

ARLES 2019

50 ANS
EXPOS

LES RENCONTRES DE LA PHOTOGRAPHIE

EXHIBITIONS

1 JULY
— 22 SEPTEMBER

RENCONTRES-ARLES.COM

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DESIGN ABM STUDIO



ARLES 2019



50 ANS
EXPOS

LES RENCONTRES DE LA PHOTOGRAPHIE

OPENING WEEK
JULY 1—7

EXHIBITIONS & WORKSHOPS
JULY 1
— SEPTEMBER 22

PRESS KIT - JULY 2019



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THE SUPPORT FROM

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WORD FROM THE MINISTER

FRANCK RIESTER

MINISTER OF CULTURE

50 years of a photographic adventure! This is what the Rencontres d'Arles, celebrating their 50th edition, will be offering this year. The Rencontres has collected archives and memories to illustrate what has always been its singularity: bringing together photographers and the public, every July, in Arles.

Celebrating this institution is also a way of honoring and extending the work of its founders, Lucien Clergue, Michel Tournier and Jean-Maurice Rouquette, who has left us this year. Their aim was to make photography more accessible, which is why the Ministry of Culture strongly supports the Rencontres d'Arles and photography in the country of its birth. The ministry leads an active policy by supporting creation (ambitious photography commissions, venues), image education (Diagonal program), heritage funds and publishing, from documentary photography to photojournalism.

This year, the Rencontres d'Arles coincides with the unveiling of the new building, designed by Marc Barani, of the École Nationale Supérieure de la Photographie, a place of knowledge and transmission, full of ambition for the photographers of tomorrow. We will get to admire the work of artists Raphaël Dallaporta and Pierre Nouvel, created as part of the artistic 1%. Teaching, decentralization, artistic creation, support for artists, mediation and accessibility: the cornerstones of the Ministry of Culture, as intended by André Malraux during its creation in 1959, are thereby brilliantly illustrated.

The program of the Rencontres takes us on a journey through major themes. This year, I particularly welcome the monographic exhibitions of women artists in emblematic venues. I would like to thank Hubert Védrine, president, Sam Stourdzé, director, and all the teams whose work has turned the festival into a key moment in world photography, and for their commitment to the fair remuneration of artists. After a record attendance in 2018 with 140,000 visitors, I wish a great success to this anniversary edition. Happy Rencontres to all!

A HISTORY OF ARLES

HERVÉ SCHIAVETTI

MAYOR OF ARLES

VICE PRESIDENT OF THE RENCONTRES D'ARLES

On the eve of the 50th Rencontres d'Arles, I would like to pay tribute to Jean-Maurice Rouquette, who passed away at the start of 2019. Rouquette was the last of Arles's founders, with his "brother" Lucien Clergue, and writer Michel Tournier. He was erudite and passionate about history, especially the history of Arles; a pioneer who imagined a brighter future for the city. The people of Arles and photographers around the world know what they owe him, and what we owe all three of them.

The first festival was held in 1970, in City Hall's ceremony room on a July evening in stifling heat. Organizers feared a flop, but starting at 9pm, people invaded the room, took over the benches, the stairwell, and stood in the hallway to see the first slides projected onto a screen and discussed late into the night.

In half a century, the Rencontres has changed, and Arles has changed. Photography has changed. But Arles' connection to photography has strengthened over the years with each festival, for both objective and expressive reasons. Lucien Clergue liked recalling the etymology of the word photography: writing with light. Arles' light has had its incidence on the history of photography. Half a century is almost a third of photography's story, from the spread of Nicéphore Niépce's invention, to a daily habit for billions of people all over the world.

In half a century, the Rencontres d'Arles has moved from the ceremony hall (still the site of Arles' annual press conference) to the Commanderie Sainte-Luce, the Musée Réattu, followed by the Théâtre Antique, which has become their nightly venue. Starting in 1976, the Rencontres found permanent headquarters in a private hotel provided by mayor Jacques Perrot. The festival has also grown from a handful of volunteers in 1970 to 400 employees in the summer (among with 120 state-aided contracts, including a three-month training program).

Just as in all human endeavors, there has been crisis and failure, success and exploit. Over the

years, we have seen the creation of the École Nationale Supérieure de la Photographie (ENSP) in 1982, which will move into a new building this coming school year, inaugurated this summer; and the revival of the Ateliers SNCF, thanks to the Luma Foundation, whose president, Maja Hoffmann, has been a supporter of the Rencontres d'Arles for close to twenty years now. The festival has spread from the historical center to workshops rebuilt to international museum standards, and up to the former papermill at Trinquetaille. The festival has contributed to Arles' development, and has benefited, in return, from collective momentum. The Off festival, for one, includes up to 160 pop-up galleries!

The Rencontres d'Arles' 50th year will be true to pioneer spirit, with a mix of audacity and generosity, tradition and innovation, rigor and celebration: the touchstones of Arles.

I'd like to thank our dedicated public and private partners who make the festival possible. First, the state and the Ministry of Culture, under the direction of Franck Riester, who I'll be happy to welcome to Arles; the Provence-Alpes-Côte d'Azur Regional Council and its president, Renaud Muselier; Bouches-du-Rhône General Council and its president Martine Vassal, the Communauté d'Agglomération ACCM and its president Claude Vulpian; as well as our private partners: the Luma Foundation, Olympus, BMW, the SNCF and many others.

With great thanks to the whole team working around Sam Stourdzé, I would like to wish all the photography fans and Arles lovers a fantastic 50th year at the Rencontres.

50 YEARS OF PHOTOGRAPHY

HUBERT VÉDRINE

PRESIDENT OF THE RENCONTRES D'ARLES

This summer, the Rencontres d'Arles will celebrate its 50th edition in style. The festivities will begin during the opening week and last until September, for our and your greatest pleasure. New cities and institutions will be joining the celebration through the rich program of the Grand Arles Express. Let us bid them welcome, from Port de Bouc (*No Fish No Future*, Anne-Catherine Becker-Echivard), Cavaillon (*The Luberon of Willy Ronis*), Marseille (two exhibitions at the Friche La Belle de Mai and one at the Centre photographique de Marseille), Toulon (Musée de la Marine) and Nîmes (Musée du Vieux Nîmes). Many thanks to Frac Paca, the Mucem, Carré d'Art de Nîmes, the Hôtel des Arts de Toulon, and the Collection Lambert in Avignon, who remain by our side to proudly represent photography.

This 50-year anniversary is also an opportunity for us to look back on our story, our archives and collections. For the past two years, we have made an inventory of our photographic and audiovisual archives, of which close to 300,000 have already been listed. This meticulous process allowed us to update our exceptional collection of 3,300 photographs, which have been indexed and digitized. The collection, kept at the Musée Réattu, will be shared online this summer, extending a task that has been close to our heart since the very beginning: to promote the work of the photographers we have defended and who put their trust in us.

The Rencontres d'Arles also and especially embodies 50 years of a wonderful human adventure, undertaken by Lucien Clergue, Jean-Maurice Rouquette and Michel Tournier, a festival created by photographers, for photographers. To this day, it remains a growing story of friendship and passion, serving photographers. Over the years, the identity of the festival has also been shaped by a desire to act in favor of individuals known to be isolated from the employment market. By offering six months contracts at the festival reception, the Rencontres d'Arles is a major contributor to integration through their economic activity. In ten years, nearly 2,000 Arlesians have been part of this plan which offers both extensive training and field work. Close to 70% have found a long-term job the following year. At the peak of its activity, nearly 400 people work together to deliver a successful festival and to promote the work of photographers and artists who change our perception of the world.

I hope you will enjoy the festival and make the most of its anniversary by discovering the 50 exhibitions celebrating its 50 years of existence.

A BIG THANK YOU TO ALL OUR PARTNERS!

The Rencontres d'Arles would like to thank the Ministry of Culture and Communication, the Provence-Alpes-Côte d'Azur Regional Directorate of Cultural Affairs, the Provence-Alpes-Côte d'Azur Regional Council, the Bouches-du-Rhône Departmental Council, the city of Arles, the Ministry of Education and Youth, the Canopé network, the Centre for National Monuments, the Arles-Crau-Camargue-Montagnette metropolitan area, and all our public partners for their enduring support.

The Rencontres d'Arles is happy to join the CNRS for its 80th anniversary celebrations, as well as MPG2019, A Gastronomic Year in Provence, backed by Provence Tourisme.

We would like to thank our patrons and private partners for their generosity and renewed confidence, especially Olympus, Luma Foundation, BMW, SNCF Gares & Connexions, the Prix Pictet, the Fondation Jan Michalski pour l'écriture et la littérature, the Swiss Confederation, Lét'z Arles (Luxembourg) and BNP Paribas, along with many who we could not name here.

We wish a warm welcome to all the partners who are joining us for the first time and to Kering, with whom we are proud to create an ambitious program honoring the work of outstanding women photographers.

We are looking forward to pursuing and strengthening our collaboration with partners who have recently joined us: the Louis Roederer Foundation, Devialet, the Éditions Louis Vuitton, Hahnemühle FineArt and Malongo.

Finally, we wish to thank our main media partners who share and promote the image of the festival: France Inter, ARTE, Konbini, LCI, Le Point, Madame Figaro, Fisheye, Polka, AMA.

HAPPY BIRTHDAY TO THE RENCONTRES!

SAM STOURDZÉ

DIRECTOR OF THE RENCONTRES D'ARLES

Lucien Clergue left us in 2014. He was the photographer of Arles, a tireless photography booster and a link between France and America. In 1974, he asked Ansel Adams, a monument of California photography, to teach a master class in Arles. The festival was just four years old, living hand-to-mouth and struggling to survive from one year to the next. When Adams accepted the invitation, the festival's future was ensured. Still-reluctant photographers were convinced that making the trip to Arles would be worthwhile. From then on, amateurs as well as the 20th-century's biggest names, including Jacques Henri Lartigue, Henri Cartier-Bresson, Gisèle Freund, Manuel Álvarez Bravo and W. Eugene Smith, came to Arles, which gradually became the capital of photography.

Michel Tournier died in 2016. One of the three musketeers, he co-founded the Rencontres Photographiques d'Arles in 1970 with Lucien Clergue and Jean-Maurice Rouquette. Few people know that the author of *Vendredi ou les limbes du Pacifique* and *Roi des Aulnes* hosted an ORTF show entirely devoted to photography called *La Chambre noire*. In the heyday of television, for 52 minutes he and Albert Plécy, editor-in-chief of *Point de vue, image du monde* and a photography connoisseur, would interview major photographers, from Man Ray to André Kertész, Brassai and Lucien Clergue. Right from the start, Tournier gave the festival a Parisian touch.

Jean-Maurice Rouquette passed away in 2019, the same year as the 50th anniversary celebration. He was nearly 88. Another Arles native, he shaped the festival's soul with Lucien Clergue. One embodied a contemporary art form—photography, which still had not received its due. The other defended the city's historic landmarks and spearheaded the campaign for its inscription on Unesco's World Heritage List on two counts: its Roman and Romanesque art and architecture. Deeply affected by the war's destruction, these visionary builders helped, each in his own way, to reconstruct Arles, which drew people passionate about photography from around the world. Together they had the brilliant idea that festival-goers must be offered a comprehensive experience, that seeing amazing places would greatly contribute to making their visit worthwhile. In a few years, they forged a community, offering projections, workshops, debates and even a photo-safari alongside

exhibitions. From the outset, they made institutional recognition of photography a militant act. The first festival featured three manifesto exhibitions, *La Photographie est un art [Photography Is an Art]*, tracing the history of major exhibitions devoted to the medium; and two solo shows devoted to Gjon Mili and Edward Weston, historic figures of photography.

Today, in tribute to those auspicious beginnings, we are recreating the Weston show as it was presented in 1970 and having it dialogue with Lucien Clergue's earliest works, whose striking minerality echoes the American master's straightforward, bare-bones vision.

The anniversary is also an opportunity to start seriously working on the archives and photography collection the Rencontres has built up over the years. From the outset, exhibiting photographers who want to have left us works. In 50 years, we have built up a cherished collection of over 3,300 works preciously conserved at the Musée Réattu.

We have given Françoise Denoyelle, a historian passionate about photography, the opportunity to write our history. She has published two books: one lavishly illustrated by works in the collection, the other, more theoretical, narrating the great Rencontres d'Arles adventure in detail. Reading them, it is easy to understand that the project launched by three friends has outstripped their expectations. In a few decades, the Rencontres d'Arles became a major institution playing the role of trendsetter and contributing, as the founders wished, to the recognition of photography.

In the space of a few years, they left us.

Wanting to perpetuate their trailblazing spirit, we devised a busy program to celebrate the jubilee of an adventure that has lost none of its vibrancy and insightfulness in half a century. Carrying on the adventure answers a seemingly unsolvable question: how can a summery ambiance and a festive mood be conciliated with creating photography's leading event? The original aims remain unchanged. Arles is still where careers are launched, discoveries made, manifestoes proclaimed and where bold exhibits as well as unexpected venues consistently challenge ways of showing photography.

Naturally, while telling this story and saluting the work of those whose commitment and

talent have kept the festival's spirit alive for 50 years, we wanted to set our sights on tomorrow. Celebrating the last 50 years while looking ahead to the next 50 is a way of continuing, with the same high standards, to achieve our goals of revealing trends and discovering the new generation. This year, complementing many historical shows—*Helen Levitt, Variétés, Photo/Brut, Germaine Krull* and so on—we are offering four new sequences corresponding to the program's themes: *My Body Is a Weapon, On the Edge, Inhabiting and Building the Image*. They shed light on a world in upheaval where the image often plays a key role as witness or actor.

From communist Czechoslovakia and Germany to post-Franco Spain, photographers recorded a counter-culture where staging one's everyday life was an act of resistance against the established order and an alternative to dominant models. Existing, resisting, photographing: the body is also a weapon.

Where is my home? Where is my country? The next two sequences revisit the theme of borders and home, endless sources of inspiration for artists in step with current events. As we celebrate the 30th anniversary of the fall of the Berlin Wall, the *Walls of Power* show recalls that walls are still relevant in Europe. Then there is “the zone”,

a 250-meter-wide strip of land ringing Paris that was off-limits to construction for military defense reasons but gradually filled up with all the capital's homeless. *The Zone* tells the story of a huge shantytown around Paris in images.

Today many artists build the image. A new generation of photographers creates photo installations. Examples include Camille Fallet and Yann Poecreau, who take over space, play with light and give the history of photography a new twist.

Talking about yesterday, today and tomorrow, tirelessly exploring photography, entering its zones of friction, where artists reveal the unspeakable, the Rencontres d'Arles has gone all-out to offer an ambitious, eclectic, electric program. Thanks everybody! Thanks to the artists, our partners, our many supporters, the amazing Rencontres team and everybody who helped us organize this year's outsized edition. With 50 shows for its 50 years, the festival approaches its midlife crisis with some emphasis, much pleasure and above all a strong desire to share the overflowing energy that drives photography.

Happy birthday to the Rencontres!

ARLES 2019

PROGRAM

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MY BODY IS A WEAPON

LIBUŠE JARCOVJÁKOVÁ

EVOKATIV

RESTLESS BODIES

EAST GERMAN PHOTOGRAPHY, 1980—1989

**LA MOVIDA, A CHRONICLE OF TURMOIL,
1978 — 1988**

ALBERTO GARCIA-ALIX, OUKA LEELE,
PABLO PÉREZ-MINGUEZ & MIGUEL TRILLO

EVANGELIA KRANIOTI

THE LIVING, THE DEAD AND THOSE AT SEA

PIXY LIAO

EXPERIMENTAL RELATIONSHIP

P.19

ON THE EDGE

MARINA GADONNEIX

PHENOMENA

PHILIPPE CHANCEL

DATAZONE

WALLS OF POWER

MAN-MADE BARRIERS THROUGHOUT EUROPE

MOHAMED BOUROUSSA

FREE TRADE

GERMAINE KRULL

GERMAINE KRULL & JACQUES RÉMY,
AVOYAGE, MARSEILLE-RIO 1941

The 50th Rencontres d'Arles is dedicated to the festival's founders, Lucien Clergue, Michel Tournier and Jean-Maurice Rouquette.

With emotion we remember Xavier Barral and Jean-Maurice Rouquette, who left us this year.

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LIVING

DAPHNÉ BENGOA & LEO FABRIZIO

BUILDING ON A HUMAN SCALE,
FERNAND POUILLON AND ALGERIA

MARIO DEL CURTO

VEGETAL HUMANITY, AS THE GARDEN UNFURLS

HOME SWEET HOME

1970—2018, THE BRITISH HOME, A POLITICAL HISTORY

THE ZONE

AT THE GATES OF PARIS

P. 29

REREADING

HELEN LEVITT

OBSERVING NEW YORK'S STREETS

VARIÉTÉS, AN AVANT-GARDE REVIEW

BERENICE ABBOTT, FLORENCE HENRI,
GERMAINE KRULL ...
THE AMSAB COLLECTION REVEALED

**EVE ARNOLD, ABIGAIL HEYMAN
& SUSAN MEISELAS**

UNRETOUCHED WOMEN

TOM WOOD

MOTHERS, DAUGHTERS, SISTERS

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THE OTHER PHOTOGRAPHY

PHOTO | BRUT

COLLECTION BRUNO DECHARME & COMPAGNIE

POSTCARDS

NEWS FROM A DREAM WORLD

THE SAGA OF INVENTIONS

FROM THE GAS MASK TO THE WASHING MACHINE, CNRS ARCHIVES

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BUILDING THE IMAGE

VALÉRIE BELIN

PAINTED LADIES

YANN POCREAU

CATHEDRAL

LAURENCE AËGERTER

CATHÉDRALES HERMÉTIQUES

CLAUDE MARTIN-RAINAUD

CAMERA OBSCURA

RANDA MIRZA

EL-ZOHRA WASN'T BORN IN A DAY

CAMILLE FALLET

LICENSE COLOR PHOTO STUDIO

MARJAN TEEUWEN

DESTROYED HOUSE

THE ANONYMOUS PROJECT

THE HOUSE

ON EARTH

IMAGING, TECHNOLOGY AND THE NATURAL WORLD

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PLATFORMS OF THE VISIBLE

CHRISTIAN LUTZ

ELDORADO

EMERIC LHUISSET

WHEN THE CLOUDS SPEAK

P.50

EMERGENCES

LOUIS ROEDERER DISCOVERY AWARD

MÁTÉ BARTHA / TOBE GALLERY

STEEVE BAURAS / YCOS-PROJECT

DAVID DE BEYTER / CÉDRIC BACQUEVILLE GALLERY

STACY KRANITZ / TRACEY MORGAN GALLERY

JJ LEVINE / LA CASTIGLIONE GALLERY

MERYL McMaster / STEPHEN BULGER GALLERY & PIERRE-FRANÇOIS OUELLETTE ART CONTEMPORAIN

HANAKO MURAKAMI / TAKA ISHII GALLERY

SHINJI NAGABE / GALERIA DA GÁVEA

LAURE TIBERGHIEN / LUMIÈRE DES ROSES

ALYS TOMLINSON / HACKELBURY FINE ART

LEI LEI

ROMANCE IN LUSHAN CINEMA

KURT TONG

COMBING FOR ICE AND JADE

GUILLAUME SIMONEAU

MURDER

ENSP

AN UNUSUAL ATTENTION

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HAPPY BIRTHDAY!

WHAT A STORY!

ARLES TURNS 50, THE RENCONTRES COLLECTION

CLERGUE & WESTON

FIRST SHOW, FIRST WORKS

50 YEARS, 50 BOOKS

MASTERPIECES FROM THE LIBRARY OF MARTIN PARR

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GUESTS

ARAB IMAGE FOUNDATION

ON THE POTENTIAL OF PHOTOGRAPHY

OPÉRA NATIONAL DE PARIS

3^È SCÈNE

SATELLITES

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ASSOCIATED ARLES

LËT'Z ARLES

CLAUDIA PASSERI
KRYSTYNA DUL

FONDATION MANUEL RIVERA-ORTIZ

HEY! WHAT'S GOING ON?

ENSP

MODERNITY OF PASSIONS

THE NONANTE-NEUF

ASSOCIATION DU MÉJAN

CAMILLE MOIRENC
LIONEL ASTRUC & ERICK BONNIER

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VR ARLES FESTIVAL

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ARLES BOOKS

TEMPLE ARLES BOOKS

THE 2019 BOOK AWARDS

LUMA RENCONTRES

DUMMY BOOK AWARD

ARLES 2019

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GRAND ARLES EXPRESS

AVIGNON, LAMBERT COLLECTION

VIK MUNIZ

CAVAILLON, CHAPELLE DU GRAND COUVENT

THE LUBERON OF WILLY RONIS

L'ISLE-SUR-LA-SORGUE, CAMPREDON CENTRE D'ART

GUY BOURDIN

IMAGE WITHIN AN IMAGE

MARSEILLE, CENTRE PHOTOGRAPHIQUE

JEAN-LOUIS GARNELL

A PICTURE FOR A WHILE

MARSEILLE, FRAC

MOHAMED BOUROUSSA

ISLAND

CAROLINE CORBASSON

À TA RECHERCHE / LOOKING FOR YOU

MARSEILLE, FRICHE LA BELLE DE MAI

LUDOVIC CARÈME

BRAZILS

40 YEARS LATER

CONTEMPORARY PHOTOGRAPHY IN CAMBODIA

MARSEILLE, MUCEM

THE MAKING OF ILLUSIONS

THE FOUAD DEBBAS COLLECTION

AND CONTEMPORARY COMMENTARIES

NÎMES, CARRÉ D'ART

RAYYANE TABET

FRAGMENTS

ART COLLECTION TELEKOM

30 YEARS LATER

DANIEL G. ANDÚJAR

LEADERS

UGO RONDINONE

THANX 4 NOTHING

NÎMES, MUSÉE DU VIEUX NÎMES

LE FONDS CHARLES PERRIER

TATTOOS

PORT DE BOUC, MAISON DES PROJETS

ANNE-CATHERINE BECKER-ECHIVARD

NO FISH NO FUTURE

TOULON, HÔTEL DES ARTS

HARRY GRUYAERT, PHOTOGRAPHER

TOULON, MUSÉE DE LA MARINE

RAYMOND DEPARDON

1962 — 1963, MILITARY PHOTOGRAPHER

P.88**50 YEARS IN A FEW DATES****P.92****OPENING WEEK****THE NIGHTS****THE DAY****P.98****ARLES & Co.****LUMA FOUNDATION**

RACHEL ROSE

MUSÉE RÉATTU

WE WERE FIVE

GALERIE ARENA

FIFTEEN SUMMERS

**LAUNCH OF KERING'S
WOMEN IN MOTION PROGRAM
AT THE RENCONTRES D'ARLES**

Kering and the Rencontres d'Arles are happy to announce their partnership and the launch of the *Women In Motion* program in Arles. Initiated in 2015 by Kering, a partner of the Festival de Cannes, *Women In Motion* is teaming up with the Rencontres d'Arles to promote the recognition of women photographers worldwide. First, the *Women In Motion* Award will honor the career of an outstanding female photographer. The prize, which comprises an acquisition of €25,000 worth of her works for the Collection of the Rencontres d'Arles, will be awarded at the Théâtre Antique in Arles on Tuesday July 2. Kering and the Rencontres d'Arles will also launch the *Women In Motion* LAB, which, in its first years, will be devoted to a research program on women in the history of photography worldwide. Lastly, *Women In Motion* will renew its support of the Prix de la Photo Madame Figaro Arles, which is awarded to a young female talent.

P.100**ARLES OFF SITE****JIMEI X ARLES****INTERNATIONAL PHOTO FESTIVAL****ITINERANT EXHIBITIONS****P.102****EDUCATION & TRAINING****PHOTOGRAPHY WORKSHOPS****EDUCATIONAL DOMAIN****CLICKS AND CLASSES****P.109****PRACTICAL INFORMATION****P.115****PARTNERS****ARLES 2019 APP**
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ARLES 2019



PROGRAM

ARLES 2019



MY BODY IS A WEAPON

Existing, resisting, photographing.

**GUNDULA SCHULZE ELDOWY**

GUNDULA SCHULZE ELDOWY, BERLIN, 1987, FROM THE *BERLIN ON A DOG'S NIGHT* SERIES. COURTESY OF THE ARTIST.
IMPATIENT BODIES, EAST GERMAN PHOTOGRAPHY 1980—1989 EXHIBITION.

ÉGLISE SAINTE-ANNE

Exhibition curator: Lucie Černá.
Publication: Evokativ, Untitled, 2019.
Modern prints by Josef Horázný, Prague.
Wallpaper by Atelier SHL, Arles.
Framing by Circad, Paris.

