



# Parade

50  
exhibitions  
and stages  
7 July<sup>th</sup>  
september 21<sup>st</sup>  
2014

Ministère de la Culture et de la Communication,  
Direction Régionale Affaires Culturelles PACA,  
Ministère de l'Éducation Nationale,  
Région Provence-Alpes-Côte d'Azur,  
Conseil Général des Bouches-du-Rhône,  
Ville d'Arles.

LES RENCONTRES  
**ARLES**  
PHOTOGRAPHY

SFR

LUMA  
FOUNDATION

OLYMPUS



COMPTON

Gares & connexions

arte





# LES RENCONTRES ARLES PHOTOGRAPHIE

## EDITION 45

Opening week from 7 to 13 July

Exhibitions from 7 July to 21 September

Press kit: April 2014

**Press contact: Claudine Colin Communication** / Marika Bekier / 28 rue de Sévigné / 75004 Paris  
rencontresarles@claudinecolin.com / www.claudinecolin.com / Tél. +33 (0)1 42 72 60 01

**High resolution photographs from the programme are freely available at:**

<http://rencontres-arles.photoshelter.com/gallery-collection/LES-RENCONTRES-DARLES-2014/C000025mop8YeSkc>  
Password: arles2014

**The Rencontres d'Arles** / 34 rue du Docteur Fanton / BP 30096 / 13632 Arles Cedex  
info@rencontres-arles.com/www.rencontres-arles.com / Tél. +33 (0)4 90 96 76 06

### Private partners:



**Special support from:** Groupe Total, Prix Pictet, Mission du centenaire de la Première Guerre mondiale, Fondation d'entreprise Carac, Leica, Métrobus, Actes Sud, Cercle des mécènes des Rencontres d'Arles, Saif, ADAGP, Fnac.

**Support from:** HSBC France, Air France, Institut de Recherches Historiques du Septentrion (IRHis), UMR CNRS 8529, Université de Lille 3, INJEP, Le Point, Connaissance des Arts, Réponses Photo, Picto, Central Dupon Images, Janvier, Processus, Circad, Plasticollage, Atelier Alain Gambier, Atelier Voies Off, Orange Logic, ILO interprétariat et traduction.

**Active collaboration of:** musée départemental Arles antique, abbaye de Montmajour, rectorat des académies d'Aix-Marseille, Nice et Montpellier, École nationale supérieure de la photographie d'Arles, IUP d'Arles, Museon Ariaten, musée Réattu, Conseils d'architecture, d'urbanisme et d'environnement 13, 30 et 34, Maison du geste et de l'image, parc naturel régional de Camargue, SNCF, Ligue de l'enseignement, l'Étudiant, INA, TER Provence-Alpes-Côte d'Azur, théâtre d'Arles.

### Public partners:



### Media partners:



**Aurélie Filippetti**

Minister of Culture and Communication

The Rencontres Internationales de la Photographie d'Arles enters its 45<sup>th</sup> year in a state of renewal. While the current director, François Hébel, oversees his final edition, two projects devoted to art have just been launched: the Fondation Vincent Van Gogh Arles, which reminds us of the fundamental bond that unites the artist with the 'luminous city', and the LUMA Foundation. Construction has recently started on the foundation's building, designed by Frank Gehry. It is in this context of the City of Arles' cultural development that I have announced the construction project of a new building for the École Nationale Supérieure de la Photographie d'Arles more adapted to the needs of this prestigious institution.

May I here salute the actions undertaken by François Hébel, the veritable one-man band of the Rencontres. Since taking up his role in 2001, he has succeeded in giving an international stature to the event and has tirelessly committed himself to photography, photographers and, of course, to the public, which has continued to grow and diversify. Under his direction, the Rencontres has become one of the key events in the Provence-Alpes-Côte d'Azur region.

It is entirely natural that the 2014 edition will look back at these thirteen years and bring together the professionals who have accompanied the festival since 2001 and contributed to its influence and reputation. It is in this city of such singular character, with such beautiful and intense light, that photography unfurls the full extent of its evocative power.

I would like to thank all the Rencontres' teams, without whom none of this would have been possible. With great talent, they have ensured the event's success. I salute the local authorities, the region with its president Michel Vauzelle, and the City of Arles, and its mayor Hervé Schiavetti, for their vital commitment in favour of art and culture. It is thanks to them, in loyal tandem with the state, that this event exists and will continue to exist.

I have confidence in the future of the Rencontres d'Arles. A new project will soon unfold, in a new context, and more than ever, Arles will be this artistic and cultural city that we love so deeply.

## **THE RENCONTRES D'ARLES: 2014, A PIVOTAL YEAR**

**Hervé Schiavetti**, Mayor of Arles, vice-president of the Bouches-du-Rhône General Council, vice-president of the Rencontres d'Arles

The history linking Arles to photography has existed for 44 years and will continue to do so for a long time yet. Like all true love affairs, these years have been full of discoveries and joys, along with moments of adversity. From the darkroom to the smartphone, the Academy's scorn, from the print's limited numbers to the digital avalanche, the Rencontres d'Arles has lived through aesthetic, technological and sociological revolutions without losing its soul.

Arles owes much to the Rencontres, to its 'father' Lucien Clergue, now 80 years old, whose immense oeuvre will be celebrated this year. Photography has revealed Arles' ambitions for the 21<sup>st</sup> century, with a future bound to the cultural and creative economy, promising jobs and development. If we refer to the Greek etymology of 'photography' - writing with light – Arles was destined to become the capital of photography, which is part of a tradition that harks back to Vincent Van Gogh or Pablo Picasso. I also have the feeling that Arles, its exhibition spaces, but also its streets, squares, atmosphere, light and its inhabitants have all brought much to photography.

This edition will be a pivotal one. 2014 will close a magnificent chapter in the Rencontres' history written by François Hébel, who has carried out incredible work since I, along with the then Rencontres' president François Barre, asked him to become the festival director in 2001. With him, the festival has increased its budget, its public and its media presence. I would like to thank him, along with Rencontres' president Jean-Noël Jeanneney, for ensuring the smooth transition with the new directorial team, their only concern being the future of the Rencontres, photography and Arles.

2014 also sees Arles taking on a new dimension with the opening of the Fondation Vincent Van Gogh and, in early April, the laying of the foundation stone of the LUMA Foundation campus, designed by Frank Gehry. This is also the year which sees in the new École Nationale Supérieure de la Photographie, supported and aided by French minister of culture Aurélie Filippetti, whom I thank on behalf of Arles' citizens, their mayor and the city council.

All Arles actors will benefit from the resurgence the city is presently experiencing, with the Rencontres to be among the first. The Parc des Ateliers' exhibition sites are currently undergoing state-of-the-art renovations. This year, the Rencontres will take over a new site, lent by the municipality, in the heart of the city. We are working on new propositions for the near future and we will soon have exciting perspectives to share with the Rencontres. The event has complete and total support from the City of Arles, yesterday, today and into the future.

I would like to thank the public and private partners who make this festival possible: the Provence-Alpes-Côte d'Azur Regional Council and the Bouches-du-Rhône's General Council, the Minister of Culture, as well as the aforementioned LUMA Foundation, SFR, Olympus, Fnac, BMW and L'Occitane.

To all those with a passion and a love for images and our city, may you have a hugely enjoyable 2014 edition of the Rencontres d'Arles.

## **PLOUGHING THE UNENDING FURROW**

**Jean-Noël Jeanneney**

President of the Rencontres d'Arles.

The Rencontres d'Arles is preparing its 45<sup>th</sup> festival this year. These occasions, unparalleled events in world photography, are our pride and that of the city where every year tens of thousands of professionals and amateurs come together to celebrate images, discoveries, and exchanges of all kinds.

The 2013 festival, on the theme of black and white, produced record figures: 96,000 visitors – 11,000 more than in 2012. An unprecedented total, bearing witness to ever-growing interest, generously echoed by French and international media saluting a rich, ambitious, and unifying programme. This gives us – why should I deny it? – the liveliest satisfaction. Not only have we attracted a great number of annual regulars, for whom the festival is the highlight of the summer, but each year 30% of our visitors are newcomers who may in turn, enchanted by their experience in Arles, become repeat visitors.

François Hébel has chosen, with my complete agreement, to dedicate the 2014 festival, the fifth I have the pleasure of presenting, to friendship and fidelity. He himself, for whom this presentation will be the last, has formed powerful connections with many artists. He has sought to associate several of them with this final gathering in order to highlight and memorialise his career as a conservator.

Therefore, we will meet again several contributors with a long festival history. First is Raymond Depardon, guest curator in 2006 for a fondly remembered festival. I am delighted that he will stand godfather to the great exhibition we plan to devote to the 40,000 war memorials erected in France after the First World War, that cataclysm whose centenary we solemnise in 2014. I need hardly tell you how precious to me – personally, as a historian, and as a citizen – is this commemoration; nor the emotion I feel in advance to know that we will contribute to it, associating in this ceremony of memory, according to a protocol of picture-taking established by Raymond Depardon himself, the inhabitants of many communes of France – thanks to the generous support of the Mission du Centenaire and the Fondation Carac. Among those we will have the joy of meeting again are Lucien Clergue, who together with Jean-Maurice Rouquette and Michel Tournier, later joined by Maryse Cordesse, founded the Rencontres. We will celebrate his 80th birthday. He will mark the occasion by recalling, through a series of interviews, videos, and photographs, the men and women who shaped his life and career.

Christian Lacroix, 2008's guest curator, will also be among us, with an unprecedented homage to the Arlésienne, in a setting never before exploited by the Rencontres: the chapel of the Hôtel Jules César.

Another returning friend is one of the great names in contemporary photography, our guest curator in 2004: Martin Parr will present his collection of Chinese photography books, evoking the history of that country, also revealed in the collection of group photographs assembled by Claude Hudelot.

I am gladdened, furthermore, that the National Portrait Gallery has associated us with a retrospective of the work of David Bailey, which we are happy to present. I would like to thank and salute here the many collectors who have entrusted Arles with the cream of their collections.

Finally, Erik Kessels will most likely be among our guest curators and will offer us a selection of contemporary viewpoints from the Netherlands – among many other exhibitions, whose strength and diversity I leave the honour of presenting to François Hébel.

Faithful to our commitment to favouring access to photographic practice and contributing to sharpening vision in a world where the image is omnipresent, we pursue a policy that has been crowned with success over the years: portfolio reviews, workshops organised from spring through autumn, thematic colloquia, exhibition visits with their photographers and curators, free lectures and debates every day of opening week, and activities and workshops for schools.

The year 2013 marked the tenth anniversary of an activity dear to us and symbolic of the inventive teaching policy of the Rencontres: the Rentrée [Back to School] en Images. This activity has been so successful (10,750 students in 2013) that we have not had enough room to welcome all the classes who wanted to participate. This time we will have the pleasure of organising, at the same time, a two-day teaching seminar for 300 teachers and culture professionals on a fascinating topic: 'Image, Text, and Narrative: How Are Stories Told Today?'. I like to recall that in 2004, its first edition, the Rentrée en Images involved only one school and a hundred students. What a long way we've come since then!

Buoyed up by this success, a few years ago our educational department developed a tool to introduce and facilitate image-reading. We had the pleasure of introducing this educational tool, the Pause-Photo-Prose game, in 2012. It has already been used successfully and garnered enthusiastic reactions in many schools, vocational institutes, social centres, and media libraries. This dissemination will continue over the coming two years among cultural mediators, educators, and instructors throughout France, thanks to the combined support of the Fondation Total, the French Ministry of Culture, and the French Ministry of National Education. This operation is expected to involve over 260 communes and train 800 instructors and mediators.

Nor can I forget a cherished project: a digital media library of the Rencontres d'Arles, accessible from our website since 2013, with the support of the French Ministry of Culture. The INA, a valued collaborator, collaborated with us in this mission, and I wish to thank the institution for digitising and indexing the totality of the Rencontres' sound and audio-visual archives.

These achievements should not distract us from the future. While the Rencontres have reached an unprecedented number of visitors and their worldwide renown is established, they are approaching a moment of crisis. With the departure of François Hébel, their valiant director, an era is ending. During his twelve-year tenure, not only did he save the festival from a death foretold, but he vastly expanded its public.

We are saddened to lose a personality with whom the festival teams have worked in trust and fellow-feeling for so many years, whose unparalleled talent we have always gratefully appreciated, with whom I personally have developed over the years – why deny it? – bonds of deep friendship. He knows that I understand the motives behind his decision, in perfect Let me wish him the very best for the future and the new challenges he will take up, I know, for he is not a man to rest long on his laurels. I have no doubt he will plunge into new adventures and give us new achievements to admire.

Whatever our regrets at this leave-taking, I remain the Rencontres' caretaker, as you expect and my duty demands, ensuring the festival's future, preparing, together with public institutions and members of the administrative board, the nomination – responsibility for which, according to our statutes, devolves upon me – of our next director.

As this text goes to press, recruitment is under way. Our director, whoever he or she may be, must confront new challenges and invent new formulations. An adventure such as this can never settle into a fixed pattern. A stable future must be built, while confronting the increasingly urgent question of future exhibition spaces and, if possible – dare we dream? – putting an end to the association's budgetary precariousness.

Finally, and this is not the least of my hopes, the Rencontres must continue to be infused with the energy necessary for them to shine in a city now taking on a new aspect, now welcoming the Fondation Vincent van Gogh and the LUMA Foundation, stalwart patron of the festival, and preparing to see our long-time friend, the École Nationale de la Photographie, rising to more soaring heights than ever before.

In this sometimes chaotic period, I have a heartfelt need to express our deepest gratitude to the private partners who have so long supported us. First and foremost, SFR, which has renewed its sponsorship for a three-year period; L'Occitane en Provence, which supported us last year for the first time and returned this year; Olympus, always a valued stalwart; the LUMA Foundation, our aforementioned long-time supporter; BMW, whose Musée Nicépore Niepce 'residency results' we are delighted to exhibit; Banque Pictet, which we are delighted to have at our side once again; not to mention all those whom I cannot name individually here, but who know how thankful to them we are.

Finally, I must thank the local authorities, the Conseil Régional, the Conseil Général des Bouches-du-Rhône, and the city of Arles, without whose sustained support, as all know, the festival could not survive. And, in the first rank, let me express our fullest gratitude to Aurélie Filippetti, Minister of Culture, who gave her kind consideration to our recent difficulties and, aware of the new challenges the Rencontres must surmount, embodies in her ability and resolve our hopes that the festival be allowed to achieve the full height of its ambitions.

## PARADE

**François Hébel**

Director of the Rencontres d'Arles.

Arles has always been a theatre for me. Every year, for fifteen years, it becomes a citywide stage, putting photographers in the spotlight and at the microphone (or even the megaphone!) to communicate directly with their viewers. With Olivier Etcheverry's scenography and Nicholas Champion's teams (assisted, in particular, by Patrice Falcot), we create settings for their works on marvellous sites invented for the occasion. These designs are executed by a technical staff of over 70 people, directed by Olivier Fisher and Franck Billela (construction), Véronique Ferré (painting), Etienne Esnault (lighting), Françoise Perrono (hanging), and many others: metalworkers, assemblers, movers, and runners... most of them theatre and film professionals

Together with Aurélien Valette, Olivier Koechlin's teams, Valentin Bardawil, and Claudine Maugendre, we create shows to convey dramatically scenarised and musically scored journeys into photographers' works, both live and online, all through the Arlesian nights. The electricity of a premiere reigns throughout the ten days of the festival in Claudine Colin's press office and Agnès Benichou's protocol office, as well as during the marvellous parties organised by Anne Igou and our partners to thank visiting artists and journalists – the only VIP events in a festival otherwise wholeheartedly open to all.

To show a photograph at Arles is a performance: it means displaying a work, exhibiting it appropriately, and exposing it to a test new to many, that of live public viewing, from the simple exhibition visit to the 2,000 spectators of the Théâtre Antique, by way of numerous debates, workshops, and the fascinating seminars arranged by Françoise Docquier. The exhibition production team, currently Julie Héraut and Safia Belmenouar under the direction of Aurélie de Lanlay, prepares in minute detail and at long distance the arrival in Arles of photographs from near and far.

Their sole aim: when the curtain goes up, despite our carnivalesque conditions of exhibition, the artist, the curator, or the collector must be completely satisfied. There again, the theatrical setting amplifies our perception of happiness or dissatisfaction. The team must surpass itself in planning its complex logistics, for The Rencontres displays every year as much as a classic photographic institution would in five years or ten.

Michel Bouvet creates the posters that attract such attention to The Rencontres and to themselves. Award-winning, exhibited throughout the world, they are so theatrical that theatres themselves copy them.

Soon follows the printed programme, that feather-light but precious souvenir of a summer visit. Our graphic artists (Azadeh Yousefi, Stéphane Tanguy, and Ghaita Tauche-Luthi) perfect each detail to serve the visitors who do us the honour and pleasure of coming to our little city. Its content is presented in a superb mobile app; a website allows special moments to be relived again and again.

The catalogue, produced over three months under the supervision of Joséphine Gross by the Rencontres catalogue production team and Géraldine Lay for Actes Sud, is our best ambassador in attracting artists and visitors. Finally, trademarked Rencontres products, whose sales guarantee our independence, fly off the shelves of the shops managed by Stéphanie Retière.

This programme foundation allows the various educational departments to provide their specialised offerings: the Rentrée en Images (serving 10,000 students and 330 classes every year) under the supervision of Isabelle Saussol; workshops, where Fabrice Courthial gives concrete form to the inspirations of the photographers who lead them; photo folio reviews under the time-conscious yet gracious administration of Anne Fourès; and the work of the fifteen docents who guide and enlighten visitors.

As in any show, there are small parts, but not necessarily small actors. The Rencontres' 200 exhibition guards are in the glare of the footlights: throughout the summer, they are likely to be our visitors' first contact and first impression. The majority of them are long-time job seekers. With the support of the French state and the Chamber of Commerce, we at The Rencontres give them four months of training (reception, foreign languages, information technology, safety, and so forth) before their three-month term of employment. Upon its completion, they receive certification to help them in their job search. Under the supervision of Monique Lopez, they join the troupe when the big tent goes up and leave when it comes down. It is difficult to imagine, if one has not experienced it, the emotion of the group's farewells.

A real troupe! A magnificent troupe. Fifteen permanent employees and more than 360 contributors, superbly coordinated by Aurélie de Lanlay, an administrator who meets crises of an extraordinary variety with incomparable coolness and dash. Her right hand is the exceptional Agnès Benichou, whose strength and sympathy have given support to many staffers during the crush and rush of June and July.

Yes, this little world is not untouched by emotion. Whatever their task, all of them love art. They are the first to experience a programme; they are also those who analyse it the most deeply. They have seen so much: backstage, in the wings, in every nook and cranny. Their eyes have been sharpened, their appreciation of other human beings as well.



I love this team, which has taught me so much, just as I love the photographers who enrich my imagination.

Many institutions dedicate themselves to the work of dead artists, avoiding the stress of dealing with the living. That stress and that dissatisfaction with the status quo, insatiable before the possibilities of production and recognition, are what motivate me to do what I do.

To make an artist visible is the most beautiful gift one can offer him. We strive to make Arles an effective place in the spotlight; the artists we invite return the favour by expending an extraordinary energy here.

The Rencontres are also a forum for opening up the field of photography. Recent years have seen many themes offered to the public, as well as to professionals and teachers: vernacular photography, Chinese, Russian, Mexican, Argentine, and South African; photography not merely outside institutions but on building fronts or in cyberspace; and the soaring expansion of the book form.

We have championed the specificity of photography as a genre, but also the permeability of its uses, demanding a transversal, non-sectarian programming by the lights of multiple curators of international standing.

This troupe has seen the passage of many young people –often interns– come to learn here; soon entrusted with great responsibilities, so constant is the demand, and supported by a few experienced master-acrobats. All should be named, so much have they contributed to reinventing our stage. Alain Arnaudet and Alice Martin successively administered the first years of this experiment. Pascale Giffard, Eva Gravayat, Prune Blachère, Sylvain Hébel, Valérie Louic... remember the risks we ran to better serve photography, which some people then restricted to the status of a second-rank spectacle.

