

# MJ1

Joliette - Marseille



# LE MONDE TEL QU'IL VA !

LES RENCONTRES D'ARLES  
S'INVITENT AU J1 À MARSEILLE

[www.mj1.fr](http://www.mj1.fr)

## ARLES

LES RENCONTRES  
DE LA PHOTOGRAPHIE



Juan Pablo Echeverri - Juander Woman, série SUPERSONAS, 2012.

Arkom

## 8 EXPOSITIONS

DU 1<sup>ER</sup> NOVEMBRE 2017  
AU 7 JANVIER 2018

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QUAI DE LA JOLIETTE  
13002 MARSEILLE



# THE WORLD AS IT IS!

THE RENCONTRES D'ARLES  
AT THE J1 IN MARSEILLE

## **SAM STOURDZÉ**

DIRECTOR OF THE RENCONTRES D'ARLES

The MJ1 and the Rencontres d'Arles are extending the summer with eight free shows at the J1 in Marseille from 1 November 2017 to 7 January 2018.

The more we think countries are closed off and mired in political or economic crises, the more photographers are there. They reveal, tell, attest, invent, repair and rebuild with their own language, that of the image. They decode the early signs of social change.

Come and share this taste for other places at major exhibitions that marked the Rencontres d'Arles this summer with 40 photographers who are wondering about the state of the world.

*The World as it is!* offers a journey from the shores of the Bosphorus to sub-Saharan border areas, from the divided island of Cyprus to a Libya torn between war and refugees. You'll dive into the watery world of Gideon Mendel; think about the Monsanto case, from climate change to the food crisis, with Mathieu Asselin; see architecture from suburban utopia to the urban sprawl of Ankara. From the local to the global, La Vuelta will take you to the heart of Colombia, where hope is returning after 60 years of armed conflict.

*The World as it is!* is a radical immersion into the heart of seething, complex geopolitics.

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**MATHIEU**

**ASSELIN**

MONSANTO:  
A PHOTOGRAPHIC INVESTIGATION

## MATHIEU ASSELIN

Born 1973, Aix-en-Provence, France. Lives and works between Arles, France and New York, USA.

### MONSANTO: A PHOTOGRAPHIC INVESTIGATION

Monsanto's dozens of Superfund sites (large contaminated sites of high priority for the US Environmental Protection Agency) across the United States alone are affecting hundreds of communities and their environment with terrifying health and ecological consequences.

Monsanto maintains strong ties with the US government, especially with the FDA (United States Food and Drugs Administration). It is a bedfellow of many other economic and political powerhouses around the world. The company has been accused of misinformation campaigns and the persecution of institutions and individuals, including scientists, farmers, and activists, that dare to disclose their actions. Monsanto is spreading new technologies and products, while scientists, ecological institutions, and human rights organizations are putting out alerts for issues like public health, food safety, and ecological sustainability issues on which our future on this planet depends.

This is all particularly troubling since over the past 20 years Monsanto has opened a new chapter of disregard for our planet through the creation and commercialization of GMOs. Visiting its past and present, this project aims to picture what Monsanto's near future could look like.