LIBUŠE JARCOVJÁKOVÁ

Born 1952 Prague, Czech Republic. Lives and works in Prague.

EVOKATIV

The visually striking work of Libuše Jarcovjáková stands out among photography from the second half of the twentieth century. From the start, Jarcovjáková uses a personal, clearly-composed style, mixing the raw with the poetic. The street, night, sex, work, alcohol, love, and depression are captured with a self-destructive lack of restraint. Unafraid of imperfection, she portrays the world around her, other people, and her feelings of apparent hopelessness with unwavering honesty. The exhibition *Evokativ* features photographs taken between 1970 and 1989 in communist Czechoslovakia during a dark period of political oppression and lack of personal freedom. Jarcovjáková's photographs, on the other hand, recount freedom, express fluidity and atmosphere, and bear an authentic and clear-eyed witness to the life of an artist.

With support from the Czech Center Paris.

ATELIER DES FORGES

Exhibition curator: Sonia Voss, winner of the Rencontres d'Arles curatorial research fellowship.
Publication: *Les Libertés intérieures*, Xavier Barral, 2019 (French edition); *The Freedom Within Us*, Xavier Barral, 2019 (English edition).
Framing by Circad, Paris.

For the second consecutive year, the Rencontres d'Arles is offering a 20,000-euro **curatorial research fellowship** open to all curators. The 2018 winners shown this year are: Sonia Voss, *Impatient Bodies, East German Photography: 1980 — 1989*; István Virágvölgyi, *Walls of Power*; Clara Bouervesse, Eve Arnold, Abigail Heyman & Susan Meiselas, *Unretouched Women*; Anne Reverseau & Magali Nachtergaele, *Postcards: News from a Dream World*. This year's proposal winners are: Justinien Tribillon & Offshore Studio (Isabel Seiffert & Christoph Miler) for the project *Visible Upon Breakdown*; Kathrin Schönenegg for *Songs of the Sky: Cloud Photography in the Digital Age*; and Marie Robert & Clara Bastid for *Jazz Magazine: Images at the Service of Emancipation*. The Rencontres d'Arles curatorial research fellowship is generously supported by Jean-François Dubois.

RESTLESS BODIES**EAST GERMAN PHOTOGRAPHY 1980 — 1989**

Tina Bara (1962), Sibylle Bergemann (1941-2010), Kurt Buchwald (1953), Lutz Dammbeck (1948), Christiane Eisler (1958), Thomas Florschuetz (1957), York der Knoefel (1962-2011), Ute Mahler (1949), Eva Mahn (1947), Sven Marquardt (1962), Barbara Metselaar Berthold (1951), Manfred Paul (1942), Rudolf Schäfer (1952), Gundula Schulze Eldowy (1954), Gabriele Stötzer (1953), Ulrich Wüst (1949)

What do we know about East German photography 30 years after the fall of the Berlin Wall? This exhibition focuses on the final decade of this large, little known chapter of history from the prism of the body. It aims to show how, from within an authoritarian state based on the negation of individuality, physical confinement, surveillance and normativity, photography was a medium through which artists were able to express the singularity of their lives and their unique relationships to their bodies, displaying a powerful inner freedom. Following three decades of documentary, humanist photography, a more subjective, hybrid language starts to emerge at the beginning of the 1980s. Without disavowing what they inherited from their predecessors, photographers distanced themselves from subtly critical realism in order to directly confront social taboos and lend substance to the men and women of their time. Marginalized or unified, staged or self-performed, dreamy, introspective, or explosive—bodies express the life boiling over from under the cover of repression, the solitude of the individual at the heart of the collective, the irreducible subject.

With support from IFA (Institut für Auslandsbeziehungen).

Restless Bodies will be presented at the Jimei x Arles International Photo Festival (Xiamen, China), from November 22, 2019 to January 5, 2020.

PALAIS DE L'ARCHEVÊCHÉ

Exhibition curators: Antoine de Beaupré, Pepe Font de Mora, Irene de Mendoza.
With the cooperation of Adolfo Autric.

Exhibition coproduced by Fundación Foto Colectania, Barcelona, and the Rencontres d'Arles.

Framing by Estampa, Madrid and Acutangle, Barcelona.

Ouka Leele is nominated for the Prix de la Photo Madame Figaro Arles 2019.

LA MOVIDA**A CHRONICLE OF TURMOIL, 1978 — 1988**

Alberto García-Alix (1956), Ouka Leele (1957), Pablo Pérez-Minguez (1946-2012), Miguel Trillo (1953)

This exhibition brings together the work of four photographers from La Movida, one of the most remarkable and spontaneous movements to arise out of contemporary culture in Spain. It took place in Madrid, mainly, at the beginning of the 1980s. After several decades of dictatorship and ostracism, Spain's transition involved a new generation fascinated by modernity and new ideas, which arrived via artists in diverse domains: music, fashion, cinema, painting, and photography. La Movida was a highly publicized phenomenon from the beginning, one that established a myth. Perhaps the allure of the Madrid Movida, as some of its leading figures claim, can be accounted for as an era in which people encountered each other—or in the words of Pérez-Minguez: “whenever three people share a desire to do something together, a *movida* is born.” The four artists presented here were an undeniable part of the movement. They lived it, met up with each other, and each in their own way chronicled it.

**CHAPELLE
SAINT-MARTIN DU MÉJAN**

Exhibition curator: Matthieu Orléan.
Prints by Picto, Paris.
Framing by Circad, Paris.
Wallpapers by Picto, Paris.
Evangelia Kranioti is nominated for the Prix de la Photo Madame Figaro Arles 2019.

EVANGELIA KRANIOTI

Born 1979, Athens, Greece. Lives and works in Paris, France.

THE LIVING, THE DEAD AND THOSE AT SEA

Evangelia Kranioti explores the borderlines of the world and captures individual destinies caught in the net of Man's trade. Cargo ports, highways, the backstage of a carnival, graveyards, war ruins: settings of both ceaseless transit and immobilized lives, nailed to the ground or anchored at sea. In her project *Exotica, Erotica, Etc.*, long-distance sailors await the next stopover, longing to form temporary and priced loves. In *Obscuro Barroco*, the urban queer scene unfolds in Rio de Janeiro, a vertiginous territory of gender and metamorphosis. In *Beirut Fictions*, African and Asian maids are confined to a foreign country, Lebanon, with no hope of integration. Finally, in *Era Incognita*, it is the living who migrate to the home of the dead, in Cairo's necropolis, driven by the housing crisis in Egypt. In the heart of her work, faces and bodies meet and reflect each other across the oceans. Thus, Kranioti weaves the cartography of a vulnerable and marginalized group that she places at the center: the fresco of a community of outsiders which transcends the borders of the Mediterranean, matrix of exiles.

Léandre Bernard-Brunel

With support from the Sator gallery.

The Living, the Dead and Those at Sea will be presented at the Jimei x Arles International Photo Festival (Xiamen, China), from November 22, 2019 to January 5, 2020.

CROISIÈRE

Exhibition curator: Holly Roussel.

Exhibition coproduced by Jimei x Arles International Photo Festival and the Rencontres d'Arles.

Winner of Jimei x Arles - Madame Figaro Women Photographers Award 2018.

Prints by Atelier SHL, Arles.

PIXY LIAO

Born 1979, Shanghai, China. Lives and works in New York, United States.

EXPERIMENTAL RELATIONSHIP

Pixy Liao is exemplary of a new generation of artists experimenting with the possibilities of portraiture and photography. Her ongoing long-term project *Experimental Relationship* began in 2007. In this work, she stages photographs with her Japanese boyfriend, Moro, to explore how national culture influences and dictates interactions in a romantic relationship. In her photographs, Liao often portrays herself in a dominant role, while her boyfriend assumes positions of submission. She credits Moro, five years her junior, as inspiration for this ongoing series, explaining, "Moro made me realize that heterosexual relationships do not need to be standardized. The purpose of this experiment is to break the inherent relationship model and reach a new equilibrium." Liao structures her images to appear often above her boyfriend, looking down on him from above, or fully clothed while he is naked. These subtle stagings intelligently reverse "expected" gender roles in the image.



EVANGELIA KRANIOTI

EU SOU OBSCURA PARA MIM MESMA, FROM THE OBSCURO BARROCO SERIES.
THE LIVING, THE DEAD AND THOSE WHO ARE AT SEA EXHIBITION.

ARLES 2019



ON THE EDGE

A map of horizons and their limits.



PHILIPPE CHANCEL

DATAZONE #13, ANTARCTICA, CHARCOT POINT, 2017.
COURTESY OF THE ARTIST AND MELANIE RIO FLUENCY.
DATAZONE EXHIBITION.

MÉCANIQUE GÉNÉRALE

Exhibition curator: Béatrice Gross.
Exhibition design: Cécile Degos.
Exhibition in partnership with Frac Normandie, with support from Christophe Gaillard gallery, Paris.
Publication: *Phénomènes*, Sally Bonn, Béatrice Gross, Audrey Illouz, RVB Books, 2019.
Winner of the Luma Rencontres Dummy Book Award Arles 2018.
Prints by Janvier, Paris
Framing by Circad, Paris.

MARINA GADONNEIX

Born 1977, Paris, France. Lives and works in Paris, France.

PHENOMENA

The series *Phenomena*, begun in 2014 during a residence at the Centre National d'Études Spatiales (CNES), documents scientific research spaces which analyze and reconstitute meteorological and astrophysical phenomena. Here, avalanches coexist with hurricanes, earthquakes, volcanic eruptions, aurora borealis, shooting stars, colliding black holes, meteorite impacts, Martian landscapes and the deep space of the universe. These are all meticulously reproduced by researchers in the laboratory, and carefully selected by the artist for their capacity to produce an image. In a constant play of perspective between observed reality and its simulation, Gadonneix explores the enigmatic fabrication of representations through experimentation, observation, and manipulation, as sites of anomalies in conjecture and cognition at the border of the visible and invisible.

**ÉGLISE,
DES FRÈRES PRÊCHEURS**

Exhibition curator: Michel Poivert.
Exhibition design: Studio Adrien Gardère.
Exhibition in partnership with the Frac Provence-Alpes-Côte d'Azur.
Publication: *Datazone*, texts by Michel Poivert, Éditions Photosynthèses, 2019.
Prints by Picto, Paris.
Framing by Deuxième Œil et Circad, Paris.
Ex-Voto by Dupon-Phidap, Paris.

PHILIPPE CHANCEL

Born 1959, Issy-les-Moulineaux, France. Lives and works in Paris, France.

DATAZONE

For fifteen years, Philippe Chancel explored sensitive areas of our planet to study the world and document the most alarming symptoms of its decline. Working in such a way does not fit in with any identified genre of photography, making *Datazone* an invention that encompasses the most tangible signs of a predicted disaster: a traumatic ecology, chaotic deindustrialization, toxic setbacks resulting from modernization. From China to the United States, from Africa to Europe, the whole world is screaming, with no shelter in sight. Philippe Chancel is a classic photographer. Everything he builds confirms that the modern world has not kept its promise. A great narrative is made of assembled images that show a profound sensitivity to the world.

Michel Poivert

With support from Fidal and Mélanie Rio Fluency.
See the extension of *Datazone* exhibition by Philippe Chancel at Avignon TGV station, with support from SNCF Gares & Connexions.

MAISON DES LICES

Exhibition curator: István Virágvölgyi, winner of the Rencontres d'Arles curatorial research fellowship.

Mounting by Deuxième Œil, Paris.
Prints by Pigmenta Art Print Lab, Budapest.
Framing by Circad, Paris.

WALLS OF POWER**MAN-MADE BARRIERS THROUGHOUT EUROPE**

We tend to see European culture as open and inclusive. Nevertheless, in recent years, we have seen barriers rising all over the continent. Building walls to protect a land is nothing new. We do not need to look back as far as Hadrian's Wall; throughout our history there have been barriers splitting up the European landscape. Through contemporary documentary photography, the exhibition investigates walls, fences, and their immediate surroundings; specifically, those erected by authorities and still standing today to prohibit people from either leaving or entering the European territory. Although there are prime examples of walls of all sorts around the world—such as on the US-Mexican border, between the two Koreas, Israel and the West Bank, Pakistan and India, and South Ossetia, just to name a few—this selection concentrates on one continent, Europe. The group photo exhibition differentiates three types of walls according to their purpose: Walls of Influence, Walls of Segregation, and Walls of Migration.

With photographs, videos and objects by Lvova Anastasiya (1988), Olivia Arthur/Magnum Photos (1980), Arnau Bach (1981), Attila Balázs/MTI (1969), István Bielik (1985), David Brauchli/Reuters, Sergi Cámara (1970), Tijen Erol (1966), Vasily Fedosenko/Reuters (1960), Claus Felix/DPA, Christiane Feser (1977), George Georgiou (1961), Axel Grünewald (1954), András D. Hajdú (1981), Patrick Herzog/AFP (1962), Balázs Ivándi-Szabó (1985), Ciril Jazbec (1987), Jérémie Jung/Signatures (1980), Dejan Kaps (1979-2016), Davor Konjikušić (1979), Dmitri Makhomet (1975), Gérard Malie/AFP (1941), Kevin McElvaney (1987), Simon Móricz-Sabján (1980), Vesselina Nikolaeva (1976), Daniel Leal Olivas (1987), José Palazón/Reuters, Marcell Piti (1990), Frankie Quinn (1966), Tomáš Rafa (1979), Ferenc Rédei (1944), Timofey Rozhansky (1991), Jérôme Sessini/Magnum Photos (1968), Lutz Schmidt/AP, Łukasz Skąpski (1958), Tamás Sóki (1993), TerraProject Photographers, Tamás Urbán/Fortepan (1945), Kai Wiedenhöfer (1966), Henk Wildschut (1967).

With support from Robert Capa Contemporary Photography Center, Budapest.

MONOPRIX

Exhibition curator: Sam Stourdzé.
With the cooperation of Françoise Vogt.

Prints by Dupon-Phidap, Paris.
Framing by Deuxième Œil and Circad, Paris.

MOHAMED BOUROUSSA

Born 1978, Blida, Algeria. Lives and works in Paris, France.

FREE TRADE

Mohamed Bourouissa can be found in Monoprix. He chose this particular location to display fifteen years of creation combining photography, video, painting, drawing and sculpture. A superstore provides an interesting context to his body of work, which questions the place of the unemployed and humble members of our society, but also the circulation of money and knowledge. He had already expressed this concern at the beginning of his career through two photography series, *Nous sommes Halles* and *Périphériques*, which addressed the tensions between reality and stereotypes regarding banlieue youth, the rituals and markers of their identity. *Free Trade* tells the story of commercial and non-commercial exchanges. By using various methods (re-enacted scenes, hidden cameras, stolen and phone photography), Mohamed Bourouissa reveals fragments of reality by bringing out new stories. The economic relationships between people who shape our society are at the heart of his work, from exchange to the value we give to things. In this exhibition, the circulation of money and images is analyzed through its consequential control and limitation. Mohamed Bourouissa never ceases to renew his approach. He builds a prolific and complex body of work, among the most appreciated on the international scene.

Magali Jauffret

CLOÎTRE SAINT-TROPHIME

Exhibition curators: Olivier Assayas and Adrien Bosc.

Publication: *Un voyage : Marseille-Rio 1941, texts and photographs by Germaine Krull and Jacques Rémy, edited by Olivier Assayas and Adrien Bosc, Éditions Stock, 2019.*

Framing by Circad, Paris.

GERMAINE KRULL

Born 1897, Poznań, current Poland. Died 1985, Welzlar, Germany.

**GERMAINE KRULL & JACQUES RÉMY,
A VOYAGE, MARSEILLE-RIO 1941**

André Breton, Jacqueline Lamba, Claude Lévi-Strauss, Victor Serge, Wifredo Lam, and Anna Seghers are among *Capitaine-Paul-Lemerle's* passengers. Their 1941 crossing from Marseille to Fort-de-France is reimagined by Adrien Bosc in his novel *Capitaine*. We also meet great German photographer Germaine Krull on board, sailing to the Americas, and young filmmaker, future screenwriter Rémy Assayas, also known as Jacques Rémy. At the end of the book, Bosc meets Rémy's son, Olivier Assayas, who shows him an album of photos taken by Krull along this journey. The photos bring the novelist's story vividly to life. They were found loose in a drawer of the family's country home, and Assayas identified and organized them. *A Voyage, Marseille-Rio 1941* brings all these photographs together, most of which are previously unpublished, and exhibits them in the context of the novel based on the true story of these two travelers.

ARLES 2019



LIVING

Inventory of domestic spaces.

**LEO FABRIZIO**

DIAR-ES-SAADA, ALGIERS, ALGERIA, 2018.

BUILDING ON A HUMAN SCALE, FERNAND POUILLON AND ALGERIA EXHIBITION.

ABBAYE DE MONTMAJOUR

Publication: *Bâtir à hauteur d'hommes, Fernand Pouillon et l'Algérie*, Éditions Macula, 2019.

Framing (variation of waxed wood species) by David Gallardo, Paris.

Wallpapers by Atelier SHL, Arles.

Sound creation in the cloister garden: Aris Athanasopoulos / Wrecked Ambience.

Map of Algeria illustrations: Stephan Zimmerli.

DAPHNÉ BENGOA & LEO FABRIZIO

Born 1981, Chicago, United States. Lives and works between Paris, France, and Geneva, Switzerland.

Born 1976, Moudon, Switzerland. Lives and works in Lausanne, Switzerland.

BUILDING ON A HUMAN SCALE, FERNAND POUILLON AND ALGERIA

Daphné Bengoa, filmmaker, and Leo Fabrizio, photographer, exhibit for the first time the result of a jointly conducted major project on the Algerian work of the French architect Fernand Pouillon (1912-1986). When working on the urban space, Fernand Pouillon aimed to improve the living conditions of residents, bringing them comfort and quality of life, whatever the role of the buildings (emergency housing, social housing, university housing or hotels). For the architect, it was the only guarantee of a better social and cultural integration. Putting people first, building for their dignity and, hopefully, offering them a harmonious relationship with their environment. This exhibition displays the double corpus created in Algeria by the two artists, aiming to point out the correlation between building and living, of which Pouillon's work is the perfect example. These photographs tell the tale of an "outside to inside" process, from the facade and layers that both cover and reveal it (Leo Fabrizio), to what it contains and protects: thousands of ordinary lives (Daphné Bengoa).

With support from the Swiss Confederation, the contemporary art fund and the canton of Geneva, the canton of Vaud and the City of Lausanne, the Swiss Arts Council Pro Helvetia and the collaboration of the Swiss Embassy in Algeria, HTT Group, and the Algerian Center for Cinema Development.

LE JARDIN

Publication: *Humanité végétale*, Actes Sud, 2019.

Prints by Picto, Paris.

MARIO DEL CURTO

Born 1955, Pomppales, Switzerland. Lives and works in Sergey, Switzerland.

VEGETAL HUMANITY AS THE GARDEN UNFURLS

This exhibition is the visual tale of Mario Del Curto's 10-year journey around the globe. The photographer explores the relationship between man and nature and beckons us to reflect on a potentially "soilless humanity". Among the places the artist visited: the vast and endangered apple forest of Kazakhstan, urban gardens from several cities, Bomarzo's eccentric Park of the Monsters, and other unique or modest gardens from all over the world. Wild or tamed, gardens always evoke cultures, people and knowledge. Through strong and symbolic images, he shows the garden in all its forms: nourishing, scientific, ornamental, artistic and political.

With support from the Swiss Confederation, the Swiss Arts Council Pro Helvetia and SNCF Immobilier.

MAISON DES PEINTRES

Exhibition curator: Isabelle Bonnet.
Exposition coproduced by Institut pour la photographie, Hauts-de-France, and the Rencontres d'Arles.
Publication: *Home Sweet Home*, Isabelle Bonnet, Éditions Textuel, 2019.
Prints by Processus, Paris.
Framing by Circad, Paris.
Wallpaper by Atelier SHL, Arles.
Natasha Caruana and Anna Fox are nominated for the Prix de la Photo Madame Figaro Arles 2019.

HOME SWEET HOME**1970-2018 : THE BRITISH HOME, A POLITICAL HISTORY**

Ed Alcock (1974), Dana Ariel (1983), Keith Arnatt (1930-2008), Laura Blight (1985), Juno Calypso (1989), Natasha Caruana (1983), Mark Cawson (1959-2018), Edmund Clark (1963), John Paul Evans (1965), Anna Fox (1961), Ken Grant (1967), Anthony Haughey (1963), Tom Hunter (1965), Sarah Jones (1959), Peter Kennard (1949), Neil Kenlock (1950), Karen Knorr (1954), Sirkka-Liisa Konttinen (1948), Chris Leslie (1974), Stephen McCoy (1956), Iain McKell (1957), Michael McMillan (1962), Daniel Meadows (1952), David Moore (1961), John Myers (1944), Martin Parr (1952), Magda Segal (1959), Andy Sewell (1978), David Spero (1963), Eva Stenram (1976), Clare Strand (1973), Colin Thomas (1950), Gee Vaucher (1945), Gillian Wearing (1963).

The British's attachment to their homes has continued to assert itself since the early nineteenth century, becoming an important component of their identity. The English language has invented the words *comfort* and *comfortable*, words imported into French because nothing better expressed the link between the well-being of soul and body and the domestic interior. What's better than the theme of the home, the home so dear to the heart of the British, to highlight the richness, the diversity and the development of photography across the Channel? *Home Sweet Home* brings together thirty artists of all generations who allow us to share the intimacy and the everyday life of Britain from the 1970s to the present day. A look around the property that sheds light from different angles on the social, cultural and political realities, past and present, of British society.

With support from Fluxus Art Projects.

CROISIÈRE

Exhibition curators:
Marion and Philippe Jacquier,
Zoé Barthélémy.
Scientific advisor: Anne Granier.
Exhibition coproduced by Lumière des Roses gallery and the Rencontres d'Arles.
Publication: *La Zone, Lumière des Roses, 2019.*
Framing by Circad, Paris

THE ZONE**AT THE GATES OF PARIS**

Some words are vague: the overall meaning can be grasped, but it is hard to define them with exactitude. "Zone" is one. In French, it means the blur of the suburbs, a kind of boredom or the threshold of delinquency, but few people are aware that it is rooted in a precise historical reality. At first, the Zone designated a 250m-wide strip of land running along the 34km of fortifications built around Paris in 1844. This area had to remain empty for military defense, but it gradually filled up with poor people. They put up flimsy structures, cabins and huts of every kind. Except for some famous figures such as Eugène Atget or Germaine Krull, few photographers took an interest in this urban and social phenomenon between the wars. Consequently, most of the pictures exhibited are by anonymous photographers. This group of documentary photographs, which have never been shown before, recalls an impoverished population relegated to the outskirts of Paris, like a subconscious memory of the modern city that people were in a hurry to repress.

**ANDY SEWELL**

UNTITLED, FROM THE SOMETHING LIKE A NEST SERIES, 2014.
HOME SWEET HOME EXHIBITION.

ARLES 2019



REREADING

Photography in a different light.

**HELEN LEVITT**

NEW-YORK, 1980

PRIVATE COLLECTION.

FILM DOCUMENT LCC / FILM DOCUMENTS LLC/COURTESY THOMAS

ZANDER GALLERY, COLOGNE.

HELEN LEVITT, OBSERVING NEW YORK'S STREETS EXHIBITION.

ESPACE VAN GOGH

Exhibition curator: Walter Moser.

Exhibition coproduced by The Albertina Museum, Wien, in collaboration with the Rencontres d'Arles.

Publication: *Helen Levitt*, Duncan Forbes, Astrid Mahler, Walter Moser, Christina Natlacen, Bert Rebhandl, Kehrer Verlag, 2019. **Wallpapers by Processus, Paris.**
Framing by the Albertina Museum, Vienna.

HELEN LEVITT

Born 1913, New York, United States. Died in 2009, New York.

HELEN LEVITT, OBSERVING NEW YORK'S STREETS

In the 1930s, Helen Levitt started photographing street life in underprivileged New York neighborhoods such as East Harlem and the Lower East Side: graffiti, people sitting outside on stoops or children playing are some of her central subjects. Contrary to the intention of traditional photojournalism to document social injustice for political purposes, she considered photography a form of artistic expression allowing her to merge everyday life with a personal aesthetic understanding. In fact, Levitt's photographic language diversely adopted political as well as artistic debates of her time, she shows New York street scenes as though they were mythical customs or exotic ceremonies with an ethnographic interest. Many of the 130 photographs on display are shown here for the first time, giving us a nuanced glimpse into Levitt's work, demonstrating her development from street photographer to filmmaker and color photographer.

With support from Florence & Damien Bachelot Collection.

**CHAPELLE
SAINT-MARTIN DU MÉJAN**

Exhibition curator: Sam Stourdzé, in collaboration with Ronny Gobyn et Damarice Amao.