Florence Maille, Marie Terrieux, Clémentine Aubry, Juliette Vignon, Stéphanie Retière, and Lauriane Hervieux took on, never looking askance, all the new acts I felt it necessary to add every year.

They eventually took wing to other institutions, where they now have the time and the means to work differently. Despite the distance separating us, they have remained a faithful group of friends and often get together with the troupe at nightfall.

It is now my turn to leave this troupe to pursue elsewhere a journey begun 34 years ago, thanks to those who made the difficult choice to be photographers.

How to leave the stage, if not theatrically? The register was set for high drama (thwarted love, betrayal, political intrigue, buffoonery, epic) rather than light comedy. So it goes for places that stir the soul. Arles moves one forever if one is touched by it even once.

Thus, it was only natural to give a last parade to some of the many friends who shaped the recent history of the festival: Raymond Depardon, Christian Lacroix, Martin Parr, Lucien Clergue, Erik Kessels, Bill Hunt, Joan Fontcuberta, Luce Lebart... Nostalgia not being our style, they all offered new and exciting proposals.

But we also wanted to invite artists and curators never before seen at The Rencontres, in the first rank of whom we find David Bailey, Vik Muniz, Patrick Swirc, Artur Walter, Daile Kaplan, the five curators and ten nominees of the Prix Découverte, and many others, including the actor and director Vincent Perez, whose first passion was photography.

Forty-five years of Rencontres history.

The big tent will change shape.

Many thanks to the private partners who allowed us to develop in total artistic liberty, who brought in friends, clients, and collaborators, and even creativity, adding to the effervescence of the event. Their fidelity allowed us to reassure our accountants, Huguette Veyrier and then Anne Galle, when we took all those risks. Thank you too, public partners, for your staunch support.

Thanks to the people of Arles, to its charming hotels, delicious restaurants, tireless taxis, sunny café terraces, enthusiastic municipal teams, welcoming cultural institutions, to Jean-Paul Capitani's Association du Méjan, to the valuable tips from Fred Oggier, and to the 30-year commitment of Claude Sintès, who believed and believes still that his museum's archaeology has every connection with photography. The quality of these and of their work is an enormous part of The Rencontres' indis severable roots in Arles.

Thanks to all our friends, dear and prominent among them Lucien Clergue, Jean-Maurice Rouquette, and Maryse Cordesse, and to the outstanding figures of the board, who most actively supported this exciting adventure.

Thanks to those who made the renewal of this festival in a new format possible: François Barré (president of the association from 2002 to 2009), with whom we wrote and staged it, and Jean-Noël Jeanneney (president since 2009), with whom we expanded and developed it. Their unflagging and clear-sighted support, quickly mingled with friendship, was essential to the success we have enjoyed. Sometimes advisors, sometimes ramparts, these two presidents, so different, so responsive, continually encouraged boldness and singularity.

My sincerest good wishes to my successor as he invents new seasons and nurtures the changing format of the festival for future generations of photographers. I wish he too may know happiness in Arles.

Thanks to the photographers, thanks to the visitors, thanks to the marvellous troupe of The Rencontres d'Arles.

Curtain.

# PARADE

## EDITORIAL p.4-9

Aurélié Filippetti, minister of Culture and Communication

**THE RENCONTRES D'ARLES: 2014, A PIVOTAL YEAR**, Hervé Schiavetti, mayor of Arles, vice-president of the Bouches-du-Rhône General Council, vice-president of the Rencontres d'Arles

**PLOUGHING THE UNENDING FURROW**, Jean-Noël Jeanneney, president of the Rencontres d'Arles.

**PARADE**, François Hébel, director of the Rencontres d'Arles.

## ORIGINALS p.12-20

**DAVID BAILEY**/BAILEY'S STARDUST

**VIK MUNIZ**/ALBUM

**PATRICK SWIRC**/DON'T MOVE

**DENIS ROUVRE**/IDENTITIES, INTIMATE TERRITORIES

**VINCENT PÉREZ**/FACE TO FACE

**CHEMA MADOZ**

**MAZACCIO & DROWILAL**/WILD STYLE

**ARTUR WALTHER COLLECTION**/TYPOLOGY, TAXINOMY AND SERIALTY

**POP PHOTOGRAPHICA**/DAILE KAPLAN

**TREASURES OF THE INSTITUT DE FRANCE**/ANNE LACOSTE

**ANOUCK DURAND**/ETERNAL FRIENDSHIP

**GREETINGS FROM THE COLONIES**/SAFIA BELMENOUAR

### DISCOVERY AWARD

ARTISTS PRESENTED BY **QUENTIN BAJAC**

**ILIT AZOULAY**

**KATHARINA GAENSSLER**

ARTISTS PRESENTED BY **ALEXIS FABRY**

**MIGUEL MITLAG**

**VICTOR ROBLEDO**

ARTISTS PRESENTED BY **BOHNCHANG KOO**

**YOUNGSOO HAN**

**KECHUN ZHANG**

ARTISTS PRESENTED BY **WIM MELIS**

**PIETER TEN HOOPEN**

**WILL STEACY**

ARTISTS PRESENTED BY **AZU NWAGBOGU**

**KUDZANAI CHIURAI**

**PATRICK WILLOCCQ**

**CIRIL JAZBEC**/ON THIN ICE

### THE 2014 BOOK AWARDS

## PARADE p.20-27

**LUCIEN CLERGUE**/THE MEN AND WOMEN OF LUCIEN CLERGUE

**MARTIN PARR AND WASSINKLUNDGREN**/THE CHINESE PHOTOBOOK

**RAYMOND DEPARDON**/THE PRESENCE OF A LOST GENERATION

**LUCE LEBART/LÉON GIMPEL**: KIDS AT WAR

**MONUMENTS TO THE DEAD**

**CHRISTIAN LACROIX**/THE ARLÉSienne

**JOAN FONTCUBERTA**/THE TREPAT COLLECTION

**ERIK KESSELS** / SMALL UNIVERSE

**MILOU ABEL**

**SEMA BEKIROVIC**

**MÉLANIE BONAJO**

**HANS DE VRIES**

**HANS EIJKELBOOM**

**ERIK FENS**

**JOS HOUWELING**

**HANS VAN DER MEER**

**MAURICE VAN ES**

**WILLIAM HUNT COLLECTION**/FOULE

**COLLECTION DE CLAUDE HUDELLOT**/THE PANORAMA

**BENOÎT AQUIN, LUC DELAHAYE, MITCH EPSTEIN, NADAV KANDER**/PRIX PICTET, A RETROSPECTIVE

**ÉCOLE NATIONALE SUPÉRIEURE DE LA PHOTOGRAPHIE**

ENSP 2014, A PARTICULAR ATTENTION

CENTRE NATIONAL DES ARTS PLASTIQUES, THERE IS NO PERFECT WORLD

THE SEARCH FOR ART #3

SFR YOUNG TALENTS GALLERY  
OLYMPUS ENGAGES IN A PHOTOGRAPHIC CONVERSATION

**ASSOCIATED PROGRAMS** p.27-28

MUSÉE RÉATTU

LES CLERGUES D'ARLES

MÉJAN ASSOCIATION

MAURICE MATIEU AND EDUARDO ARROYO/MANO A MANO

MICHELANGELO PISTOLETTO/THE THIRD PARADISE

**EVENTS** p.28-31

SYMPOSIUM : THE SHARED ART OF THE 21ST CENTURY

PHOTOGRAPHY NIGHTS

PHOTOGRAPHY WORKSHOPS

2014 PHOTOGRAPHY AUCTION

GUIDED VISITS

CONFERENCES AND DEBATES

BOOK SIGNING

**EDUCATION AND TRAINING** p.31 -35

PHOTOGRAPHY WORKSHOPS

PHOTO FOLIO REVIEW & GALLERY

CLICKS AND CLASSES

EDUCATIONAL DIVISION

THE RENCONTRES D'ARLES ONLINE LIBRARY

**SUMMER IN ARLES** p.36-37

**PRACTICAL INFORMATION** p.37-39

**BOARD OF DIRECTORS** p.42

**PRIVATE PARTNERS** p.43-51

**PHOTOGRAPHS** p.52-56

# ORIGINALS

## DAVID BAILEY

Born London, 1938. Lives and works in London.

### BAILEY'S STARDUST

For more than fifty years, David Bailey has produced outstanding images for the great fashion magazines (including more than 350 covers for British Vogue), directed award-winning commercials and films, and created his own special projects and publications. This exhibition has been selected by Bailey and brings together those portraits, which he believes to be specially resonant or memorable. Whether creating fashion portraits, producing editorial work for magazines, shooting in London, New York or Papua New Guinea, Bailey produces images of people that cut to the quick. Never bound by stylistic convention, the engagement between artist and subject is palpable in the final print. Bailey's Stardust illustrates the extraordinary range of subjects that Bailey has captured: actors, writers, musicians, filmmakers, designers, models, artists and people encountered on his travels; many of them famous, some anonymous, all of them unforgettable.

[www.npg.org.uk/whatson/bailey/exhibition.php](http://www.npg.org.uk/whatson/bailey/exhibition.php)

Exhibition organised by the National Portrait Gallery, London, in collaboration with David Bailey.  
Exhibition venue: *Église Saint-Anne.*

## VIK MUNIZ

Born 1961, São Paulo. Lives and works in New York and Rio de Janeiro.

### ALBUM

*Album* presents two new bodies of work – the eponymous *Album* series as well as Postcards from *Nowhere*. Muniz continues to explore the contemporary fragmented visual experience, with an increased emphasis on nostalgia and the materiality of photography. The *Album* series utilizes found personal photographs collected by Muniz over a number of years. The images composed are of familiar scenes that may be found in family photo albums. These images reflect intimate yet universal narratives. With the proliferation of inexpensive cameras in the late 20th century, and by the ease and speed of digital documentation in more recent years, such images have become more common and less precious. *Album* questions the implications of these shifts in technology and image-making, and their impact on community, collective experience, and memory. *Postcards from Nowhere* is similarly concerned with issues of loss and the dissemination of images. The *Postcards* depict lost or drastically changed popular destinations – the Twin Towers in the New York Financial District, a once-luxurious beach in Beirut – that have been affected by technology as well as violence.

*Excerpt from the exhibition text.*

[www.vikmuniz.net](http://www.vikmuniz.net)

Exhibition produced with support from Sikkema Jenkins & Co., New York and Xippas Galleries.

Prints by Cyclope, Paris.

Framing by Deuxième œil, Paris.

Exhibition venue: *Eglise des Trinitaires.*

## PATRICK SWIRC

Born 1961, Montbrison. Lives and works in Paris.

### DON'T MOVE

I've been asked to say what I think of Patrick Swirc's photographs. Language. With words, he gets stuck, never says what he wants to, goes wide of the mark: he says this, without thinking, or that, instantly regretting it. He's afraid of getting completely lost – and yet the boundless vertigo before he takes a photograph transports him like a kind of freedom. His photograph doesn't set itself against him; but sometimes it goes beyond him, lays him bare. I know that it takes an outer shape to express an inner meaning. This earth is friable, I hope. His photograph does not inter, it pauses, it exhumes, and even if I speak falsely, his photograph will speak truly. It is manipulable and yet contingent, standing loyally between him and other living creatures, his belonging, and yet, he has only to say black for it to imagine white. He dominates it, bold master, mad perfectionist, but he doesn't realise that together they have already created an eternity. He wanted to finish, but he's made finality impossible.

*Claire Castillon*

[www.swirc.com](http://www.swirc.com)

Patrick Swirc is represented by Modds Agency, Paris.

Wallpaper by Picto, Paris.

Exhibition venues: *Abbaye de Montmajour.*

## DENIS ROUVRE

Born 1967, Épinay-sur-Seine. Lives and works in Paris.

### IDENTITIES, INTIMATE TERRITORIES

For two years now, Denis Rouvre has been travelling around France, from Brittany to the Basque Coast, from the Vendée to Alsace. Exploring towns and countryside, he has caught up in his wake the French people he's photographed and talked to, creating an installation about identity which mixes images and voices. At a time when globalisation and, simultaneously, the rise in sectarian divisions, are rampant, he asked each of his subjects what it means to be French today. Denis Rouvre encountered hundreds of men and women and saw extraordinary heroes in each of these ordinary people. He posed them against a black background, with lighting inspired by Renaissance portraits, thus conferring upon his subjects the nobility of those who are masters, sometimes without knowing it, of their own realm. He allowed all these French folk, who are usually never heard, to speak, these anonymous people whose bodies, postures, words, at times offensive, at times hesitant, describe a geography on a human scale, a territory where man stands tall, no matter the boundaries.

*Natacha Wolinski*

[www.rouvre.com](http://www.rouvre.com)

*Exhibition venue: Église Saint-Blaise.*

## VINCENT PÉREZ

Born 1964, Lausanne. Lives and works in Paris.

### FACE TO FACE

Vincent Pérez is a true photographer, not because he studied this discipline in that temple which is the Vevey School of Photography, but because of his mastery of the portrait and the creativity of his mises en scène. An actor and director, cinema is obviously his preferred terrain. He has the advantage of an insider's view, and share an empathy with the subjects he photographs. He hence manages to get actors to pose for him in a state of trust generally only granted to major photographers. Dance also fascinates him. He approaches this discipline differently, searching for the gesture and not only the gaze. For some years now, for marketing reasons, various institutions have found it interesting to pass off film directors, musicians, writers and amateur photographers as great photographers. I've found myself caught out a few times, after rejecting several of these. But this is not the case with Vincent Pérez: with exactitude and modesty, he has slowly been developing a genuine collection of portraits. It was hence time to show his work, forgetting, for a moment, his acting fame.

*François Hébel*

[vincentperezphotos.com](http://vincentperezphotos.com)

Prints by Awacs, Paris.

Framing, in part, by Plasticollage and Circad, Paris.

*Exhibition venue: Abbaye de Montmajour.*

## CHEMA MADOZ

For thirty years, Spanish photographer Chema Madoz has held a particular place in the international artistic scene. His highly singular work does not adhere to any particular trend, although the influence of the Surrealist movement has often been noted. Extremely rigorous on a graphic level, his black and white compositions of the banal or familiar objects that he creates, gathers or transforms in his studio allow an imaginary world to unfold which radically questions our sense of perception.

Exhibition presented by the Méjan and PHotoEspaña 2014.

*Exhibition venue: Magasin Électrique, Parc des Ateliers.*

## MAZACCIO & DROWILAL

Élise Mazac, aka Mazaccio, was born 1988, Villefranche-de-Rouergue. Lives and works in Villefranche-de-Rouergue. Robert Drowilal was born 1986, Rodez. Lives and works in Villefranche-de-Rouergue.

### WILD STYLE

Winners of the third BMW Photographic Residency at the Musée Nicéphore Niepce in 2013, Mazaccio & Drowilal exhibit a large selection of their work, including that produced during the residency in Chalon-sur-Saône.

Mazaccio & Drowilal do not actually need to create their own photographs. Society caters for their demand for representative images. It suffices to bend down and pick up the joys of a generation: collections of dogs, cheerful nudists, stars... Simple stories that question the established order of images and their hierarchy. Without restraint, this duo frontally attacks 'good taste'. However, it would be a mistake to believe in the single virtues of iconoclasm. Young people do not hesitate to demonstrate a certain culture. What can be irritating in other circumstances – the constant reminder of references – here intervenes like a subtle and provocative game.

*François Cheval, chief curator at the Musée Nicéphore Niépce.*

'For this residency, our project consisted of an anthropological, iconographic, and above all photographic study of animals and their contemporary cultural representations. We explored how the representation of animals and the proliferation of the former in various mediums speaks about our relationship to consumer objects, artefacts and surfaces in general, as well as our relationship to the wild. This period was also an opportunity to explore new ways of showing our images, by attempting to draw traditional photography hanging toward a broader intertextual format, akin to an installation, which attaches great importance to the relationship established between the images and the methods of presenting them.'

*Mazaccio & Drowilal*

[www.welivehere.eu](http://www.welivehere.eu)

Prints by Sylvain Charles and the artists.

Framing by the Musée Nicéphore Niépce.

Exhibition produced by BMW with support from the Musée Nicéphore Niépce.

Exhibition venue: *Cloître Saint-Trophime*.

## PHOTOGRAPHY FROM THE WALTHER COLLECTION

### TYPOLOGY, TAXINOMY AND SERIALITY

Throughout the modern era, photography has been deployed to catalogue the world and its people. Photographers and institutions have struggled laboriously to arrange, to order, and to catalogue this infinitude of images into coherent presentations and archives. This exhibition investigates how these progressive archives, utilizing the formal tools of classification, have opened critical challenges to the synthetic conventions of photographic realism. From seminal works by German *Neue Sachlichkeit* ('New Objectivity') artists Karl Blossfeldt and August Sander, to more recent series by Bernd and Hilla Becher, Richard Avedon, J.D. 'Okhai Ojeikere, Nobuyoshi Araki, and Ai Weiwei, *Typology, Taxinomy and Seriality* utilizes modern and contemporary photography from The Walther Collection to address how conceptual performance, serial portraiture, and time-based work have developed around the globe. The exhibition proposes a political and philosophical reading of these works, a dialogue that considers not only the ambivalent meanings of the documentary images but also the social conditions of photography itself.

*Artur Walther*

Exhibition curator: Brian Wallis.

This exhibition is the first part of a diptych presenting the Artur Walther Collection in France, which will be continued in October 2015

at La maison rouge - Fondation Antoine de Galbert.

[www.lamaisonrouge.org](http://www.lamaisonrouge.org)

Framing partly by Circad, Paris.

Exhibition venue: *Espace Van Gogh*.

## POP PHOTOGRAPHICA: PICTURES AND OBJECTS

### DAILE KAPLAN

My collection of decorative and utilitarian 3-dimensional objects enhanced with photographic images reflects photography's shifting identity, one that has long encompassed vernacular and fine art expressions, a convergence of high and low cultures. A range of 20<sup>th</sup> century commercial and fine art articles are examined alongside 19<sup>th</sup> century artisanal and amateur works, amplifying photographic expression to illustrate how popular sensibilities have trickled up to influence fine art praxis (rather than the other way around). The term I coined to describe articles enhanced with photographic images is 'pop photographica'. This new genre features the full spectrum of everyday artifacts by anonymous and celebrated practitioners. While photographic discourse is dominated by contemporary practices, the convergences between photography and other art forms have yet to be fully addressed. *Pop Photographica* reformulates our idea of photography at a critical cultural and historical juncture, and offers new insights regarding the dynamic role pictures have played.

*Daile Kaplan*

[www.poppgraphica.com](http://www.poppgraphica.com)

Exhibition curator: Daile Kaplan.

Exhibition venue: *Bureau des Lices*.

## TREASURES OF THE INSTITUT DE FRANCE: ANCIENT EGYPT RECAPTURED (1850-1914)

ANNE LACOSTE

In the early 19<sup>th</sup> century, the research of the Institut d'Égypte and the deciphering of hieroglyphics laid bare the traces of the ancient Egyptian civilisation that would thenceforth fascinate the West. Egypt's ancient monuments became a favoured photographic subject. The Académie des Inscriptions et Belles-Lettres, the oldest institution devoted to the

study of ancient history, founded by the Institut de France in 1633, played a major role in the development of Egyptology. The Institut's library includes an important holding of photographs.

This corpus of several thousand prints demonstrates the medium's first association with Egyptology in the second half of the 19th century: the first photographic explorations by amateurs, the views published by commercial studios, and the voluminous photographic production of Egyptologists in the course of their work.

*Anne Lacoste*

[www.elysee.ch](http://www.elysee.ch)

Exhibition curator: Anne Lacoste.

Exhibition realised courtesy of the Bibliothèque de l'Institut de France, who lent all the works, based Lucien Clergue' invitation.