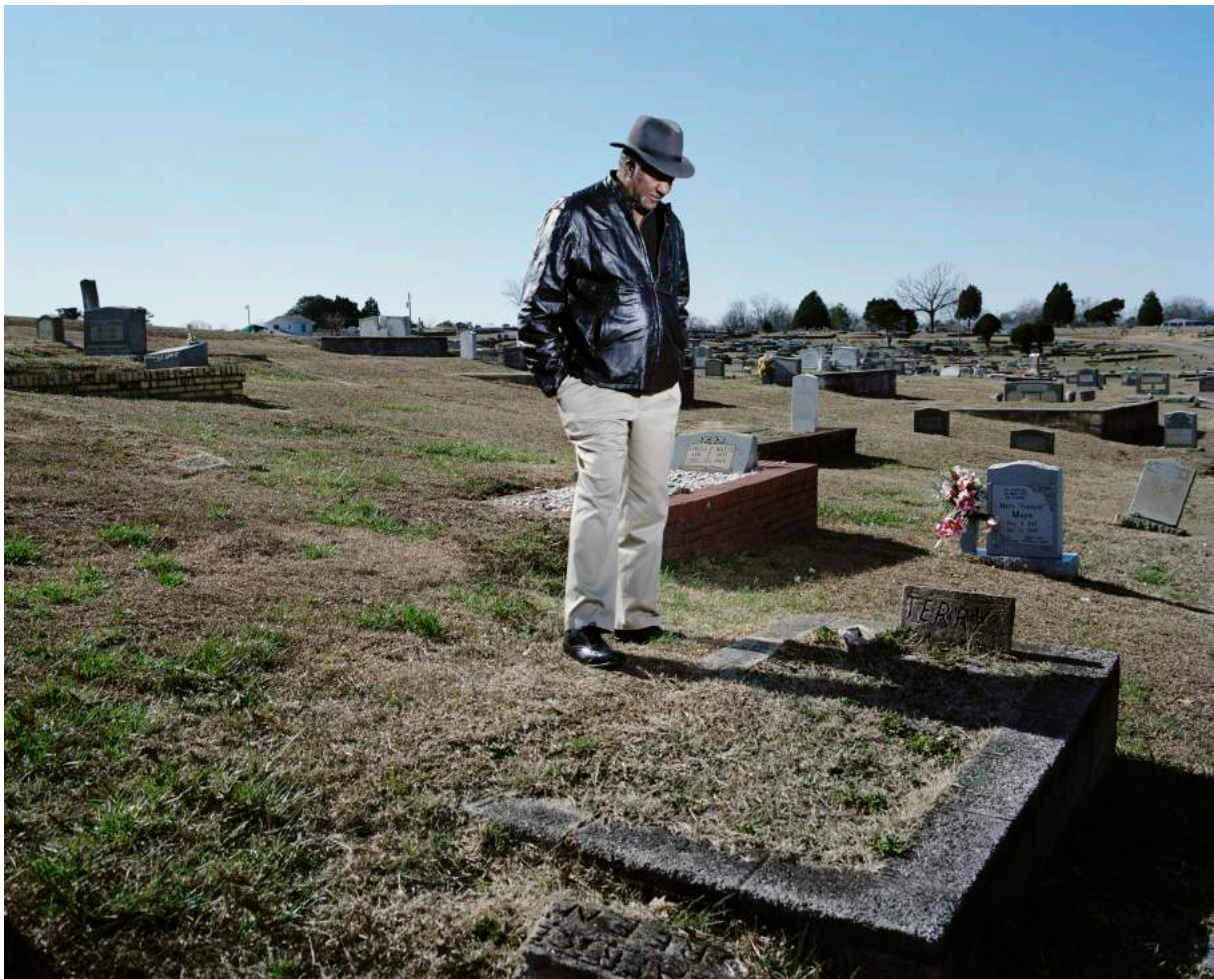
Exhibition curator: Sergio Valenzuela Escobedo.

Publications: *Monsanto, Une Enquête Photographique*, Actes Sud, 2017 (French edition);

*Monsanto, A Photographic Investigation*, Verlag Kettler, 2017 (English edition).

Prints and framing by Atelier SHL, Arles.

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



### MATHIEU ASSELIN

DAVID BAKER (65) AT HIS BROTHER TERRY'S GRAVE. TERRY BAKER DIED AT THE AGE OF 16 FROM A BRAIN TUMOR AND LUNG CANCER, CAUSED BY PCB EXPOSURE. THE AVERAGE LEVEL OF PCB IN ANNISTON IS 27 TIMES HIGHER THAN THE NATIONAL AVERAGE. EDMONT CEMETERY, WEST ANNISTON, ALABAMA, 2012.



**GIDEON MENDEL**  
JEFF AND TRACEY WATERS, STAINES-UPON-THAMES, SURREY, UK, FEBRUARY 2014,  
FROM THE SUBMERGED PORTRAITS SERIES.

# GIDEON MENDEL

DROWNING WORLD

## GIDEON MENDEL

Born 1959, Johannesburg, South Africa. Lives and works in London, United Kingdom.

### DROWNING WORLD

Drowning World explores the human dimension of climate change by focusing on floods across geographical and cultural boundaries. Rather than the literal depiction of disaster zones, Gideon Mendel focuses on the personal impact of flooding to evoke our shared vulnerability to global warming and question our sense of stability in the world.