Exhibition coproduced by Amsab – Institut of Social History, Ghent, and Tijdsbeeld & Pièce Montée, Ghent, and the Rencontres d'Arles.

Publication: *Variétés et l'Esprit Contemporain*, Damarice Amao, Xavier Canonne, Hendrik Ollivier and Kim Robensyn, editing by Sam Stourdzé, Actes Sud/Tijdsbeeld & Pièce Montée Éditions, 2019. **Wallpapers by Processus, Paris.**
Framing by Circad, Paris.

**VARIÉTÉS,
AN AVANT-GARDE REVIEW****BERENICE ABBOTT, FLORENCE HENRI, GERMAINE KRULL...
THE AMSAB COLLECTION REVEALED**

A Belgian art critic, collector and gallery owner, Paul-Gustave Van Hecke never ceased to promote Belgian and international avant-garde art during the interwar period. In 1927, he founded the gallery L'Époque in Bruxelles. In 1928, he launched *Variétés, Revue mensuelle illustrée de l'esprit contemporain*. A complete anthology of modernist photography, it featured Man Ray, Germaine Krull, Bérénice Abbott, László Moholy-Nagy, Florence Henri... This collection then embarked on an unusual journey: mixed with the photographic archives of a newspaper that went bankrupt in 1978, it was then transferred to the Amsab archives (an institute of social history which collects the historical heritage of social movements in Belgium). It was, miraculously, never destroyed. This unique collection was rediscovered by accident a few years ago and is now the focus of an exceptional historical exhibition, that the Rencontres d'Arles are happy to co-produce with the Amsab and Tijdsbeeld & Pièce Montée for the 50th edition. This exhibition is a true visual odyssey, displaying some issues of *Variétés* and close to 200 vintage prints. What better way to celebrate our 50-year anniversary than by treating ourselves—you included!—with an unprecedented perspective on avant-garde photography.

ESPACE VAN GOGH

Exhibition curator: Clara Bouveresse, winner of the Rencontres d'Arles curatorial research fellowship.

Exhibition produced in collaboration with Magnum Photos.

Publication: Femmes à l'œuvre, femmes à l'épreuve de l'image. Eve Arnold, Abigail Heyman, Susan Meiselas, Actes Sud, 2019.

Framing by Circad, Paris.

Wallpapers by Processus, Paris.

EVE ARNOLD, ABIGAIL HEYMAN & SUSAN MEISELAS

Eve Arnold, born 1912, Philadelphia, United States.

Died 2012, London, United Kingdom

Abigail Heyman, born 1942, Danbury, United States.

Died 2013, New York, United States.

Susan Meiselas, born 1948, Baltimore, United States.

Lives and works in New York, United States.

UNRETOUCHED WOMEN

In the mid-1970s, when feminism gained an unprecedented momentum in the United States, three American photographers, Eve Arnold, Abigail Heyman and Susan Meiselas, published books of a new kind (*Growing up Female*, *The Unretouched Woman* and *Carnival Strippers*). Combining testimonials and photographs, they offered a new look into the lives of women, both in the workplace and their private lives. These three photographers impose their singular signature and experiment through the book form. They put women to the test of the photographic image, avoiding stereotypes to draw alternative representations. This exhibition unveils the unique process of their works through drafts and contact sheets.

SALLE HENRI-COMTE

Exhibition curator: Martha Kirszenbaum.

Exhibition produced in collaboration with Sit Down gallery.

Publication: Mère, fille, soeur, Éditions Textuel, 2019.

Prints by Paul Lowe, Spectrum Photographic, Brighton et Tim Williams, Coleg Llandrillo, North Wales.

Framing by Circad, Paris.

TOM WOOD

Born 1951, County Mayo, Ireland. Lives and works in Wales.

MOTHERS, DAUGHTERS, SISTERS

Before moving to Merseyside in 1978 and becoming the "photie man" photographing people on streets, in pubs and nightclubs, markets and docks, workplaces, parks and football grounds, Tom Wood used to collect old postcards and magazines. The exhibition *Mothers, Daughters, Sisters* brings together a corpus of prints selected among Tom Wood's eponymous series, shot on the streets of Liverpool and the surrounding area between the early 1970s and the late 1990s, alongside a selection of found family postcards from his above-mentioned personal collection. The selection of works presented here appears as a rare occasion to put in perspective one aspect of Wood's prolific and wide-ranging photographic practice with the personal vernacular collection that has impacted his work. *Mothers, Daughters, Sisters* strikes the viewer with its attention to the mundane and the everyday life of common people. Sometimes posed and sometimes caught on the go, these scenes from street life that Tom Wood captured with his camera impact us by the deep sense of intimacy and feminine complicity they convey.

Mothers, Daughters, Sisters will be presented at the Jimei x Arles International Photo Festival (Xiamen, China), from November 22, 2019 to January 5, 2020.



TOM WOOD
GREAT HOMER STREET MARKET, LIVERPOOL, 1991.
COURTESY OF THE ARTIST AND GALERIE SIT DOWN.
MOTHERS, DAUGHTERS, SISTERS EXHIBITION.

ARLES 2019



THE OTHER PHOTOGRAPHY

Tribune for hoarders and obsessive people.



ANONYMOUS, KNOWN AS "ZORRO"

1967.

BRUNO DECHARME COLLECTION.
PHOTO/BRUT EXHIBITION.

MÉCANIQUE GÉNÉRALE

Exhibition curators: Bruno Decharme, Barbara Safarova & Sam Stourdzé.

Associated curator: Paula Aisemberg in collaboration with Valérie Rousseau.

Exhibition produced by the Rencontres d'Arles in collaboration with abcd and the American Folk Art Museum, New York.

Publication: *Photo | Brut, collection Bruno Decharme & compagnie*, Flammarion, abcd and the American Folk Art Museum, 2019.

Prints by Processus, Paris.

Framing by Circad, Paris.

PHOTO | BRUT

COLLECTION BRUNO DECHARME & COMPAGNIE

Could “raw photography” be classified as art brut (“raw art”), as defined by Jean Dubuffet? If so, it would include shots, prints, photomontages and photo collages created by self-taught artists, developed outside of conventional art circles, in contexts such as mental institutions, solitude and marginality, both in cities and rural areas. Throughout the years, collector Bruno Decharme, along with abcd (art brut connaissance & diffusion), an art brut research center, has been putting together an exceptional collection of more than 400 photographs or images using photography created by 53 artists. This exhibition addresses four central themes (“Private Affairs”, “Reformating the world”, “Performing, or another I”, “Warding off the reality”) and its aim is to grasp and introduce this art form to the public, art brut being a concept studied by few despite its significant and fascinating field.

With works by Horst Ademeit, Morton Bartlett, Marcel Basculard, John Brill, Eugene Von Bruenchenhein, Felipe Jesus Consalvos, Aloïse Corbaz, Jesuys Crystiano, Henry Darger, Charles Dellschau, John Devlin, Curzio Di Giovanni, Fumihiro Endo, Karel Forman, Frédéric, Pepe Gaitán, Giovanni Galli, Pietro Ghizzardi, Lee Godie, Yohann Goetzmann, Kazuo Handa, Marian Henel, Mark Hogancamp, Paul Humphrey, Günter K., Zdenek Košek, Alexandre Lobanov, Tomasz Machciński, Alexandre Medvedev, Albert Moser, Edward Nadgrodzki, Norma Oliver, Photographies Spirites, Luboš Plný, Ilmari Salminen, Milton Schwartz, Valentín Simákov, Leopold Strobl, Ichiro Sugino, Elke Tangeten, Dominique Théate, Miroslav Tichý, Ufos and Aliens, Elisabeth Van Vyve, August Walla, Melvin Way, Anonymous known as Zorro, Anonymous known as 42 numerous anonymous persons.

MUSÉE DÉPARTEMENTAL ARLES ANTIQUE

Exhibition curators: Magali Nachtergael and Anne Reverseau, winners of the Rencontres d'Arles curatorial research fellowship.

With the help of the multidisciplinary laboratory Pléiade (EA 7338) and the European Research Council (ERC).

Exhibition dedicated to Susan Hiller.

POSTCARDS

NEWS FROM A DREAM WORLD

Eric Baudart (1972) & Thu-Van Tran (1979), Fredi Casco (1967), Moyra Davey (1958), documentation celine duval (1974), Renaud Epstein (1971), Walker Evans (1903-1975), Jean Geiser (1848-1923), Joana Hadjithomas (1969), Roc Herms (1978), Susan Hiller (1940-2019), John Hinde (1916-1997), initiative urbane kulturen (2014), Khalil Joreige (1969), Katia Kameli (1973), Aglaia Konrad (1960), Valérie Mréjen (1969), Martin Parr (1952), Mathieu Pernot (1970), Brenda Lou Schaub (1993), Stephen Shore (1947), John Stezaker (1948), Oriol Vilanova (1980), William Wegman (1943)

The postcard is the ultimate circulating picture, constantly subject to a sense of *déjà-vu*. Throughout the twentieth century, it went hand in hand with the bottling of the visible world, the rise of image globalization and mass tourism. Collectors, hoarders, retouchers and iconographers seize existing pictures to give them a new meaning, clarify their status or context. By comparing this artistic vision with the making of postcards, this exhibition questions what they show and tell of the world, like a visual anthropology. What did they convey throughout the twentieth century, during their hour of glory? What vision of the world did they plant in the minds of their recipients, who got them from relatives and friends? Both a symbol of our private and collective imagination, the postcard represents an illusion, always close to hand. It shows us a dream world in which we can project ourselves, as in a desirable fiction story.

CROISIÈRE

Exhibition curator: Luce Lebart.

Exhibition coproduced by CNRS and the Rencontres d'Arles, in partnership with the Archives Nationales.

Publication: *Inventions (1915-1938)*, Luce Lebart, co-edition CNRS/RVB Books, 2019.
Prints by Processus, Paris.
Wallpapers by Picto, Paris.
Framing by Circad, Paris.
Digitalization by Tribvn, Vincent Guyot,
Archives Nationales / Pôle Images (Nicolas Dion, Rémi Champseit, Marc Paturange) and
CNC for the films.

THE SAGA OF INVENTIONS

FROM THE GAS MASK TO THE WASHING MACHINE, CNRS ARCHIVES

Thousands of photographs and films were produced in France between 1915 and 1938 as part of a national policy to encourage scientific and industrial research. These little known images constitute the visual records of twenty years of research and inventions, first anchored in war and national defense, and later in civil and domestic life. These analogue archives outline a history of innovation. This story is at the junction of science, technology, industry and design. These archives narrate a tale under construction of the institutionalization of research. From the beginning, a systematic archive policy was implemented. The institution massively produced these administrative images. Their visual rigour is striking. Behind these images, lays the visionaries and pioneers who used and played with the still and animated image, mastering their demonstrative, archival, educational, and communicational powers.



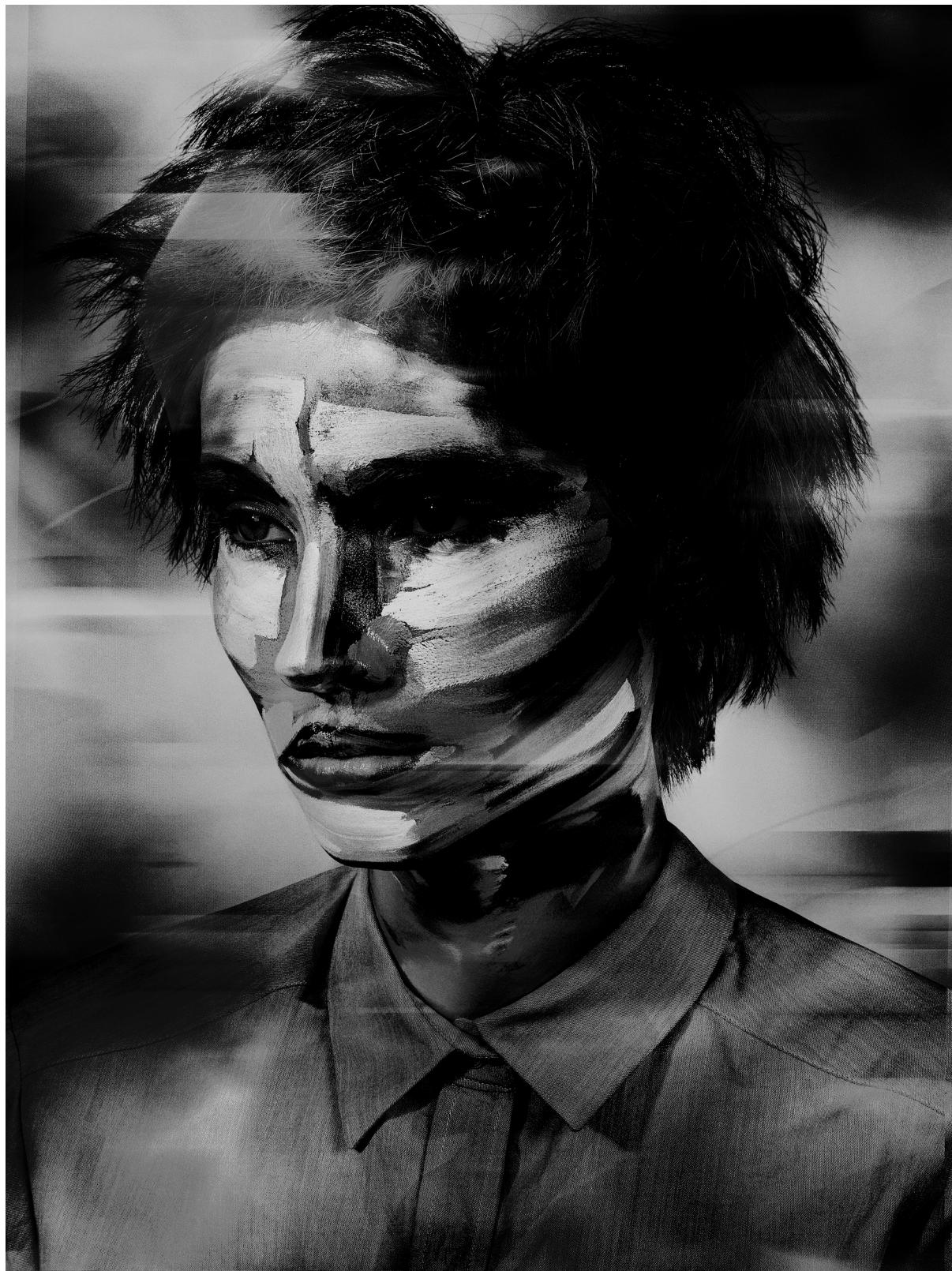
**NATIONAL SCIENTIFIC AND INDUSTRIAL RESEARCH
AND INVENTIONS OFFICE**
GEORGES MABBOUX'S ACOUSTIC HORNS TO LOCATE AIRCRAFT,
MAY 31, 1935. CNRS COLLECTION, A. 3264.
THE SAGA OF INVENTIONS EXHIBITION.

ARLES 2019



BUILDING THE IMAGE

Materialist practices of photography.

**VALÉRIE BELIN***LADY_STRIPS*, 2017.

COURTESY OF GALERIE NATHALIE OBADIA, PARIS, BRUXELLES.

PAINTED LADIES EXHIBITION

MÉCANIQUE GÉNÉRALE

Exhibition produced in collaboration with Galerie Nathalie Obadia, Paris.

Publication: *Painted Ladies*, photographs by Valérie Belin, text by Éric Reinhardt, Éditions Xavier Barral, 2019.

Prints by Picto, Paris.

Framing by Cadre en Seine, Paris.

Valérie Belin is nominated for the Prix de la Photo Madame Figaro Arles 2019.

VALÉRIE BELIN

Born 1964, Boulogne-Billancourt, France. Lives and works in Paris, France.

PAINTED LADIES

The young *ladies* in these portraits could easily be real-life celebrities but are in fact imaginary ones, archetypal figures originating in the artist's vision and created by the expressive volume of the faces heightened by "photographic painting." It is as if the artist, in reflecting on "the very essence of life," had decided to produce a pictorial representation of it by the accumulation of small touches—since it is impossible to create a living creature from scratch. This new series comes across as a series of contemporary pictures, made in the digital age. It reframes the recurring question of the relations between photography and painting, figuration and abstraction, and reality and fiction.

CROISIÈRE

Exhibition curator: Sam Stourdzé.

Exhibition produced in collaboration with MOMENTA | Biennale de l'image, Montreal, Canada.

Wallpapers by Quadriscan, Montreal.

YANN POCREAU

Born 1980, Quebec City, Canada. Lives and works in Montreal, Canada.

CATHEDRAL

Manipulating light, Yann Pocreau makes it a medium in its own right. He includes it as a living subject and explores its effects on the narrative of his images. With *Cathedral*, Pocreau develops an immersive installation which reproduces the presence of light just as it would manifest itself in such a place. It is composed of a monumental photograph representing the interior of a gothic *Cathedral*, perforated so as to allow the light to come through. This creation is based on the fantasy of the artist who wishes to photograph the almost mystical moment when a ray of light wends its way through the stained-glass windows, when its warmth and luminance spread throughout the space. *Cathedral* projects a fantasized world where fragility, memory and history collide. This image representing a place of worship emerging from its planeness becomes a theater with both apocalyptic and poetic appearances, where the act itself belongs to the light.

Audrey Genois

With support from the Conseil des arts et des lettres du Québec, the Conseil des arts de Montréal, the Canadian Cultural Center Paris, and the Ministry of International Relations and la Francophonie as part of the Coopération franco-québécoise (CPCFQ).

CROISIÈRE

Exhibition curator: Fannie Escoulen.

Publication: *Cathédrales*, RVB Books, 2014.
Mounting by Deuxième Œil, Paris.

LAURENCE AËGERTER

Born 1972, Marseille, France. Lives and works between Marseille and Amsterdam, Netherlands.

CATHÉDRALES HERMÉTIQUES

In her *Cathédrales* series, created in 2014, Laurence Aëgerter opened a book from the fifties (*Cathédrales et églises de France*) on the central double page which showed the gothic cathedral of Bourges. In her studio, every minute for two hours, she captured the movement of the sun and the projected shadow from the windows which was gradually obscuring the reproduction, until it became invisible. *Cathédrales hermétiques* is the follow up to this series. Moving away from the facades, she focuses on three church interiors, tackling ten centuries of architecture, from a Romanesque church (Saint-Benoît-sur-Loire) to a gothic church (Coutances) and an even more modern cathedral (Sainte-Jeanne-d'Arc in Nice). Silkscreened with an ink reactive to the heat of the sun, the images are unveiled when exposed to sunlight. The heat penetrates each layer to better reveal it. Laurence Aëgerter invents a new method of photo development: the dark room exists in broad daylight.

Fannie Escoulen

**CHAPELLE
SAINT-MARTIN DU MÉJAN****CLAUDE MARTIN-RAINAUD**

Born 1943, Arles, France. Lives and works in Arles and Paris, France.

CAMERA OBSCURA

In a darkened interior space, the image of the landscape outside may be projected upside down on the walls, ceiling, floor and furniture inside. On these impromptu screens, leaves stir, vehicles and pedestrians go their ways, and birds cross the sky on a background of drifting clouds. For an observer inside, this is a permanent natural cinema, a magical show to be observed very seldom, fortuitously: light must enter this enclosed space through a hole of the right dimensions. The photographer sets up the phenomenon in the chosen place and then watches it at length to witness how the details and characteristics of the image evolve with the movement of the sun illuminating the scene while the shadows slowly migrate. A photograph of this moment is the only possible tangible trace of the visual poetry generated by the phenomenon of the *camera obscura*, although it is bereft of any movement. We thus return to the sources of the manufacture of images.

**COMMANDERIE
SAINTE-LUCE**

Exhibition produced in collaboration with Galerie Tanit.

Exhibition produced in collaboration with Tanit gallery and AFAC (Arab Fund for Art and Culture).

Lighting design and technical direction:
Riccardo Clementi.
Sculptures: Éric Deniaux.

RANDA MIRZA

Born 1978, Beirut, Lebanon. Lives and works between Marseille, France and Beirut.

EL-ZOHRA WASN'T BORN IN A DAY

El-Zohra Wasn't Born in a Day plunges into the archeological artifacts of the Middle East, the writings of ancient Muslim chroniclers, the Koran, classical Arab literature and the vast area of pre-Islamic poetry to unearth Arabia's hidden mythological tales. Exhuming these myths makes symbolic, religious and political constructions visible, challenging the dominant narrative that shapes identities and cultures. The works in this show are dioramas, each telling a forgotten, erased pre-Islamic myth. By using dioramas—which means “to see through”—Randa Mirza questions the forms of representation and exhibition of aniconic narratives. In the same movement, she continues an interest in viewing devices already seen in previous photographic installations. Randa Mirza exhibited in 2006 at the Rencontres d'Arles where she was selected for the No Limit prize.

CROISIÈRE

Installation in partnership with Frac PACA.

CAMILLE FALLET

Born 1977, Les Lilas, France. Lives and works in Marseille, France.

LICENSE COLOR PHOTO STUDIO

A documentary work's quality depends on the expression of the experience on which it is based, on editing and on writing to make it understandable. To Camille Fallet, photography has little value outside development and, as Walker Evans put it, its elaboration as “documentary lyricism”. In 2016, Fallet created a half-scale model of a five-cent portrait studio from a picture by Walker Evans: *License Photo Studio, New York, 1934*. Two years later, Fallet reassembled the model to photograph it as Evans shot the portrait studio in 1934. The result brings various equivalences and transpositions into play: a black and white image of a shop rebuilt in volumes and colors, a model of a portrait studio photographed as though in a studio and a studio that is the place where the photograph is shown.

CROISIÈRE**MARJAN TEEUWEN**

Born 1953, Venlo, the Netherlands. Lives and works in Amsterdam, the Netherlands.

DESTROYED HOUSE

Large-scale architectural installations in buildings slated for demolition are the center of Marjan Teeuwen's series *Destroyed House*. In these installations, the force of building and the forces of destruction and decline go hand in hand. Diametric opposites like construction-destruction, falling-standing, and order-chaos are the essence of the human condition. A diabolic conflict. Dostoyevski asserts that reckoning these opposites is beyond human powers. It can be looked at from an art-historical perspective, but there are also religious, social and philosophical connotations. The great variety of waste material from destroyed houses, in Teeuwen's installations, produces a textural wealth strongly suggesting seventeenth-century Dutch painting. Everything is broken and has been archived. *Destroyed House*, a collaborative project with Bruce Silverstein Gallery, is an important part of the 50th edition. Teeuwen's twenty-third installation is in a derelict building on festival grounds. A number of her photos will be exhibited with the installation.

With support from the Bruce Silverstein Gallery, the Mondriaan Fund and the Netherlands Embassy in Paris.

MAISON DES PEINTRES

Exhibition curators: Emmanuelle Halkin and Lee Shulman.

Publication: *The Anonymous Project, The House*, Éditions Textuel, 2019.

Prints by Picto, Paris.

THE ANONYMOUS PROJECT**THE HOUSE**

The Anonymous Project is proud to present *The House*. Moments and memories once lost in time brought back to life to illustrate the importance of the home in our daily lives. When filmmaker Lee Shulman bought a random box of vintage slides he fell completely in love with the people and stories he discovered in these unique windows into our past lives, The Anonymous Project was born. Collecting and preserving unique colour slides from the last 70 years, the project was born out of a desire to preserve this collective memory and give a second life to the people often forgotten in these timeless moments captured in stunning Kodachrome colour. These amateur photographs are a kaleidoscopic diary of that era, all the more fascinating and arresting because of their unpolished quality. Often funny, surprising and touching these images tell the stories of all our lives.

With support from Picto Foundation.

See the extension of *The House* by The Anonymous Project at Paris Gare de Lyon TGV station, with support from SNCF Gares & Connexions.

***The House* will be presented at the Jimei x Arles International Photo Festival (Xiamen, China), from November 22, 2019 to January 5, 2020.**

ATELIER DES FORGES

Exhibition curators: Marcel Feil and Hinde Haest.

Exhibition coproduced by FOAM, Amsterdam and the Rencontres d'Arles.