Framing by Circad, Paris.

Exhibition venue: Musée Départemental de l'Arles Antique.

## **ANOUCK DURAND**

Born 1975, Pau. Lives and works in Paris.

### ETERNAL FRIENDSHIP

Eternal Friendship is a photo-novel composed of archival photographs, which can be read like a cartoon strip. It interweaves history with a capital H and simple stories, the friendship between peoples – from Communist China and Albania in the 1970s – and the indestructible friendship between two men. The novel begins in China with the arrival of three propaganda photographers given the mission of documenting the happiness of the 'New Albanian man' and of erasing the figures of the regime's enemies. Everything is true in this story, the photo-novel is the result of research undertaken with anthropologist Gilles de Rapper into the conditions of producing family and propaganda photographs in Communist Albania. The *Eternal Friendship* exhibition presents both the plates of this book published by Éditions Xavier Barral in May 2014 and original documents, books, magazines, family photographs and state archives collected during the investigation, which enriched the fiction.

*Anouck Durand*

[www.anouck.durand.free.fr](http://www.anouck.durand.free.fr)

Exhibition curator: Anouck Durand.

The book *Amitié Éternelle* is published by Éditions Xavier Barral, due out May 2014.

Exhibition venue: Bureau des Lices.

## **GREETINGS FROM THE COLONIES**

### SAFIA BELMENOUAR

The postcard is part of our history, our imagination. It is also, given its extremely wide circulation, a privileged reinforcement of ideology. The postcards from the Colonies shown here were exchanged between Westerners and remained unknown by those represented on them. Through them, the homeland believed it was discovering peoples when, in fact, what it saw were mere representations. Here the women have no names, they are merely 'types'. The body is a good like any other, exoticism its stock in trade. The cards' sometimes erotic nature does not seem to hamper easy familiarity with the object. This exotic and erotic representation of the body is merely another ideological construction, in this instance with emphasis on the feminine. *Greetings from the Colonies* looks with the eyes of today on this iconography, not ignoring the historical contexts in which it was the product of a masculine and colonial domination. These women from the four corners of the Empire have a single quality in common: they are not the subjects of their own story. A pure construction of the gaze, the colonial postcard does not capture real women, their complexity, in a word, their otherness.

*Safia Belmenouar*

Exhibition curator: Safia Belmenouar.

Framing by Circad, Paris.

Exhibition venue: Bureau des Lices.

## **DISCOVERY AWARD**

### **THE NOMINATORS OF THE 2014 DISCOVERY AWARD**

The five nominators of the 2014 Discovery Award are photography experts from five continents who programme festivals and/or work at institutions.

**Quentin Bajac**, chief curator at the Museum of Modern Art (MoMA) in New York,

**Alexis Fabry**, a curator specialising in Latin American photography and the founder of Toluca Editions in Paris,

**Bohnchang Koo**, exhibition curator and photography professor at Kyungil University in Seoul, Korea,

**Wim Mélis**, curator of the Noorderlicht Photography Foundation in the Netherlands,

**Azu Nwagbogu**, founder and director of the African Artist's Foundation (AAF) in Lagos, Nigeria.

The Discovery Award is given to a photographer or an artist using photography whose work has recently been discovered or deserves to be so.

Every year since 2002, nominators invited by the Rencontres d'Arles each select two photographers in the running for this award, who present their work at personal exhibitions at the Parc des Ateliers. Professionals present during the Rencontres d'Arles opening week decide by vote who among the ten artists is the award winner, who receives €25,000 during an award ceremony at the Théâtre Antique.

Since 2002, the LUMA Foundation has been the exclusive partner of the Discovery Award.  
*Exhibition venue: Atelier de la Chaudronnerie, Parc des Ateliers.*

## ARTISTS PRESENTED BY QUENTIN BAJAC

Born 1965, Paris. Lives and works in New York.

Quentin Bajac was appointed the chief curator of photography at the MoMA in New York in 2013. Formerly a photography curator at the Musée d'Orsay, and then at the Centre Pompidou before being promoted in 2007 to run the institution's photography department, which he did until his departure for the MoMa, he has curated and co-curated many exhibitions focusing on photography, be it historic (*Le Daguerrotypage français, un objet photographique*, 2003), modern (*Jacques Henri Lartigue*, 2003, *La Subversion des images –surréalisme, film et photographie*, 2009) or contemporary (*William Klein*, 2005, *Dreamlands*, 2010). He has written books about Martin Parr, Brassai, Marc Riboud and Robert Doisneau, a three-volume survey of the history of photography, as well as numerous articles about modern and contemporary photographers, focusing in particular on French artists.

### ILIT AZOULAY

Born 1972, Jaffa. Lives and works in Jaffa.

Functioning as a support and a facade, walls define a place by marking its boundaries, registering what has been accumulated in the spaces they circumscribe. The creation of Azoulay's large panoramas is preceded by a prolonged process of wandering through urban construction and demolition sites. Each site's eccentric archive thus presents itself, inevitably displaying its past while simultaneously staging itself anew. Appearing at once both realistic and fictitious, Azoulay's artificial venues function somewhat like cabinets of curiosities, raising questions about the mechanism of sight and the conditions of perception.

*Shiraz Grinbaum*

[www.ilitazoulay.com](http://www.ilitazoulay.com)

*Exhibition venue: Atelier de la Chaudronnerie, Parc des Ateliers.*

### KATHARINA GAENSSLER

Born 1974, Munich. Lives and works in Munich.

Characteristic of Gaenssler's work is the deliberately large number of photographs she produces. For her site specifically conceived projects she appropriates spaces or objects from the art context, such as Kurt Schwitters's Merzbau or Raphael's Sixtine Madonna. Gaenssler photographs a space from various perspectives employing a raster principle. In her photo installations, the given material is translated into complex views of space, cubist or futurist looking assemblages.

*Barbara Gross Gallery*

[www.katharinagaenssler.de](http://www.katharinagaenssler.de)

*Exhibition venue: Atelier de la Chaudronnerie, Parc des Ateliers.*

## ARTISTS PRESENTED BY ALEXIS FABRY

Born 1970, Neuilly-sur-Seine. Lives and works in Paris.

Alexis Fabry is a curator specialising in Latin American photography and a publisher of books bringing together photography, literature, and design (in 2013 he founded Toluca Editions with Olivier Andreotti). He has curated a number of exhibitions, including *Urbes* (the Leticia and Stanislas Poniatowski collection) at the Museo del Banco de la Republica (Bogota) and then the International Center for Photography (New York); *America Latina*, 1960-2013 at the Fondation Cartier (Paris); and *El Peso de la Ciudad* (the Anna Gamazo de Abello collection) at Foto Colectania (Barcelona).

[www.tolucaeditions.com](http://www.tolucaeditions.com)



## **MIGUEL MITLAG**

Born 1969, Buenos Aires. Lives and works in Berlin.

T.V. SET

The photographs of the T.V. Set series dramatically engage the theatrical space of actual television sets of private television stations. Each photograph proposes a new set as it portrays a single physical space. The idea behind this project is to invert the creative order, to propose spaces for a thematic use as if the content could be determined by the way the space is arranged and furnished. I work with objects and everyday materials from the grammar of the perception that these materials provide. It's as if I had a malleable material in my hands and I reformulated its principles, structure and purpose.

*Miguel Mitlag*

[www.miguelmitlag.com](http://www.miguelmitlag.com)

*Exhibition venue: Atelier de la Chaudronnerie, Parc des Ateliers.*

## **VICTOR ROBLEDO**

Born 1949, Bogota. Lives and works in Bogota.

In this very abstract series of images I exhibit in Arles, I show compositions derived from studying the incidence of light in space through the image of shadows. I have had always a strong interest on how light affects the ephemeral perception of time. I am interested in the emotional quality of light, its harmony and consonance. In these photographs there is a clear intention not to resemble reality but take it as a starting point. They are evocative images opened to visual interpretation that trigger a chain of personal associations detached from almost any recognizable features. Pictures of light while images of sensations seem impossible to photograph. More than represent, these images relate with the spectator because they are an intimate process of observation of light: what to look for in the pictures I select is something that floats between reality and dreams.

*Victor Robledo*

[www.victorrobledo.com](http://www.victorrobledo.com)

*Exhibition venue: Atelier de la Chaudronnerie, Parc des Ateliers.*

## **ARTISTS PRESENTED BY BOHNCHANG KOO**

Born 1953, Seoul. Lives and works in Seoul.

Bohnchang Koo attended Yonsei University majoring in Business Administration in Korea and later studied photography in Germany. Presently he is professor at Kyungil University. His works have been exhibited in over 40 solo exhibitions and are in numerous public collections including the San Francisco Museum of Modern Art; the Museum of Fine Art, Houston; the Kahitsukan Kyoto Museum of Contemporary Art; the National Museum of Contemporary Art, Korea. He was an artistic director for 2008 Deagu Photo Biennale and one of the collaborating curators for Photoquai 2013, Paris. He is currently chairman of the Parkgeonhi foundation in Korea. He is the author of *Deep Breath in Silence*, *Revealed Personas*, *Vessels for the Heart* in Korea and *Hysteric Nine*, *Vessel*, *Everyday Treasures* in Japan.

[www.bckoo.com](http://www.bckoo.com)

## **YOUNGSOO HAN**

Born 1933, Gaesung. Died 1999, Seoul.

PEOPLE IN A PERIOD OF RECOVERY

At the height of the Korean War, I moved among the front lines as a soldier experiencing this tragedy, witnessing countless scenes that enraged me.

I left the army with these horrific memories intact and found myself in the middle of a life which still bore traces of soot from the war. But, at the same time, what was even more surprising and astounding was perhaps the ordinary fact that 'people still lived on' nevertheless. Though struggling with the multifaceted after-effects of the Korean War, the 1950s was period of recovery. I was able to find hope watching cities and rural communities being rebuilt. Slowly but steadily I was recovering my own humanity. I realise now that this was what led me to a lifetime in which I gradually opened my eyes to photography and moreover the wonders of life itself. Retrospection on the cold days of yore may be distressing, but wouldn't one agree that the past is the mother of today?

*Youngsoo Han*

*Exhibition venue: Atelier de la Chaudronnerie, Parc des Ateliers.*

## **KECHUN ZHANG**

Born 1980, Bazhong. Lives and works in Chengdu.

### **THE YELLOW RIVER SURGING NORTHWARD RUMBLINGLY**

Saying that it is a song is a joke. Saying that it is our mother river or the root of our souls is deliberate oblivion. Indulging in the turbulent pleasures of the modern world day after day, we put the winding river out of our minds, no longer taking even a moment to gaze calmly upon it. That is why I decided to follow its pace. I think that mountains and rivers are nothing a photographer may properly comment on. But the time has come for me to wake my silent soul up and to keep watching quietly on its flow through the seasons, to stare at it through this journey. In such a noisy world, there is perhaps nothing better than a fresh and simple ballad to praise its original noble colour, its legendary past and present, and its inexhaustible drifting from place to place...

*Kechun Zhang*

[www.zhangkechun.com](http://www.zhangkechun.com)

*Exhibition venue: Atelier de la Chaudronnerie, Parc des Ateliers.*

## **ARTISTS PRESENTED BY WIM MELLIS**

Born 1964, the Netherlands. Lives and works in the Netherlands.

Wim Melis is curator of the Noorderlicht Photography Foundation. Since 1995 he has been responsible for the content of the Noorderlicht International Photofestival, the annual event alternating between the cities of Groningen and Leeuwarden in the Netherlands. Noorderlicht activities also include a permanent gallery, a growing range of international projects and a small publishing branch. He was co-founder of the organization in 1990. After his masters in astronomy and applied physics at the University of Groningen, and before devoting himself fulltime to Noorderlicht, Melis worked as a freelance writer, photojournalist and co-director of a startup company that introduced digital photography to Dutch photojournalists.

[www.noorderlicht.com](http://www.noorderlicht.com)

## **PIETER TEN HOOPEN**

Born 1974, the Netherlands. Lives and works in Stockholm.

### **HUNGRY HORSE**

In 2003, a little before the US presidential elections, I decided that I wanted to document the USA through one town, one small environment. This is the story of a small town, Hungry Horse, situated in the Montana Rocky Mountains. Over the years local industries have disappeared or been relocated to other countries. The recession of 2007 was hard on this area. My documentation is not as much factual as emotional. The work itself is based on a state of mind through the people and the landscapes. I think it took me ten years to be able to understand this place and see beyond the clichés of the USA.

*Pieter ten Hoopen*

[www.pietertenhoopen.com](http://www.pietertenhoopen.com)

*Exhibition venue: Atelier de la Chaudronnerie, Parc des Ateliers.*

## **WILL STEACY**

Born 1980, United States. Lives and works in New York.

### **DEADLINE**

For the past five years, I have photographed with unrestricted access the newsroom and printing plant of *The Philadelphia Inquirer*. Through a depiction of *The Inquirer's* efforts to prevail despite depleted ad revenue, a steady decline in circulation, lay-offs, buy-outs, and bankruptcy, my intent is to reveal the challenges and harsh realities that face the newspaper industry today. As we find ourselves amidst a massive societal transition into an information technology economy, what has been the human cost of these gains? Without the human investment to provide news content it becomes a zero sum game on the information highway to nowhere. The newspaper is much more than a business, it is a civic trust.

*Will Steacy*

[www.willsteacy.com](http://www.willsteacy.com)

*Exhibition venue: Atelier de la Chaudronnerie, Parc des Ateliers.*

## **ARTISTS PRESENTED BY AZU NWAGBOGU**

Born 1975, Lagos. Lives and works in Lagos.

Azu Nwagbogu is the founder and director of the African Artists' Foundation (AAF), a non-profit organisation based in Lagos, that is dedicated to the promotion and development of contemporary African art. Nwagbogu founded the

National Art Competition in 2008, an annual arts competition in Nigeria that provides a platform of exposure to emerging Nigerian artists. He also serves as founder and director of LagosPhoto, an annual international arts festival of photography that includes exhibitions, workshops, discussions, and outdoor installations in congested public spaces in Lagos. Nwagabogu has served as a juror for the Dutch Doc and the POPCAP photography awards.

[www.africanartists.org](http://www.africanartists.org)

## **KUDZANAI CHIURAI**

Born 1981, Zimbabwe. Lives and works in Zimbabwe.

IYEZA/CREATION/MOYO/REVELATIONS

My body of photographs, *Revelations*, started in 2011, explore the way in which Africa is imaged and understood in the West as well as questioning the 'contemporary African condition' by juxtaposing the past and the present of a continent in constant the grip of violent civil wars. These constructed environments are enticing and seductive but explore very real casualties of African independence and democracy and the effects of globalization on war. The works grapple with the issue of conflict in the contemporary moment in Africa. The spaces within which conflict takes place vary to according to our own understanding of what defines conflict. Understanding of resolution is then brought to the fore as we question the validity and nature of force used in our attempts at peace.

*Kudzanai Chiurai*

[www.goodman-gallery.com](http://www.goodman-gallery.com)

*Exhibition venue: Atelier de la Chaudronnerie, Parc des Ateliers.*

## **PATRICK WILLOCQ**

Born 1969, Strasbourg. Lives and works in Hong Kong and Kinshasa.

I AM WALÉ RESPECT ME

I dive deeply here into an initiation ritual and aim to create artistic and documentary photography, very close to the daily experience of Ekonda pygmies in the Democratic Republic of Congo. For the Ekondas, the most important moment in the life of a woman is the birth of her first child. The young mother, called Walé, then returns to her parents where she remains secluded for a period of 2 to 5 years. By strictly respecting the sex taboo during this whole period, she is given a status similar to that of a patriarch. The end of her seclusion is marked by a dancing and singing ritual. The choreography and the songs have a very codified structure but are unique creations specific to each Walé. In this series I proposed to five Walés, whom I've known for over a year, to participate in staged set ups that bear witness to a part of their personal history.

*Patrick Willocq*

[www.patrickwillocq.com](http://www.patrickwillocq.com)

Prints by Graphistes et Associés, Arles.

*Exhibition venue: Atelier de la Chaudronnerie, Parc des Ateliers.*

## **CIRIL JAZBEC**

Born 1987, Slovenia. Lives and works in Ljubljana.

Winner of the 2013 Photo Folio Review.

ON THIN ICE

The *On Thin Ice* project is a series of photos from Greenland and one of the chapters in a long-term project concerned with the human face of climate change as it threatens various low-lying regions. The series shows the life of hunters in Northern Greenland, In my exploration, I spent most of my time in the village of Saatut with only 250 inhabitants but over 500 Greenlandic dogs. One of the main characters of the story is Unnartoq (72), one of the last remaining people sticking to tradition and living as subsistence hunters. For a European, the conditions in Greenland are extreme; low temperatures require one to be exceptionally strong-willed. However, the daily life of these hunters is changing due to climate change, unpredictable weather, higher temperatures and the resulting thin ice. I strive to use photography to tell a story that is reflected through himself, through his own eyes.

[www.ciriljazbec.com](http://www.ciriljazbec.com)

## **THE 2014 BOOK AWARDS**

THE AUTHOR AND HISTORICAL BOOK AWARDS

The Historical Book Award is given to the best documented project about photography or a photographer, which can be thematic or monographic, published between 1 June 2013 and 31 May 2014. The winner receives €8 000.

The Book Awards are announced during the Rencontres d'Arles opening week by the 2014 Discovery Award

nominators, accompanied by Rencontres d'Arles' president Jean-Noël Jeanneney, and by a Fnac booksellers' representative.

The festival receives two copies of each book submitted for the award. After the festival, one is deposited in the library of the École Supérieure de la Photographie d'Arles, while the other is given to a different international cultural institution for inclusion in their archives. The institution changes each year.

In 2010, the books submitted in 2009 enriched the Three Shadows Photography Art Centre's library in Beijing, within the context of a three-year partnership bringing together the Rencontres d'Arles and the Caochangdi Photospring Festival - Arles in Beijing. In 2011, the participating books were sent to the CAMM (Conservatoire des Arts et des Métiers Multimédia Balla Fasseké Kouyaté, Mali) library, as part of the 8th edition of the Encounters of Bamako, African Biennial for Photography, which took place in the autumn of 2011. In 2012, the books became part of the library at the Market Photo Workshop, a school and gallery founded in 1989 in Johannesburg by David Goldblatt. In 2013, the Valparaiso International Photography Festival's library, in Chile, received the 629 books participating in the 2013 edition.

*With support from the Fnac for the Author Book Award.*

*Exhibition venue: Atelier de la Chaudronnerie, Parc des Ateliers.*

# PARADE

## LUCIEN CLERGUE

### THE MEN AND WOMEN OF LUCIEN CLERGUE

Lucien Clergue is 80 years young and bursting with energy. For this anniversary, we wanted to put things in order, bring the reading of his photography back to its essential elements and sort out the stories he recounts with such loquaciousness, in order to accompany them. The nudes which made him famous rest alongside fragile scenes where he projects his own bruises through images of children in ruins, animal cadavers, or abstract and ephemeral drawings in sand. Violence, like passion, are all too real in his photos of corridas or the juxtapositions that he creates in museums. His photographic practice, initially intuitive, was vindicated, when he was barely twenty years old, by the words and the perspectives given to it by the masters Lucien chose: Picasso, Cocteau, Saint John Perse... They lent him support, put him in touch with people and gave him self-confidence. This boldness which allowed him to meet these great artists was also that which constantly enabled him to move ahead, and to also create a peerless event: the Rencontres Internationales de la Photographie, the first festival in the world devoted to photography, an annual and generous digression, created at a time when exchange and sharing, like creativity, were unbridled. Women are present throughout Lucien Clergue's work, from the suffering and the encouragement of his mother to the models that he liked to call his talented partners, to the continual support from his wife Yolande, to his two daughters who also posed for him, just as several of his female colleagues at the Rencontres de la Photographie did at a certain moment... It is through these men and women, who were decisive encounters in his career and life, that we wanted Lucien Clergue to tell us about himself in an exhibition laid out in a radical fashion, where his life story accompanies a limited selection of his work.

