (UK)  
Vogue Italia, n. 826, June 2019, Nessuno E Imperfetto, (Italy)  
Orlando, Body Issue, published by Philomena Epps, 2019 (UK)  
The Steidz, Issue 4, 2018 (France)  
Hunger V, published by VOID, 2018 (Greece)  
Ladybeard Magazine, The Beauty Issue, 2018 (UK)  
Vault Art Magazine, New Female Photographers by Daniel Boekter Sminth, 2018 (Australia)  
Autre Magazine, Spring 2018 Issue, interview by Adam Lehrer (USA)  
Chinese Photography Magazine, May 2018, From Abroad section (China)  
IMA Magazine, vol. 23, Spring 2018, Spotlights: Up-and-coming Artists (Japan)  
Source Photographic Review, Issue 92, Book review of BLEU (UK)  
Libération, article: "La photographie, un univers en perpétuelle expansion"  
par Clémentine Mercier, 9/11/2017 (France)  
UNSEEN Magazine, Issue 4, Autumn 2017, (The Netherlands)  
FOAM magazine, Issue FOAM Talent september 2017 (The Netherlands)  
TjejLand, The Photographer 3, 2017 (Sweden)  
Overground Magazine, Beyond Boundaries Issue, article by Achille Filipponi, 2017 (Italy)  
OAZARTS #10, juin 2017 (France)  
GUP magazine, Issue 50 "Hidden Gems", 2016 (The Netherlands)  
SALT. magazine, "Noli Me Tangere" Issue, 2015 (UK)  
Photoworld magazine, article by Lucy Soutter, 2015 (China)  
Feast, edited and published by Laura Mansfield, 2014 (UK)  
Source Photographic Magazine, Issue 79, Summer 2014, (UK)  
Pipeline Magazine, Issue 43, July/August 2014, (Hong Kong)