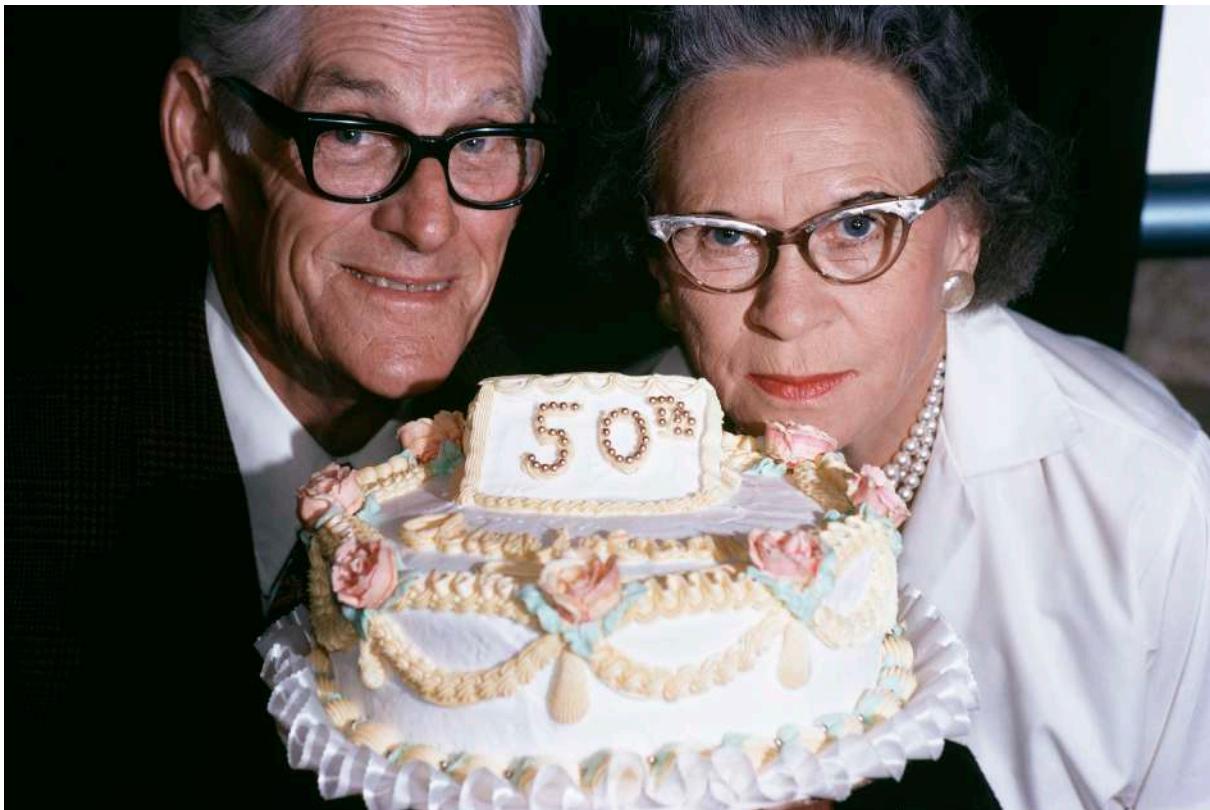
Prints by Kleurgamma Fine Art, Amsterdam.

Thomas Albdorf (1982), Jonathas de Andrade (1982) Jeremy Ayer (1986), Fabio Barile (1980), Melanie Bonajo, (1978), Matthew Brandt (1982), Persijn Broersen & Margit Lukács (1974 & 1973), Mark Dorf (1988), Raphaël Dallaporta (1980), Lucas Foglia (1983), Noémie Goudal (1984), Mishka Henner (1976), Femke Herregraven (1982), Benoît Jeannet (1991), Adam Jeppesen (1978), Wang Juyan (1982), Anouk Kruithof (1981), Mårten Lange (1984), Awoiska Van der Molen (1972), Drew Nikonorowicz (1993), Mehrali Razaghmanesh (1983), Guillaume Simoneau (1978), Troika (Eva Rucki, 1976 ; Conny Freyer, 1976 ; Sébastien Noel 1977), Maya Watanabe (1983), Guido Van der Werve (1977)

IMAGING, TECHNOLOGY AND THE NATURAL WORLD

Since its inception, photography has testified to the paradoxical relationship between man, nature and technology. In the wake of great nineteenth-century landscape photographers, a new generation of artists is employing contemporary imaging techniques to document and question our relationship with the natural world. Photography enables us to observe this world and the effects of our existence in it. But can it also function as a catalyst for alternative ways of engaging with our environment? *On Earth* brings together the work of 25 contemporary artists who use innovative imaging strategies to reflect on the evolving relationship between humans and nature. Besides photography, the artists make use of installation, sculpture, in-game photography and video. The various visual approaches diverge and converge throughout the exhibition, showing how artists seek to both scrutinise and reconcile our technological, socio-economical, spiritual and political connection with the world.

On Earth will be presented at the Jimei x Arles International Photo Festival (Xiamen, China), from November 22, 2019 to January 5, 2020.



ANONYMOUS

1972.

COURTESY OF THE ANONYMOUS PROJECT.
THE ANONYMOUS PROJECT, THE HOUSE EXHIBITION.

ARLES 2019



PLATFORMS OF THE VISIBLE

New approaches to documentary photography.

MAISON DES PEINTRES

Exhibition design: Pablo Lavalley.

Publications: *Insert Coins*, Éditions André Frères, 2016.

The Pearl River, Éditions Patrick Frey, 2019.

Pigmentary prints by Patrick Schranz, **Bex** on Hahnemühle FineArt paper Photo Rag® Baryta 315g.

Framing by Circad, Paris

Drymounting by Deuxième Œil, Paris.

CHRISTIAN LUTZ

Born 1973, Geneva, Switzerland. Lives and works in Geneva.

ELDORADO

Following his immersion in the realm of power, Christian Lutz enters the world of casinos: first in Las Vegas for his *Insert Coins* series, and more recently in Macao for *The Pearl River*. The *Eldorado* exhibition sets up a dialogue between the two series. While working in Las Vegas, the photographer soon realized that *Sin City*'s shimmering sets were crumbling. The city revealed its flaws and inhumanity. Christian Lutz decided to visit what is now called "the new Las Vegas", where he encountered yet another reality. For the past fifteen years, Macao has supplanted Las Vegas in terms of the wealth generated by the tremendous earnings of the gambling world. Once upon a time in America, now China...

With support from the Swiss Confederation, the contemporary art fund and the Canton of Geneva, the Department of Culture and Sport and the Contemporary art fund of the City of Geneva, the Swiss Arts Council Pro Helvetia, the Sandoz Family Foundation & Hahnemühle FineArt.

CLOÎTRE SAINT-TROPHIME

Exhibition curator: François Cheval.

Exhibition produced by BMW Art et Culture, with support from GOBELINS, School of Visual Arts.

Publication: *Quand les nuages parleront*, co-publication BMW Art et Culture/éditions Trocadéro, 2019.

WINNER OF THE BMW RESIDENCY**EMERIC LHUISSET**

Born 1983. Lives and works between the Middle East and Paris, France.

WHEN THE CLOUDS SPEAK

Photojournalism, centered squarely around events, generally presents itself as the single relevant and legitimate commentary on observed fact. Yet an isolated fact does not speak for itself, it's a sequence of mute appearances. The speed of events, the surprise effect, seems to correspond naturally with the camera's supposedly neutral character. In no small accomplishment, Emeric Lhuisset manages to break this taboo, delaying urgency and instantaneousness in the interest of knowledge gained through commitment and enquiry. *When the Clouds will Speak* takes place in a disrupted space and time. This exhibition in Arles, within the framework of a century-old conflict, does not seek to give the event any revelatory function, it aims to start a dialogue with the viewer, to jointly write the report. The purposefully minimalist exhibition must be approached by disavowing immediate news. Time must be taken. We must go in search of the hidden. It's the time of stretched film, of a simple pamphlet, with an image in rebellion against immediate gratification.

With support from Hahnemühle FineArt.

**EMERIC LHUISSET**

THEATER OF WAR, IRAK, PHOTOGRAPH WITH A GROUP OF IRANIAN KURDISH GUERRILLAS, 2012. COURTESY OF THE ARTIST / BMW RESIDENCY 2019.
WHEN THE CLOUDS WILL SPEAK EXHIBITION.

ARLES 2019



EMERGENCIES

A trailblazing festival that seeks tomorrow's talents.



MÁTÉ BARTHA
KONTAKT IV, HUNGARY, 2018.
KONTAKT EXHIBITION.

**GROUND
CONTROL**

LOUIS ROEDERER DISCOVERY AWARD

Since their creation, the Rencontres d'Arles have defended photography and all of its players. Galleries naturally find their place within the festival. As trailblazers, they are often the first to notice tomorrow's talents. Out of the 200 received proposals, 10 projects were selected. Each one is the subject of an exhibition. During the opening week, a jury rewards an artist and its gallery through an acquisition of 15,000 euros, while the public selects its laureate through an acquisition of 5,000 euros.

With support from the Louis Roederer Foundation and Polka.

THE 10 PROJECTS EXHIBITED:

Exhibition curator: Flóra Mészáros.

MÁTÉ BARTHA

TOBE GALLERY, BUDAPEST, HUNGARY.

Born 1987, Budapest, Hungary. Lives and works in Budapest.

KONTAKT

The series *Kontakt* is a visual exploration of military-themed summer camps organized by the Hungarian NGO "Home Defense School". Children aged 10 to 18 are taught discipline, patriotism, and the use of airsoft weapons (sport-use replicas of real guns) while learning survival skills in the wild. Bartha spent a year and a half with the camp. This selection of images addresses our attitude towards violence and war, their place in our society, and asks us to question our principles and the limits of our tolerance. The exhibition tells the story of a community from a personal but distanced point of view. The interpretive ambivalence in each image, and in the selection as a whole, helps us explore the complexity of a set of seemingly contradictory notions in a socially sensitive topic.

Flóra Mészáros

Exhibition curator: Yves Chatap.

STEEVE BAURAS

YCOS-PROJECT, PARIS, FRANCE

Born 1982, Fort-de-France, France. Lives and works in Paris, France.

WHITE DREAMS EXTENDED

In *White Dreams Extended*, the black surface of each image is thought as a receptacle for our emotions, challenging the spectator on the infinite variability of perceptions. Steeve Bauras uses the image to show its ability to reinvent itself depending on the context. By distorting documentary footage from the Second World War, the artist gives a new life to these archives and confronts us with our tendency to consume images without assessing them. This process aims to question our relationship with reality, where redoing and reinterpreting are at stake. By bringing together this unthinkable horror and this self-narrative, the artist incites the spectator to embark on a quest for truth from which the transformation of the traumatic reality contained in these images will begin.

Yves Chatap

Exhibition curators:
Anna Planas and Pierre Hourquet.

DAVID DE BEYTER

CÉDRIC BACQUEVILLE GALLERY, LILLE, FRANCE

Born 1985, Roubaix, France. Lives and works in Tourcoing, France.

THE SKEPTICS, RELICS OF TECHNOLOGICAL GODDESS

The Skeptics, Relics of Technological Goddess is a work in progress combining film, photography and objects. It is about scientific ufology, a discipline based on ufology practiced by a marginal community of around a hundred passionate amateurs in Spain. The beauty of their approach to reality and perception lies in a utopian desire to dispel the modern myth of UFOs. In the aesthetics of the disappearance and blindness of images, photography and its physicality become an object of speculation, serving here to deconstruct a great contemporary narrative. By its documentary, sociological and reflexive approach to the image, *The Skeptics* is to be understood as an immersive space prompting us to meditate on the obsolescence of a belief. These odd landscapes, obsolete thoughts and outmoded scientific tools are relics of an imaginary world in ruins that reflect the mood of our post-truth times.

Publication: *As It Was Give(n) to Me*,
Twin Palms, 2019.

STACY KRANITZ

TRACEY MORGAN GALLERY, ASHEVILLE,
UNITED STATES

Born 1976, Frankfort, United States. Lives and works in Smithville, United States.

AS IT WAS GIVE(N) TO ME

Since the late 19th century the Appalachian region was devastated by the coal industry that took valuable resources from the land, leaving the people who lived there impoverished. In the 1960's a War on Poverty was declared. The government decided it would put an end to poverty in America. They chose Appalachia as the poster child for the war. Photographers descended on Appalachia to make images that would help unite Americans around the effort to improve the lives of a destitute and struggling people. Instead, the photographers offered a simplistic and superficial image of poverty that has haunted the Appalachian people ever since. While making this work, it became clear that I was part of a legacy of photographers utilizing a medium that empowered a problem. How can the photographer represent a region where the medium has failed the people?

Stacy Kranitz

JJ LEVINE

LA CASTIGLIONE GALLERY, MONTREAL, CANADA

Born 1984, Montreal, Canada. Lives and works in Montreal.

FAMILY

I have spent the past ten years photographing my relationships with my friends, lovers, and siblings in my LGBTQ community in Montreal. Each portrait is taken in a different domestic setting, characterized by saturated colours, and discursive backgrounds. Using professional lighting and a medium or large format film camera, I create a studio within each home environment, and intentionally place every object that appears within the frame. These settings are intended to raise questions regarding private space as a realm for the development of community and the expression of genders and sexualities that are often marginalized within the public sphere. As my LGBTQ community of friends has entered a new phase of life, now mostly in our thirties, several of us have started to have children. My images have followed alongside this trajectory, and I have begun to document the ways in which children fit into and shift our lives and realities.

JJ Levine

MERYL McMASTERSTEPHEN BULGER GALLERY, TORONTO
& PIERRE-FRANÇOIS OUELLETTE ART CONTEMPORAIN, MONTREAL, CANADA

Born 1988, Ottawa, Canada. Lives and works in Ottawa.

AS IMMENSE AS THE SKY

The way we experience the passing of time shapes our relationship to our immediate world. My awareness of time comes from an overlapping of two distinct approaches—one is that of a linear path that extends in both directions from the present, and another one that is recurrent and cyclical. This intersection of world views has been part of my upbringing, a result of being born into a family both Western (British/Dutch) and Indigenous (Plains Cree). Many places I visited hold particular meaning for my direct ancestors as they are sites of significant moments in their lives; I was drawn to the sites of ancient stories across central and southern Canadian Prairies and to the shores of early settlement in the Canadian Maritimes. My aim was to reconnect with those who came before me as a way of introducing myself to the land on which they lived. I came to see these landscapes as immense time capsules of buried knowledge. As *Immense as the Sky* is about walking these ancient paths, experiencing the diversity of panoramas, and learning about my ancestors' wisdom.

Meryl McMaster

With support from Ryerson Image Centre, Toronto, Canada.

Exhibition curator: Pascal Beausse.

HANAKO MURAKAMI

TAKA ISHII GALLERY, TOKYO, JAPAN

Born 1984, Tokyo, Japan. Lives and works in Paris, France.

CONCEPTION

Hanako Murakami has had a long-standing interest in the material and history of photography, from its scientific conception to the prospective and intellectual dimension that gave rise to the concept during the first experiments. Through her research, the artist discovered the source of Niépce and Daguerre's writings and materials. However, this exhibition is not meant to be a body of accumulated knowledge. Hanako Murakami brings a tangible dimension to Niépce's experiments and Daguerre's results. By studying the materiality of daguerreotype plates and through a systematic presentation of the nomenclature of all the potential names representing what was not yet called "photography", this exhibition unsettles the viewer by making him feel part of a time when the idea of photography was being invented.

Pascal Beausse

Exhibition curator: Felipe Abreu.

SHINJI NAGABE

GALERIA DA GÁVEA, RIO DE JANEIRO, BRAZIL

Born 1975, Terra Roxa, Brazil. Lives and works in Paris, France.

BANANA REPUBLIC

Recent worldwide events seem to have suspended our own reality. *Banana Republic* represents this state of political and social disillusionment and disenchantment. The surrealist realism of the series is based on real facts, extrapolated to the same level of fancy that can be found in recent speeches. The state that Shinji Nagabe created is under the yoke of a cruel and populist dictator. The banana is used to blind and censor, while resistant groups use it to make weapons and build bombs. This visceral response leads to guerilla warfare between the rebels and the retrograde and conservative government. The social and political transformations that have recently been felt in many countries are reflected in *Banana Republic*. Our immersion in this fictive republic and its harsh tropical fantasy makes us reflect on the role we play in the decisions made within our communities and the ones we may have to make in the future.

LAURE TIBERGHien

LUMIÈRE DES ROSES, MONTREUIL, FRANCE

Born 1992, Paris, France. Lives and works in Paris.

SUITE...

Laure Tiberghien's work, which follows a thread of experimentation leading back to the origins of photography, is not in any way based on a fascination with technology. An image obtained without a camera, by combining chemicals, light and time, reveals the material world, here shedding light on the epidermis of things—not their visible skin but their perceptible surface. Laure Tiberghien's images capture the visible world's transformations, helping us to understand movement and change. Each of her pieces is a skillful composition where the colors are tested, arranged and laid out as though on a palette in order to achieve the desired relationships between them. All these processes, which necessarily lead to one-off pieces, require hours of darkroom work, the use of filters and devices that have nothing mechanical about them and allow a controlled image to be obtained while sometimes leaving room for accident and chance.

Gilles A. Tiberghien

ALYS TOMLINSON

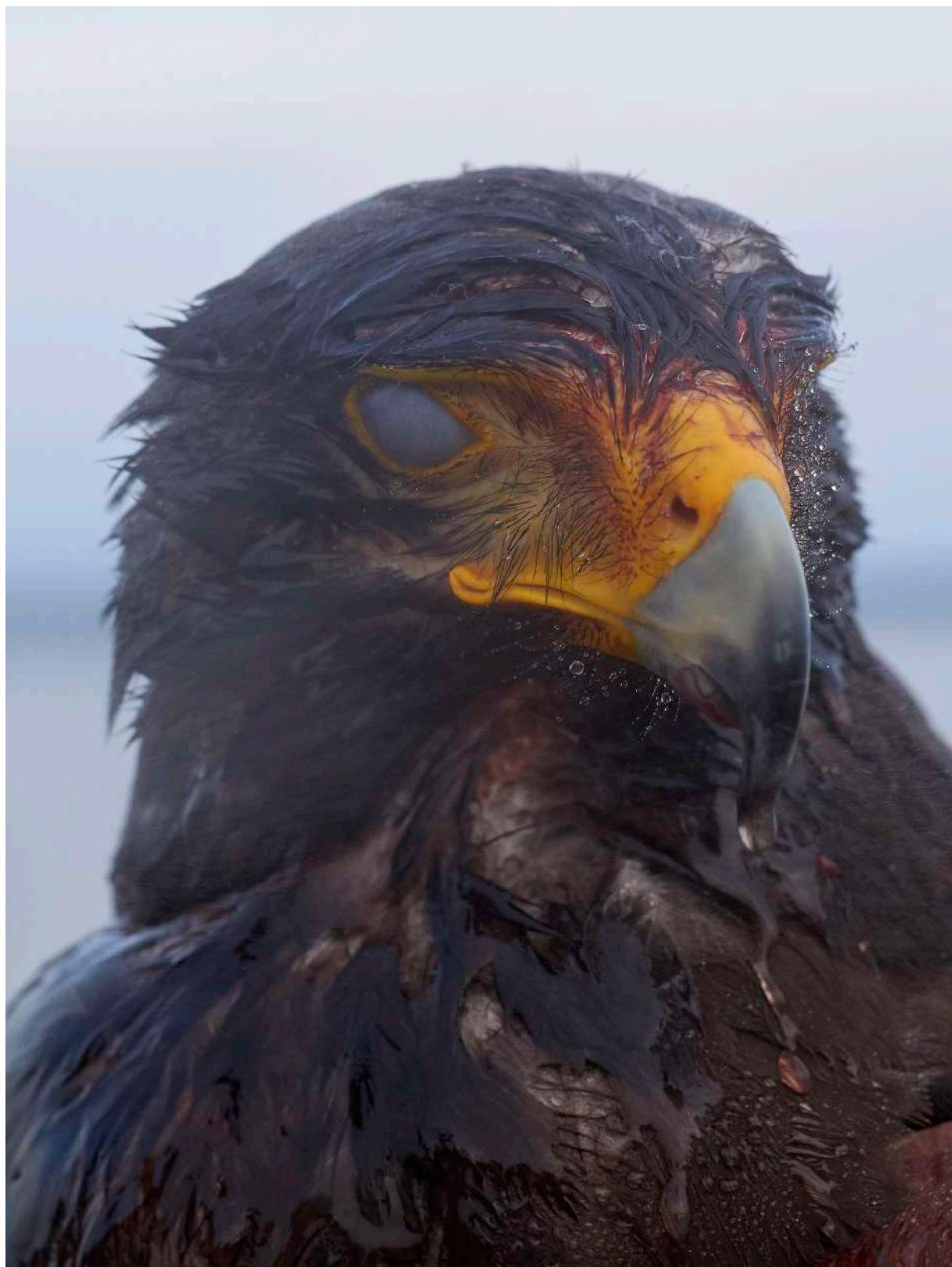
HACKELBURY FINE ART, LONDON, UNITED KINGDOM

Born 1975, Brighton, United Kingdom. Lives and works in London, United Kingdom.

THE FAITHFUL

The Faithful explores the life of Vera, an Orthodox Christian nun whose portrait is a central and powerful work in the *Ex-Voto* series. Over several years, Alys Tomlinson explored Christian pilgrimage sites in Europe, photographing pilgrims, landscapes and objects and markers left behind at these sacred sites. Images from *Ex-Voto* provide a broad background to *The Faithful*. The exhibition of both photographs and film gives a deeper context to the portrayal of living a life of faith. *The Faithful* combines portraits of the nuns at the convent, photographs taken at Christian pilgrimage sites in France, Ireland, and Poland; and stills and moving image from the series *Vera*.

Alys Tomlinson is nominated for the Prix de la Photo Madame Figaro Arles 2019.



GUILLAUME SIMONEAU

UNTITLED (AFTER THE FIGHT N°1), TAKEO CITY, SAGA PREFECTURE, JAPAN, 2016.
COURTESY OF MACK, LONDON, AND STEPHEN BULGER GALLERY, TORONTO.
MURDER EXHIBITION

ATELIER DES FORGES

Exhibition curators: Bérénice Angremy and Victoria Jonathan.

With the complicity of Dong Bingfeng.

Winner of Jimei x Arles Discovery Award 2018.

**JIMEI X ARLES DISCOVERY AWARD
LEI LEI**

Born 1985, Nanchang, China. Lives and works between Beijing, China and Los Angeles, United States.

ROMANCE IN LUSHAN CINEMA

This project grew out of an old photograph of the artist at Lushan Mountain in 1988. There's nothing of the real Lushan in the photograph, taken in a photo studio. Three-year-old Lei Lei and his mother are sitting in a cardboard car in a reconstituted Chinese traditional landscape. Using black-and-white amateur photos from flea markets, postcards, propaganda images from the Mao era, screenshots from the film *Romance on Lushan Mountain* (the first romance film made after the Cultural Revolution, in 1980), and photos turned up in Web searches, Lei Lei creates a video collage mixing individual and collective memory. The artist's nostalgia serves as the starting point of a quest for truth regarding history, family, and personal identity. Which is more significant nowadays, the photograph as work of art or as archival image? Which is more important, the picture or the process of image production; the fact that an image is viewed or the context in which it is viewed? It is also a reflection on the image and the status of the author.

GROUND CONTROL

Exhibition curator: Duan Yuting.

Publication: *Combing for Ice and Jade*, Jiazaishi Press, 2019.

Winner of Photo Folio Review 2018.

Prints and framing by Atelier SHL, Arles.

KURT TONG

Born 1977, Hong Kong. Lives and works in Hong Kong.

COMBING FOR ICE AND JADE

At the end of the 19th century, thanks to the silk trade, numerous women in Southern China became financially independent. As Imperial China began to crumble and instability spread, some women took the initiative of adopting independence permanently as Comb Sisters. The Comb Up ceremony involved bathing with mulberry leaves as a fellow Sister braided their hair. They took a vow of chastity, declaring themselves free of obligations towards their parents, and would henceforth wear their hair in a long braid and dress in a light-colored tunic and dark trousers. Choosing to live a life independent of men was not without its drawbacks. Many traveled across Southeast Asia to work as nannies and domestic help. This project is a love letter to my nanny, 87-year old Mak, who worked for my family for nearly 40 years. Starting from the mere 8 photographs Mak had of herself, the multimedia project is an exploration of her extraordinary life, working closely with her over a period of nearly 7 years. Her story is slowly revealed through a combination of my own family archive, found photographs from her extended families, new photographs, Chinese ink works, and women's magazines from China spanning 6 decades.

CROISIÈRE

Exhibition curator: Audrey Genois.

Publication: *Murder*, Mack, 2019.

Exhibition produced in collaboration with MOMENTA | Biennale de l'image, Montréal, Canada.

Prints by PhotoSynthèse, Montréal and Light Work Lab, Syracuse (NY).
Framing by l'Atelier SHL, Arles.

GUILLAUME SIMONEAU

Born 1980, Lévis, Canada. Lives and works in Montréal, Canada.