*François Hébel*

*Framing by Circard, Paris*

*Exhibition venue: Atelier de la Chaudronnerie, Parc des Ateliers.*

## MARTIN PARR AND WASSINKLUNDGREN

Martin Parr was born in 1952, Surrey. He lives and works in London.

Thijs Groot Wassink was born in 1981, the Netherlands. He lives and works in London.

Ruben Lundgren was born in 1983, the Netherlands. He lives and works in Beijing.

### THE CHINESE PHOTOBOK

In the last decade there has been a major reappraisal of the role and status of the photobook within the history of photography. Revisionist histories of photography as recorded via the photobook have added enormously to our understanding of the medium's culture, particularly in places that are often marginalized, such as Latin America and Africa. However, until now, only three Chinese photobooks have made it onto historians' short lists. Yet China has a fascinating history of photobook publishing, and the exhibition, coproduced by the Rencontre d'Arles and Aperture, will reveal for the first time the richness and diversity of this heritage. The exhibition is based on a collection compiled by Martin Parr and Beijing and London-based Dutch photographer team WassinkLundgren. *The Chinese Photobook* will reveal much about China itself, and the country's dramatic twists and turns during the last 100 years.

*Excerpt from the exhibition text.*

[www.martinparr.com](http://www.martinparr.com)

[www.wassinklundgren.com](http://www.wassinklundgren.com)

Exhibition curators: Martin Parr and WassinkLundgren.

Texts by Gu Zheng, Raymond Lum, Gerry Badger, Stephanie Tung, and Ruben Lundgren.

Exhibition coproduced by Aperture Foundation and Les Rencontres d'Arles, with the support of Air France.

The Chinese Photobook exhibition and publication have been made possible with generous support from the China Art Foundation which was founded in 2008 to help ensure that the intense global interest in contemporary Chinese art and culture has a sustainable future, and to increase knowledge and understanding in the arena of art and culture between China and the rest of the world.

The accompanying publication was made possible with additional contributions by Aperture supporters Celso Gonzalez-Falla and Sondra Gilman, Marina and Andrew E. Lewin and David Solo..

Wallpaper by Picto.

Framing by Circad, Paris.

Exhibition venue: Bureau des Lices.

## RAYMOND DEPARDON

Born 1942, Villefranche-sur-Saône. Lives and works in Paris.

### THE PRESENCE OF A LOST GENERATION

When Raymond Depardon photographed France's villages and neighbourhoods during a five-year period, it was difficult for his lens not to regularly encounter monuments to the dead, given that they are such a part of towns' landscapes. On the occasion of the centenary of World War I, the Rencontres presents for these photographs for the first time. There is nothing to be done, neither the lyrical flights of some of their sculptures, nor Depardon's beautiful light and colours have an effect: these monuments are condensed cemeteries, an unpleasant scar in often bucolic landscapes. We would like the memory that we here impose makes us reflect on humanity's convulsive jolts. Delicately, with the depth of his large format images, Raymond Depardon seems to invite us to once again look at what we perhaps no longer looked at with the same degree of seriousness. With the lighting particular to him, he sublimates with modesty and simplicity this hymn to a lost generation, this latent pain that time cannot alleviate, so as to prevent history repeating itself.

*François Hébel*

[www.palmeriaieetdesert.fr](http://www.palmeriaieetdesert.fr)

Prints by Central Dupon Images, Paris.

Framing by Circad, Paris.

Exhibition venue: Église des Frères Prêcheurs.

## LUCE LEBART : LÉON GIMPEL

Born 1873, Strasbourg. Died 1948, Sévignacq-Meyracq.

### KIDS AT WAR

Paris, August 1915: men are at war and women work... Far from their parents, the children of the rue Greneta play at battle. Equipped with only his camera and the inspiration of a few Poulbot drawings, Léon Gimpel faced this army of kids. From this encounter in the heart of the Sentier neighbourhood was born a series of staged photographic tableaux, alternating between colour (autochrome) and black and white. As the days went by, Léon Gimpel and his army of kids developed a kind of typology in miniature of images of the Great War. Almost all the archetypal scenes are represented. It is not death that Gimpel and the army of the rue Greneta playact, but heroism, courage, and the victory of the children of France. Above all, Gimpel and his 'little doughboys' from the heart of Paris reveled in photographing and being photographed. The weekly *L'Illustration*, for which the photojournalist regularly worked, found the army of the rue Greneta too frivolous. But in autumn 1915 enlarged photographs of the troops had pride of place in the display windows of the Société Lumière on the rue de Rivoli.

*Luce Lebart*

[www.sfp.asso.fr/blog-collection](http://www.sfp.asso.fr/blog-collection)

Exhibition curator: Luce Lebart, head of collections at the SFP.

Exhibition produced in partnership with the Société Française de Photographie.

Exhibition venue: Église des Frères Prêcheurs.

## MONUMENTS TO THE DEAD

If churches were the only building common to all French municipalities since the Middle Ages, the work of memory which are the monuments to the dead of 1914-1918, erected after The Great War which devastated France, have become an indelible scar in the heart of all the nation's towns.

The Rencontres d'Arles, Mission du Centenaire de la Première Guerre Mondiale and Université de Lille III have decided to establish the first photographic inventory of all the French monuments to the dead for an exhibition and book. The aim is to show the vast scale of the massacre through these monuments.

Famous photographer and filmmaker Raymond Depardon, the author of numerous films and books about French society, accepted to be the patron of this operation, by establishing a photography style guide that would enable everyone to participate, no matter their level of expertise. All 36,000 municipalities were invited to participate.

## DEPARDON'S STYLE GUIDE:

Stand with your back to the sunlight or, if you are inside, to the dominant light. Otherwise, wait or come back.

A. Take a first photograph of the monument and its pedestal.

B. Move closer, take a second, close-up photograph of the monument without its pedestal or base, if possible a low-angle shot (from below, aiming the camera upward, with the sky or ceiling as the background).

C. Take a third, more open photograph from a distance, allowing the context in which the monument is situated to be seen.

**Photographs may be uploaded to [www.rencontres-arles.com/monuments\\_aux\\_morts](http://www.rencontres-arles.com/monuments_aux_morts)**

Photographs may be uploaded to [www.rencontres-arles.com/monuments\\_aux\\_morts](http://www.rencontres-arles.com/monuments_aux_morts)

Exhibition created by the Rencontres d'Arles, in collaboration with the Mission du Centenaire de la Première Guerre Mondiale, with support from the Fondation d'Entreprise Carac and the Institut de Recherches Historiques du Septentrion (IRHiS), Université de Lille 3, and the patronage of Raymond Depardon.

Exhibition venue: *Église de Frères Prêcheurs.*

## THE ARLÉSIENNE BY CHRISTIAN LACROIX

Beyond being this woman of Arles celebrated to the point of caricature by the poets, artists and musicians of the end of the 19<sup>th</sup> century up until today, the Arlésienne cannot be reduced to a Graeco-Roman profile, a chiselled velvet ribbon and a lace headscarf, no matter how exceptional and mythic they may be. The Arlésienne myth began in 1651 with the discovery of the famous Venus in the ruins of the Théâtre Antique and it was revived in the middle and the end of the 19<sup>th</sup> century by Frédéric Mistral and the Félibres poets in a way which, through the 20<sup>th</sup> century, would sometimes become blurry, if not obscure. The anonymous but 'eponymous' character of one of the *Lettres de mon moulin* by Alphonse Daudet (1869), put to music by Georges Bizet (1872), met with such glory that the word almost became a common noun used to describe, in everyday language, a main character who never appears, is everything that we expect and hope for, but who we never see coming or arriving. Absence, in fact, but an 'omnipresent' absence, an almost palpable invisibility, the imprint of someone passing through, the waft of a perfume whose trace we follow until it is erased, disappears, becomes deliberately anonymous; the imprint of memories, the vestiges of memory, its scars. So many routes, so many possible themes and trails that will guide the selections in this exhibition in the chapel of the Hôtel Jules César, where we will endeavour to make the image of the 'Arlésienne', that of the 21<sup>st</sup> century, to 'at last' appear.

*Christian Lacroix*

With support from L'OCCITANE en Provence.

Exhibition venue: *Chapelle de la Charité, boulevard des Lices.*

## JOAN FONTCUBERTA

Born 1955, Barcelona.

### THE TREPAT COLLECTION: A CASE STUDY IN AVANT-GARDE PHOTOGRAPHY

It is with great satisfaction that MOKBA is at last able to do justice to an invaluable artistic legacy, hitherto unknown to specialists and the public alike, in presenting here for the first time a selection of works from the Trepats Collection of Modern Photography. These photographic fonds owe their existence not to any passion for collecting on the part of the Trepats family but to a commitment to commissioning internationally acclaimed photographers to supply the images for the publications, promotional materials and graphic documentation associated with the activities of a major industrial complex that was for decades one of the engines of the Spanish economy. What makes them so significant, however, is that, seen in historical perspective and liberated from their original utilitarian function, the pieces gathered together here provide a superb overview of the entire aesthetic trajectory of the artistic avant-gardes. We are convinced that the discovery of these works will not be a matter of indifference to either the discerning public or to academia.

*Joan Fontcuberta.*

[www.fontcuberta.com](http://www.fontcuberta.com)

Exhibition curator: Joan Fontcuberta.

Exhibition venue: *Musée de l'Arles Antique.*

## SMALL UNIVERSE

### THE DUTCH NEED TO DOCUMENT

The Dutch are among the tallest people in the world, yet they live in one of the world's smallest countries. Cities in the Netherlands are crowded, houses are small and personal space is hard to find. People and other people's stuff always surround the Dutch. In a place where horizons are limited, people make their own: creating new vistas based

on their immediate surroundings. Obsessively zooming in on all the little details that make up their small universe. Taking these mundane details as a starting point, Dutch artists create works of surprisingly epic proportions. In *Small Universe*, we see a whole story based on the life of a geranium, a city ordered from a catalogue, a woman who stuffs a Paris catwalk's worth of clothing into her tiny council apartment.

I like to think that if the country of Holland were an image, it would be a jpeg. This most popular of file compression formats is small on the surface, but when opened contains vast and unexpected riches.

*Erik Kessels*

Exhibition curator: Erik Kessels.

Exhibition venue: *Atelier de la Chaudronnerie, Parc des Ateliers.*

## **MILOU ABEL**

Born 1990, Utrecht. Lives and works in Rotterdam.

Milou has a fascination for documenting characters that live on the fringe of society. Special people with special habits. Her biggest work so far is a series of photographs of a woman called Esther. Despite her young age, Esther has already had a very colourful life and has a passion for collecting clothes. Milou Abel spent a lot of time with Esther and recorded her extensively in her own living room full of clothes. In the images you feel how Milou and Esther get together and eventually trust one another. The often uncomfortable tension between a photographer and subject is totally gone. Milou Abel shows us inside the world of a special person.

*Erik Kessels*

[www.milou-abel.com](http://www.milou-abel.com)

## **SEMA BEKIROVIC**

Born 1977, Amsterdam. Lives and works in Amsterdam.

Sema Bekirovic is an artist who makes installations, videos and photographs. Her work questions the relative smallness of our world compared to the vastness of our universe. She uses almost all natural materials, like water, stone, steel, smoke, fire etc. In 2007 she made the work *Koet*. Here, she convinced some coots to build their nest with materials and photographs she'd collected for them. Attaching bread to these objects, she'd slip them into the water. Seduced by the food, the coots found the useful objects and carried them piece-by-piece to their nest. The result is a weird collaboration between Bekirovic and the birds.

*Erik Kessels*

[www.semabekirovic.nl](http://www.semabekirovic.nl)

## **MÉLANIE BONAJO**

Born 1979, the Netherlands. Lives and works in New York.

Melanie Bonajo is an important figure in the New Wave of Dutch photography, best known for her *Furniture Bondage* series, where she shows naked girls being wrapped in home furniture. But Bonajo isn't restricted to one medium. Over the years she's constantly surprised us by expressing her ideas in different ways. At the moment, Bonajo performs with her band *ZaZaZoZo*. The theme running through her work is the female body and how it defines itself. In the exhibition *Small Universe*, she shares photographs in which she documented herself over time. While breaking up with a boyfriend, she elected to portray herself while crying. Wherever she felt tears welling, she grabbed her camera and took an image of her as a form of therapy. By taking a break up as her subject, she touches on universal themes about grief and every day suffering.

*Erik Kessels*

[www.melaniebonajo.com](http://www.melaniebonajo.com)

## **HANS DE VRIES**

Born 1947, the Netherlands. Lives and works in Denmark.

Hans de Vries is an artist who was most prolific in the seventies. His genre was called 'Micro Emotive Art'. Which means that de Vries continually documented his own daily experiences with small events. He describes these events with such detail and passion that they become monumental. For his project *The History of the Lemon Geranium* Hans followed the development of his own plant and the ones that he gave to others. Hans de Vries and his wife possessed the beautiful Lemon Geranium and wanted to share their passion for the plant with others. So carefully they took samples from the plant and distributed them amongst their friends. After this Hans would regularly visit them and ask about the status of their geranium. An obsession made out of something very ordinary, but done with precision and love for the subject.

*Erik Kessels*

## HANS EIJKELBOOM

Born 1949, the Netherlands. Lives and works in Amsterdam.

Since the 1970s, Hans Eijkelboom has worked as a conceptual artist, using photography to express himself. One of my favorite series is of Eijkelboom portraying himself in different people's houses. He rang the doorbell in the afternoon, while the husband and father of the house was away at work. If the wife and children were in, Eijkelboom photographed himself between them as the father of the house. He did this in several families and there's no occasion where he looks out of place. Eijkelboom is a master when it comes to identity and questioning identity. *Small Universe* will feature Eijkelboom's identity project and a series called *10 Euro Outfits*. For this, Eijkelboom photographs himself wherever he travels in outfits he bought for ten euros.

*Erik Kessels*

[www.photonotebooks.com](http://www.photonotebooks.com)

## ERIK FENS

Born 1949, Amsterdam. Lives and works in Amsterdam.

Erik Fens is a manic collector of objects, texts and images. He shapes his own world with the collected series he believes in. It's a solo activity that's difficult and rare for him to share with other people. In *Small Universe* his series *TreeCar* is on show. For some time he photographed the cars parked underneath the balcony of his apartment in Amsterdam. The cars were parked next to a tree, which often left a shadow of them on the top or the hood of the neighbouring car. It was only this event that Erik Fens was interested in. Fens discovered the beauty of the tree shaped silhouette placed on the shiny top of a car. An obsession that only he must have had on this planet. Everyday life often has hidden beauties and it needs photographers and artists to point them out to us. Erik Fens is one such specialist.

*Erik Kessels*

[www.erikfens.nl](http://www.erikfens.nl)

## JOS HOUWELING

Born 1943, Amsterdam. Lives and work in Amsterdam.

Back in the early seventies, Houweling was making photo-based typologies of Amsterdam, documenting the city by recording parts of the urban landscape others ignored. After creating a large number of images, he assembled them to create a certain rhythm. His collages have a strong graphic feel to them, and it's his choice of categories that make his work truly beautiful. Most of these Amsterdam-based works are gathered in a book called *700 Cents*, commissioned by the city of Amsterdam to celebrate their 700<sup>th</sup> anniversary. Even though these photographs were taken in the 1970s, their playfulness, humour and passion survive to this day.

*Erik Kessels*

## HANS VAN DER MEER

Born 1955, the Netherlands. Lives and works in Amsterdam.

If you had to point out a Dutch photographer with an eye for the world around him, it would be Hans van der Meer. Van der Meer has built an oeuvre over the years, forcing people to look differently at the ordinary things happening around them. The project *The Netherlands Off the Shelf* shows how the exteriors of medium size cities in *the Netherlands* are arranged. City councils order their exterior designs through catalogues and brochures, providing all the most expected furniture: the standard benches, bins and barriers that comprise an average city centre. Hans van der Meer collected all he could find in this field and catalogued it again. The photographs taken for this project show all this 'city furniture' in action. The result is an ironic view of medium sized Dutch cities.

*Erik Kessels*

[www.hansvandermeer.nl](http://www.hansvandermeer.nl)

## MAURICE VAN ES

Born 1984, the Netherlands. Lives and works in The Hague.

Maurice van Es works with the subject of his memories and his direct surroundings. He gives small happening or events a bigger scale and points out the importance of them. In the work *Textures of Childhood* van Es presents small fragments from pictures taken in his childhood. Family images that often seem to have little importance, but he changes this by concentrating on the details. He focuses on small parts of textures in the existing photographs that have a strong memory. We see a detail of a carpet, a bedcover, a sofa etc. Photographs that have become abstract in one way, but highly important for him in another way. Maurice van Es explores these really small 'home' environments to give them more importance and more importance to himself.

*Erik Kessels*

[www.mauricevanes.nl](http://www.mauricevanes.nl)



## WILLIAM HUNT COLLECTION

William Hunt was born in Florida. He lives and works in New York.

### FOULE

Images of groups seem to occupy a small subset within the history of photography. And if you only deal with American photographs made before 1950, you still get to look at a pretty wacky assortment. Posses, clubs, teams, graduations, parades, rallies, clans, fraternities, assemblies, ceremonies, choruses, and mobs are all here. Beyond the record making or documentary nature of these images, the aesthetic challenges to making something artful must be daunting. Who are these people and what brought them together? These are bizarre, enigmatic visual matrices of information that we can attempt to decode many ways. I like when the blacks and whites play against each other in some sort of unique pattern, literally like a musical staff with notes. Think of these as visual arpeggios. This is jazz. This is not a definitive collection of photographs. These are fun and odd, and they resonate with me. These photographs find me, and I like having them and here, sharing them. That is the pleasure of collecting.

*W.M. Hunt*

[www.wmhunt.com](http://www.wmhunt.com)

Exhibition curator: W.M. Hunt.

Exhibition venue: Palais de l'Archevêché.

## CLAUDE HUDELLOT COLLECTION

Claude Hudelot was born in 1942, Chanceaux. Lives and works in La Flotte.

### THE PANORAMA, MIRROR OF CELESTIAL BUREAUCRACY

In China, one genre seems to prefigure the panoramic photograph: portraits of emperors or high dignitaries, alone or as a couple, then shown again with their descendents. These vertical 'accumulations' in the form of family trees are the ancestors of panoramas. The vogue for panoramas represents a rite perfectly suited to Confucian or Communist ideology. The ultimate development of the genre is undoubtedly the political panorama. When Mao Zedong came to power, he became the absolute symbol of 'celestial bureaucracy'. Everything here has a meaning: the position of each person in relation to the epicentre, which is always 'the President', the clothing worn, the setting. Mao Zedong seems to take a sly pleasure in differentiating himself. In short, the Maoist panorama is an almost inexhaustible source of information for any historian of contemporary China.

*Claude Hudelot*

Exhibition curator: Claude Hudelot.

Framing by Circad, Paris.

Exhibition venue: Bureau des Lices.

## PRIX PICTET : A RETROSPECTIVE

Since it began in 2008 the Prix Pictet has become one of the world's leading prizes for sustainability and photography. For each new cycle, the Prix Pictet adopts a different theme. There have, to date, been four cycles of the award – *Water, Earth, Growth, and Power*. The fifth cycle *Consumption* concludes with an exhibition of work by the eleven shortlisted artists at the V&A in London in May 2014 at which the Honorary President, Kofi Annan, will present the award. In the six years since it began sixty eight of the world's leading photographers (including Edward Burtynsky, Naoya Hatakeyama, Thomas Struth, Taryn Simon, Susan Derges, Andreas Gursky, Thomas Joshua Cooper, Darren Almond and Robert Adams) have been shortlisted for the Prix Pictet. The exhibition at the Parc des Ateliers will be a survey of the first five cycles of the award. It will present images from all of the shortlisted photographers and there will be a particular focus on the work of the laureates – Benoît Aquin, Nadav Kander, Mitch Epstein, Luc Delahaye. Aquin, Kander and Epstein will present work they have made since winning the Prix Pictet, in which sustainability is an important element. Epstein will show work from his acclaimed *New York Arbour* series while for Aquin and Kander the exhibition is a platform for previously unseen work. Aquin will show images made in the aftermath of the 2013 Megantic disaster which was largest land oil spill in North America. Kander, on the otherhand, will show work from his new series *Dust* a three year survey of secret Soviet scientific cities and missile test sites. The photographer who wins *Consumption* will also be invited to participate in the exhibition.