Since 2007, Mendel has documented floods in 13 countries: the UK (2007 & 2014), India (2007 & 2014), Haiti (2008), Pakistan (2010), Australia (2011), Thailand (2011), Nigeria (2012), Germany (2013), Philippines (2013), Brazil (2015), Bangladesh (2015), the USA (2015), and France (2016).

The Drowning World project consists of four related series. Submerged Portraits are intimate portraits of flood victims. Their poses may seem conventional but their context is catastrophe, and their unsettling gazes challenge us deeply. The marks left by floodwater, especially in domestic spaces, are the focus of the Floodlines series, which presents the paradox of order and calm within chaos. The Watermarks series consists of enlargements of flood-damaged personal snapshots, sometimes anonymous flotsam fished from the water or mud, sometimes given by homeowners. Through floods, chemical interaction with water—ironically, essential to developing photographs—has transformed these private memories into metaphors of our shared vulnerability to environmental disorder. The video component of Drowning World, called “The Water Chapters,” explores the tension between the frozen photographic moment and the perpetual movement and uncertainty of dystopian, post-flood environments. Each of the nine “chapters” responds to a flood in one country.

Exhibitor curator: Mark Sealy, Autograph ABP.

Prints by par Metro, Spectrum, and Kristian Buus, London.

Wallpaper by Picto, Paris.

Framing by Plasticollage and Circad, Paris.



**GIDEON MENDEL**  
THE HOME OF JOHN JACKSON, TOLL BAR VILLAGE NEAR DONCASTER, UK, JUNE 2007,  
FROM THE FLOODLINES SERIES.



**JUAN PABLO ECHEVERRI**  
HULK, FROM THE SUPERSONAS SERIES, 2011.

# LA VUELTA

27 COLOMBIAN  
PHOTOGRAPHERS & ARTISTS

## LA VUELTA

ANDREA ACOSTA (1981), LILIANA ANGULO (1974), JAIME ÁVILA (1968), ALBERTO BARAYA (1968), KAREN PAULINA BISWELL (1983), MARÍA FERNANDA CARDOSO (1963), CAROLINA CAYCEDO (1978), NICOLÁS CONSUEGRA (1976), WILSON DÍAZ (1963), JUAN MANUEL ECHAVARRÍA (1947), CLEMENCIA ECHEVERRI (1950), JUAN PABLO ECHEVERRI (1978), MARIA ELVIRA ESCALLÓN (1954), SANTIAGO FORERO (1979), BEATRIZ GONZÁLEZ (1938), JUAN FERNANDO HERRÁN (1963), PAULO LICONA (1977), ROSARIO LÓPEZ (1970), OSCAR MUÑOZ (1951), DIEGO MUÑOZ (1981) & MAURICIO HURTADO (1971), JUAN OBANDO (1980), ANDRES FELIPE ORJUELA (1985), JUAN PELÁEZ (1982), JUAN ALEXANDRO RESTREPO (1959), MIGUEL ÁNGEL ROJAS (1946), ANNA MARÍA RUEDA (1954), EDWIN SÁNCHEZ (1976)

### 27 COLOMBIAN PHOTOGRAPHERS AND ARTISTS

*La Vuelta* highlights work by 27 artists, spanning several generations. From traditional genres of photography to experimental and research-based practices, the selected projects explore the varied and changing cultural, social and political landscape of identities, values, and beliefs, questioning issues of class, identity, economic survival and the sixty-year history of armed conflict that has merged with and fueled the illegal drug trade.

The exhibition is structured around four axes: history/memory, place/territory, nature/culture, and identity/representation, grouped in four sections. Subjective Memories speaks to the experience of the sixty-year armed conflict that has perpetuated a culture of political violence in Colombia.

*Urban Cartographies* explores the dialogue between artists and urban space from the exploration of place and memory to that of the social and economic landscapes of the Latin American city today. *New Cultures of Nature* investigates the nature and culture divide, through the lens of historical inquiry and scientific research. Finally, *New Cultures of the Image* examines the social construction of identity and cultural representation through artist's critical response to the ways in which the media and social media impact cultural perceptions of race, sexuality, and gender.