MURDER

Guillaume Simoneau creates fragmented, personal stories through photography. Fact gives way to perspective, and truth to opinion in his work, which unfolds nonlinearly. The series *Murder* (2016-2019), shot in Japan, touches on different poetic and symbolic relationships to birds, where the bird is at once friend, alter ego and protagonist. Photographs by the artist's mother, Jean d'Arc Fournier, are put in dialogue with those of Japanese photographer Masahisa Fukase's iconic series *Karasu [Ravens]*, a work that plays a major role in the history of photography. Simoneau's œuvre does not express existentialist anxiety, contrary to that of Fukase. Instead, it displays a fascination for situations in which vulnerability and power are found together. In this homage, the artist references the deceased Japanese master with both poetry and violence, where the lexicon of violence, inherited from Fukase, becomes a means of challenging that heritage.

With support from the Conseil des arts et des lettres du Québec, the Conseil des arts de Montréal, the Canadian Cultural Center Paris, and the Ministry of International Relations and la Francophonie as part of the Coopération franco-qubécoise (CPCFQ).

MÉCANIQUE GÉNÉRALE

Exhibition produced by the École Nationale Supérieure de la Photographie and the Rencontres d'Arles.

**ÉCOLE NATIONALE SUPÉRIEURE DE LA PHOTOGRAPHIE
AN UNUSUAL ATTENTION****A SELECTION OF FOUR GRADUATES
FROM THE ENSP CLASS OF 2019**

The Rencontres d'Arles and the École Nationale Supérieure de la Photographie have backed creative young photographers together for a long time. Reflecting that ongoing collaboration, for several years the festival has offered three graduates the chance to show their work as part of the official program. This year, four 2019 graduates selected by a jury chaired by Sam Stourdzé will join the Emergences program: Théa Gueniot, Louise Mutrel, Timothée Pugeault and Gaël Sillère.

ARLES 2019



HAPPY BIRTHDAY!

A jubilant jubilee.

ÉGLISE DES TRINITAIRES

Exhibition curator: Sam Stourdzé, assisted by Annaëlle Veyrand.

Exhibition coproduced by the Luma Foundation, Tate Modern and the Rencontres d'Arles.

In collaboration with the International Center of Photography, New York, and École Nationale Supérieure de la Photographie.

Publications: *Les Rencontres de la photographie, une histoire française*, Françoise Denoyelle, copublication Art Book Magazine/Les Rencontres de la Photographie, 2019.

Arles, les Rencontres de la photographie : 50 ans d'histoire, Françoise Denoyelle, editing by Sam Stourdzé, Éditions de La Martinière, 2019.

Poster prints by Picto, Paris.
Modern prints and framing by Atelier SHL, Arles.

WHAT A STORY!

ARLES TURNS 50, THE RENCONTRES COLLECTION

Arles celebrates its 50th year. It's a long story that's seen the history of photography pass by. 26 artistic directors have come and gone, presenting over 1,234 exhibitions under the watchful eyes of Arles' founders, Lucien Clergue, Jean-Maurice Rouquette and Michel Tournier. Each summer, the city grows louder with the sound of photography. Arles has been, and remains, a place of discovery, surprises, scandal and debate. Almost every photographer has passed through at one moment or another, and for many, showing their work in Arles changed the course of their careers. Diving into the past of the Rencontres d'Arles is like reliving the history of photography. On the occasion of our 50th anniversary, we undertook the unprecedented task of identifying, ranking, and inventorying in order to convert our archives into collective memory, so that tomorrow anyone can consult our collection and review the festival's history. The present exhibition and two companion publications tell the story of the Rencontres d'Arles, first in a dialogue between festival archives and collections, and second, by situating 50 years of the festival within the history of France. These two directions take the first steps in exploring the role the festival has played in the lives of photography lovers.

With support from Olympus.

CROISIÈRE

Exhibition curator: Sam Stourdzé.

Exhibition produced in collaboration with the Musée Réattu and the Atelier Lucien Clergue.

Framing of Lucien Clergue's notebooks by Atelier SHL, Arles.

CLERGUE & WESTON

Lucien Clergue, born 1934, Arles, France. Died 2014, Nîmes, France.
Edward Weston, born 1886, Highland Park, United States. Died 1958, Carmel-by-the-Sea, United States.

FIRST SHOW, FIRST WORKS

In July 1970, the Festival d'Arles opened the first Rencontres Photographiques under the leadership of Lucien Clergue, Jean-Maurice Rouquette and Michel Tournier with *An Homage to Weston*, a show of 36 prints by Edward Weston, whose photographs were then very rare in France. To mark the festival's 50th anniversary, we are recreating the Weston show as it was presented in 1970. At the same time, we wanted to celebrate the festival's founder, photographer and curator Lucien Clergue. Weston seems like a tutelary figure who guided Clergue's first steps as a photographer, as his notebooks, most dating from the 1950s and unknown until now, attest. We have brought them together for this show. Reuniting them for this anniversary is a way of recognizing that the history of photography is written in successive strata. Clergue's fossilized carrion singularly respond to Weston's anthropomorphic works.

With support from Saif.

First Show, First Works will be presented at the Jimei x Arles International Photo Festival (Xiamen, China), from November 22, 2019 to January 5, 2020.

MÉCANIQUE GÉNÉRALE

Exhibition curators: Matthieu Humery, Sarah Allen, Yasufumi Nakamori.

Exhibition coproduced by the Luma Foundation, Tate Modern and the Rencontres d'Arles.

50 YEARS, 50 BOOKS**MASTERWORKS FROM THE LIBRARY OF MARTIN PARR**

For the 50th anniversary of the festival, the Luma Foundation, the Rencontres d'Arles and Tate Modern are co-producing an exhibition of seminal photobooks from Martin Parr's which were recently acquired by the Tate, with support from the Luma Foundation and which will form part of the Living Archive Program at the Luma Foundation. This exhibition will bring together photobooks selected collaboratively by the photographer, Luma and Tate Modern. The last 50 years will be represented by one significant book from each year (1970 - 2018). The selection brings together the personal perspective of Martin Parr and each of the collaborators as well as reflecting the festival's multi-disciplinary vision of photography, which represents the medium in all its diversity. The exhibition is a testament to the importance of the photobook worldwide giving each of the photobooks the tribute they deserve.

Purchased with funds generously provided by the Luma Foundation and with the assistance of Tate Members, Art Fund, Tate Americas Foundation, Tate Photography Acquisitions Committee, Tate Latin American Acquisitions Committee, Tate Asia Pacific Acquisitions Committee, Tate Russia and Eastern Europe Acquisitions Committee and Tate Middle East and North Africa Acquisitions Committee and partial gift from Martin Parr 2017.

ARLES 2019



GUESTS

The Rencontres d'Arles gives carte blanche to two favored institutions to explore, each in its own way, their relation to images.

MUSÉE DÉPARTEMENTAL ARLES ANTIQUE

Exhibitions curators:
Clémence Cottard-Hachem
and Marc Mouarkech.

Wallpapers by Ateliers SHL, Arles.

ARAB IMAGE FOUNDATION POTENTIALITIES OF PHOTOGRAPHY

THE 0069FA COLLECTION: AN ARCHIVE AT WORK

Potentialities of Photography presents the 0069fa collection as an object of study, still under construction. Nurtured and guided by contemporary artistic practices and multidisciplinary research, the Arab Image Foundation (AIF) in Beirut probes through its activities the interactions between institutional power and subjective interventions. In its morphology, this heterogeneous collection chronicles twenty years of practice. 0069fa encompasses 85 lots that count nearly 8000 objects, collected in six countries. With interest in the richness and the plurality of the original photographic objects in this collection and in the numerous spheres of signs, gestures and meanings that underlie it, the exhibition is organized in four environments. *Extraction, Uses and Appropriations, Politics of Representations, Biography of the Object, Archiving Practices*. These four entries reflect not only the doings, interests and theoretical and conceptual concerns of the AIF, but also, the proliferation and the evolution of the uses and the photographic practices in the Middle East and North Africa region(s). Above all, they reveal the balance of power between individual and collective representations, cultural affiliations and memories, histories and arts. Thus, beyond ideas of the archive or the image, this project opens a dialogue between the political and the poetic, the intervals and the potentialities of what is nowadays known as photography.

ÉGLISE SAINT-BLAISE

OPÉRA NATIONAL DE PARIS 3^e SCÈNE

Paris Opera's 3^e Scène has as mission to digitally promote the diverse forms of contemporary art with original works that offer a firsthand look at the Opera's world of music and dance, its legacy, trade and architecture. This digital scene is a site of artistic experimentation, with free reign given to artists from every discipline (plastic artists, filmmakers, photographers, writers...), inviting them to create and forge ties with the Opera. Among its artists are: Abd Al Malik, Mathieu Amalric, Clément Cogitore, William Forsythe, Sébastien Laudenbach, Claude Lévêque, Jonathan Littell, Alex Prager, and Hiroshi Sugimoto. Free of charge and open to all, the 3^e Scène assists the Paris Opera in building bridges across the arts and opening up a dialogue with its audience and a new generation. The works produced here haven't stopped growing in influence, especially through invitations to cultural events in France and abroad. For the second time, the Paris Opera is partnering with the Rencontres d'Arles to offer projections of first run films from the 3^e Scène: *Grand Hôtel Barbès* by Ramzi Ben Sliman, *Violetta* by Julie Deliquet and *Le Couronnement* by Jonathan Littell.

With support from AROP – Les Amis de l'Opéra and Devialet.

ARLES 2019



SATELLITES

ARLES 2019



ASSOCIATED ARLES

Institutions and Arles venues
associated with the Rencontres.

(Included in the pass)

CHAPELLE DE LA CHARITÉ**Exhibition curators:****Paul di Felice and Danielle Igniti.****Exhibition produced by Lët'z Arles asbl
(Luxembourg).****Publications: *Aedicula*, collective work,
coedition Lët'z Arles and CNA (Centre
national de l'audiovisuel), 2019.*****Resonance*, collective work, coedition
Lët'z Arles and CNA (Centre national de
l'audiovisuel), 2019.****Krystyna Dul is nominated for the Prix de la
Photo Madame Figaro Arles 2019.****LËT'Z ARLES**

In its third year at the Rencontres d'Arles, Lët'z Arles presents two monographic exhibitions selected by an international jury: Claudia Passeri's *Aedicula* and Krystyna Dul's *Resonance*.

CLAUDIA PASSERI

Born 1977, Esch-sur-Alzette, Luxembourg. Lives and works between Luxembourg and Italia.

AEDICULA

Claudia Passeri's *Aedicula* looks at the status of the image, distorted mass information, and the difficult construction of historic speech. It questions the role of the human being—master of the house, tamer of nature—in his environment. The exhibition takes the form of large newspaper display racks leaned against one another in a polyhedral column. Printed on these textless newspapers are photographs taken by the artist in a central Italian village, a now-forgotten symbol of struggle and dark days.

KRYSTYNA DUL

Born 1986, Nowy Targ, Poland. Lives and works in Luxembourg.

RESONANCE

Krystyna Dul's *Resonance* takes us to an intimate world where reality and fiction reverberate in a fragmented visual narrative. The setting—a mansion—becomes the theater of its former owner's memories. The artist evokes the past—the memories and desire of an aging man—and mixes it with her own vision in the present.

**FONDATION MANUEL
RIVERA-ORTIZ****Exhibition curators:****Ioana De Mello, Nicolas Havette, Madj,
Laura Noble, Laura Serani, Enrico Stefanelli.****FONDATION
MANUEL RIVERA-ORTIZ****HEY! WHAT'S GOING ON?**

Ying Ang (1980), Matthew Casteel (1980), landé collective (since 2017), David Denil (1976), Yvonne De Rosa (1975), Isa Ho (1977), Chia Huang (1990), Hou I-Ting (1979), Dominique Laugé (1958), Manuel Rivera-Ortiz (1968)

Marvin Gaye's album *What's Going On* delivered the sublime message of universal love, perfectly expressed on the album's cover art with an expressionless, yet serene, face standing in the rain. This is the attitude called for by the Fondation Manuel Rivera-Ortiz. Forgotten songs are reawakened from the United States (with the historic exhibition *Dancing In The Street*: Motown's 60th anniversary's exhibition and Matthew Casteel's *American Interiors*), China (Dominique Laugé's *Les Nouvelles Routes de la Soie*), Ukraine (David Denil's *Let Us Not Fall Asleep While Walking*), Brazil (*What's Going On in Brazil*, a work in progress by the landé collective), Italy (Yvonne De Rosa's *Negativo 1930*) and Taiwan (Isa Ho's *Peony*, Chia Huang's *Errances*, Hou I-Ting's *Embroiderers of the Past*). In a time of dictatorships and authoritarian regimes, where populism and sectarianism have found fertile ground from which to spread new world disorganization, the programme *Hey! What's Going On?* rings out like a call to consciousness, to dignity and to peace, while keeping a special attention to the forgotten population of the big media's focus (Manuel Rivera-Ortiz, *The Forgotten Children in an Ahmedabad Slum*).

With support from Universal, ChromaLuxe, Thames & Hudson, The Chinese People's Association for Friendship with Foreign Countries, Gasme SM, LEICA, Schneider Electric, City of Yiwu, Centre culturel de Taiwan à Paris, Photolux.

ÉCOLE NATIONALE SUPÉRIEURE DE LA PHOTOGRAPHIE

Exhibition curators: Siouzie Albiach, Florent Basiletti, Antoine Brun, Théa Guéniot, Léa Thouin and Adrien Vargoz, students, accompanied by Fabien Vallos, teacher & Juliette Vignon, exhibitions' manager.

MODERNITY OF PASSIONS

The École nationale supérieure de la photographie must close its two exhibitions early: *Modernity of Passions: ENSP Students Look at Photography in the agnès b. Collection* and *Looking for Art #8*. In view of the progress of the construction of the school's new building and in order to ensure that students start the new academic year in autumn 2019 in the best possible conditions, the school management will focus all its efforts on finishing the work. *Modernity of Passions: ENSP Students Look at Photography in the agnès b. Collection* and *Looking for Art #8* will close to the public at 2 pm on Wednesday July 10. Afterwards, it will be possible to see the exhibitions and all the students' work on the ENSP website.

The École Nationale Supérieure de la Photographie in Arles welcomed you to the agnès b. collection, with 7 students curating for the inaugural exhibition of its new building. It is also the first time that agnès b. exhibits a selection from her photography collection alongside work by the students. With generous support from the Fondation des Artistes, the exhibition *Modernity of Passions* is part of an educational project on curatorial practices. Started in 2018, a group of students take up the role of curator and select over a hundred works for the exhibition. How is a collection's singularity displayed? How is the practice of contemporary photography made visible? How do we take account of the school's research, photography and image-making practices? These are the questions at the center of the exhibition, and the project's educational experiment, testing for what modernity might mean today.

Exhibition produced with support from the Fondation des Artistes and the collaboration of the agnès b. endowment fund.

CROISIÈRE

The *nonante-neuf* and the *nonante-neuf Talks* are produced by the Swiss Confederation, with the support of the canton and City of Geneva and the Swiss Arts Council Pro Helvetia.

The Geneva area is staged by HEAD — Genève, Geneva School of Art and Design and its interior architecture department.



THE NONANTE-NEUF

In five years, the *nonante-neuf* has become an emblematic site at the Rencontres. In the course of their visit, visitors find themselves there to relax, read, share, and discover the riches of the Swiss photography scene. The *nonante-neuf* displays the diversity of Swiss culture. Located at Croisière, you can find its library of artists, institutions, schools, festivals, and publishers working in the domain of Swiss photography. This year, hand in hand with the canton and City of Geneva, the *nonante-neuf* offers a look at the Geneva photography scene, staged by the HEAD — Genève, Geneva School of Art and Design, and its interior architecture department. At the center of the new Temple Arles Books, the *nonante-neuf Talks*, presented by Pro Helvetia, offer a daily spot for discussion during the festival's opening week. An ideal time to touch down for a moment from the whirlwind of Arles and take advantage of a bit of shade and reflection!

LIBRAIRIE ACTES SUD**ASSOCIATION DU MÉJAN
CAMILLE MOIRENC**

Born 1966, Aix-en-Provence, France.

RHÔNE

Hailing from Aix, photographer Camille Moirenc is committed to exploring the south of France. For many years, he has studied the subject of water, notably that of the Rhône. His 13-year collaboration with the Compagnie Nationale du Rhône (CNR) has allowed him to travel the river and render every angle—industrial, natural, architectural, and human—of its beauty and grandeur. He is adept at capturing the light at just the right moment to dramatize his subjects and lend them an artistic air. This exhibition of Moirenc's work, along with a book release, tells the story of the river from its source in Switzerland to its mouth in the Mediterranean, across territories with varied geographies, both urban and agricultural. It's a nearly initiatory journey crossing 812 km...

CROISIÈRE**ASSOCIATION DU MÉJAN
LIONEL ASTRUC
& ERICK BONNIER****A ROOF, A JOB, A PIECE OF LAND**

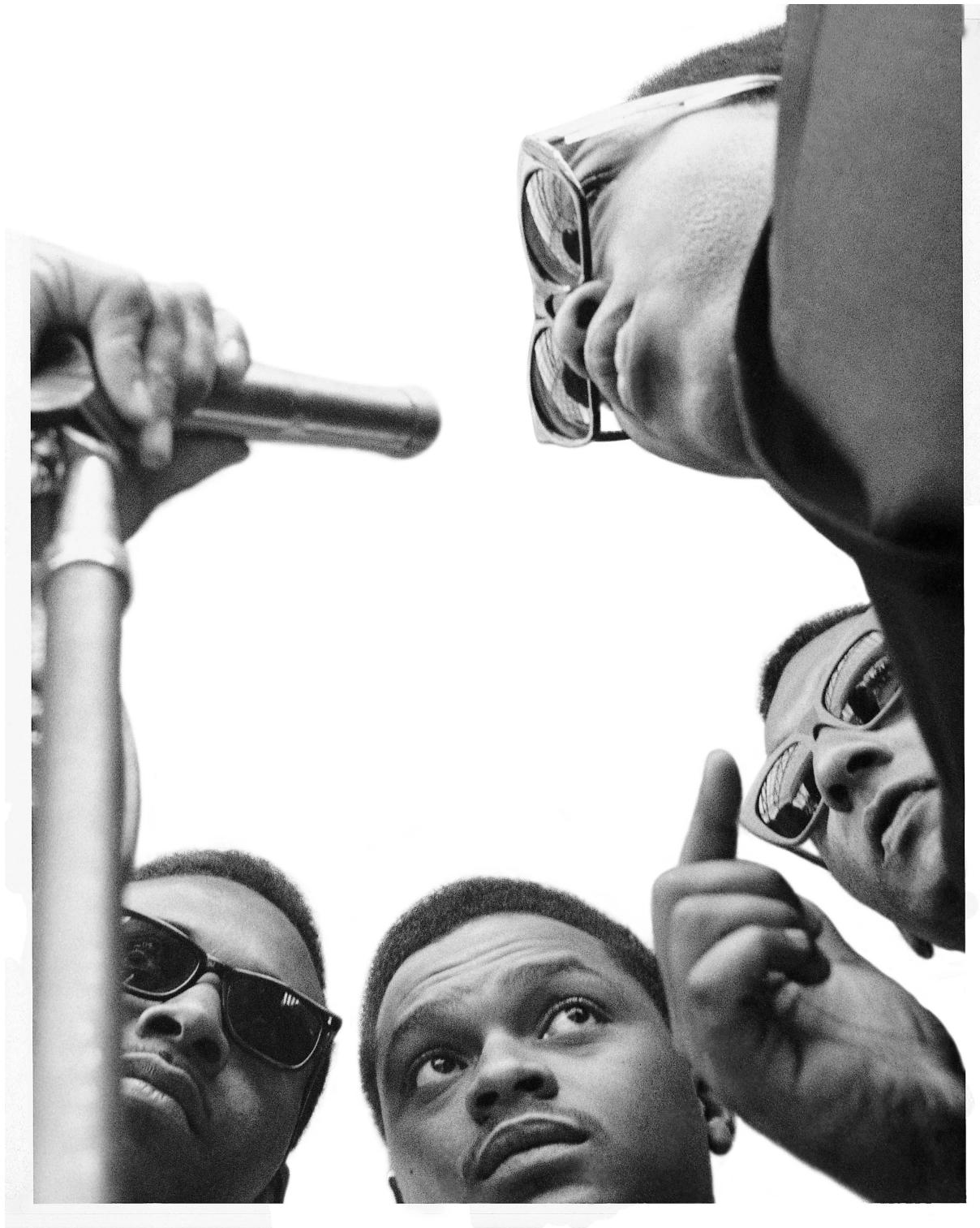
Produced by Malongo in regions where the company operates, this exhibition is in two parts, with photography by Lionel Astruc, followed by that of Erick Bonnier. The 1,350 coffee farmers of the UCIRI cooperative in Mexico live in the mountainous forests of the state of Oaxaca. For 35 years, Francisco Van der Hoff, creator of the Max Havelaar label, has been helping them achieve a standard of living which allows them to satisfy their basic needs by means of fair pricing, organic crops, self-funded health care, and retirement benefits. Nevertheless, they live in extreme simplicity: no refrigerators or telephones, with four walls of raw earth, metal-roofing, and a water source as their only amenities. With neither a car, nor paved roads, they walk long distances, or hitch a ride in the cargo beds of passing trucks. Van der Hoff's work has led to sustainable trade in dozens of countries and raised the standard of living for countless producers.

With support from Malongo.

CROISIÈRE**FRANCE INTER
THE RENCONTRES PLAYLIST**

Open to the world, the France Inter playlist accompanies your Arles experience without borders or taboos.

With support from Devialet.

**UNIVERSAL**

THE FOUR TOPS, 1966.
HEY! WHAT'S GOING ON? EXHIBITION.

ARLES 2019



VR ARLES FESTIVAL

Virtual reality (VR) as new way of writing images.

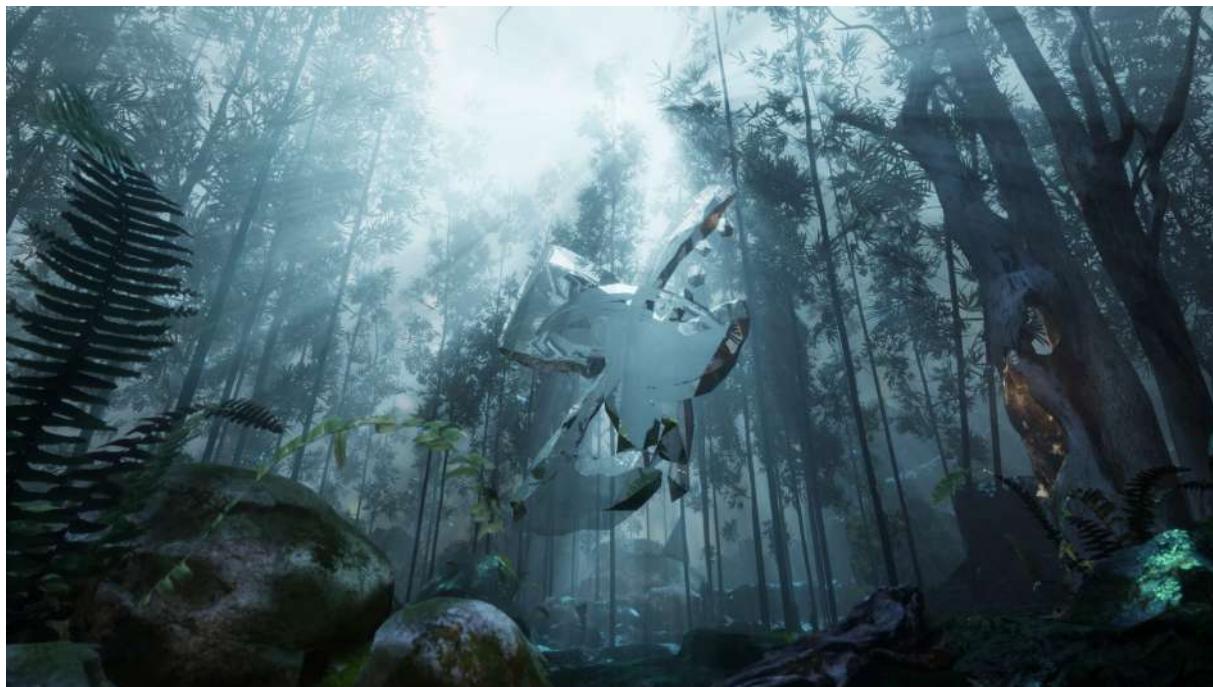
COUVENT SAINT-CÉSAIRE

A festival jointly established by BNP Paribas,
the Rencontres d'Arles and Fisheye.