## BENOÎT AQUIN

Born 1963, Montreal. Lives and works in Montreal.

Winner of the prestigious Prix Pictet in 2008 for his *Chinese Dust Bowl* series, the Montreal photographer Benoit Aquin has travelled on almost every continent for the past twenty-five years, documenting environmental issues and their impact on humanity. He has exhibited in Canada, the United States, and Europe. His work is part of private and public collections including the National Gallery of Canada, the Montreal Museum of Fine Arts, and the Musée du Québec. Currently, Aquin is working on a project on the impact of the oil industry, specifically, the explosion in Lac Mégantic, Quebec.

[www.benoitaquin.com](http://www.benoitaquin.com)

## LUC DELAHAYE

Born 1962, Tours. Lives and works in Paris.

Luc Delahaye's large-scale colour works about conflicts or social issues are characterised by directness, rich details and a narrative structure. His books include *Luc Delahaye 2006/2010* (2011), *History* (2003), *Une Ville* (2003), *Winterreise* (2000), *L'Autre* (1999), *Memo* (1996) and *Portraits/1* (1996). Delahaye has received awards including the Deutsche Börse Photography Prize (2005), Prix Niépce (2002), Robert Capa Gold Medal (2002, 1992), ICP Infinity Award (2001) and the Oskar Barnack Award (2000). In 2012, Delahaye was awarded the Prix Pictet.

## MITCH EPSTEIN

Born 1952, United States. Lives and works in New York.

In 2011, Mitch Epstein was awarded the Prix Pictet. His work appears in numerous major museum collections, including New York's MoMA, Metropolitan Museum of Art, and Whitney Museum of American Art; The J. Paul Getty Museum in Los Angeles; the San Francisco Museum of Modern Art; and the Tate Modern in London. Epstein has worked as a director, cinematographer, and production designer on several films.

[www.mitchepstein.net](http://www.mitchepstein.net)

## NADAV KANDER

Born 1961, Tel Aviv. Lives and works in London.

In 2009 Kander was awarded the Prix Pictet and was also named International Photographer of the Year at the 7<sup>th</sup> Annual Lucie Awards. His work appears regularly in many international publications such as *The New York Times Magazine* and *Time Magazine*. Nadav's work is housed in several public collections including National Portrait Gallery, London, the V&A Museum and the Frank-Suss Collection. Monographs include *Bodies. 6 Women, 1 Man* (2013) and *Yangtze, The Long River* (2010). Forthcoming: *Dust* (2014).

[www.nadavkander.com](http://www.nadavkander.com)

## ÉCOLE NATIONALE SUPÉRIEURE DE LA PHOTOGRAPHIE (ARLES)

### ENSP, A PARTICULAR ATTENTION 2014

*A selection of three 2014 ENSP graduate students*

Each year, a jury chaired by François Hébel selects the work of three graduate students. The aim here is to show different gazes, each resolutely anchored in reality, sometimes straying far afield so as to return, where intimacy and politics cross paths. So many questions tackled by these young artists driven by a single commitment, that of constantly questioning the vast possibilities of creativity.

*Exhibition venue: Couvent Saint-Césaire.*

### CENTRE NATIONAL DES ARTS PLASTIQUES, THERE IS NO PERFECT WORLD

*Works from the Centre National des Arts Plastiques*

This exhibition inaugurates the second edition of a particularly productive three-year partnership between the Centre National des Arts Plastiques (CNAP) and the École Nationale Supérieure de la Photographie (ENSP).

This collaboration offers four students the opportunity of devising an exhibition around the theme of corporeality based on the CNAP's photographic collection. A dialogue is created between Dennis Adams, Robert Adams, Roger Ballen, Per Barclay, Katinka Bock, Don Brown, Alexandre Delay, Patrick Everaert, Thierry Fontaine, Ben Hansen, Jurgen Klauke and Annika von Hausswolff.

Exhibition curators: Numa Benyayer, Coline Nageli, Émilie Saubestre, Charlotte Vanbleus, ENSP students.

Educational supervision: Pascal Beausse, head of the CNAP photographic collections, and Christian Milovanoff, photographer and teacher at the ENSP.

*Exhibition co-produced by the Centre National des Arts Plastiques and the École Nationale Supérieure de la Photographie d'Arles.*

*Exhibition venue: Galerie Arena.*

### THE SEARCH FOR ART # 3

Since 2011, the partnership between the Institut National de la Santé et de la Recherche Médicale (Inserm) and the École Nationale Supérieure de la Photographie d'Arles (ENSP) has been the occasion to build bridges between two worlds – the scientific and the artistic – which still ignore each other far too often. This year, four second-year students – B. Bellabas, Camille Michel, Rébecca Topakian and Anne-Sophie Tritschler – hence had residencies in four

laboratories of the Centre de Recherche des Cordeliers. Four main themes were developed by the students: 'Deformity', 'Identification', 'Strategies' and 'Heritage'.

Educational supervision: Christian Gattinoni, curator and teacher at the ENSP.

Exhibition co-produced by the École Nationale Supérieure de la Photographie and the Institut National de la Santé et de la Recherche Médicale.

Exhibition venue: *The Galerie du Haut, École Nationale Supérieure de la Photographie, 16 rue des Arènes, from July 7 - 13.*

## SFR YOUNG TALENTS GALLERY

For the 10<sup>th</sup> edition of the edition of the SFR Young Talents Gallery, SFR will present a photographic exhibition of the 2014 SFR Young Talents Photo-Rencontres d'Arles Competition. The jury of experts, composed of François Hébel, director of the Rencontres d'Arles,

Agnès Sire, director of the Fondation Henri Cartier-Bresson, Jean-Michel Fauquet, photographer, and Gilou le Gruiec, Galerie VU's head of relations with collectors, selected four photographers: **Maud Bernos, Serena de Sanctis, Delphine Schacher** and **Camille Szklorz**. The Young Talents are invited to the Rencontres' opening week and their photographs are exhibited at the Atelier de la Chaudronnerie throughout the festival's duration. Their photographs are also projected on screen during the Night of the Year and the artists are given the opportunity to meet photography professionals and to have their portfolios assessed.

Exhibition venue: *Atelier de la Chaudronnerie, Parc des Ateliers.*

## OLYMPUS ENGAGES IN A PHOTOGRAPHIC CONVERSATION

A partner of the École Nationale Supérieure de la Photographie d'Arles for six years now, Olympus reinforces its partnership this year with an original project. Three graduate students – **Sajedeh Sharifi, Santiago Torres** and **Steven Daniel** – are invited to enter into a 'conversation' with three eminent contemporary photographers: Françoise Huguier, Antoine d'Agata and Denis Rouvre. Invited by the Rencontres d'Arles, this project will result in an exhibition during the festival from 7 July to 21 September. A discussion between the six participants will also enable the public to share in this photographic exchange. This conference will take place during the Olympus Meetings during the Rencontres' opening week.

# ASSOCIATED PROGRAMS

## MUSÉE RÉATTU

### LES CLERGUE D'ARLES

PHOTOGRAPHS BY LUCIEN CLERGUE IN THE MUSÉE RÉATTU'S COLLECTIONS

Lucien Clergue is one of the initiators of the first public photography collection in France, just as he was the initiator of the Rencontres de la Photographie d'Arles, and the creation of the École Nationale de la Photographie. He even instigated that photography be studied at a university level, attending his viva about aesthetics, going on to then preside over the Académie des Beaux-Arts of the Institut de France in 2013. The 360 photographs, heliogravures and documents that he has chosen to offer the Musée Réattu throughout the high points of his career bear witness to his life and are the subject of an exhibition which celebrates the man, the oeuvre and the history of an artistic discipline. It is a homage that the city and museum celebrate on the occasion of the photographer's 80th birthday. A photographer who made Arles the epicentre of international photographic news.

Exhibition curator: Pascale Picard, director of the Musée Réattu.

Exhibition venue: *Musée Réattu, 10 rue de Grand Prieuré, Arles, from 5 July 2014 to 4 January 2015.*

## MÉJAN ASSOCIATION

### MAURICE MATIEU/EDUARDO ARROYO

MANO A MANO

This remarkable *mano a mano* evokes an encounter confronting two distinct approaches which are united by the role that Maurice Matieu and Eduardo Arroyo give to painting. The evolution of each other artist share similarities: one distanced himself from mathematics, the other distanced himself from journalism. Both chose the space of the painting as their preferred medium.

Exhibition venue: *Capitole, Chapelle Saint-Laurent.*

## MICHELANGELO PISTOLETTO

### THE THIRD PARADISE

A humanist artist from the Arte Povera movement, Michelangelo Pistoletto has developed a constantly evolving body of work, whose *Mirror Paintings* constitute the basis for artistic production and theoretical reflection.

*The Third Paradise* is the political expression of a committed artist. Conceived as a symbol to guide us, The Third Paradise wants to be open to the future of a new humanity, reconciling Nature and Artifice. Pistoletto's aim is to basically offer a dynamic for change to this 'global garden' in which everyone is invited to freely participate so as to work at living together.

*Exhibition venue: Chapelle Saint-Martin.*

# EVENTS

## SYMPOSIUM

### PHOTOGRAPHY: THE SHARED ART OF THE 21ST CENTURY

9, 10 and 11 July from 10am to 1pm.

Free admission, depending on available seating.

Air-conditioning, simultaneous translation.

Organised by Françoise Docquier, senior lecturer at Université de Paris 1 Panthéon-Sorbonne.

Moderator: Pierre Haski, editor Rue 89.

In partnership with *Connaissance des Arts Photos*.

More than 150 years after the birth of photography, the market is active and public interest is strong as never before. In late 2013, the Salgado show at the Maison Européenne de la Photographie attracted over 120,000 visitors; the 2013 Rencontres d'Arles, 'Arles in Black', over 96,000; the Paris Photo salon travelled to Los Angeles for the second year; no sooner had the Henri Cartier-Bresson retrospective opened at the Centre Pompidou (an initiative headed by curator Clément Chéroux) than lines formed to enter, with a wait of over two hours and 5,000 visitors per day.

Schools have grown in number, making different forms of photography intersect, genres intermingle, disciplines interweave, places intertwine and various publics mix. Books hold a fundamental place in the history of photographic production. For several decades now, photography books have become collectors' items in the same way that prints are; they are exhibited and are also the subject of an increasing number of specific publications.

What relationship is formed between a viewer and a photograph? How does this medium, described by Pierre Bourdieu as 'a middle-brow art', fascinate an ever-increasing public? How do we relate today with these various representations of the world? What is the role of cultural mediation in socialisation? How does the explosion of the internet-based viewing public for photography revolutionise the distribution and sharing of knowledge? Will the instantaneity, universality, and multiplication of screens destroy the codes of distinction and cultivation? What kind of open relationship does the author of an image maintain towards an anonymous public?

We have come a long way since the era of Charles Baudelaire, whose 'Introduction' to the 1859 Salon for the *Revue Française* excoriated photography. His diatribe was directed not so much at the image itself, whose documentary possibilities he fully appreciated, as at the use of photography as a model. He often simply repeated the protectionist Beaux-Arts boilerplate of the anti-photographic criticism then appearing in the columns of everything from the *Figaro* to the *Revue des Deux Mondes*, but he also anticipated the crisis of reproduction that would later be expressed by Walter Benjamin.

Over the past thirty years a formidable dynamic has developed, giving photography a higher status and a larger audience, making a place for it in a cultural and artistic environment where, until the 1980s, it was perceived merely as a document, an archival record, or a marginal illustration. The identification of dedicated exhibition spaces, the creation of photographic departments and collections in museums, the systematic organisation of retrospectives, whether historical or of living artists, publication via a diversity of media and outlets, the circulation of exhibitions in France and abroad, the media presence of photographic competitions and awards, and the creation of varied symposia and festivals, all have contributed substantially to photography's surging advance on the cultural, political, and social arena.

The *narrowcasting* initiated by smartphone photography and its subversive role in recent popular revolutions have expanded the viewing public, in a completely unexpected development, to the scope of a universal public. The territorial invasion of photography by *amateur professionals* demonstrates that the image has seized power in the daily life and social relations.

It is still astonishing that a practice as essentially individual as photography thrives so lustily and nurtures new forms of exchange and dialogue in reciprocal complicities overriding any border between trends or styles.

The increasing diversity of today's public for photography is demonstrated both by the success of multiple shows on a variety of themes and by a real interest in discovering artists whose sensibilities and aesthetic positions are often radically different. This new openness brings an internationalised public, a social and cultural mosaic, towards public and private institutions hosting a profusion of exhibitions, festivals, conferences, and publications.

In parallel with this upwelling of enthusiasm for the image, the development of social networks facilitates a profound change in the relationship between looking at an object and exchanging with and sharing the discourse of a *subject*. The gradual disappearance of statutory and technical divisions between professional and amateur reveals a new definition of the means of representation. The borders of the screen framing the image dissolve into a strange permeability between subject and object.

Instantly universalised phenomena like the *selfie* provide a radical illustration of the advent of the photographer who stages his self-revision without shame or fear of mockery. Named Oxford Dictionaries' 'word of the year' for 2013, the selfie, a smartphone self-portrait uploaded to the great bazaar of the web, is absolutely symptomatic of the mutation of textual rhetoric towards the condensed discourse of the image. André Gunthert describes the selfie as 'a tool of social exchange, inviting discussion, which may also and further be commented upon ironically'.

This symposium seeks to understand photography as a discourse, to hear the 'word on the street' expressed by instant, universal, communicated photography.

Symposium prepared by Françoise Docquier, Senior Lecturer, Paris 1 Panthéon Sorbonne University, in collaboration with Connaissance des Arts Photos. Moderator: Pierre Haski, Editor in Chief, *Rue 89*.

## PHOTOGRAPHY NIGHTS

Unique in the world, the evening screenings present the work of photographers or photography specialists to an audience of up to 2500 people. These presentations are often accompanied by concerts. Each evening, consisting of two parts, is a genuine spectacle beneath the stars, and each has been specifically devised for the stunning Théâtre Antique site.

Sessions begin on the dot of 10.15pm, when night falls, and last between 90 and 180 minutes. Due to the FIFA World Cup (June 12 - July 13, 2014), the screening hours and sites will change on a daily basis this year.

Free admission.

### Tuesday 8 July, Théâtre Municipal

FIRST PART

#### MICHEL FOUCAULT

PHOTOGENIC PAINTING

*Photogenic Painting* is a text by Michel Foucault, published in 1975 in an exhibition catalogue devoted to Gérard Fromanger, a French artist who works with photographs projected onto canvas. In response to this intersecting of mediums, Michel Foucault rediscovered a forgotten period of the history of photography, between 1860 and 1880. As was his wont, but this time in a new terrain, Foucault carried out an archaeology of the present and sketched the possibility of another history, differing in rhythm from the major established temporalities.

Reading by Pascal Gregory

SECOND PART

#### VINCENT COURTOIS – MICHAEL ACKERMAN

INTUITION

Christian Caujolle, the eye and soul of the famous Agence VU', was the impetus behind this *Intuition*, by suggesting that cellist Vincent Courtois and photographer Michael Ackerman should meet and stage a show together. At stake: to create a story composed of three gazes that intersect, superimpose and interact with each other, with music that would enable these images to be seen differently, and a photographic presentation that would suggest other ways of listening to music. The moment of thought revealed by Michael Ackerman's dazzling momentary snapshots and images.

### Wednesday 9 July, Théâtre Antique

FIRST PART

#### 2014 LEICA OSKAR BARNACK AND LEICA NEWCOMER AWARDS

Since 1979, the Leica Camera Group has been holding a renowned photographic competition honouring Oskar Barnack (1879-1936), the inventor of the Leica and the father of photojournalism. The Leica Oskar Barnack Award is awarded to a photographer whose powers of observation capture and express the relationship between man and the environment in the most graphic form. The Leica Camera Group also organises the Leica Oskar Barnack Newcomer Award, which is open to all photographers aged 25 and under.

## 2014 RENCONTRES D'ARLES DISCOVERY AWARD

The works by the ten artists nominated in 2014 are presented by the five nominators.

**Quentin Bajac**, chief curator at the Museum of Modern Art (MoMA) in New York,

**Alexis Fabry**, a curator specialising in Latin American photography and the founder of Toluca Editions in Paris,

**Bohnchang Koo**, exhibition curator and photography professor at Kyungil University in Seoul, Korea,

**Wim Mélis**, curator of the Noorderlicht Photography Foundation in the Netherlands,

**Azu Nwagbogu**, founder and director of the African Artist's Foundation (AAF) in Lagos, Nigeria.

With support from the LUMA Foundation.

SECOND PART

### DAYS OF WAR 14-18

World War I was one of the first events widely covered by photographers. *L'Excelsior*, a French daily newspaper launched in 1910, featured many of their photographs. Jean-Noël Jeanneney, the host of the highly successful radio programme 'Concordance des temps' on France Culture, and the Rencontres' president, brings the experience of French soldiers in the trenches, from the summer of 1914 to the signing of the Treaty of Versailles, to life. The exceptional quality of the photographs selected with Jeanne Guérout for the book *Jours de Guerre*, published by Éditions des Arènes, and Jeanneney's gift for capturing the listener's attention and stimulating his interest in history, are combined in an intense evening presentation.

**Thursday 10 July, Théâtre Antique**

FIRST PART

### PRIX PICTET: CONSUMPTION

The Prix Pictet, founded in 2008 by the leading Swiss private bank, Pictet is the world's most prestigious prize in photography and sustainability. For each new cycle, the Prix Pictet adopts a different theme. The first four were *Water* (winner: Benoît Aquin), *Earth* (winner: Nadav Kander), *Growth* (winner: Mitch Epstein) and *Power* (winner: Luc Delahaye). The theme of the fifth Prix Pictet is Consumption and the winner will be announced at the V&A in London in May 2014. To mark the award there will be a special screening at the Théâtre Antique featuring images of each of the eleven shortlisted photographers with a special focus on work of the winner of the Prix Pictet *Consumption*. The screening will coincide with the opening of the Prix Pictet retrospective exhibition at the Parc des Ateliers.

SECOND PART

### VIK MUNIZ

The film about Vik Muniz creating an artwork with and to the benefit of rubbish sorters in Brazil deeply moved audiences at the Théâtre Antique in 2010. Back in Arles once more with his two latest works, exhibited at the Église des Trinitaires, Vik Muniz has accepted to present a special evening focusing on his entire oeuvre, examples of which are included in great photography and contemporary art collections. The singularity of his work, using all kinds of materials to compose an image that is then recorded photographically, puts him in a league of his own. His mastery, and the energy and humour of his work all make him a great artist.

**Friday 11 July, boulevard des Lices, 10pm-2am. Screenings begin at 10pm. Free admission.**

### NIGHT OF THE YEAR

In 2014, the Rencontres d'Arles' Night of the Year celebrates its tenth year!

For this edition, the festival's unmissable festive event will take over the boulevard des Lices and offer a great photographic stroll where various photographic actors – press, magazines, agencies and photography collectives – present the work they've produced in the past year on fourteen screens.

With:

AFP, Argos, ARTE, Le Bar Floréal, Bellavizia, Contour by Getty, Contrasto, L'Express Styles, Festival de l'Image d'Amman, GQ, The Guardian, Hans Lucas, Libération, Luzphoto, MODDS', Myop, Noor, Ostkreuz, Palm Spring Festival, Panos, Pasco&co, Photographie.com, Picture Tank, Polka, Prix SFR Jeunes Talents, Phnom Penh Photo Festival, Propekt, Reuters, Salt Images, Signatures, Stilleto, Tbilissi Photo festival, Tendance Floue, Transit, VU'...