The exhibition title, *La Vuelta*, is borrowed from an artwork by Juan Fernando Herrán. In the context of this work, *vuelta* (Colombian slang) refers to an illegal mission: to steal, kill, deliver drugs or weapons. In cycling and other sports, *vuelta* is a race in stages around a country, and so the exhibition is presented as a tour of a country through the lens of its artistic production. Finally, *vuelta* suggests a comeback, as in this moment when Colombia enters a new era after reaching a peace agreement with the leading insurgent group, FARC. Thus, *vuelta* conjures tension and expectation as well as possibility—a word rich with meaning and relevant to all that is at stake.

*Carolina Ponce de León*

Exhibition curators: Carolina Ponce de León and Sam Stourdzé.

Prints by Fanlab, International Printer, Poder Fotográfico, Graph&Co and Mauricio Mendoza from Fotografía, Colombia, and Diamantino Labo Photo, Paris.

Framing by Fanlab and Edwar Domínguez A., Colombia, and Plasticollage and Circad, Paris.

Publication: *La Vuelta*, Seguros Bolívar, 2017.

Exhibition organized as part of the Année France-Colombie 2017, with a Sponsoring Committee composed of: AccorHotels, Airbus, Axa Colpatria, Oberthur Fiduciaire, L'Oréal, Groupe Renault, Sanofi, Veolia, BNP Paribas, Groupe Casino, Schneider Electric, VINCI, and Poma.

With support from Nespresso.







**PHILIPPE DUDOUIT**  
UBARI, SOUTHERN LIBYA, JUNE 2015. LIBYAN TUAREG TRIBAL MILITIA GROUP VÉHICULE.

# PHILIPPE DUDOUIT

THE DYNAMICS OF DUST

## PHILIPPE DUDOUIT

**Presented at Arles for the New Discovery Award  
by East Wing Gallery, Dubai, United Arab Emirates.**

Born 1977, Switzerland. Lives and works in Lausanne, Switzerland.

### THE DYNAMICS OF DUST

Philippe Dudouit's work is founded on in-depth historic, geopolitical, and cartographic documentation, research, and analysis, creating a long-term photographic study on the socio-political evolution of the Sahelo-Saharan zone since 2008.

Dudouit documents the new relationships that historically nomadic autochthonous Saharan inhabitants of the Sahelo-Saharan band have forged with a territory they can no longer pass through freely or safely. A burgeoning abduction industry has put this former tourist paradise off limits to foreigners, making a dire economic situation even worse by cutting off large parts of the population from an income essential to them.

At first glance, the rise of Islamic terrorism in this area is to blame, but a closer look reveals a more complex reality. The area now faces a dangerous combination of underdevelopment, poverty, and state failure. Actors include armed Islamists, human traffickers, drug and weapon smugglers, and international interests jockeying to win oil, gold and uranium mining rights. The lack of political vision for the area's future completes the scenario in which a doomed generation is growing up.

Dudouit's work embodies hybridity, in the fusion of classic analog largeformat camera technique with digital technologies, but also in the combination of an innovative documentary photographic sensibility with the tableau-type composition of his environmental portraits.

*Lars Willumeit*

**Exhibition curator: Lars Willumeit.**

**Prints by Laurent Cochet, Lausanne.**

**Framing by Artproof, Tallinn.**

**and East Wing Gallery, phild.ch / east-wing.org**



**PHILIPPE DUDOUIT**  
COCAINE HIGHWAY, SALVADOR PASS AREA, NORTHERN NIGER, 2013.



**MONIQUE DEREGIBUS**  
FROM "LA MAISON CHYPRE, 2009-2013".

# MONIQUE DEREGIBUS

LA MAISON CHYPRE

## MONIQUE DEREGIBUS

Born 1955 in Marseille, France. Lives and works in Marseille and Lyon, France.

### LA MAISON CHYPRE

Monique Deregibus carries on a history of the conceptual landscape. Each series focuses on specific places, sometimes near, sometimes far. They always show a strong interest in the subconscious reminiscences contained in maps as well as in ideas about architecture and cities. Those spaces, usually consigned to editorial work, can be read as the abandoned stage set of human tragedies.

“La maison Chypre” is a facsimile of the eponymous book that came out at the same time, like a work indefinitely destined for its own reproducibility. The question of archeological exploration appears at the heart of the repetition. Archeological research is central in the book through the pallid presence of bones exhumed from the past. It appeared like a paradigmatic point in the history of Cyprus, mirroring Pompeii and its slow flow of lava, and by extension all the mass graves in the world.