VR ARLES FESTIVAL**THE FESTIVAL OF ARTISTIC VIRTUAL REALITY**

In its fourth year, the VR Arles Festival once again gives the floor to talented virtual artists working with immersive media. The festival consists of a large exhibition of virtual reality artworks, a conference day, workshops for kids, and a writing residency. Among the exhibitions on show at Couvent Saint-Césaire throughout the summer: Danish artist Jakob Kudsk Steensen's *Re-Animated*, a simulation of a post-Anthropocene world in which extinct species are "reanimated" virtually; *HanaHana*, a participatory work by artist Mélodie Mousset, making use of our bodies in a deeply transformative, funny, and sensitive collective experience. Photographer Olivier Cablat's *La Preuve de l'Existence des Zombies* (*Proof that Zombies Exist*) is an augmented installation connecting print photography to the virtual image. We're proud to present *Traveling While Black*, a powerful documentary work by Roger Ross Williams and Felix & Paul Studios, in which participants relive the restricted movements of African Americans during the darkest hours of racial segregation in the United States; and the dreamy world of *Gloomy Eyes*, a masterful animated narrative by Argentinians Jorge Tereso and Fernando Maldonado.

With support from EDF.



Re-Animated by Jakob Kudsk Steensen.

ARLES 2019



ARLES BOOKS

The photography book in all its forms.

ARLES 2019

50 ANS EXPOS

FONDATION
JAN MICHALSKI
L'ÉCRITURE
LITTÉRATURE

Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederatia svizra

Swiss Confederation
Fondation suisse pour la culture

prhelvetia

MINISTÈRE DE LA CULTURE
MINISTÈRE DE L'ÉDUCATION NATIONALE ET DE LA JEUNESSE
DIRECTION RÉGIONALE DES AFFAIRES CULTURELLES PACA
RÉGION PROVENCE-ALPES-CÔTE D'AZUR
DÉPARTEMENT DES BOUCHES-DU-RHÔNE
VILLE D'ARLES

OLYMPUS

LUMA



SNCF

arte

LCI



TEMPLE ARLES BOOKS

PUBLICATIONS
ENCOUNTERS
EXHIBITIONS
PERFORMANCES

3 — 6 JULY

RENCONTRES-ARLES.COM

PHOTOGRAPHY (DETAIL): UNTITLED DER BAUM,
ERIK VAN DER WEJDE, 2010.
DESIGN ABM STUDIO



MISTRAL

Artistic direction:
Pierre Hourquet and Anna Planas.

Temple Arles Books is held from July 3 to 6 in Mistral.

TEMPLE ARLES BOOKS

During the opening week, Temple and the Rencontres d'Arles present Temple Arles Books. Co-founded in 2013 by independent curators and designers Anna Planas and Pierre Hourquet, Temple is an independent distribution platform. During its first edition, Temple Arles Books will settle in the old Mistral school, bringing a new scenography to the space. An interdisciplinary program revolving around editorial practices will be conducted in different stages and will reflect the diversity of contemporary creation. In the courtyard, the Book Market will gather about sixty publishers and initiatives around book, fanzine and magazine publishing. The classrooms will host a project by artist Erik van der Weijde. A cycle of conferences, performances and professional meetings will enrich this daily program.

ARLES CURATORS' MEETING

The French Ministry of Culture, Temple Arles Books and the Rencontres d'Arles are organizing a meeting of photography world professionals, looking to foster international cooperation on projects for artist exhibitions and independent curators.

With support from the French Ministry of Culture.

July 4, upon registration.

THE NONANTE-NEUF TALKS

A genuine forum for exchange at the center of Temple Arles Books, the *nonante-neuf Talks* invites artists, editors, and photography professionals to its stage. They organize:

- Events relating to Temple Arles Books' programming;
- *The nonante-neuf Talks*: discussion panels with Doris Gassert, organized by the Swiss Arts Council Pro Helvetia;
- *The Eyes Talks*: an interactive platform devoted to publishing books of photography, with the editors of Temple Arles Books.

Main partners: Fondation Jan Michalski pour l'Écriture et la Littérature, Swiss Confederation.
With support from the Swiss Arts Council Pro Helvetia and Picto Foundation.

**MÉCANIQUE GÉNÉRALE****THE 2019 BOOK AWARDS**

The Rencontres d'Arles Book awards were created in order to support the swift growth in the publishing of photography books and to help them reach a broader public. There are now three categories of books: Authors' Books award, Historical Books award and Photo-text Books award. The Fondation Jan Michalski pour l'Écriture et la Littérature backs and encourages the Photo-Text Award, which celebrates the relationship between words and images. Each award comes with a €6,000 prize and singles out the best photography books published between June 1, 2018 and May 31, 2019. A jury of photography book experts announces the winners' names during opening week. Each book is received in two copies: one is deposited at the library of the École Nationale Supérieure de la Photographie d'Arles, the other put on public display throughout the festival period.

Main partners: Fondation Jan Michalski pour l'Écriture et la Littérature.
With support from Fnac for the Author book Award.

LUMA RENCONTRES DUMMY BOOK AWARD 2019

Since 2015, the Rencontres d'Arles offers an award supporting the publication of a dummy book. This prize, with a production budget of €25,000, is open to any new photographer or artist using photography, submitting a previously unpublished dummy book. Special attention is paid to experimental and innovative publication forms. The recipient of the 2018 edition of the award was Marina Gadonneix for *Phénomènes*, and a special mention was given to the dummy book by Indré Urbanaité (*State of Shame*). In 2017, Olga Kravets, Maria Morina, Oksana Yushko and Anna Shpakova received the award for *Grozny: Nine Cities*. In 2016, the recipients were Katja Stuke and Oliver Sieber for their book *You and Me*. A special mention was given to the dummy book by Mathieu Asselin (*Monsanto*). In 2018, 195 publications from 40 countries were received. The 2019 winner will be announced during the opening week.

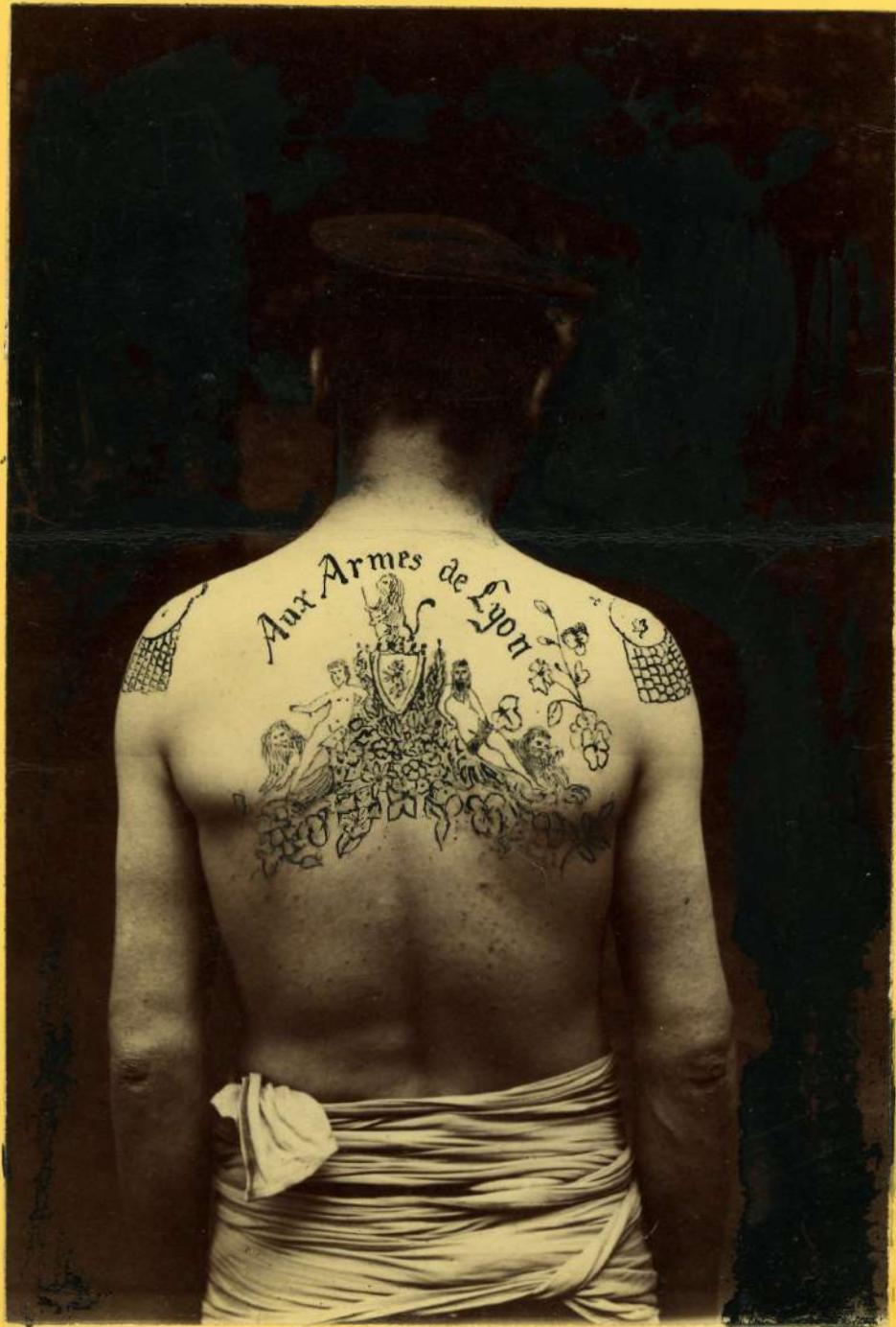
With support from Luma Foundation.

ARLES 2019



GRAND ARLES EXPRESS

The wind of photography blows
through the Great South.

**CHARLES PERRIER**

BACK TATTOO "AUX ARMES DE LYON", 1898-1899.
TATTOOS, THE CHARLES PERRIER COLLECTION EXHIBITION.

**AVIGNON
COLLECTION LAMBERT**

VIK MUNIZ

IMAGINARIA

As part of Grand Arles Express, with which the Lambert Collection has been associated since its inception in 2016, the famous Brazilian artist Vik Muniz returns to the papal city eight years after his major solo show to present *Imaginaria*, a series of works that have never been seen in Europe. Exhibited at the Lambert Collection, it comprises 15 photographs featuring saints as depicted by great artists, from Simon Vouet's Saint Agnes to Philippe de Champaigne's Saint Augustine and Jose de Ribeira's Saint Sebastian. In this new series, Muniz continues his exploration of the fascination with saints through the history of their representation in art and, consequently, the relationship between art works and the idea of the sacred.

From July 1 to September 22, 2019.

Exhibition accessible on presentation of the Rencontres d'Arles 2019 pass.

**CAVAILLON
CHAPELLE DU GRAND
COUVENT**

Exhibition curators: Gérard Uféras
and Jean-Claude Gautrand.

WILLY RONIS

Born 1910, Paris, France. Died 2009, Paris.

THE LUBERON OF WILLY RONIS, 1947-1979

The eye of the “photographer who loves human beings”, as the artist described himself, landed on Luberon. A key player in the history of photography in France, Ronis is one of the most important figures of “humanist” photography. He started out as a photographer of cities and labor conditions before he discovered Luberon in 1947, moving there, at L’Isle-sur-la-Sorgue, in 1972. During this time, he captured Provence’s landscape, cities (Cavaillon, Carpentras...), villages (Murs, Bonnieux...), bright light, refreshing shade, and with seeming simplicity, the everyday lives of the people. He produced some of his most famous shots here, such as *Nu Provençal* (*Provencal nude*), and *Vincent, Aéromodéliste* (*Vincent, model aircraft flyer*) taken in Gordes at his family home. This exhibition is an invitation to discover, or rediscover, a scenic and human panorama of the Provencal back country that Ronis so loved, in 60 photographs, some previously unseen, but ever familiar. This selection from the Willy Ronis fund was made available by the Médiathèque de l’Architecture et du Patrimoine (MAP).

From June 29 to November 2, 2019.

Exhibition accessible on presentation of the Rencontres d'Arles 2019 pass.

**L'ISLE-SUR-LA-SORGUE
CAMPREDON CENTRE D'ART**

Exhibition curator: Shelly Verthime.

GUY BOURDIN

Born 1928, Paris, France. Died 1991, Paris.

IMAGE WITHIN AN IMAGE

With a painterly eye, Guy Bourdin created fascinating images through storytelling, composition, and color, exploring the realms between the absurd and the sublime. Using fashion photography as his medium, his photographs' ambiguous settings, suggestive narratives, and surreal aesthetics radically broke with the conventions of commercial photography. He was able to touch generations of readers by creating a moment of magic using a transient form of expression—the glossy magazine page. His legacy and inspirational work is now exhibited and celebrated by major museums around the globe and numerous posthumous publications. This exhibition includes photographs selected from his editorial work for French *Vogue* and advertising campaigns for such clients as Charles Jourdan, Versace, and the Pentax calendar. A rare collection of Polaroids, demonstrating Bourdin's interest in preserving an artistic record of the world around him, is exhibited for the first time, together with an equally rare collection of works in progress. Guy Bourdin's inquisitive mind and eye make the journey simultaneously intense, surprising, and full of humor.

From July 6 to October 6, 2019.

Exhibition accessible on presentation of the **Rencontres d'Arles 2019 pass**.

**MARSEILLE
CENTRE
PHOTOGRAPHIQUE**

JEAN-LOUIS GARNELL

Born 1954, Dolo, France. Lives and works in Château-Malabry, France.

PICTURES FOR A WHILE

In the beginning is the two. Placing two photographs side by side immediately provokes a certain perception of the whole thus constituted. A silent language of successive echoes falls into place, one that must be felt rather than understood, if we seek to conserve and take part in the intrinsic mystery of a work. Two photographs, then three, or more: as the number grows so does the complexity of form and meaning. The images within a work respond to one another, just as individual works communicate across an entire exhibition. This show is principally composed of new pieces, joined by older ones, and for the first time, drawings. The intimate entanglement of life and works of art characterizes this exhibition, yielding delayed contemplation.

From June 1 to September 4, 2019.

Exhibition accessible on presentation of the **Rencontres d'Arles 2019 pass**.

**MARSEILLE
FRAC PROVENCE-ALPES-
CÔTE D'AZUR**

MOHAMED BOUROUISSA

Born 1978, Blida, Algeria. Lives and works in Paris, France.

ISLAND

Five protagonists from one of the emblematic scenes of *Soy Cuba* (Mikhail Kalatozov, 1964) are reunited in a critical and ideological analysis of the film. Within the context of the 2015 Havana Biennial, Mohamed Bourouissa collaborated with the Cuban scriptwriter Estrella Diaz.

From August 14 to September 22, 2019.

Exhibition accessible on presentation of the **Rencontres d'Arles 2019 pass**.

**MARSEILLE
FRAC PROVENCE-ALPES-
CÔTE D'AZUR**

Exhibition curator:
Pascal Neveux.

CAROLINE CORBASSON

Born 1989, Saint-Étienne, France. Lives and works in Paris, France.

À TA RECHERCHE/LOOKING FOR YOU

Euclid is a European Space Agency (ESA) space telescope, scheduled to launch in 2021. Its observations should help determine the origins of the acceleration of the universe's expansion and the nature of its source, also called dark energy. During her stay at the LAM, Caroline Corbasson was struck by the laboratory's decor and explored her surroundings by focusing on its singularity. She collected technical materials, data, documents, films, photographs and sounds, paying attention to the accurate and meticulous experiments that took place in the laboratory and man's fragile but determined role in this great quest. This "journey before the journey" takes the form of a short film and an installation displayed at the Frac Provence-Alpes-Côte d'Azur.

From June 29 to August 11, 2019.

Exhibition accessible on presentation of the **Rencontres d'Arles 2019 pass**.

**MARSEILLE
FRICHE LA BELLE DE MAI**

LUDOVIC CARÈME

Born 1967, Paris, France. Lives and works in Paris.

BRAZILS

Exploring a *favela* condemned for demolition by property speculation, Carème spent over two years with its inhabitants living on borrowed time. His work drove him to dig deeper into the gulf separating the ruling classes from its victims. He then traveled upriver to the state of Acre and met with seringueiros, or rubber tappers. These destitute farmers from the Northeast were brought to the Amazon jungle by the state to work in rubber production at the beginning of World War II. They mixed with the Kaxinawas, Asháninkas, and Jaminawas populations, and were exploited and devastated. Today a few tribes remain, living in harmony with the forest grazed on by progeny of rubber soldiers manipulated by the agro-industry.

From June 30 to September 29, 2019.

Exhibition accessible on presentation of the **Rencontres d'Arles 2019 pass**.

**MARSEILLE
FRICHE LA BELLE DE MAI**

Exhibition curator: Christian Caujolle.

40 YEARS LATER

CONTEMPORARY PHOTOGRAPHY IN CAMBODIA

Mak Remissa (1970), Sorn Seyhaktit, Dit Ti Tit (1991), Lim Sokchanlina (1991), Neak Sophal (1989), Philong Sovan (1986)

On April 17, 1975, soldiers from the Khmer Rouge entered Phnom Penh and, within three days, emptied the city of its 1.5 million inhabitants. It would take until the mid-1990s for Phnom Penh to get back on its feet. Today, the city is in radical, anarchical transformation, with real estate speculation, corruption, uncontrolled development, the demolition of its architectural heritage and massive buildings being erected. It might be losing its identity, but it seems to be catching up to "modernity" at a staggering speed. This is the background out of which a fertile art scene has grown. The scene is unique and innovative, with marked features difficult to fit into other international trends. Photography, along with dance and film, is one of the richest and most creative domains on this new Cambodian scene. Encouraged by the Photo Phnom Penh festival, celebrating its tenth year, the youth have started to express themselves as a means of analyzing, critiquing and attempting to better understand their country's situation, and look toward the future.

Christian Caujolle

From June 30 to August 25, 2019.

Exhibition accessible on presentation of the **Rencontres d'Arles 2019 pass**.

**MARSEILLE
MUCEM**

Exhibition curators: François Cheval and Yasmine Chemali.

THE MAKING OF ILLUSIONS

THE FOUAD DEBBAS COLLECTION AND CONTEMPORARY COMMENTARIES

Photography, in particular “orientalist” photography, has always functioned as simulation. In the 19th century, other modes of representation were introduced by photography and theater. This age would invent the ocular spectacle, a scenography complex with special effects, a collection of new images. The mechanical image claims to have replaced the word. Confronting Fouad Debbas’ “oriental” collection with contemporary material, *The Making of Illusions* outlines a different history of photography, contradictory and illegitimate. This exhibition brings together photographs from the Fouad Debbas Collection and works by ten international contemporary artists: Mac Adams, Nadim Asfar, Vartan Avakian, Elina Brotherus, Daniele Genadry, Randa Mirza, Louis Quail, Angélique Stehli, Wiktoria Wojciechowska, and Ali Zanjani.

From July 19 to September 29, 2019.

Exhibition accessible on presentation of the Rencontres d'Arles 2019 pass.

**NÎMES,
CARRÉ D'ART**

RAYYANE TABET

Born 1983, Achqout, Lebanon. Lives and works in Beirut, Lebanon.

FRAGMENTS

Fragments explores an archeological dig led by Max von Oppenheim, a German diplomat and ancient historian, in Tell Halaf, Northeast Syria, at the turn of the 20th century. In 1929 Tabet’s great-grandfather, Faik Borkhoche, was appointed by the governing authorities of the French Mandate as von Oppenheim’s secretary to gather information on the excavations the latter was conducting in the village of Tell Halaf in Syria. This encounter leads Tabet to uncover a story that connects his family to major historical figures. He raises questions on the survival of heirlooms, the preservation of archeological artifacts, cultural appropriation, museological practices, and migration patterns.

From April 12 to September 22.

Exhibition accessible on presentation of the Rencontres d'Arles 2019 pass.

ART COLLECTION TELEKOM

Petra Feriancova (1977), Ion Gregorescu (1945), Aneta Grzeszykowska (1974), Igor Grubić (1969), Petrit Halilaj (1979), Sejla Kamerić (1976), Eva Kot'átková (1982), Vlado Martek (1951), Ciprian Mureşan (1977), Vlad Nancă (1979), Paulina Ołowska (1976), Dan Perjovschi (1961), Agnieszka Polska (1985).

30 YEARS LATER

Art Collection Telekom was created in 2010. The focus is on contemporary art from Eastern and South-Eastern Europe, as an answer to the social and political changes that took place after the fall of the Iron Curtain. The collection is also seen as a call for a better understanding of the great cultural diversity of Europe through the visual arts. All mediums are represented from photography to installation, drawing and new media. The acquisitions are mainly devoted to young artists with the desire to follow their work over several years. The Nîmes exhibition brings together a large selection of artists from the collection, mainly using the photographic medium. It is presented as a cartography that highlights the geopolitical changes and the questions they raise in these different countries but more generally in Europe.

From June 11 to November 10, 2019.

Exhibition accessible on presentation of the **Rencontres d'Arles 2019 pass**.

DANIEL G. ANDÚJAR

Born 1966, Almoradí, Spain. Lives and works in Barcelona, Spain.

LEADERS

Daniel G. Andújar questions the media and the strategies used by the new means of communication by highlighting the desire for control under appearances of transparency and the failures of democratic access to data. At Carré d'Art will be presented *Leaders*, an installation in which photographs of political leaders are manipulated, their image being put at the service of trade and advertising. Completely covering the walls in the room, *Leaders* is a massive compilation of images that uses the faces of historical and contemporary political leaders—with or without their consent—to promote a certain cause or product. The installation also demonstrates how the focus of politicians and politics in general has shifted from debate to publicity, from arguments in parliament to visibility in the media. What is cancelled out or at least dramatically narrowed by this shift of focus is the space for democratic discussion of political principles. In its place a theatrical stage spot-lighting the personality of politicians has been erected.

From May 28 to November 3, 2019.

Exhibition accessible on presentation of the **Rencontres d'Arles 2019 pass**.

NÎMES
CARRÉ D'ART

Exhibition in collaboration with the École Supérieure des Beaux-Arts, Nîmes.

UGO RONDINONE

Born 1964, Brunnen, Switzerland. Lives and works in New York, United States.

THANX 4 NOTHING

As poet John Giorno comments: "In the early 1960s, I was lucky enough to encounter many artists such as Andy Warhol, Jasper Johns, Robert Rauschenberg, John Cage, Trisha Brown, and Carolee Schneemann, all of whom had a major influence on my work. I realized that poetry was seventy-five years behind painting, sculpture, dance and music. If these artists could do it, why couldn't I do the same with poetry?" The declamation of this poem, filmed by Rondinone, is a condensation of Buddhist philosophy examined through the lens of American counter-culture. Giorno's recitation is enhanced by a mise en scène that accents the incantatory tone of his phrasing. In the tradition of Jack Kerouac and Allen Ginsberg, Giorno navigates a path through the pleasures of the flesh and metaphysical abstraction. He evokes his former lovers with tenderness, humor and compassion, along with his periods of depression, the death of his friends, his failures, lack of recognition, mingling all the aspects of his life in an incantatory flow in which the ultimate vacuity of the ego is made manifest. Rondinone's video gives us a glimpse of a major contemporary poet and pioneer of the sound poetry scene in the United States. His work conveys the relationship between language and the body and the art of performance that is intrinsic to Giorno's work.

From June 26 – August 29, 2019

Exhibition accessible on presentation of the Rencontres d'Arles 2019 pass.

NÎMES
MUSÉE DU VIEUX NÎMES

Exhibition curator: Aleth Jourdan.

THE CHARLES PERRIER COLLECTION

TATTOOS

In 2014, the Musée du Vieux Nîmes organized *Objectifs Nîmes*, a show devoted to its large photography collection. A particularly interesting picture by Charles Bernheim commemorated Charles Perrier handing his seminal work *Les Criminels* over to the museum. Published in 1900, the book is the outcome of a study Perrier did from 1896 to 1899 of the population of the Nîmes House of Correction. Perrier amassed a huge amount of anthropomorphic data—nationality, ethnic origin, profession, religion, distinguishing features. He analyzed, classified, studied and photographed inmates, taking a special interest in their tattoos, which were precisely rendered by drawings and photographs. A show about late 19th and early 20th-century prison life, *Tattoos* draws from working documents, correspondence, original drawings, photographs and glass plates Perrier gave the Musée du Vieux Nîmes.

From June 25 to October 27, 2019.

Exhibition accessible on presentation of the Rencontres d'Arles 2019 pass.

**PORT DE BOUC
MAISON DES PROJETS**

ANNE-CATHERINE BECKER-ECHIVARD

Born 1971, Paris, France. Lives and works in Berlin, Germany.