Artistic direction: Claudine Maugendre and Aurélien Valette.

**Saturday 12 July, Théâtre Antique**

FIRST PART

### 2014 RENCONTRES D'ARLES AWARDS

The recipients of the Discovery Award (€25,000), Author Book Award and Historical Book Award (€8000 respectively) are announced.

With support from the LUMA Foundation for the Discovery Award and the Fnac for the Author Book Award.

SECOND PART

Programme tbc.

## 2014 PHOTOGRAPHY AUCTION

Spurred by the success of last year's inaugural event, the Yann Le Mouél auction house associated with the Lumière des Roses gallery – founded and directed by Marion and Philippe Jacquier – propose a new rendezvous for photography lovers, with an auction to be held at the Hôtel Fanton. Drawing from works produced in the 19th and 20th centuries, they invite us on a novel photographic stroll during which we encounter the world's great photographers alongside a large selection of works by anonymous photographers.

## EXHIBITION TOURS

During the opening week, the exhibited photographers present their work to festivalgoers. From July 14 to September 21, a team of photographer-liaison staff offer daily guided tours through the festival's various exhibition sites.

## CONFERENCES AND DEBATES

During the opening week, photographers and professionals present at the festival are invited to talk about their work, or about issues raised by the exhibited images, during conferences and debates held at rue du Docteur Fanton.

## BOOK SIGNINGS

Book signings by many of the photographers participating in the Rencontres d'Arles are held at rue du Docteur Fanton throughout the opening week.

# EDUCATION AND TRAINING

## PHOTOGRAPHY WORKSHOPS

Exchanges between photography professionals and practitioners have been a constant feature of the festival since the Rencontres d'Arles first began. For more than forty years, the photography workshops organised by the Rencontres have reflected this desire to bring together professional and amateur photographers, allowing them to explore a personal creative approach and photography's aesthetic, ethical and technological factors. These workshops are open to amateurs and professionals, and fit within continuing education (DIF) guidelines.

### **Spring: 14 April-3 May**

The themes offered are hugely varied: portrait photography, reportage, personal experience, narrative, lighting, creating a personal notebook... Arles provides a context for work and an ideal playing field for many photographers, who take advantage of the exceptional Camargue light and landscapes during this season to realise a personal series over a period of days, by alternating shooting sessions with image analysis.

Four- or five-day workshops will be run by:

**Éric Bouvet/Olivier Metzger/Ljubisa Danilovic/Ludovic Carème/Jean-Louis Courtinat/Claudine Doury/Antoine d'Agata**

### **Summer 2014: 7 July-22 August**

A jam-packed programme will spread out across the summer, bringing together great photographers, many of whom have had their work exhibited at the Rencontres d'Arles in the past. All are exceptional photographers and teachers, and several among them present at the festival in past years do us the honour of returning this summer. For the first time, 'A session with' workshops, lasting a day and a half, will allow participants to work alongside the world's great professionals, studying setting up shots through to final editing.

Concerned with allowing each participant the possibility of learning more about photography, a specific workshop will enable participants to become familiar with leading a Pause-Photo-Prose game, a three-day workshop will focus on the ties between writing and photography, while a workshop specially devised for younger participants (11-15 years old) will take place in August.

### 7-12 July

A **day** with **Paolo Roversi** (8 July)

A **day** with **Sarah Moon** (tbc)

A **session** with **Denis Rouvre** (10-11 July)

A **session** with **Élina Brotherus** (9-10 July)

A **session** with **Stéfano de Luigi** (tbc)

**Tools & tricks for discovering photography** (8 July)

**Martine Ravache** / Writing and photography (9-11 July)

### 14 - 19 July

**Antoine d'Agata** / At the boundaries of the photographic act, the personal diary

**Diana Lui** / The nude portrait

**Klavdij Sluban** / A sensitive approach to reportage photography

**Vee Speers** / The portrait: the expression of an emotion

### 21-25 July

**David Balicki** / Towards the portrait

**Darcy Padilla** / The documentary project: a story in images

**Pierre de Vallombreuse** / Recounting lifestyles, identities

**Grégoire Alexandre** / Imagining and creating

### 28 July-1 August

**Jérôme Bonnet** / The portrait: an ephemeral encounter

**Éric Bouvet** / Reportage: from the instant to the story

**Grégoire Korganow** / Finding one's own photographic language

**Frédéric Lecloux** / A language for describing the world

### 4-9 August

**Jean-Christophe Béchet** / The city and beyond: territories for a gaze

**Claudine Doury** / Between documentary and fiction

Other workshop supervisors to be announced soon.

### 11-15 August

**Jean-Christian Bourcart** / Photographic liberties and mechanisms

**Christian Caujolle** / Editing photographic work

**Léa Crespi** / The portrait: around things

**Davide Monteleone** / Personal distance

### 18-22 August

**Philippe Guionie** / Photographic documentary: from the idea to the medium

**Laurent Monlaü** / Mediterranean itineraries

**Eric Vazzoler** / The portrait: from mastery to audacity

**Workshop for younger participants** / Photographic triggers (19 - 22 August)

### Throughout the year:

Two – or three – day workshops allow amateur photographers, as well as beginners, to discover photography and to be immersed in setting up and taking photos, thereby stimulating their critical gaze. These photo weekends, supervised by professional photographers with finely honed teaching skills and who have graduated from major photography or art schools, allow the basics of photographic practices to be consolidated through diverse approaches: Looking at the city/ Mastering light/ The portrait: from the encounter to the personal series / Finding one's own photographic sensibility / Playing with light / Reportage: constructing a story...

Photographers: Romain Boutillier, Florent Demarchez, Yann Linsart, Delphine Manjard, Nicolas Havette.

Contact: Fabrice Courthial and Loïc Colomb / [stage@rencontres-arles.com](mailto:stage@rencontres-arles.com) / +33 (0)4 90 96 76 06

### PARTICIPANTS GALLERY

This space brings together the work produced by participants of the Rencontres d'Arles Photographic Workshops. The projects presented have been developed alongside great professionals, the workshop supervisors who, during a few days, share their experience and accompany each participant in the development of his/her personal photographic practice.

So many approaches, so many singular gazes brought to bear on Arles and its environs during spring and summer.

[www.flickr.com/photos/108007479@N08/sets/](http://www.flickr.com/photos/108007479@N08/sets/)



## PHOTO FOLIO REVIEW & GALLERY

7-12 July

Launched in 2006, the Photo Folio Review offers portfolio appraisals during the Rencontres' opening week. It is open – prior registration is required – to all amateurs with advanced knowledge of photography, as well as photography professionals.

The appraisals are done by international experts from the world of photography: editors, exhibition curators, museum directors, agency chiefs, gallery operators, collectors, critics, press art directors...

In 2013, we had the pleasure of welcoming 110 experts from around the globe and of organising sessions for more than 2000 participants. During these face-to-face sessions with the experts of their choice, participants each receive a constructive critical assessment of their work, together with invaluable advice and useful contacts for their photographic practice and the distribution of their images. Some of these contacts may lead to exhibition projects, or to an acquisition and/or publication.

## CLICKS AND CLASSES

LOOK, EVERYTHING CHANGES!

Clicks and Classes is a nationwide programme organised by Canopé, a resources network of the Ministry of Youth, Sports, Popular Education and Community Life, whose aim is to increase young people's awareness of photography.

For the 11th edition, 26 photographers and 25 classes, from kindergarten right through to higher education, have produced photographs inspired by the theme 'Look, everything changes!' during educational workshops. Accompanied by a photographer or artist working in a different medium, the students have familiarised themselves with photography and expanded their knowledge of it. The exhibited images have been conceived in highly diverse places and contexts, and clearly show the multiple modes of appropriation and interpretation of the 'Look, everything changes!' theme. Each group has questioned and implemented these three words by playing with the group's own environment, identity and personality. Hence, the diversity of the school setting is displayed, bringing together different ages, origins and territories for a project where creativity and imagination are given full reign and establish connections.

**Photographers participating in the project:** Marie-Noëlle Boutin, Valérie Rouyer, Vincent Debanne, Manon Recordon, Wanda Skonieczny, Véronick Isnard, Nadine Barbançon, Maïmouna Guerresi, David Samblanet, Soraya Hocine, Gerson Bettencourt, Vanessa Gandar, Simon Couvin, Pauline Fargue, Annabelle Munoz-Rio, Florian Weber, Raphael Dallaporta, Mathilde Mestrallet, Didier Desplats, Lucie and Simon, Éric Prinvault, Aurore Valade, Bertrand Desprez, Clark & Pougnaud.

**This project is carried out in schools in the following cities and regions:** Aix-Marseille, Amiens, Corse, Créteil, Dijon, Grenoble, Lyon, Montpellier, Nancy-Metz, Nice, Paris, Poitiers, Rennes, Strasbourg, Toulouse and Versailles.

**And in collaboration with 19 different cultural organisations:** Diaphane, the Centre Méditerranéen de la Photographie, Centre Photographique d'Île-de-France, Musée Nicéphore-Niépce, Centre d'Art de l'Yonne, Galerie Phot'œil, C'était où ? C'était quand ? association of La Conserverie in Metz, Maison Européenne de la Photographie in Paris, Villa Pérochon, Centre d'Art Contemporain Photographique in Niort, L'Imagerie in Lannion, Studio GwinZegal, Stimultania in Lyon, La Filature, Scène Nationale de Mulhouse, Centre d'Art et de Photographie in Lectoure and the Théâtre de la Photographie et de l'Image in Nice.

*Exhibition realised with support from HSBC France, presentation layout conceived by Canopé and the Rencontres d'Arles.*

*Exhibition venue: Atelier de la Chaudronnerie, Parc des Ateliers.*

## EDUCATIONAL DIVISION

The Rencontres d'Arles has a dynamic photography education and training policy. A place for research into and thinking about photography, it is a major meeting point for all those interested in the perception and transmission of images, but also for those who wish to learn or deepen their knowledge about the medium's technical aspects.

Creating a privileged context for encounters between students and photography so as to enable young people to be in direct contact with works and the artists who created them remains the main impetus of our activities.

Giving teachers the tools to accompany the students as they reflect upon, learn about and experiment with photography is also one of our missions.

The abundance of images, their complexity, and the need to form a personal point of view from an early age, is today a genuine civic issue which is fully part of artistic and cultural education policies.

We hope to encourage a broad appreciation of images of every kind at a time when the stream of images filling our daily lives is constantly transforming.

Contact: Isabelle Saussol-Guignard and Marine Marion, [education@rencontres-arles.com](mailto:education@rencontres-arles.com)

## MEDIATION

### BACK TO SCHOOL IN IMAGES

3-18 September

Back to School with Images is a project that has been operating for ten years. It offers more than 300 classes, from kindergarten to the Masters level, the opportunity of spending a full day, free of charge, discovering images in all their forms. It provides a personal approach to photography and a dialogue between the arts by offering students the possibility of attending screenings, enjoying guided visits supervised by experienced liaison staff, discovering Arles' heritage, meeting photography professionals and participating in practical workshops.

Raising awareness about photography and contemporary art, developing the ability to analyse a work of art, encouraging curiosity, a critical mind and artistic creativity are all an integral part of this project.

Back to School with Images now involves nine schools and allows 10,000 students, accompanied by their teachers, to annually come and spend a day at the Rencontres d'Arles.

Participation free, prior registration required

Partners: Ministry of National Education, Canopé network, Provence-Alpes-Côte d'Azur Regional Council, Bouches-du-Rhône General Council, City of Arles, educational authorities of Aix-Marseille, Nice and Montpellier, Provence-Alpes-Côte d'Azur Regional Council of Cultural Affairs. Local government back enables student transport costs to be partially or fully funded. A network of cultural institutions contribute to the programme by providing activities for participants: École Nationale Supérieure de la Photographie d'Arles, Musée Réattu, Musée Départemental de l'Arles Antique, Museon Arlaten, architecture, town planning and environment councils of the Bouches-du-Rhône, Gard and Hérault départements, Regional National Park of the Camargue, City of Arles heritage department, Abbaye de Montmajour-Centre des Monuments Nationaux.

### YOUNG PEOPLE'S WORKSHOP

Bring your parents along!

July / August – 7 / 7 -2.30pm

6-12 years

The Rencontres d'Arles has successfully been running practical photography workshops for ten years and proposes a playful and educative pause for young festivalgoers.

A photographer will run a daily workshop around a photographic game adapted for all ages.

Register at the main ticket office or reserve at the online shop.

For more information: Isabelle Saussol-Guignard / Marine Marion +33 (0)4 90 96 76 06

### HIGH SCHOOL PHOTO COMPETITION

For the fifth consecutive year, the Rencontres d'Arles is associated with a secondary school student photography competition organised by *L'Étudiant*. This competition, which is open to all secondary school students in France and abroad, as well as students enrolled in a vocational training centre, aims to make students aware of photographic practices and all issues associated with the use of images. Participants are invited to interpret the theme of the 2014 edition, 'Class(es)', and to upload their photographs to the competition's blog. The competition is divided into two categories 'series' and 'single image' and is decided by an internet vote. At the end of each month, the series and the three photographs that have received the most votes in each category are submitted to a jury. The winner will be announced in July 2014 by the national jury during the Rencontres d'Arles.

Partners: Kodak, La Maison du Geste et de l'Image, Canopé network, Rencontres d'Arles, Éditions Thierry Magnier, Images Magazine. More information can be found at the competition blog: <http://blog.letudiant.fr/concours-photo-de-letudiant-2014>

### NATIONAL SEMINAR

18 and 19 September

#### PHOTOGRAPHY AND NARRATIVE

For ten years, the national seminar has been bringing together teachers and teaching specialists to reflect upon photographic practices and their relation to younger people.

In the context of the Rencontres d'Arles, 300 teachers and teaching specialists come together in Arles for several days of conferences, debates and guided tours organised around a specific topic. This year, the seminar theme is 'Photography and Narrative'.

The wealth of knowledge, commitment and complementary nature of the steering committee guarantee the quality of the themes tackled and of the contributors, as well as that of the participants, who come from throughout France and from various sectors of activities.

The national seminar is organised by the Ministry of National Education (Direction Générale de l'Enseignement Scolaire and the Inspection Générale de l'Éducation Nationale), Ministry of Culture and Communication, Canopé network, Ministry of Sports, Youth, Popular Education and Community Life (Institut National de la Jeunesse et de l'Éducation Populaire), Ligue de l'Enseignement, Maison du Geste et de l'Image, École Nationale Supérieure de la Photographie d'Arles and the Rencontres d'Arles.

## EXPERIMENTATIONS

In collaboration with a network of partners, the Rencontres' educational department leads research into new practices specific to artistic and cultural education. It is a question of inventing, and implementing on a large scale, modules focused on methods of teaching the analysis of images and their place in the world.

### PAUSE-PHOTO-PROSE

A PLAYFUL INITIATION INTO READING IMAGES.

The Pause-Photo-Prose game, conceived by the Rencontres d'Arles, is an initiation tool for interpreting and understanding photography. Based on a dynamic that is naturally created during each round, the concept allows three independent activities to be put into practice: observing, analysing and sharing points of view. This team-building game poses questions about the origins of photographs, their many meanings and uses. Associating words with photography allows players to stray from the simple 'I like it/I don't like it' path and encourages an autonomy of the gaze, sharpens the eye of the citizen and image consumer, and helps shape a personal point of view which can be shared with others.

#### ADAPTING THE GAME FOR 6- TO 12-YEAR-OLDS

The Rencontres d'Arles' education team has adapted the game to suit children aged from 6 to 12 years old. During a three-month period, the festival's educational staff and photographer Tiphaine Buisson accompanied teachers and education co-ordinators to conceive specifically adapted game material and co-ordinate experiments with different groups in and outside the school situation. The Musée Réattu and two students from the École Nationale Supérieure de la Photographie were closely involved with every stage of the process.

The book addressed to 6- to 12-year-olds, published in the spring of 2014, testifies to the work undertaken. However, through it we want to above all share our experience with teachers, co-ordinators, moderators and photographer-participants wishing to initiate very young people into looking at and reading images.

In the context of a national artistic and cultural education plan initiated by the Ministry of Culture, in partnership with the Ministry of National Education, and implemented by the Drac Paca, Drac of the education authorities of the Académie d'Aix-Marseille and the cultural department of the City of Arles. The project is part of a Capéac agreement concerning cultural development related to the school environment with the City of Arles.

## FORMATIONS

### LEADING A PAUSE-PHOTO-PROSE GAME

Concerned with accompanying the community and education co-ordinators, the Rencontres d'Arles, an authorised centre for advanced professional training, offers training throughout the year in understanding and interpreting images and in leading a Pause-Photo-Prose game.

The Rencontres' education department can devise à la carte training programmes (from a few hours to two days) and put together a resource network upon request from communities, associations and individuals.

### EXPANSION THROUGHOUT FRANCE DURING A TWO-YEAR PERIOD

In the context of the French government's 'youth, our priority' policy, the Ministries of Culture, Youth, Sports, National Education, and Community Life, in partnership with Total, are accompanying the Rencontres d'Arles in establishing a network of team leaders and users of the Pause-Photo-Prose tool destined for 6- to 12-year-olds in or outside the class situation, throughout France. In this context, in 2014 and 2015, training is being offered in different regions of France to local communities and cultural actors. An online resource platform (to be launched in autumn 2014) will also offer other activities related to the game and as well as assistance to users.

Contact: Isabelle Saussol-Guignard, Aurélia Frey and Marine Marion, [education@rencontres-arles.com](mailto:education@rencontres-arles.com)

## THE RENCONTRES D'ARLES ONLINE LIBRARY

### THE FESTIVAL'S WORDS AND MEMORIES

Launched on 1 July 2013, the Rencontres d'Arles Online Media Library aims to be a leading audiovisual archive dedicated to photography. A genuine extension of the festival, both lively and indispensable, it allows the words and opinions of artists and personalities from the world of photography to be shared. In March 2014, nearly 800 articles in French and more than 600 in English, covering the years between 2008 and 2013, were available online.

The media library receives support from the Ministry of Culture and Communication, within the context of the 2012 call for projects in innovative digital cultural services.

The filmed recordings and editing of the evening presentations at the Théâtre Antique are realised in co-production with Arte. The Rencontres d'Arles has passed its archives on to the INA and these are available for consultation at the Inathèque de France.

# SUMMER IN ARLES

## PERFORMANCES AND FESTIVALS IN ARLES

**2-17 July**

FINDING VIVIAN MAIER

A documentary film about a reclusive nanny who took thousands of photographs, which were discovered after her death and revealed her to be one of the great street photographers of the 20th century.

Directed by Charlie Siskel and John Maloof (USA). Presented by Cinémas Actes Sud. 94 minutes.

**6 July**

FESTIVAL OF COSTUME

The most beautiful costumes are out in style every first Sunday of July. Each year, more than 500 participants parade down the streets of Arles before coming together for a show at the Théâtre Antique.

**From the Place République to the Théâtre Antique.**

**7 July**

COCARDE D'OR

This prestigious bull-run is a key event of the bullfighting season.

**In the Arènes.**

**7-12 July**

FESTIVAL VOIES OFF

The Festival Voies Off offers an alternative look at emerging photography.

**Cour de l'Archevêché, Place de la République.**

**16 July at 9.30pm**

LES SUDS

The 19th edition of this huge world music festival brings Arles' neighbourhoods alive with concerts, festivities and events! Featuring: Calexico, Dakhabrkha...

**Théâtre Antique, cour de l'Archevêché and other sites.**

**17 July at 9.30pm**

LES SUDS

On the eve of Mandela Day, an international day for freedom, justice and democracy, and following the great humanist's recent death, Les Suds pays homage to South Africa and invites South African performers. Featuring:

Johnny Clegg, Mahotella Queens...