The book’s first photograph runs afoul of the law and its presence attests to the forbidden and to widespread confiscation on the island. It reveals a capture device through which perceiving always remains a veiled, interstitial, incomplete act. The photographic frame is narrow and limited, squeezing the image, cancelling a group of dialectical forms and causes. We ceaselessly watch through walls, fences, arrow slits, barbed wire. At the same time, we watch the inertia of images, the impossibility for photography to narrate history. And yet, the book exists in a tangle of overlapping branches, in the entropy of nature that breaks open doors and tears down walls, in a profusion of endlessly proliferating weeds and cactuses. The absurdity of war took place here, but long ago. It swept away every breath of life, leaving men to face a Kafkaesque situation of walls and division.

1974: The image now shows a soundless, caramelized space that cannot be awakened, the space that lasts afterwards and endures until today. Perhaps only the child seen from the back in an orange T-shirt represents us. His elegant, voracious hands are jittery on the computer keyboard. His body tense, he is alone in front of the bright screen, playing a war game on the computer. We watch him without his knowing it, from behind, focused, and through him we watch the screen and its image.

That is how making war is learned today.

**Exhibition curator: Pascal Neveux**

**Prints by the Photon laboratory, Toulouse.**

**Frames and wallpaper by Atelier SHL.**

**La maison Chypre, 2009-2013 is Monique Deregibus’s third book in collaboration with Les Éditions Filigranes, Paris.**





**SAMUEL GRATACAP**  
DAY OF AN OFFENSIVE. WAR WITH THE ISLAMIC STATE IN SYRTE, 2016.

# SAMUEL GRATACAP

FIFTY-FIFTY (LIBYA)

## SAMUEL GRATACAP

Born 1982, Pessac, France. Lives and works in Paris, France.

### FIFTY-FIFTY (LIBYA)

DECEMBER 2014

I arrive in Libya for the first time. Ras Jdir, on the Tunisian border, then the port city of Zuwara, known for the launches and shipwrecks of boats carrying migrants heading to Italy. Those who live fifty-fifty: life or death. In Zuwara I meet Younes, aged 26, a telecommunication engineer who has become a fixer for journalists. He also fought in the war between Western and Eastern Libya, divided at the time into two separate governments, based in Tripoli in the West and Tobruk in the East. When I first meet him, he asks me a question. It is both deeply affecting and pertinent: "Are you here for the migrants or for the war?" Deeply affecting because it reveals the media's intentions and their interest in his country; pertinent and direct because it establishes a context: Is it possible to separate the war from the migrants' fate? I answer: I am here for the migrants, but I will find it difficult to ignore the war, because even as we speak his own city is stricken by it.

2012 — 2014

I carry out a project in Tunisia, in the Choucha camp, where I meet refugees from the Libyan war. This encourages me to move on to Libya. There I am determined to enter detention centers for migrants and to visit the site of a shipwreck recorded by a fisherman on an undated amateur-video. My first intentions must be reconsidered in the light of accidents, encounters, and travel restrictions, all of which have their effect on my project's course.

2014 — 2016

I travel more specifically along the Tripolitanian coast: Sabratha, Mellitah, Zawiya, Sorman, Tripoli, Misrata, Abougrain, Syrte. This area is both the most densely populated and the most symbolic of the revolution of February 17, 2011, which raised high hopes that were quickly dashed. The economy collapses, the country is ruined. The migrants—most of them from sub-Saharan Africa— see Libya's reconstruction as an economic opportunity while waiting to go back home or reach Europe. These hopes and dreams come up against the chaotic situation of the country: unresolved conflict and political deadlock. The reality remains smuggling and human trafficking: hard labor, rape, arbitrary imprisonment, kidnapping and racketeering.