NO FISH NO FUTURE

Why fish? What a strange idea. What is the point? The dramatizations of Anne-Catherine Becker-Echivard's (ACBE) seduce or disturb, but also interrogate the spectator. Is it because humans are descended from fish? It took modern man about 200,000 years to fill his head—to the point, now, that it is almost exploding. During all that time, he often considered himself a god, and eventually brought his environment to a point of no return. Fish are among the condemned. The exhibition *No Fish No Future* is to be taken literally. Global warming and unbearable pollution threaten the undersea world. Humans are outraged for the length of a tweet, then we return to our tiny screens, lost in an overload of information. No time to think about tomorrow. The fish is tired of suffering. He pictures himself in a retrospective where ACBE shows her photographic work and her most recent project Umanofish. The scaly creatures now speak.

From June 20 to August 23, 2019.

Exhibition accessible on presentation of the Rencontres d'Arles 2019 pass.

**TOULON
HÔTEL DES ARTS**

HARRY GRUYAERT

Born 1941, Antwerp, Belgium. Lives and works in Paris, France.

HARRY GRUYAERT, PHOTOGRAPHER

Since its creation, the Hôtel Départemental des Arts, art center of the Var, continues its deep reflection on the photographic medium, as a dynamic tool of the contemporary relationship to image. Following Mathieu Pernot in 2017, the art center decided to take part in the Grand Arles Express through a photographic proposal which, without being a retrospective, allows the visitor to apprehend an essential, sometimes little known, part of Harry Gruyaert's work, an opportunity to discover never or rarely shown series from Belgium or Ireland. Furthermore, a new position will be given to video.

From June 21 to September 22, 2019.

Exhibition accessible on presentation of the Rencontres d'Arles 2019 pass.

**TOULON
MUSÉE DE LA MARINE**

Exhibition curators: Cristina Baron, Lucie Moriceau-Chastagner and Corinne Pignon.

Publication: *Raymond Depardon : 1962-1963, photographe militaire*, Cristina Baron and Lucie Moriceau-Chastagner, Gallimard/ministère des Armées, 2019.

RAYMOND DEPARDON

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

1962-1963, MILITARY PHOTOGRAPHER

Appointed photographer for the magazine *Terre Air Mer (TAM)*, nicknamed “the army’s Paris Match”, Raymond Depardon took two thousand medium format photographs between July 1962 and August 1963. On behalf of the magazine, Raymond Depardon undertook a military tour of France alongside various units and worked from the ground, air and sea, thus creating a panorama of the metropolitan territory for training, event, corporate or institutional projects. Through portrait, landscape, sports and general photography, he never ceased to experiment and capture the French army as it engaged in the 30 years of post-war economic and technological growth, painting the portrait of an entire generation. *Raymond Depardon: 1962-1963, military photographer* is an original creation and exhibition, both by its content, made of photographs which will be displayed for the first time since their publication in TAM, and by its format, with prints created specifically for the occasion, under the supervision of Raymond Depardon himself.

From May 17 to December 30, 2019.

Exhibition accessible on presentation of the Rencontres d’Arles 2019 pass.

ARLES 2019



50 YEARS IN A FEW DATES

THE RENCONTRES TURNS 50!

Find the shows devoted to the **50th anniversary**
p. 60

Opening week will celebrate the festival's jubilee, in particular two nights dedicated to the anniversary
p. 91

2 PUBLICATIONS will celebrate the anniversary

Les Rencontres de la photographie, une histoire française, Françoise Denoyelle, copublication Art Book Magazine/Les Rencontres de la Photographie, 2019.

From a handful of photographers meeting in 1970 to 140,000 visitors in 2018, a long saga of French photography has been written in Arles. That was not without arguing, discussing and partying until the end of the night. From the world's most famous photographers to young unknowns whose work would one day hang in museums, the Rencontres de la Photographie has accompanied many careers, opened up its program to photography from other continents, increased the number of shows and shared its know-how as far away as China. A collection of works attests to this long road.

Arles, les Rencontres de la photographie : 50 ans d'histoire, Françoise Denoyelle, editing by Sam Stourdzé, Éditions de La Martinière, 2019.

In 50 years, the Rencontres de la Photographie has collected over 3,000 works and photographic objects. From single prints to entire shows, great masters to prize-winners, it has undertaken a sweeping program of identifying, documenting and restoring works. Three hundred images dialogue with each other, accompanied by five interviews with prominent players in the festival's history.

SOUVENIR ALBUM

COLLECTION DRIVE

CONTRIBUTE & PARTICIPATE
IN THE FESTIVAL'S LIVING MEMORY!

To mark the festival's 50th anniversary, we're asking all the visitors, participants and witnesses of those five decades to share their memories by uploading photographs, videos, sound recordings, digitalized documents (newspapers, posters, letters, etc.) and stories to a participatory platform. In March they will be put online in a large digital album tracing the festival's history.

THE FESTIVAL IN A FEW DATES

1970

Photographer Lucien Clergue, curator Jean-Maurice Rouquette and writer Michel Tournier launch the "Rencontres Photographiques" as part of a multidisciplinary municipal festival in Arles. With **Gjon Mili** and **Edward Weston**, American photography makes the first year a truly original event. It relies heavily on the collection that Clergue and Rouquette had started five years earlier to create the Musée Réattu's photography department.

1973

Imogen Cunningham and **Judy Dater** exhibitions.

1975

Guest of honor **Robert Doisneau** shares the bill with great international masters **Yousuf Karsh, André Kertész** and **William Eugene Smith**.

1977 — 1985

The period of pioneers and friends ends when Lucien Clergue steps down as head of the festival. Several artistic directors follow each other and the event grows at a steady pace.

1977

La Deuxième Génération de la photographie en couleurs [The Second Generation of Color Photography] show features work by William Eggleston, Frank Horvat, Joel Meyerowitz and Stephen Shore, signaling an end to black and white's supremacy. **The photography workshops** are developed.

1979

The festival offers Arles school children an "image" workshop for the first time. The Théâtre Antique hosts night projections. **Mary Ellen Mark** and **Manuel Álvarez Bravo** shows.

1980

Willy Ronis is guest of honor.

1981

Show by **Robert Mapplethorpe**.

1982

The École Nationale Supérieure de la Photographie d'Arles (ENSP) is created and headed by Alain Desvergne, who is also director of the festival.

1983

Robert Rauschenberg shares his vision of China; **Raymond Depardon** presents a preview of his film *Les Années déclic*.

1985

Exceptional show of work by **David Hockney**, who designs the festival's poster.

1986 — 2001

As the festival grows and becomes an institution, photography undergoes tremendous changes.

1986

The former **Ateliers SNCF** are turned into a 4,000m² exhibition space. The festival enters a new dimension. A then-unknown **Martin Parr** and **Annie Leibovitz**'s glamorous portraits spark a scandal.

1987

The Arlesian audience discovers **Nan Goldin**'s outsiders.

1988

Germaine Krull retrospective. Major show on China with 40 photographers.

1990

Panorama of Berlin and events on the other side of the former Iron Curtain seen by **Magnum**.

1994

The festival looks back on its 25th anniversary, paying homage to **Robert Doisneau** and celebrating **André Kertész**, **Jacques Henri Lartigue** and **Henri Cartier-Bresson**. **Andres Serrano**, **Pierre et Gilles** and **Bogdan Konopka** look like UFOs.

1995

Festival-goers who were there from the start criticize artistic director **Michel Nuridsany** for favoring film and video over photography. Protesters overrun the Théâtre Antique's stage to interrupt the screening of **Romain Slocoube**'s film *Un Monde flottant* about **Nobuyoshi Araki**'s work. The next day, **Lucien Clergue** and **Agnès de Gouvion Saint-Cyr**, the festival's vice-president and director, respectively,

resign.

1996

Photographer and visual artist **Joan Fontcuberta** is appointed artistic director. **Ralph Eugene Meatyard** retrospective. **Joel-Peter Witkin** gets unanimous praise. **Grete Stern** is discovered. Henceforth **Actes Sud** publishes the catalogue every year.

1997

Christian Caujolle programs the festival.

1999

The United States is guest of honor. **Lee Friedlander**, who had a large show in 1973, returns with *Sonor Desert*. **Lillian Bassman** enchants festival-goers. The millennium ends with the Rencontres reaching maturity age. It is a time for looking back. "Long live modernity!" the festival exclaims under the direction of **Gilles Mora**.

2000

Many shows, including those of **Sophie Calle**, **Lucien Clergue** and **Frederick Sommer** and **Tina Modotti**—the first exhibition curated by **Sam Stourdzé** for the Rencontres d'Arles—feature the themes of disappearance, effacement and absence. Women, underrepresented since 1973, are back.

2001

Eclecticism, with shows of work by **Garry Winogrand**, **Luc Delahaye** and **Stéphane Couturier**.

2002 — 2014

François Hébel heads the festival between 2002 and 2014. He invites several guest curators: **Martin Parr** (2004), **Raymond Depardon** (2006), **Christian Lacroix** (2008) and **Nan Goldin** (2009).

2002

François Hébel increases the number of shows from 13 to 45 at 23 venues and extends the festival until September 15, long enough for it to be on the summer festival tourist circuit. Launch of the Discovery Award for young photographers. Work by **Josef Koudelka** and **Martin Parr**, two of the **Magnum** agency's star photographers, and **Lise Sarfati** is exhibited. Vernacular photography makes a noteworthy debut with the show designed by **Larry Sultan** and **Mike Mandel**.

2003

The 12,000m² **SNCF workshops** host 17 shows offering a sweeping survey of contemporary photography.

2004

Guest curator **Martin Parr** increases the number of “conceptual documentary” shows. **Launch of "Back to School in Photos"**, a program for schoolchildren. In 2011, 9 school districts, 330 classes and 10,000 students participated.

2005

The first **Night of the Year**, a festival for Arles residents. **Claudine Maugendre** is artistic director between 2005 and 2014.

2008

Christian Lacroix is the guest director. **Françoise Huguier** and **Sabine Weiss** show their work.

2009

The program looks back at the outstanding careers of **Robert Delpire** and **Willy Ronis**. Guest curator **Nan Goldin** invites **Duane Michals** and friends.

2010

Taryn Simon exhibits at the Rencontres. **Pannonica de Koenigswarter's** Polaroid jazz musicians series is presented.

2011

Ten years after **François Hébel** introduced the new format, attendance has risen nearly tenfold (84,000 in 2011). The legendary **“Mexican suitcase”** is presented, with unpublished photographs by **Capa, Chim** and **Gerda Tarro**. Curators **Clément Chéroux, Martin Parr, Joan Fontcuberta, Erik Kessels** and **Joachim Schmidt** present *From Here On*, the first major show of the digital age.

2012

Focus on the 30 years of the École Nationale Supérieure de la Photographie d'Arles. Two major solo shows are also on the program: **Josef Koudelka** and **Amos Gitai**.

2014

Last edition headed by **François Hébel**, who resigns after public officials decide to sell the Parc des Ateliers to the Luma Foundation. New venues must be found.

2015 — 2019

Breaking down barriers is the byword. Photography dialogues with other disciplines, mischievously reasserting that it can pop up where you least expect it. The festival is

a culturel incubator. More than ever, it is a must.

2015

Sam Stourdzé becomes head of the festival. **Hubert Védrine** takes over from **Jean-Noël Jeanneney** as president. Launch of **Cosmos-Arles Books**, a photography book show in which over 80 publishers participate. Launch of the **Luma Rencontres Dummy Book Award** aiming to produce a book project. In China, the first **Jimei x Arles International Photo Festival**, launched by the Rencontres d'Arles and co-founded by the Three Shadows Photography Art Center. **Stephen Shore** is guest of honor. Foray into Japanese photography and record sleeves (*Total Records*).

2016

Grand Arles Express associates the **Collection Lambert** in Avignon, **Carré d'Art** in Nîmes and **Villa Méditerranée** in Marseille with the Rencontres d'Arles for the first time. Launch of the award for best show by a young photographer, the **Prix de la Photo Madame Figaro Arles**, won by **Laia Abril** for her work on abortion. New venues in the city center host the festival: Croisière, Maison des Peintres, SNCF Ground Control, Maison des Lices, Monoprix...

2017

The **New Discovery Award** highlights the galleries' work. From **Joel Meyerowitz** to **Michael Wolf** and Iranian photography, the accent is on diversity.

2018

A new attendance record is set: 140,000 visitors.

2019

50th anniversary edition!

ARLES 2019



OPENING WEEK

ARLES 2019

50 ANS EXPOS

OPENING WEEK
ENCOUNTERS
PROJECTIONS
CONCERTS
READINGS
PERFORMANCES

1 — 7 JULY

RENCONTRES-ARLES.COM

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COURTESY OF
THE ANONYMOUS PROJECT
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THE NIGHTS

PROJECTIONS, CONCERTS, READINGS, PERFORMANCES

MONDAY JULY 1

CROISIÈRE

8:30 PM → 2 AM — FREE ADMISSION

OPENING NIGHT

A big party opens the 50th Rencontres d'Arles with projections, Middle Eastern music, stands and photographic inventions to celebrate the festival's jubilee.

With the following photo studios:

Philippe Praliaud, Jonathan Pierredon, Mehdi Nédellec, Studio photo de la rue, Collectif Shoot, Francis Traunig.

With support from the Swiss Confederation.

Bring Your Own Beamer! projects:

Yoko Ishii, Ben Buchanan, Renée Chabot, Ran Ben Simon, Alexander Bondar & Tatyana Palyga, Vitor Queiroz, Victoria Jung, Solène Vincens, Simru Hazal Civan, Sean Kobi Sandoval, Philipp Zechner, Martine Rancarani, Fanny Terno, Jijako, Jessica Barthel, David Philippon, Brice Krummenacker, Vittorio Bergamaschi, Dimitriy Levdanski, Alisa Martynova.

And inventions/installations by:

Wouf by **Bernard Pras**

#selfie by **Tom Stayte**

ToPhotruk by **Fanny Boix Sabata**

Instant meetings: A challenge of Meetings

by **l'Association des Anciens de l'École Nationale de la Photographie d'Arles.**

50 ans des Rencontres en Instax by **Fisheye**.

Dj sets by **DJ Paxton, Paloma Colombe, Habibi Funk.**

Bars and food onsite.

Part of MPG2019, Year of Gastronomy, with support from Provence Tourisme.

TUESDAY JULY 2

THÉÂTRE ANTIQUE

22PM → MIDNIGHT — €15

(12-18 year-olds: €10/free for under-12s)

Book at ticket offices, online and at the Théâtre Antique from 9:30 pm.

BOOK AWARDS CEREMONY

Main partner: Fondation Jan Michalski pour l'Écriture et la Littérature.
With support from Fnac for the Author's Book Award.

XAVIER BARRAL

Homage to the talented publisher.

AGNÈS VARDA

The committed, visionary photographer and trailblazing New Wave filmmaker was a faithful visitor to the Rencontres d'Arles.

WOMEN IN MOTION AWARD FOR PHOTOGRAPHY SUSAN MEISELAS

Kering and the Rencontres d'Arles are presenting the first *Women In Motion* Award for photography to Susan Meiselas. Susan Meiselas takes a unique approach to her subjects: it is personal as much as geopolitical. Covering many conflicts worldwide, from war to human rights, cultural identity issues and the sex trade, she uses photography, film, video et sometimes archival materials in a constant desire to build narratives with which she associates her subjects as players while questioning the status of images. Tonight, Susan Meiselas tells the story of her life in images.

WEDNESDAY JULY 3

LITERATURE & PHOTOGRAPHY

VARIOUS VENUES

3 → 7:30 PM — ADMISSION ON PRESENTATION OF A PASS OR EXHIBITION TICKET

READINGS

Intimate festival venues host special times with authors. Readings/performances echo the exhibitions.

3 PM — ABBAYE DE MONTMAJOUR

KAOUTHER ADIMI

reads from *Ils ont voulu que je vive pauvre* for Daphné Bengoa & Leo Fabrizio's exhibition *Building on a Human Scale*:

Fernand Pouillon and Algeria.

5 PM — MÉCANIQUE GÉNÉRALE

ÉRIC REINHARDT

reads from *Painted Ladies* for Valérie Belin's *Painted Ladies* show.

6 PM — CLOÎTRE SAINT-TROPHIME

ADRIEN BOSC

reads from *Un voyage, Marseille-Rio 1941*, for the exhibition Germaine Krull & Jacques Rémy, *Un voyage, Marseille-Rio 1941*.

CROISIÈRE

10 PM — FREE ADMISSION
(ON A FIRST COME, FIRST SERVED BASIS)

LITERARY DANCE

Four authors choose eight songs and several images from the Rencontres d'Arles photo collection. They'll have a few hours to imagine eight stories about the festival's hidden history. On the night of the dance at Croisière, transformed into a dance hall for the occasion, they perform the texts they wrote and ask the public to dance with them.

With **Emmanuelle Destremau, Samuel Gallet, Arno Bertina and Laura Tirandaz.**

The Literary Dance is presented by the Théâtre Am Stram Gram-Geneva in collaboration with the Coopérative d'écriture.

THURSDAY JULY 4**THÉÂTRE ANTIQUE**

10 PM → MIDNIGHT — €15

(12 - 18 year-olds: €10 /free for under-12s)

Book at ticket offices, online and at the Théâtre Antique from 9:30 pm.

PRIX PICTET

Presentation of the artists selected for the eighth Prix Pictet, whose theme is hope.

LUMA RENCONTRES DUMMY BOOK AWARD 2019

Award for best dummy book.

With support from the Luma Foundation.

ELLIOTT ERWITT

Homage to the great photographer, famous for his humor and passion for dogs, who celebrates his 90st birthday with us in July.

With support from ARTE.

PARIS MATCH / 70 YEARSAnother anniversary is being celebrated in Arles this summer. *Paris Match* magazine, whose slogan is “the weight of words, the impact of pictures”, has always promoted the power of photographs. For Arles, *Paris Match* is opening up its archives to let us (re)discover icons from the arts, literature and film immortalized by the greatest photographers who have worked for the magazine.**GAËTAN ROUSSEL**To mark the Rencontres d'Arles's 50th anniversary and prolong the **Cinq Sens Project** (see next page), singer-songwriter **Gaëtan Roussel (Louise Attaque, Tarmac, Lady Sir)** offers a unique experience at the Théâtre Antique, setting the festival's program to music.**FRIDAY JULY 5****PAPETERIES ÉTIENNE**

8 PM → 3 AM — FREE ADMISSION

NIGHT OF THE YEAR

Opening week's unmissable festive event offers a photographic stroll to see some 40 proposals projected in loops on three big screens and two installations: the festival's favorite artists and photographers, carte blanche to institutions. This great celebration of photography mixes concerts, food trucks, bars and DJ sets.

6 PM - 10 PM — **PERFORMANCES**

To celebrate moving to Arles, the **ilotopie** company takes its “People of Color” through the city’s streets all the way to “Les Papets”. From far away to the banks of the Rhône, a great water theater carries along islands and Ilotopians.

10 PM - 3 AM — **PROJECTIONS**

Projects by **Rhiannon Adam, Coco Amardeil, Christian Aschman, Elsa Aupetit & Martin Plagnol, Eva Ayache-Vanderhorst & Alice Babin, Lisa Brunzell, Arnaud Chochon, Alexis Cordesse, Olivier Degorce, Fatoumata Diabaté, Galya Feierman, Oan Kim & Ruppert Pupkin, Julien Gester, Camille Gharbi, Sylvain Grangon, Harry Gruyaert, Nick Hannes, Jill Hartley, Jan Hoek, Alexa Hoyer, Vincent Jendly, Stratos Kalafatis, Aart Kooij, Algimantas Kuncius, Toni Kuraga, Jack Latham, Aleksi Poutanen, Kamille Lévéque Jégo, Massimo Mastrorillo & Pamela Piscicelli, Malika Mihoubi & Loïc Xavier, Musée du Vieux Nîmes, Sara Perovic, Augustin Rebetez, Émilie Saubestre, Hashem Shakeri, Max Siedendorf, Patrice Terraz, Tbilissi Photo Festival, Céline Villegas, Vincent Voignier & Barbara Bernardi, Terre de Festival...**

8 PM → 3 AM — **CONCERT & DJ SETS**

CARTE BLANCHE TO NUITS SONORES

The Rencontres d'Arles and the Nuits Sonores festival organized by the Arty Farty association team up for the first time for a free-wheeling show bringing together two exploratory, demanding and popular artistic events.

8 PM - 10 PM — DJ SET

SHEITAN BROTHERS ZELAÏAN DISCO CLUB

Diggers and Lyon DJs, the devil's brothers offer a subtle musical journey between Brazilian boogie and Middle Eastern percussion.

10:30 PM — CONCERT

FRANCE CHÉBRAN FEATURING JM BLACK

Originated by Nuits Sonores, this creation is a live transcription of two “Chébran” compilations made by the Born Bad label and features the sometimes-forgotten sounds of 1980s French boogie.

MIDNIGHT → 3 AM — DJ SET

ZALTAN

Head of the prolific Antinote label, Zaltan is one of the French electronic scene's most interesting players. An avid record collector, he plays rare pieces between psychedelic and experimental music.

Bars and food onsite.

SATURDAY JULY 6 THÉÂTRE ANTIQUE

10 AM → MIDNIGHT — €15
(12 - 18 year-olds: €10 /free for under-12s)
Book at ticket offices, online and at the Théâtre Antique from 9:30 pm.

AWARDS CEREMONY

- Prix de la Photo Madame Figaro Arles 2019
 - Photo Folio Review
 - Louis Roederer Discovery Award
- With support from the Louis Roederer Foundation and Polka.

THE RENCONTRES LIVE MAGAZINE

To celebrate the festival's 50th anniversary, 10 people—star photographers, taciturn authors, unexpected celebrities—will take the stage of the Théâtre Antique to talk about a love affair, a broken dream, an unusual investigation or an unforgettable meeting in images, sounds or the spoken word. Experience it live, and only live, on a summer night.

Editors-in-chief: India Bouquerel, Florence Martin-Kessler and Ariane Papeians.
Music: Hugo Claudel, Stanley David de Lossy, Corentin Simonis from the group *Les Garçons*.
Artistic director: Vahram Muratyan.
Producer: Sarah Trévillard.

JULY 2 → 6 COUR FANTON

10 PM → MIDNIGHT — FREE ADMISSION

FANTON NIGHTS TËNK CALLS AT ARLES

A documentary break in the Arlesian nights! TËnk, an online platform of authors' documentaries, and the Rencontres d'Arles turn the Cour Fanton into an outdoor movie theater with documentaries that have never been seen before and rare films.

JULY 2

Retour, by Huang Pang-Chuan, 20'.
Paysage ordinaire, by Damien Monier, 86'.

JULY 3

Malanka, by Paul-Louis Léger and Pascal Messaoudi, 14'.

Harry Gruyaert, photographe, by Gerrit Messiaen, 70'.

JULY 4

Le Sens de la marche, by Jean-Paul Fargier and Monique Sicard, 9'.
Norie, by Yuki Kawamura, 80'.

JULY 5

Five Days With Tom (Tom Wood), by Emmanuel Bonn, 31'.

Les Heures heureuses, by Martine Dreyes, 77'.

JULY 6

Ulysse, by Agnès Varda, 22'.
Enzo, by Serena Porcher-Carli, 9'.
L'Époque, by Matthieu Bareyre, 90'.

JULY 1, 2 AND 4 VARIOUS VENUES

FREE ADMISSION, BOOKING REQUIRED: :
cinqsens@rencontres-arles.com

CINQ SENS

This year, **Gaëtan Roussel**, **Yves Camdeborde** and **Éric Pfifferling** invite you to add the pleasure of the other four senses to that of sight. Enjoy a blind tasting echoing an exhibition to experience a unique gustatory, visual and musical adventure.

With support from Devialet.

July 1 – 8 pm — ÉGLISE DES FRÈRES PRÊCHEURS

July 2 – 8 pm — PALAIS DE L'ARCHEVÉCHÉ

July 4 – 7pm — ABBAYE DE MONTMAJOUR

THE DAY

ENCOUNTERS, LECTURES, PANEL DISCUSSIONS

JULY 1-6 EXHIBITION TOURS

Photographers and curators present their shows during opening week. Then, from July 7 to September 22, a team of photographer-mediators give daily tours of exhibition venues—a sensitive, technical and interactive approach to the festival.

JULY 1-6 BOOK SIGNINGS

Photographers participating in the festival sign their books in cour Fanton and at Temple Arles Books.