**Théâtre Antique, Cour de l'Archevêché and other sites.**

**24-31 August**

ARELATE, JOURNÉES ROMAINES D'ARLES

The Arelate festival offers a week of various events staged in Arles' monuments and streets and inspired by the Roman past of this city classified a UNESCO World Heritage Site.

**Throughout the city:**

**25-29 August**

EPIC MOVIE FESTIVAL

The 27th edition of the festival features the presentation of an epic film each evening at 9pm.

**Théâtre Antique.**

**12-14 September**

FERIA DU RIZ

Rooted in Arles' age-old bull tradition, the Feria du Riz is a celebration that takes over the streets in the heart of town.

**Central city.**

## EXHIBITIONS IN ARLES

**5 April-6 October 2014**

SOLARIS CHRONICLES

*Solaris Chronicles*, an exhibition about architect Frank Gehry's work, invites a group of international artists to conceive a constantly changing mise en scène, in an exhibition in motion.

**Atelier de la Mécanique, Parc des Ateliers.**

**7 April-31 August**

VAN GOGH LIVE!

The Fondation Vincent van Gogh Arles, conceived as a place for exchanges with regard to the indestructible bond uniting Vincent van Gogh's oeuvre with Arles, opened in April and presents an inaugural exhibition *Van Gogh Live!*

**5-24 July, 12-21 September**

J'AI SONDÉ LES ACTES ET LES RÊVES

Exhibition with Hélène Bellenger, Elsa Leydier, Émanuela Méloni and Margaux Meurisse. The Atelier du midi presents a photographic exhibition tackling the topical issue of identity, between assimilation and dissimulation.

**Galerie l'Atelier du midi, 1 rue du Sauvage.**

**7 - 15 July**

ALAIN CECCAROLI, LE DIT DE LA NUIT

Portraits of trees. Produced by the Musée Muséum Départemental de Gap.

**Galerie de Poche, 23 rue des Porcelets, La Roquette.**

**7-26 July**

THE GIFT

An exhibition about the gift and the expression of intimacy. Exclusive: performance by Veronika Marquez on 8, 9 and 10 July in the gallery.

**Galerie Joseph Antonin, 40 rue Émile Barrère.**

**9-30 August**

UNDERGROUND & QUEER

Alternate looks at new feminist trends and movements, with Emilie Jouvét, Lynn SK, Sadie Von Paris, AJ Dirtystein, Guillaume Flageul.

**Galerie Joseph Antonin, 40 rue Émile Barrère.**

**5-27 July**

SERGE ASSIER/JEAN ROUDAUT

Promoting press photography in the PACA Region.

**Galerie de la Maison de la Vie Associative d'Arles, 2 boulevard des Lices.**

## CULTURAL EVENTS IN THE REGION

**23 May-14 September**

WALID RAAD, Preface

The first major exhibition of Walid Raad's work in a French museum. It focuses on his research in the context of the Atlas Group, where he investigated the political, social, psychological and aesthetic dimensions of Lebanese conflicts.

**Carré d'art - Musée d'art Contemporain, Nîmes.**

# PRACTICAL INFORMATION

## EXHIBITIONS AND PRICES

Exhibitions from 7 July to 21 September inclusive (some central city sites close on Sunday 24 August, Sunday 31 August and/or Sunday 7 September).

Daily from 10am to 7.30pm, unless otherwise stated.

The Rencontres d'Arles are entirely bilingual (French/English).

The exhibition catalogue will be available in July (jointly published by Rencontres d'Arles and Éditions Actes Sud, in a French and English version). Price: €46.

## ADMISSION CHARGES

**Professional pass: €63 - no concessions**

Non-transferable accreditation is restricted to photography and image professionals. Proof of professional identity is required. Valid from 7 to 13 July, it gives unlimited access to the exhibitions and evening screenings at the Théâtre Antique.

## PUBLIC PASSES AND SINGLE TICKETS

**Pass for all exhibitions, one admission per exhibition.**

July/August: €36 - Concessions €29

September: €31 - Concessions €26

**Day pass, one admission per exhibition**

Throughout summer: €29 - Concessions €24

**Opening week pass (7-13 July)**

€49 - no concessions, unlimited access to all exhibitions.

**Single tickets to all sites**

Between €3.50 and €12, depending on the sites.

Valid from 7 July to 21 September for one entry to one exhibition.

**Free admission\*** for Arles citizens\*, under-18s, RSA, ASS, AAH, ASPA beneficiaries and disabled persons.

**Concessions\*** for students, jobseekers, large families.

*\*Free admission and concessions are applied upon presentation of valid identification and official proof less than three months old.*

## TICKET OUTLETS/ FESTIVAL SHOP

Online tickets: [www.rencontres-arles.com](http://www.rencontres-arles.com)

Parc des Ateliers: 33 avenue Victor Hugo / Espace Van Gogh: place Félix Rey, place de la République,

Église Sainte-Anne: place de la République / Crédit Agricole: rue Parmentier /

Festival office: 34 rue du Docteur Fanton.

## GUIDED EXHIBITION VISITS

During the opening week, exhibiting photographers present their works to visitors. From Monday 10 July to Sunday 21 September, a team of liaison staff/photographers offer daily, 90-minute guided visits within the different exhibition sites. Free guided visits for concession pass holders or people granted free entry (Arles' citizens, under-18s, AAH/RSA/ASS/ASPA and disabled persons). Two types of visits: the central city and Parc des Ateliers.

Information and reservations at ticket outlets.

## GROUP SERVICES

The Rencontres d'Arles offers discounts for groups of 10 people and over upon reservation. Discounts are also offered to work committees and associations. The festival also offers customised guided tours with liaison staff/photographers and, if required, can devise specific programmes lasting several days.

For more information and reservations: Han Xiao / [reservation@rencontres-arles.com](mailto:reservation@rencontres-arles.com) / +33 (0)4 90 96 63 39

## 'LES RENCONTRES D'ARLES' APP BY SFR

The 2014 Rencontres d'Arles offers visitors an app created thanks to the support of SFR, a festival partner for the 10<sup>th</sup> consecutive year. It may be downloaded for free to all iOS and Android smartphones and tablets, and provides practical, entertaining and original features. The app allows visitors to discover exhibited artists, artist biographies, exhibition sites' locations and other useful information, as well as providing a handy festival diary. Users can customise schedule contents through a bookmark system. Added extras: geolocalisation services and a camera function named 'Studio Photo', which allows users to take pictures featuring the official festival mascot.

App devised by SFR.

## GETTING TO ARLES

### By road

From Paris / Lyon / Marseille - Nice: motorway A7 / A54, exit no.5 Arles Centre-Ville.

From Toulouse/Bordeaux: motorway A9 then A54, exit no.5 Arles Centre-Ville.

Car sharing: [www.covoiturage.fr](http://www.covoiturage.fr)

### By train

[www.voyages-sncf.com](http://www.voyages-sncf.com)

Tel: (+33) 36 35

TGV Paris-Arles: 4 hours.

TGV Paris-Avignon + connection to Arles: 2 hours 40 + 40 min.

### By plane

Nîmes airport: 25 km.

Marseilles-Provence airport: 65 km.

Avignon airport: 35 km.

### By bus

Regular services to and from Marseilles, Nîmes and Avignon.

### For more information

[www.lepilote.com](http://www.lepilote.com) (for getting around the Bouches-du-Rhône)

[www.edgard-transport.fr](http://www.edgard-transport.fr) (connections to and from the Gard region)

## PROFESSIONAL ACCREDITATION

Accreditation is restricted to photography and image professionals, and proof of professional identity is required.

The Professional Pass is non-transferable and gives unlimited access to the exhibitions from 7 to 13 July, as well as the evening screenings at the Théâtre Antique on 8, 9, 10 and 12 July.

This badge will be issued and valid only during the festival's opening week. It can be collected from 7 to 13 July from the Rencontres' office at 34 rue du Docteur Fanton (open from 10am to 7pm).

Requests for accreditation not accompanied by proof of professional identity cannot be processed.

Accreditation fee: €63

Downloadable accreditation form must be returned completed before 20 June 2014 to:

Rencontres d'Arles

34 rue du Docteur Fanton – BP 30096

13632 Arles Cedex - France

Tel: +33 (0)4 90 96 76 06 / Fax: +33 (0)4 90 49 94 39

Or by email to: [accreditation@rencontres-arles.com](mailto:accreditation@rencontres-arles.com).

## PRESS ACCREDITATION

Accreditation is strictly limited to journalists covering the festival. Requests for accreditation must be sent by 10 June 2014 to the press desk at Claudine Colin Communication.

Claudine Colin Communication

Marika Bekier

28 rue de Sévigné – 75004 Paris – France

Tel: +33 (0)1 42 72 60 01 – Fax: +33 (0)1 42 72 50 23

email: [rencontresarles@claudinecolin.com](mailto:rencontresarles@claudinecolin.com)

Press accreditation is non-transferable and provides access to all exhibitions and events during the opening week only (from 7 to 13 July). For the remainder of the summer, please also send an accreditation request to the press office.

Press accreditations can be picked up from Monday 7 July at the Rencontres d'Arles' office, 34 rue du Docteur Fanton.

Please address all accreditation queries to Claudine Colin Communication.

All communication elements are also available at: [www.rencontres-arles.com](http://www.rencontres-arles.com)

## PROFESSIONAL PASS

### GENERAL CONDITIONS

Accreditation is restricted to photography and image professionals, and proof of professional identity is required.  
The Professional Pass is non-transferable and gives unlimited access to the exhibitions from 7 to 13 July, as well as the evening screenings at the Théâtre Antique on 8, 9, 10 and 12 July.

### VALIDITY

This badge will be issued and valid only during the festival's opening week. It can be collected from 7 to 13 July from the Rencontres' office at 34 rue du Docteur Fanton (open from 10am to 7pm).

### PROOF OF PROFESSIONAL IDENTITY

Requests for accreditation not accompanied by proof of professional identity (confirmation by employer on company letterhead, etc.) cannot be processed.

Accreditation fee: €63

Downloadable accreditation form must be returned completed before 20 June 2014 to:

Rencontres d'Arles

34 rue du Docteur Fanton – BP 30096

13632 Arles Cedex - France

Tel: +33 (0)4 90 96 76 06 / Fax: +33 (0)4 90 49 94 39

Or by email to: [accreditation@rencontres-arles.com](mailto:accreditation@rencontres-arles.com)

Company name.....

Sector.....

Surname..... First name.....

Job.....

Address.....

Postal code / City..... Country.....

Tel..... Mobile..... Fax.....

Email.....

I wish to receive an invoice.

Invoice address.....

Dates you will be staying in Arles.....

I would like to receive the festival newsletter.

I would not like to receive the festival newsletter.

I accept that my presence at the 2014 Rencontres d'Arles is communicated to other professionals present at the festival via the Rencontres d'Arles' website.

I do not wish to be included on the list of professionals attending the festival.



## 2014 PRESS ACCREDITATION

FORM TO BE COMPLETED AND SENT BEFORE 10 JUNE 2014 TO:

Marika Claudine Colin  
28 rue de Sévigné – 75004 Paris  
Tel: +33 (0)1 42 72 60 01  
Fax: +33 (0)1 42 72 50 23  
marika@claudinecolin.com

Surname.....First name.....  
Média..... Job.....

### PROFESSIONAL CONTACTS

Adress.....  
Postal code..... City.....  
Country.....  
E-mail..... Tel.....  
Mobile..... Fax.....

### PERSONAL CONTACTS

Adress.....  
Postal Code..... City.....  
Country.....  
E-mail..... Tel.....  
Mobile..... Fax.....

### PLEASE SPECIFY AREA OF ACTIVITY:

Written press: local - regional - national - international - art critic - freelance journalist  
Publication: daily - weekly - fortnightly - monthly - bimonthly - quarterly - other  
Radio: local - regional - national - international  
Television: local - regional - national - international  
Press agency: regional - national - international  
Website: Country.....Portal / Site / Blog.....  
Dates you will be staying in Arles: from.....to.....2014  
Your address in Arles: .....

**Accreditation is restricted to journalists. Press photographers are eligible for a paid professional pass, proof of professional identity is required. Forms can be downloaded from: [www.rencontres-arles.com](http://www.rencontres-arles.com).  
Press accreditation is non-transferable and provides access to all exhibitions and events during the opening week only (from 7 to 13 July). For the remainder of the summer, please also send an accreditation request to the press office. Press accreditations can be picked up from Monday 7 July at the Rencontres d'Arles' office, 34 rue du Docteur Fanton.**

# THE RENCONTRES D'ARLES BOARD OF DIRECTORS

The Rencontres d'Arles is a non-profit organisation whose budget consists of 48% public funding, with 18% coming from private partners and 34% from receipts (principally ticket sales and derivatives).

## COMMITTEE

**Jean-Noël Jeanneney**, president  
**Hervé Schiavetti**, vice-president  
**Jean-François Dubos**, vice-president  
**Catherine Lamour**, treasurer  
**Françoise Nyssen**, secretary

## FOUNDING MEMBERS

**Lucien Clergue**, **Jean-Maurice Rouquette**, **Michel Tournier**

## HONORARY MEMBERS

**Ville d'Arles**  
**Hervé Schiavetti**, maire d'Arles, vice-président du Conseil général des Bouches-du-Rhône

## PROVENCE-ALPES-CÔTE D'AZUR

**Michel Vauzelle**, MP for the Bouches-du-Rhône, president of the Provence-Alpes-Côte d'Azur Regional Council

## BOUCHES-DU-RHÔNE GENERAL COUNCIL

**Claude Vulpian par délégation de Jean-Noël Guérini**, sénateur, président du conseil général des Bouches-du-Rhône

## MINISTRY OF CULTURE AND COMMUNICATION

**Pierre Oudart**, assistant director in charge of visual arts, director general of artistic creation  
**Denis Louche**, regional director of cultural affairs for Provence-Alpes-Côte d'Azur

## INSTITUT FRANÇAIS

**Xavier Darcos**, director

## ÉCOLE NATIONALE SUPÉRIEURE DE LA PHOTOGRAPHIE D'ARLES

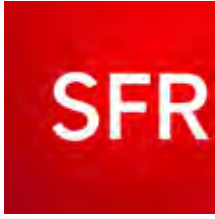
**Rémy Fenzy**, président

## CENTRE DES MONUMENTS NATIONAUX

**Philippe Belaval**, président

## SPECIAL MEMBERS

**Maryse Cordesse**, **Patrick de Carolis**, **Maja Hoffmann**, **Marin Karmitz**, **Françoise de Panafieu**, **Jean-Pierre Rhem**, **Jean-Noël Tronc**



FOR THE 10<sup>TH</sup> CONSECUTIVE YEAR, SFR, A RENCONTRES D'ARLES PARTNER, AFFIRMS ITS SUPPORT OF ARTISTIC CREATION

SFR is once again a partner of the international photography festival and will be exhibiting works by the winners of the SFR Young Talents-Rencontres d'Arles 2014 competition, while also developing the festival's official app.

**SFR will provide the public and professionals passionate about photography the opportunity to discover works by the winners of the 10<sup>th</sup> edition of the SFR Young Talents-Rencontres d'Arles 2014 competition.** In this way, SFR proposes a unique showcase for the Young Talents by allowing them to exhibit their works during this major photographic event.

A jury of experts chaired by François Hébel, director of the Rencontres d'Arles, and composed of Agnès Sire, director of the Fondation Henri Cartier-Bresson, Jean-Michel Fauquet, photographer, and Gilou le Gruiec, head of relations with collectors at Galerie VU' will select the winning artists: **Maud Bernos, Serena de Sanctis, Delphine Schacher and Camille Szklorz.**

The Young Talents are invited to the Rencontres' opening week and their photographs are exhibited at the Ateliers de la Chaudronnerie during the festival's duration. Their photographs are also projected on screen during the Night of the Year and the artists will be given the opportunity to meet photography professionals and to have their portfolios assessed.

This initiative is part of the SFR Young Talents programme, whose aim is to discover, reveal and promote young artists by facilitating exhibitions of their work and by putting them in touch with photography professionals and the public. The SFR Young Talents Photo programme enables these photographers to participate in competitions throughout the year and to be exhibited during such major photographic events as Paris Photo and the Rencontres d'Arles. Since 2006, SFR has hence sponsored a hundred photographers, including Marc Montméat, Marie Sommer and Sylvain Couzinet-Jacques, to mention just a few.

**The Rencontres d'Arles app enables festivalgoers to discover and enjoy the event.**

SFR will once again make available an application dedicated to the Rencontres d'Arles. The app is free for download to all iOS and Android devices, and has been developed to accompany visitors as they discover this high point on the arts' calendar. Visitors can hence obtain information about the exhibitions, invited artists, festival schedule, and also download maps, along with general information. The app also provides access to geolocation and ticketing services.

**Find out more about SFR Young Talents - [www.sfrjeunestalents.fr](http://www.sfrjeunestalents.fr)**

For seven years, SFR has been running a multidisciplinary support programme aimed at three communities: musicians, photographers and entrepreneurs. The SFR Young Talents programme provides a springboard for each of these communities. It aims to enhance an idea, project or a vocation to help members of these communities achieve key objectives in their careers. SFR advises the Young Talents, providing them access to a network of professionals and experts in each area. It also gives them access to the most important arenas, exhibitions and competitions.

SFR press contact: 01 85 06 05 50  
Valérie Jaquet: [valerie.jaquet@sfr.com](mailto:valerie.jaquet@sfr.com)

# LUMA FOUNDATION

## LUMA FOUNDATION

Created by Maja Hoffmann in 2004, the LUMA Foundation has been supporting artists and cultural institutions to encourage the conception and production of new forms of exhibitions, artistic production and ideas. Since 2006, it has supported and produced initiatives and exhibitions organised by the Kunsthalle in Basel, the Fotomuseum in Winthertur, the Palais de Tokyo in Paris, the Venice Biennale, as well as the Serpentine Gallery in London and the CCS Bard in the United States. As a further part of its mission, the LUMA Foundation provides backing for contemporary art institutions in Switzerland and around the world, examples being the Kunsthalle in Zurich, which it accompanied in 2012 in the construction of the Westbau in the new Löwenbräu arts complex, and the New Museum of Contemporary Art in New York, whose construction it has supported, along with its exhibition programme. The LUMA Foundation is also involved in promoting human rights through the Human Rights Watch and ecology with the MAVA Foundation and the Tour du Valat.

Since 2008, the LUMA Foundation has been involved in the creation and construction of the LUMA Campus Arles, a cultural complex dedicated to the production of art, exhibition and ideas. Construction for this huge project, conceived with American architect Frank Gehry and through exchanges with the Core Group LUMA Arles, artistic advisors brought together by Maja Hoffmann (Tom Eccles, Liam Gillick, Hans Ulrich Obrist, Philippe Parreno, Beatrix Ruf), and with the participation of Annabelle Selldorf and Bas Smets for the public garden, was officially launched on 5 April 2014. Construction work has been organised in such a way as to allow the Ateliers site to remain operating throughout the building process.

The LUMA Foundation is delighted to reaffirm its support for the Rencontres d'Arles and, in particular, to be the exclusive partner of the Discovery Award since its creation in 2002.

**For more information:**  
**Mustapha Bouhayati**  
[mbouhayati@brunswickgroup.com](mailto:mbouhayati@brunswickgroup.com)

# OLYMPUS

---

## OLYMPUS, A CREATIVE PARTNER!

In a period that is more confused, uncertain and unsettled, on the collective and individual level, one should not refuse change but go out looking for it, and know how to commit and extract the best from a situation. Our seven-year partnership with the Rencontres d'Arles has enabled us to see to it that our ambitions become actions and to ensure that this collaboration endures.

And in this shifting world, never have there been as many images and photographs taken as there were this year! Of all kinds, revealing a need to communicate, witness and question, to commit to memory but to also create. This proves that photography is still buoyed by a powerful energy, even though the means and the medium change.