*Samuel Gratacap.*

**Exhibition curators: Léa Bismuth with the collaboration of Marie Sumalla and Nicolas Jimenez.**

**Exhibition coproduced by the Galerie Les Filles du Calvaire and the Rencontres d'Arles, with support from Olympus and Le Monde newspaper.**

**Conception/design : Catherine Barluet and Tristan Bonnemain.**

**Prints by Picto, Paris.**

**Framing by Circad, Paris.**

**Samuel Gratacap's project has been supported by the FNAGP, the CNAP, the agnès b. endowment fund, and Olympus.**

**fillesducalvaire.com**





**BRUNO FONTANA**  
TYPOLOGIES, ÉVRY, 2014.

# LEVITT FRANCE

A RESIDENTIAL UTOPIA

## LEVITT FRANCE

JULIE BALAGUÉ (1986), VINCENT FILLON (1977), BRUNO FONTANA (1977), JEAN NOVIEL (1973), CAMILLE RICHER (1993)

### A RESIDENTIAL UTOPIA

*Levitt France, A Residential Utopia* looks back at an ambitious project, conducted in the early 1970s, which sought to build American-style towns in Île-de-France. This little-known project, which influenced the design of suburban Île-de-France (under the auspices of the company Levitt France, named after the father of the American suburb, William Levitt) bore an idea that was to revolutionize construction: the serial building of standardized houses in a very short time period on just a few hectares, with as many as 1,700 houses among four towns.

While Levitt's concept put the human at the center of its plans (gateless gardens, businesses, schools), it did not allow deviation from its rules. In the spirit of its American founder, a total absence of diversity maintained collective peace. However, with the architectural research that this new construction technique implied, Levitt's town was a model of utopia. Five photographers take up this utopia, each from a different angle. Jean Noviel evokes the ubiquity and respect for rules that guarantee the sustainability of the architecture and the landscape that Levitt conceived. With a will to preserving heritage, the inhabitants seem to move in a setting that Julie Balagué imagines. Meanwhile, the collective organization put in place to guarantee individual well-being pushes Bruno Fontana to look at the types of house models and their personalization. Finally, Camille Richer captures all the specifics with an approach from the borders of the town, while Vincent Fillon tries to identify porousness between public and private spaces. Does the Levitt venture depict the essence of self-segregation, or its anxieties? Does it depict the Americanism found most notably in videos and movies? Is it stuck in the past as in a time bubble? Is it the outcome of a modernity inconsistent with the French spirit?

*Béatrice Andrieux.*

**Exhibition curator:** Béatrice Andrieux.

**Associated author:** Isabelle Gournay.

**Prints by** Processus, Paris.

**Framing by** Plasticollage and Circad, Paris, and Europlast, Aubervilliers.



**JEAN NOVIEL**

UNTITLED, FROM THE LA NORME ET LE COMMANDEMENT SERIES, 2014-2015.





**NORMAN BEHRENDT**  
İVEDİK YAVUZ SULTAN SELİM CAMI, UNDER CONSTRUCTION, YENİMAHALLE, ANKARA 2016,  
FROM THE BRAVE NEW TURKEY SERIES.

# NORMAN BEHRENDT

BRAVE NEW TURKEY

## NORMAN BEHRENDT

**Presented at Arles for the New Discovery Award  
by the Uno Art Space, Stuttgart, Germany.**

Born 1981, East Berlin, Germany. Lives and works in Berlin, Germany.

### **BRAVE NEW TURKEY**

*Brave New Turkey* is based on a conceptual approach, documenting newly built mosques in a Neo-Ottoman Style in the urban landscape of Ankara and Istanbul.

Since 2014, Norman Behrendt regularly travels to Turkey and visits the sprawling suburban districts of both cities whose rapidly built high-rise developments manifest the Turkish economic boom. Along with the massive housing construction came a second massive construction project: mosques. Behrendt's work reflects a phenomenon as a symbol of change and power that reaches beyond national borders.

Returning Turkey to the glories and origins of its Ottoman past and ending Atatürk's secular constitution has been one of the primary goals of Recep Erdoğan throughout his rule of Turkey since 2003, first as prime minister and now as president with growing executive powers. Thanks to the country's recent economic boom, the AKP could improve healthcare, infrastructure and prosperity, but also made control of religious affairs a priority. The Diyanet (Directorate for Religious Affairs) fulfills this role and helps to legitimize the religious backswing of Turkey. It has become a political instrument for the government to reshape Turkey and intensify control over the people. The Diyanet is the main investor for thousands of newly built mosques in Turkey and abroad. Since 1987, the number of mosques in Turkey has grown from 60,000 to more than 85,000 in 2013, a rate of almost 1,000 mosques per year.