It is within this context that Olympus again proposes innovations which open up new paths and increase the field of possibilities on every level. An historic actor in photography, our commitment to the Rencontres comes quite naturally. Our accompaniment seeks to encourage the emergence of new photographers and to provide a showcase to established artists and to creativity. We also envisage that our contribution provides support for training and helps new talents to build their futures.

The Rencontres d'Arles and Olympus is a story of people! With François Hébel and his team we have exchanged, constructed, innovated and ensured that our initiatives in this festival be in unison with their project and their ambitions to better serve photography. Trust, closeness, receptivity: the keys to a shared success that endures and will continue to endure. In a world in a state of perpetual renewal, one should also see change as an opportunity. Once again this year, we offer you our new technologies and photographic encounters, because creation and innovation are central to our presence in Arles.

May you all have a very enjoyable Rencontres in Arles in 2014!

*Didier Quilain*

*President of Olympus France*

*Director of the France-Belgium-Luxembourg region*

## **Olympus events from 7 to 13 July:**

### EXHIBITIONS

- Photographic Conversation between Antoine d'Agata, Françoise Huguier Denis Rouvre and Santiago Torres, Steven Daniel, Sajede Sharifi, young photographers in their graduate year at the ENSP.

- 4<sup>th</sup> edition of the Photo Olympus-ENSP Competition, exhibitions of the winners' work.

### CONFERENCES

The Olympus Conferences will be moderated by art critic Natacha Wolinski.

## **Olympus partners**

### INSTITUTIONS

Rencontres d'Arles, Galerie Nationale du Jeu de Paume, Fondation Henri Cartier-Bresson, Musée Nicéphore-Niépce, École Nationale Supérieure de la Photographie and the Maison du Geste et de l'Image.

### PHOTOGRAPHERS

Antoine d'Agata, Jean-Christian Bourcart, Edouard Beau, Stanley Greene, Laurence Leblanc, Erwan Morère, Richard Pak, Denis Rouvre, Mouna Saboni, Dorothee Smith, Klavdij Sluban, Tendance Floue collective, Paolo Woods and Kimiko Yoshida.

# BMW ART & CULTURE.

## BMW AND PHOTOGRAPHY: MUCH MORE THAN JUST A PASSING PHASE.

BMW is proud to sponsor the Rencontres d'Arles for a fifth consecutive year and to exhibit Mazaccio & Drowilal, the winners, as a duo, of the 2013 BMW Photographic Residency.

BMW supports the art of photography by means of an innovative and ambitious cultural partnership with the Musée Nicéphore Niépce: a photographer-in-residence grant. The BMW Residency was created in 2011 through the shared desire of the museum and the brand to develop contemporary photographic practice, the 'shared wish to be taken to new creative places', in the words of François Cheval, curator in chief of the Musée Nicéphore Niépce museum.

This sponsorship each year allows a young photographer, selected from a pool of applicants, to complete a project over a three-month autumn residency. Under the direction of François Cheval and with the technical assistance of the museum's laboratory, the artist is encouraged to explore new fields. The residency includes a €6,000 grant and paid accommodations at Chalon-sur-Saône, after which the artist's work is shown at the Rencontres d'Arles, Paris Photo, and in a book published by Éditions du Trocadéro. The selection committee includes key figures of the photographic world such as François Cheval, curator in chief of the Musée Nicéphore Niépce, François Hébel, director of the Rencontres d'Arles, Julien Frydman, director of Paris Photo, Patrick de Carolis, member of the Institut de France, Chantal Nedjib, founder of L'Image par l'Image, and Jordane de Tyssandier, BMW manager of cultural sponsorship.

Serge Naudin, CEO of BMW Group France, emphasises that 'BMW's activity is fundamentally based upon innovation, aesthetics, and the pleasure of driving. For forty years BMW Group has been a supporter of contemporary art throughout the world, with a special interest in the cutting edge of creativity. BMW France focuses on photography, offering it an arena for free expression, sponsoring its production, and encouraging the emergence of new talent by giving winning artists an exceptional showcase before both professionals and the photography-loving public.'

**Press Contact, BMW France:**

Jordane de Tyssandier d'Escous / +33 (0) 1 30 43 93 23 / [jordane.de-tyssandier@bmw.fr](mailto:jordane.de-tyssandier@bmw.fr)  
Maryse Bataillard / +33 (0) 1 30 43 94 74 / [maryse.bataillard@partner.bmw.fr](mailto:maryse.bataillard@partner.bmw.fr)  
[www.bmw.fr/artetculture](http://www.bmw.fr/artetculture)

## GARES & CONNEXIONS – FOCUSING ON CULTURE

Since its creation in 2009, Gares & Connexions, the branch of the SNCF (Société Nationale des Chemins de Fer Français) dedicated to the development and management of France's railway stations, serves as a link to the cultural life of the country's regions.

Art and culture are central to its approach and have imposed themselves in order to create new dialogues and exchanges, giving rise to unexpected and surprising encounters. Hence Gares & Connexions instigates relationships with cultural institutions, participates in numerous events and, throughout the year, offers cultural and artistic events to travellers and local inhabitants.

Photography is an art that adapts particularly well to the spaces of railway stations where travellers circulate and linger. It also enhances the architectural heritage of stations, without ever losing its expressive power. Just a moment, a gaze, a fleeting glimpse suffices for emotions to be aroused and the imagination to be freed.

For these reasons, Gares & Connexions rapidly became a leading partner of major events dedicated to photography right from the branch's inception. For the fifth consecutive year, Gares & Connexions is a partner of the Rencontres d'Arles. On this occasion, for three months the Paris-Gare de Lyon, Avignon TGV, Marseille Saint-Charles and Arles railway stations will be transformed into exhibition sites, inviting travellers and passersby to discover the work of both renowned photographers and newcomers on the photography scene. Gares & Connexions will also participate in such photography festivals as ImageSingulières and Photomed, which it has supported since its first edition in 2011.

Concerned with developing existing partnerships while also diversifying its projects, in 2014 Gares & Connexions will also be a partner of the Fondation Vincent Van Gogh in Arles, the Lambert Collection in Avignon, the open-air Photos Peuples et Nature festival in La Gacilly and the exhibition of Impressionist painter Gustave Caillebotte in Yerres.

*Directed by Rachel Picard, Gares & Connexions, in charge of 3,000 French railway stations, actively participates with its partners in enhancing railway stations and developing their urban and outlying areas. With the arrival of new transport operators on the market, railway stations are central to the issues of durable mobility. They are spaces of booming multimodalities, fully-fledged living spaces, which respond to the expectations of clients and enrich the time the latter spend waiting in them. Gares & Connexions responds to needs and desires by facilitating access to information, ensuring services, shops, food outlets, and by also creating events by bringing culture to the railway station.*

Press contact: Sylvain Bailly / +33 (0)1 80 50 93 15 / +33 (0)6 15 06 27 27  
sylvain.bailly@sncf.fr  
www.gares-connexions.com  
www.facebook.com/bonsplansdemagare  
Twitter@connectgares



© David Paquin

## ARTE, FILMS AND SNAPSHOTS

After producing the *CONTACTS* collection – a benchmark documentary series allowing viewers to comprehend the artistic approaches of photography's greatest practitioners, available on DVD – ARTE has tackled the history of the major photographic movements. The *PHOTO* collection, proposed by Luciano Rigolini and conceived by Stan Neumann, reveals photography from its origins through to the present day from the perspective of artistic trends: pictorialism, surrealist photography, modernism, New German Objectivity, early photography practitioners, *mise en scène* photography, photography of intimate moments, conceptual photography, press photography, inventors...

Parallel to this, ARTE Cultural Actions accompanies many photographic events: Festival Circulation(s), Fotofever, Photography Nights, Images Singulières, Festival de la Gacilly, Les Boutographies, Foto Paris Berlin, Les Photoautnales, Cinq 26, The Eyes, Agence VU', etc.

A loyal partner of the Rencontres d'Arles, ARTE will participate in the Night of the Year, producing an open-air screening of *Chromatic Society*, four web films allowing us to discover today's South Africa through the lenses of eight of the country's renowned photographers.

*On ARTE Creative, all the highlights from the Rencontres d'Arles' opening week.*

Realisation: Nathalie Masduraud and Valérie Urréa.  
Production: Marie-Pierre Bousquet.



© David Goldblatt  
Saturday Morning at The Hypermarket: Semi-Final of The Miss Lovely Legs Competition, 1979-1980, Boksburg, series 'Afrique du Sud', *Portraits chromatiques*.





#### FRANCE INTER, A RENCONTRES D'ARLES PARTNER

For the 6<sup>th</sup> consecutive year, France Inter accompanies the Rencontres d'Arles. Exhibitions, encounters, debates: from traditional photography to advertisements, from reportage to the portrait, throughout the summer the Rencontres d'Arles explores all the forms and all the issues of contemporary photography. To share this major event with its listeners, France Inter invites them to tune in this summer. Information about the programme schedules and guests can be found at [franceinter.fr](http://franceinter.fr)

France Inter, the festival radio, in Arles on 91.3  
Press contact: Clara Devoret – +33 (0)1 56 40 27 31 / +33 (0)6 21 81 62 84  
[clara.devoret@radiofrance.com](mailto:clara.devoret@radiofrance.com)



#### LISTENING TO PHOTOGRAPHY WITH FRANCE CULTURE

Every day, France Culture supports art in all its forms through its many programmes and studio discussions.

**12pm to 1.30pm – Monday to Friday**

*La grande table* with Caroline Broué  
Individual's ideas, culture for all.

**4pm to 5pm – Monday to Friday**

*Pas la peine de crier* with Marie Richeux

**7pm to 8pm – Monday to Friday**

*Le Rendez-Vous* with Laurent Goumarre

Culture. Media. Music. One hour of news about the current cultural scene in France and abroad.

**9pm to 10pm – Monday to Friday**

*La Dispute* – Arnaud Laporte

Each night a discipline and each night its best critics. Every Wednesday, a specific exhibition.

**10.15pm to 11pm – Monday to Friday**

*Hors champs* with Laure Adler

**2pm to 3pm – Saturday**

*Les regardeurs* – Jean de Loisy

Brings works of the past into the present.

A radio station exploring all fields and knowledge in all its forms, each year France Culture gives its support to numerous quality cultural and scientific events, relocating its programmes right to the heart of the news.

#### CONTACTS

Partnerships: Gaëlle Michel / 01 56 40 12 45  
Press relations: Claude-Agnès Marcel / 01 56 40 21 40  
Director of public relations: Jean-Marie Guinebert / 01 56 40 23 40



PHOTOGRAPHERS: WITH YOU IN YOU  
THE PRIORITY: YOUR AUTHORS' RIGHTS

Only a collective rights management society is legally entitled to manage:

- Private copying remuneration
- Reprographic rights
- Cable rebroadcasting
- Public lending rights.

If you wish, we are also able to handle your exclusive rights: publishing, press, Internet, resale right, merchandising, TV broadcasting...

More than 115,000 artists (painters, sculptors, photographers, designers...) are represented by ADAGP and benefit from its services:

- Collecting and distributing royalties
- Protecting its members against counterfeiting
- Improving copyright.

Join us and receive your royalties.

Participate in our image bank: <http://bi.adagp.fr>

**Contact:**

**ADAGP**

11, rue Berryer, 75008 Paris / +33 (0)1 43 59 09 79

[adagp@adagp.fr](mailto:adagp@adagp.fr)

[www.adagp.fr](http://www.adagp.fr)

# L'OCCITANE

## EN PROVENCE

### THE ARLÉSIENNE, BY CHRISTIAN LACROIX

*'This woman, her allure, her adornments are rooted in the earth, the stones, our flesh.'*  
Christian Lacroix

In 2014 L'Occitane renews its support of the Rencontres d'Arles with a theme rooted in Provence: the Arlésienne, or more exactly the Arlésienne as seen by Christian Lacroix, a native son like Olivier Baussan, the creator of L'Occitane, or Lucien Clergue, the instigator of the Rencontres.

In 2013 L'Occitane also chose a theme intimately linked with the cultural heritage of Provence, sponsoring exquisite studies of lavender by the Portuguese photographer Paulo Nozolino, poet of black and white. An ideal colour scheme to make the general public aware of the threat to this iconic flower of Provence, endangered by global warming and devastating leafhopper infestations.

This year, L'Occitane invites us to follow in the footsteps of Christian Lacroix through Arles in hope of finding there a woman of mythic stature, 'an ideal of beauty', as he writes. 'The quest is all the more pulse-racing because we know it to be nearly impossible. The women of Arles will always outrun the artists who seek to capture them.' The Arlésienne was the muse of van Gogh, Picasso, Léo Lelée, Mistral, Bizet, and today Christian Lacroix. She is also the unseen but central character of a three-act play by Alphonse Daudet.

Until July, the mystery will be complete. Before the opening of the doors of the Chapelle de la Charité (inaugurated on this occasion) on the boulevard des Lices, Olivier Baussan will keep the secret of the art and workmanship of Christian Lacroix, curator and artistic director of the exhibition. 'We love this aura of mystery, so well suited to the nature of the woman of the South of France. In the gaze of this son of Arles, we rediscover our common roots. There is no preconceived idea. Just the freedom to invite our visitors to follow the career of a man who has transported the silhouette of the Arlésienne throughout the world.'

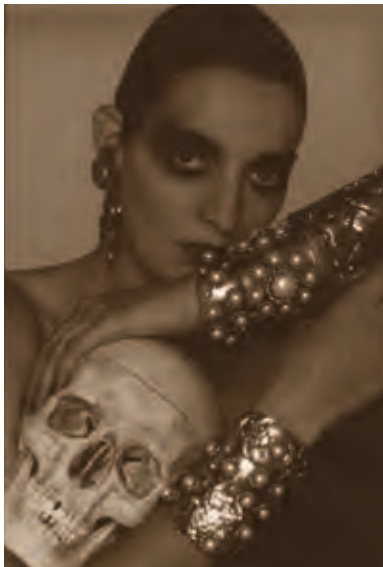
To pique our curiosity even more, Olivier shares a few words, one or two phrases of their conversations. The sponsor and the curator of this exhibition spoke of absence, the absent woman, the Arlésienne, a Venus, the vitality of Arles, materials, textures, movements, antique photographs, and the work of a young artist. 'There will be happy coincidences between the spirit of this setting and the work of Christian Lacroix on the restoration of the Hôtel Jules César (known as Le Jules) and the Chapelle de la Charité, marvellously baroque, which will host for the first time an exhibition on the Rencontres d'Arles circuit.'

**Exhibition Curator: Christian Lacroix**

**Exhibition sponsored by L'OCCITANE en Provence, presented in the Chapelle de la Charité, boulevard des Lices.**

# PHOTOGRAPHS

# ORIGINALS



**David Bailey**  
Catherine Bailey, 1989.  
*Courtesy of the artist.*



**Vik Muniz**  
Beach, from the Postcards from Nowhere series, 2014,  
*Courtesy of the artist and Xippas Galleries.*



**Patrick Swirc**  
Juliette Binoche.  
*Courtesy of the artist.*



**Denis Rouvre**  
Robert Demeter, Île-de-France.  
*Courtesy of the artist.*



**Vincent Pérez**  
Jérôme le Banner, summer 2011.  
*Courtesy of the artist.*



**Mazaccio & Drowial**  
Double impact, Wild Style series, 2013.  
*Séries produced during the BMW Residency at the Musée Nicéphore Niépce museum, Chalon-sur-Saône.*



**Collection Artur Walther**  
Dieter Appelt, Der Fleck auf dem Spiegel, den der Atemhauch schafft (The Mark on the Mirror Breathing Makes), 1977.  
*Courtesy of the artist and Kicken Gallery, Berlin.*



Handmade curio box inset with portraits of an African-American family, silver prints, woven cigarette wrappers, 1970s, American.



**Anouck Durand**  
Eternal Friendship, Éditions Xavier Barral, Paris, 2014.  
*Courtesy of Pleurat Sulo.*

# DISCOVERY AWARD



**Ilit Azoulay**  
Mirror Stage, 2012.  
*Courtesy of Andrea Meising Gallery and Braverman Gallery.*



**Katharina Gaenssler**  
Katharina Gaenssler, HD (Hanne Darboven studio) Tower, 2012. Photo installation by Florian Holzherr, 4483 photographs.  
*Courtesy Barbara Gross Galerie, Munich.*



**Victor Robledo**  
Untitled, 2014.  
*Courtesy of the artist.*



**Pieter ten Hoopen**  
Tammy Lee. Hungry Horse, Montana.  
*Courtesy of the artist.*



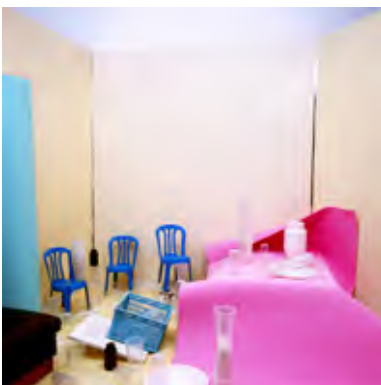
**Will Steacy**  
Will Steacy, Don Sapatkin, Deputy Science & Medicine Editor, 6:44pm, 2009.  
*Courtesy of the artist.*



**Yougsoo Han**  
Tram, Seoul, 1957.  
*Courtesy of the artist.*



**Patrick Willocq**  
Patrick Willocq, Walé Asongwaka Takes Off.  
*Courtesy of the artist.*



**Miguel Mitlag**  
TvSet 6, 2010-2013.  
*Courtesy of the artist.*



**Kenchun Zhang**  
Kechun Zhang, Buddha in Coal Yard, Ningxia Province, 2011.  
*Courtesy of the artist.*



**Kudzanai Chiurai**  
Creation I, 2012.  
*Courtesy of the artist.*

# PARADE



**Lucien Clergue**  
L'Arlequin de la grande récréation, Arles, 1954.  
*Courtesy of the artist.*



**War memorials**  
Saint-Yrieix-la-Perche, Haute-Vienne.  
Photo from Saint-Yrieix city hall.



**Hans de Vries**  
The History of the Lemon Geranium.  
*Courtesy of the artist.*



Pre-Publication 'Sample' Cover And Interior Selection from *The Living China: A Pictorial Record* by Donald Mennie (Shanghai: Liang You Publishing Co., 1930).



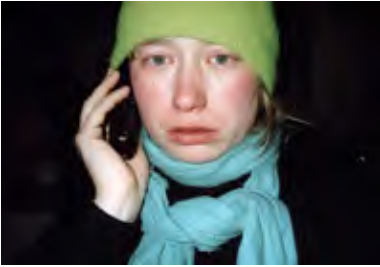
**Jos Houweling**  
Strollers, 1975.  
*Courtesy of the artist.*



**Raymond Depardon**  
NORD-PAS-DE-CALAIS, Pas-de-Calais, Montcavrel.  
*Courtesy of the artist.*



**Léon Gimpel**  
Children and War: The Troops Take a Well-Earned Rest, Enjoying Barley Sugar Distributed by the Photographer, Paris, 5 September 1915. Autochrome.  
*Courtesy of the Collection Société française de photographie (SFP)*



**Melanie Bonajo**  
Thank you for Hurting me, I really needed it, 03.  
*Courtesy of the artist.*



**Luc Delahaye**  
Les Pillards, 2010.  
*Courtesy of Luc Delahaye and Nathalie Obadia, Paris/Brussels gallery.*



**Nadav Kander**  
Priozersk II, (Tulip in Bloom), Kazakhstan 2011.



**Sema Bekirovic**  
Koet.  
*Courtesy of the artist.*



**Foule**  
Bell Telephone Exhibit- New York World's Fair, (Operators 1-19), 1939. from 'Press Dept. 140 West St., New York City'.  
*Courtesy of Blind Pirate, NYC.*



**Mitch Epstein**  
Weeping Beech, Brooklyn Botanic Garden, 2011.  
*(Courtesy of the artist)*



**Maurice Van Es**  
Textures of my Childhood.  
*Courtesy of the artist.*



**Panorama**  
Group of the Company of the railroads of Zhengzhou, in May 1<sup>st</sup>, 1953, international Holiday of the work.