The newly constructed mosques attest the evident political influence on urban planning, but more importantly on Turkish society. *Brave New Turkey* is not about architecture in a classical sense, but about how architecture represents power and ideologies. It reflects a newly tied compound of religious and cultural identity, against the backdrop of a constant exclusion of minorities, a reckless fight against those whose convictions are different and an unresolved question: what is Turkish identity?

Exhibition curator: Markus Hartmann.

Prints by C-Print, Berlin.

Framing by Rahmensalon, GbR, Berlin.

[normanbehrendt.com](http://normanbehrendt.com) / [on-photography.com](http://on-photography.com)





# OH! LATINA!

COLOMBIAN STORIES

LESLIE MOQUIN  
HASTA ABAJO, 2017.

## OH ¡ LATINA ! COLOMBIAN STORIES

11 projections offer a map of Colombia in images and music.

### FERNELL FRANCO

#### COLOR POPULAR

The subject of most of this great photographer's work is Cali. The photographs on display have never been shown before and are part of the collection of the Museo La Tertulia.

### KAREN PAULINA BISWELL

#### HOTEL DORANTES

A huge Art Deco style palace in Bogotá converted into a hotel in 1960: over time, it has become a sort of guest house visited by a whole host of characters.

#### RADIO MACONDO

Chronicle of a Colombian village, dissolving the camera into the rhythm of the village, and then expressing its poetry.

#### NAMA BU

The result of a collaboration with the Native American Embera Chamis community.

### LUIS MOLINA-PANTIN

#### NARCO-ARCHITECTURE

Luis Molina-Pantin transports us through the streets and parks of Bogotá and Cali, from the castillos to the former homes of drug dealers, presenting a 'narco-architecture' that has left its mark on these Colombian cities.

### JORGE SILVA

#### HIPPIES

The Hippies series tells stories from Bogotá from the late 1960s to the 1980s; it portrays the bell-bottomed trousers, the rock concerts and the barriers that came tumbling down.

### DAVID MEDINA

#### DIAGRAMS OF A WEIRD SCIENCE

##### (7TH AVE., BOGOTÁ)

Software artwork that builds automatic diagrams using sound, words and images from La Séptima avenue in Bogotá. Strange definitions for stranger times.

### LESLIE MOQUIN

#### HASTA ABAJO

From Carthagène to Barranquilla, in the popular, people gather around the totemic figure of the Picò, a monumental roaring soundsystem, and dance on Champeta music.

### LUCA ZANETTI

#### ON THE BRINK OF PARADISE

Subjective map of the scars left by armed conflict and the many stories of the different regions of this country.

### FEDERICO RIOS

#### PACIFIC OCEAN SURFERS

It's a surreal image: Pacific waves of these afro children arise, as 80% of the population of this town of Choco, riding their surfboards.

### GUADALUPE RUIZ

#### NADA ES ETERN

The representation of the family is an important part of this Colombian artist, questioning stereotypes. Her work seeks to capture slices of everyday life by challenging issues related to identity and social representations.

Duration: 45min.

Art direction: Carole Lepage, Laurent Perreau, Sam Stourdzé, Aurélien Valette with Annaëlle Veyrard.

With the collaboration of María Wills, Carolina Ponce de León, Alexis Fabry, Jacques Denis, Palenque Records, Timothy Prus.

Evening organized as part of the Année France-Colombie 2017.

With the support from Nespresso.



**USEFUL  
INFORMATIONS**

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## **HE WORLD AS IT IS!**

THE RENCONTRES D'ARLES  
AT THE J1 IN MARSEILLE

**8 EXHIBITIONS**  
**NOVEMBER 1, 2017**  
**— JANUARY 7, 2018**

FREE ADMISSION

**HANGAR J1**  
**- QUAI DE LA JOLIETTE**  
**13002 MARSEILLE**

OPENING DAYS  
**OUTSIDE OF SCHOOL VACATIONS:**  
**FRIDAY, SATURDAY, SUNDAY**

**DURING SCHOOL VACATIONS:**  
**TUESDAY TO SUNDAY**

OPENING TIMES  
**10 AM TO 6 PM**

**RENCONTRES-ARLES.COM**  
**MJ1.FR**

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**ARLES** —  
LES RENCONTRES  
DE LA PHOTOGRAPHIE