JULY 1-6 PHOTO FOLIO REVIEW

The festival has offered portfolio readings during opening week since 2006. Photo Folio Review is open by registration to professional photographers, photography school students and advanced amateurs. In 2018, nearly 300 photographers from 26 countries met with 132 international experts: publishers, curators, institution directors, agency heads, gallerists, collectors, critics and art directors in the press. In one-to-one discussions, participants receive constructive expertise and precious advice appropriate to their photographic approach. Some contacts lead to exhibitions, acquisitions and/or publications. Every year, the experts vote for their favorite portfolio; the winner's work is shown as part of the following year's official program. The 2018 Photo Folio Review winner was Kurt Tong.

NO BORDERS/ SANS FRONTIÈRES, LES PODCASTS DU CENTRE POMPIDOU

A SERIES OF PODCASTS ABOUT
PHOTOGRAPHY

Broadcast all summer, each episode features a photographer who has exhibited at the Rencontres d'Arles and whose works are in the Centre Pompidou. Valérie Jouve, Susan Meiselas, Germaine Krull, Jananne Al-Ani and Jane Evelyn Atwood give their views on photography and society.

Directed by Lydie Mushamalirwa.

Produced by the Centre Pompidou.

Find «Les Podcasts du Centre Pompidou» on centrepompidou.fr or any application podcasts for smartphones and on all listening platforms.

JULY 2 AND 3 DISCUSSION PANELS

A MASS CHALLENGE: FROM DISSEMINATING PHOTOGRAPHY TO MANAGING ARCHIVES

PHOTOGRAPHY, DISSEMINATION OBJECT /
MANAGING, CURATING AND PROMOTING
ARCHIVE COLLECTIONS

Two days of presentations, conversations, projections and performed readings with researchers, artists and curators on themes proposed by the Institut pour la Photographie.

Théâtre municipal, Arles.

Organized by the Institut pour la Photographie, coproduced with the Rencontres d'Arles.

AUCTION

For the seventh consecutive year, the Yann le Mouël auction house and Lumière des Roses gallery hold a festive auction beneath the Cour Fanton shade trees. The selection mainly comprises vintage prints by anonymous photographers but also images by great names. Proceeds from the first part of the sale will be given to the Arles photographer Olivier Cablat.

JULY 1-SEPTEMBER 31 TAWLET ARLES

LEBANON-ARLES SOLIDARITY CANTEEN

The Paris Pop Up team organized Chiringuito two summers in a row. This year, the Rencontres d'Arles invites Kamal Mouzawak, the wonderful chefs at Tawlet in Beirut and restaurateur Caroline Pons to offer festival-goers a sampling of Lebanon's culinary and cultural riches. Combining traditional know-how, slow food philosophy and experience, the Tawlet Arles solidarity canteen brings two Mediterranean gastronomic traditions together, offering festival-goers with hearty appetites a treat at Croisière all summer.

Since 2016 Croisière, a signature Rencontres d'Arles venue, has hosted photo shows, an open-air cinema, an Actes Sud pop-up bookshop, a pop-up vinyl store [PIAS], nonante-neuf, an area for relaxing and strolling and a restaurant—this year Tawlet Arles, which is part of MPG2019, Gastronomic Year, with support from Provence Tourisme.

Croisière, boulevard Émile Combes, Arles.

July 8 → 31 — 10 am - 10 pm

August 1 → 31 — 10 am - 10 pm, closed at 7:30 pm on Sundays and Mondays.

September 1 → 22 — Sunday to Thursday: 10 am - 7:30 pm — Fridays and Saturdays: 10 am - 10 pm. Free admission, without reservation.

ARLES 2019



ARLES & Co.

OUR FAVORITE OFF-PROGRAM EXHIBITIONS

(special rate upon presentation of a festival pass).

LUMA ARLES**LUMA ARLES
RACHEL ROSE****ENCLOSURE**

Co-produced with Park Avenue Armory, the Luma Foundation presents *Enclosure* at Luma Arles, an immersive video installation created by American artist Rachel Rose (born in 1986). Presented on an originally developed holographic screen format, *Enclosure* is a heist story about the transition from a feudalist to a capitalist society in the seventeenth-century agrarian English landscape, that left its disenfranchised in a state of uncertainty, susceptible to both fear and theft.

July 1 – September 22, 2019.

Luma Arles, Grande Halle, Parc des Ateliers, 45 chemin des Minimes, Arles.

MUSÉE RÉATTU**MUSÉE RÉATTU
WE WERE FIVE****FIVE INSTITUTE OF DESIGN STUDENTS AND APERTURE**

This exhibition is centered around the 1961 Aperture publication of the work of five students from the photography department of the Institute of Design of Chicago: Kenneth Josephson, Joseph Sterling, Charles Swedlund, Ray K. Metzker, Joseph Jachna. This publication marks the major connection between the institute, founded by László Moholy-Nagy in 1937 as "New Bauhaus", and the magazine Aperture, founded in 1952 by Minor White, Ansel Adams, Barbara Morgan, Nancy and Beaumont Newhall.

June 29 – September 29, 2019.

Musée Réattu, 10 rue du Grand Prieuré, Arles.

GALERIE ARENA**GALERIE ARENA
FIFTEEN SUMMERS**

Since 2004, the Régie culturelle régionale has commissioned photoreports from students of the École nationale supérieure de la photographie to cover summer festivals, which now constitute an exceptional collection. *Fifteen Summers* is the second of three exhibitions, curated by young graduates of the ENSP. This exhibition focuses on photographs that evoke the summer holidays, a carefree season of sun, fun and love.

July 1 – August 31, 2019. An exhibition by the Régie culturelle régionale on behalf of the Région SUD Provence-Alpes-Côte d'Azur, in partnership with the École nationale supérieure de la photographie, the FRAC PACA et le Centre Photographique Marseille.

Galerie Arena, 16 Rue des Arènes, Arles

ARLES 2019



ARLES OFF-SITE

JIMEI X ARLES INTERNATIONAL PHOTO FESTIVAL

THE RENCONTRES D'ARLES IN CHINA

Created by Sam Stourdzé and Chinese photographer RongRong, founder of the Three Shadows Photography Art Center in Beijing and Xiamen, now directed by Bérénice Angremy and Victoria Jonathan, the Jimei x Arles International Photo Festival attracted more than 70,000 visitors around 30 exhibitions, including 8 from Arles. The festival's ambition is to assert its role as Asia's main photography platform. The festival hosts its own Discovery Award and the first ever photography award in China dedicated to women photographers. The works of laureates Lei Lei et Pixy Liao's are displayed in Arles this year.

From November 22, 2019 to January 5, 2020.

jimeiarles.com

THE RENCONTRES D'ARLES EVERYWHERE ELSE!

GREGOR SAILER, THE VILLAGE POTEMKINE

→ Centre Photographique de Genève, Suisse.

February 27 – April 21, 2019.

HOME SWEET HOME

→ Institut pour la Photographie, Lille, France.

October 11 – December 15, 2019.

LA MOVIDA

→ FotoColectania, Barcelona, Spain.

Fall 2019 – early 2020.

MARINA GADONNEIX, PHÉNOMÈNES

→ MOMENTA | Biennale de l'image

Musée d'art de Joliette, Canada.

September 4 – October 13, 2019.

ON EARTH

→ FOAM, Amsterdam, the Netherlands.

Fall 2019 – early 2020.

MAUVAIS GENRE

→ Montreal Museum of Fine Arts, Montreal, Canada.

April 2020.

PHOTO/BRUT

→ American Folk Art Museum, New York, USA.

June 16 – October 18, 2020.

ARLES 2019



EDUCATION & TRAINING

PHOTOGRAPHY WORKSHOPS

Interaction between great professionals and practitioners on every level has been a constant feature of the Rencontres d'Arles since its inception. The photography courses have reflected that desire for 50 years, allowing amateurs and professionals to personally engage with each other every year in an approach to creation hewing as closely as possible to the aesthetic, ethical and technical issues of photography.

The Rencontres d'Arles is a lifelong learning centre. Depending on their experience, participants can receive funding from a collector organization and various programs (AFDAS, FAFCEA, training plan, etc.).

Information and estimate: stage@rencontres-arles.com

Main partner: Olympus.
With support from Hahnemühle FineArt.

WEEKENDS YEAR ROUND

The Rencontres d'Arles offers short weekend courses year round. They focus on many themes, including old processes, photography itineraries in Camargue, light, the city, portraits and reportage, especially during the gypsy pilgrimage to Saintes-Maries-de-la-Mer.

These workshops are led by Aurore Valade, Éric Bouvet, Jeannie Abert, Romain Boutillier, Florent Demarchez, François Deladerrière, Nicolas Havette, Yann Linsart.

SPRING

A wide variety of themes is offered, from portraits to reportage, personal experience, narration, light and making a photography book. Arles is a work setting and an ideal playground for many photographers who take advantage of Camargue's outstanding light and landscapes to make personal series day after day by alternating between taking shots and analyzing images.

The courses will take place from April 15 to May 4 with Jane Evelyn Atwood, Antoine d'Agata, Yann Rabanier, Vee Speers, Ambroise Tézenas, Ludovic Carème, Claudine Doury, Corinne Mercadier, Patrick Le Bescont, Paulo Nozolino.

SUMMER

This dense, summer-long program is taught by great photographers, including many who have exhibited at the Rencontres d'Arles. Peerless photographers and educators, several of them have taught at the Rencontres in past years and do us the honor of returning this summer.

The courses take place from July 1 to August 16 with :

Machiel Botman, Denis Dailleux, Françoise Huguier, Bertrand Meunier, Klavdij Sluban, Jean-Christophe Béchet, Jean-Christian Bourcart, Sylvie Hugues, Antoine d'Agata, Jérôme Bonnet, Julien Magre, Cédric Gerbehaye, Guillaume Herbaut, Martin Bogren, Frédéric Stucin, Laura Henno, Julien Mignot...

Main partner: Olympus.
With support from Hahnemühle FineArt.

EVENING PHOTO COURSES**Festival office, Cour Fanton****WEDNESDAY NIGHTS**

The Rencontres d'Arles holds Wednesday evening projection-encounters as part of the photography courses.

These outdoor events bring together photographers who lead the courses held each week.

During these special evenings, slide shows introduce their work to audience members, who can ask them about their approach, experience and vision of photography in a friendly atmosphere in the heart of Arles.

**Free admission from 10 pm, subject to the available number of seats:
Wednesdays 10, 17, 24 July and 7, 14 August.**

FRIDAY POP-UP SHOWS

Each course ends on a Friday with a show of the work done by the participants during the week.

This is an opportunity to discuss this unique experience with them and discover singular perspectives on Arles and its environs.

**Free admission, from 7:30 pm. Cour Fanton.
Every Friday from July 12 to August 16.**

ARLES, BEYOND ENCOUNTERS

For 50 years, a course in Arles is above all a meeting with a professional who shares his or her experiences, perspectives and advice at every moment. It is also an encounter with a place, a city and its people that participants explore day and night with the aim of making a personal series. A workshop is also a group to share one's successes and doubts of the day with. It is a precious opportunity to share one's passion, vision, desires and sometimes one's dreams, the perfect alchemy for creating relationships and fostering friendships that endure after the event.

The Rencontres de la Photographie will feature a selection of work made during the spring and summer 2019 courses. The goal is simply to show new perspectives and share projects passionately built during a photographic immersion in Arles.

The show is open-ended, with the participants' latest work being added over the course of the summer. All the prints are made at the Atelier SHL on Hahnemühle FineArt paper.

The full series are also featured at gallery-arlesworkshops.com

Great partner: Olympus.

With support from Hahnemühle FineArt.

EDUCATION AND TRAINING

MAKING VISIBLE, LEARNING TO LOOK

Helping the youth with visual literacy, making sense of the images that surround us, and encouraging a more autonomous vision are essential issues today. Time must be given to understanding and thinking about images, learning about the artists who create them, and creating one's own photographic practice. Out of pleasure and experience, we put words to photographs in order to go beyond the simple 'I like it/I don't like it', develop an autonomy of vision, a sharp eye, and forge a personal point of view that can be shared with others.

The educational department's activities focus on three areas: cultural outreach and workshops; theoretical and practical courses for professional development training; conceiving of and distributing introductory tools for visual literacy. Each of our educational proposals and tools are conceived, tested and evaluated in consultation with photography and outreach experts, education professionals and many thousands of users.

Program partners:

Ma Région Sud, Bouches-du-Rhône General Council, Canopé network, Provence-Alpes-Côte d'Azur Regional Department of Cultural Affairs, Ministry of National Education, the city of Arles, Aix-Marseille, Nice education authorities.

Local government support enables student transport costs to be partially or fully covered.

A network of cultural institutions contribute to the program by providing activities to participants: Musée Départemental Arles Antique, Institut National de Recherches Archéologiques Préventives, École Nationale Supérieure de la Photographie d'Arles, Abbaye de Montmajour-Centre des Monuments Nationaux, Museon Arlaten, Musée Réattu, City of Arles heritage department, Camargue Regional Nature Park, Fondation Vincent Van Gogh, Luma Foundation, Association pour un musée de la résistance et de la déportation en Arles et pays d'Arles, Manuel Rivera-Ortiz Foundation.

YOUTH WORKSHOPS

For the fifth consecutive year, the Rencontres d'Arles offers a fun, educational moment to young festival-goers. Each day, a photographer will lead various two-hour workshops on interpreting photos and the practice of photography.

For practical information about the Youth Workshops consult p. 112.

BACK TO SCHOOL IN PHOTOS

16TH EDITION
4-18 SEPTEMBER 2019

Each year in September, Back to School in Photos welcomes 300 classes ranging from kindergarten to Master's level and 600 teachers from every discipline.

The program offers students a personal approach to photography, a dialogue between the arts (history, architecture, photography and the plastic arts), projections, visits to exhibitions, Arles' heritage, meetings with photography professionals, and participation in technical workshops.

Each class benefits from a customized program developed in collaboration with our many partner cultural organizations. Assisting the classes are 25 staff members trained by photography professionals with backgrounds in mediation and coming from arts schools all over France.

This project involves a familiarization with photography and contemporary art, learning to analyze works of art, fostering curiosity, a critical mind and creativity.

PROFESSIONAL TRAINING

AN EDUCATION IN PHOTOGRAPHY

19, 20 AND 21 SEPTEMBER

Specialists from the cultural, educational and social spheres, and anyone who thinks about photography education, are invited to two days of activities, to share their experiences, exchange, and gain practical experience. The program is comprised of conferences, visits and workshops on the role photography and the image play in the modern world. Through this training, participants will learn methods and turnkey tools for education in the image that is adapted to their audience: 83% use the tools tested during the training in their professional practices.

CUSTOMIZED TRAINING

The Rencontres d'Arles is an approved vocational training center. Each year, training is offered to students and professionals to help them gain experience and further their practice using educational tools designed by the Rencontre d'Arles.

- "Bringing photography to all": professional training for photographers, teachers, librarians and professional guides.
- Customized training programs are available on demand year round, in Arles or elsewhere, to professionals, educational institutions, associations and collectives: libraries, social centers, city councils, and businesses.

MOBILE TOOLS

OBSERVE·SEE

THE RENCONTRES D'ARLES' VISUAL LITERACY PLATFORM

Launched in 2015, the visual literacy platform **L'ATELIER DES PHOTOGRAPHES** has developed to become **OBSERVE·SEE**.

Now hosted on the Rencontres d'Arles' official website: rencontres-arles.com, this free platform created by the Rencontres d'Arles, collaborating with photography and education professionals, treats a variety of photography-related subjects.

Primarily targeted to **school groups and the educational community**, this educational tool offers **32 photographs** selected from various years of the festival, including information about the artists, discussion points, and proposals for amusing educational workshops with the provided images.

New sections, content and features have been added, allowing for deeper insight into photography and the photography world, such as:

New sections, content and features have been added, allowing for deeper insight into photography and the photography world, such as:

- A forum for **feedback** on conducted workshops
- A dictionary with up to **200 definitions** related to photography and photographs
- **A timeline** outlining the basic technical innovations in photography
- An **interactive map** identifying up to 100 sites devoted to photography in France: festivals, permanent exhibition venues, and places linked to visual literacy
- A section bringing together up to **40 resource** websites on the history of photography, visual culture, technical knowledge and visual literacy
- **News** and links to numerous partner organizations which, over time, will enrich the platform
- And coming soon, a focus on photography-related jobs and **training programs**

The new version includes **responsive web design** allowing navigation from computers, tablets and **smartphones**.

www.observervoir.com

PAUSE-PHOTO-PROSE,

AN EDUCATIONAL PHOTOGRAPHY GAME

Pause-Photo-Prose is a board game involving verbal expression and attention, confidence, cohesion, imagination, curiosity, inspiration and exercises. In 3 rounds, the game's 6 to 40 players join teams to question one another on 32 photographs by contemporary artists. Players must guess which photo is being mimed, described in a word, or drawn; they discover the meaning of an image in the words of its author, guess the context out of which an image arose, or its influence on how we perceive images.

The game does not require any prior knowledge of photography for any of its participants, including organizers. It adapts to the context, the users and their goals. It was designed with the help of teachers and facilitators, and is currently in use in 1000 educational institutions, associations, libraries, social centers and museums by over 100,000 children and adults.

Designed as an experiment along with professionals in photography, education and outreach, Pause-Photo-Prose was tested by around a hundred people and evaluated by an external party during its development.

SEEING THE INVISIBLE THE 15TH “CLICKS AND CLASSES”

“Clicks and Classes” is a national program run by Réseau Canopé, mandated by the Ministry of National Education, to raise young people’s awareness of photography.

Every year, classes on every school level carry out a creative project alongside a photographer. A selection of their work is exhibited at the Rencontres de la photographie before traveling across France in the Ateliers Canopé.

Seeing the invisible, showing the invisible: the 2018-2019 theme

How can something be shown that cannot be seen because it has no physical existence, like a philosophical concept, an idea, a feeling? Participants are prompted to think about how photography depicts reality and how to show what normally cannot be represented.

Based on this theme, 15 groups bringing together 20 classes from primary to high school worked alongside a photographer from October to March to show things like borders, passing time, fear, the archeological past, dreams, the invisible in the landscape, language, etc.

Clicks and Classes in figures:

Over 500 students

14 projects

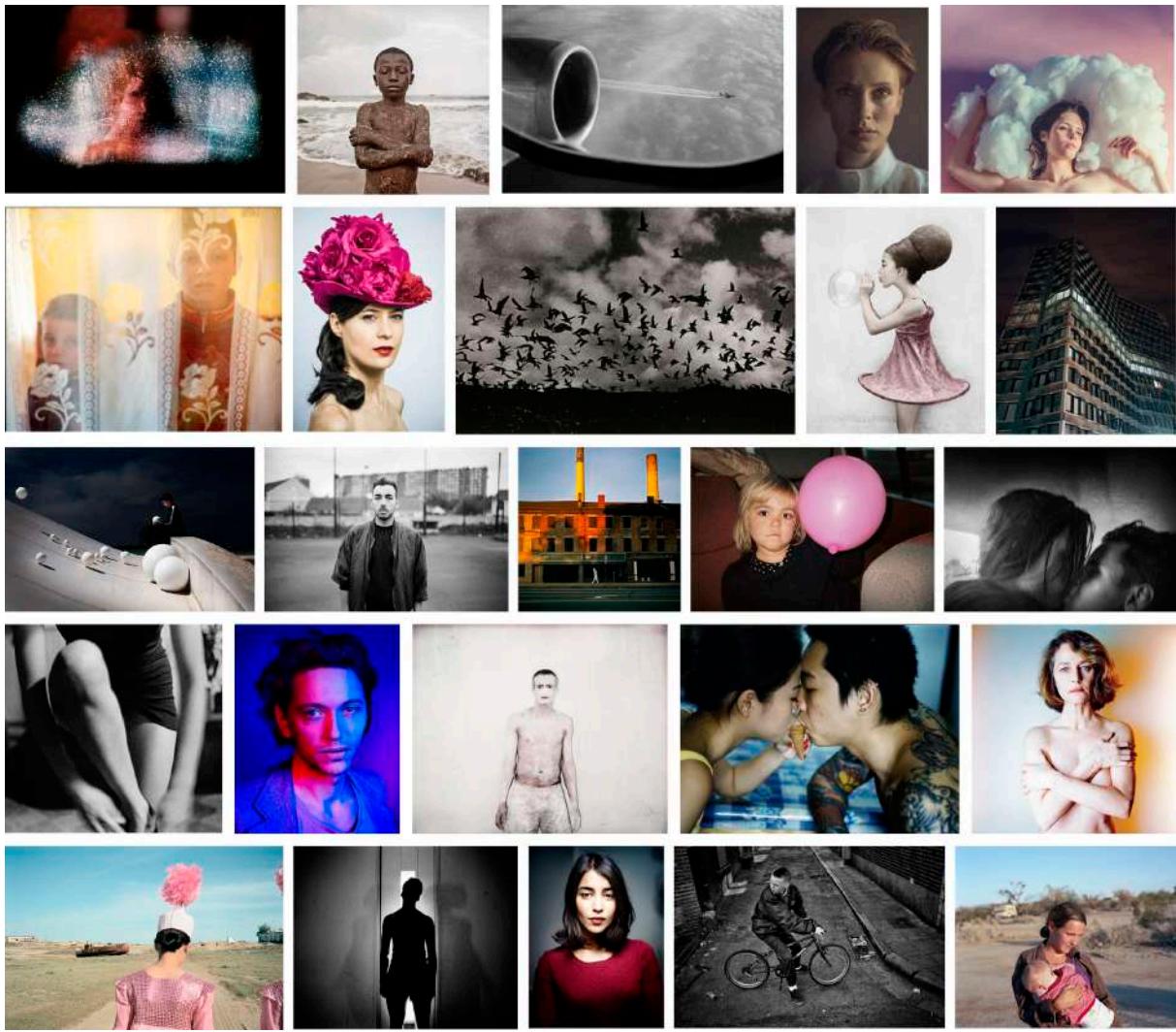
19 classes: 8 in elementary school 11 in secondary school

13 photographers

The classes: Le Vernet (09), Saint-Lizier (09), Gond-Pontoue (16), Ezy-sur-Eure (27), Saint-Hilaire de Brethmas (30), Saint-Laurent du Pont (38), Vallet (44), Saint-Chély (48), La Canourgue (48), Sarreguemines (57), Nevers (58), Arleuf (58), Cerbère (66), Mulhouse (68), Saint-Varent (79), Ménigoute (79), Avignon (84).

The photographers: Stéphane Bellanger, Frédéric Grimaud, Anthony Hamidovic, Frédéric Lecloux, Virginie Marnat, Leslie Moquin, Yann Pendaries, Carole Reboul, Benjamin Roi, Lisa Rondeau, Bridget Sheridan, Emilie Vialet, Olivier de Sepibus.

The exhibition will take place from July 1 to September 22.



**PHOTOGRAPHS BY THE PHOTOGRAPHERS TEACHERS.
FROM LEFT TO RIGHT AND TOP TO BOTTOM:
JEAN-CHRISTIAN BOURCART, DENIS DAILLEUX,
JANE EVELYN ATWOOD, JULIEN MIGNOT, YANN RABANIER,
GUILLAUME HERBAUT, FRÉDÉRIC STUCIN,
PAULO NOZOLINO, VEE SPEERS, AMBROISE TÉZENAS,
CORINNE MERCADIER, BERTRAND MEUNIER,
JEAN-CHRISTOPHE BÉCHET, JULIEN MAGRE,
MARTIN BOGREN, MACHIEL BOTMAN, JÉRÔME BONNET,
ANTOINE D'AGATA, FRANÇOISE HUGUER,
LUDOVIC CAREME, CLAUDINE DOURY, KLAVDIJ SLUBAN,
LÉA CRESPI, CÉDRIC GERBEHAYE, LAURA HENNO.
COURTESY OF THE ARTISTS.**

ARLES 2019



PRACTICAL INFORMATION

EXHIBITIONS & RATES

EXHIBITIONS JULY 1 THROUGH SEPTEMBER 22

(some exhibition sites in the town center will be closed the evening of August 25).
10:00 AM to 7:30 PM DAILY
(last admission 30 minutes before closing).

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

The exhibition catalog will be available in July, (co-publication of the Rencontres d'Arles and Éditions Actes Sud, English and French editions).

TICKET OFFICE / FESTIVAL STORES

ONLINE TICKETS SALE: rencontres-arles.com

Visitors will be able to buy their tickets either online and benefit from lower prices (€ 7 less on passes) or in the ticket offices / festival stores.

FESTIVAL PASSES

ALL EXHIBITIONS PASSES

One admission per site, good from July 1 through September 22.

JULY/AUGUST:

€35 online

— Reduced rate: €27

€42 onsite ticket office

— Reduced rate: €34

SEPTEMBER

(starting August 26)

€29 online

— Reduced rate: €24

€36 onsite ticket office

— Reduced rate: €31

DAY PASS

One admission per site, good for one day.

JULY/AUGUST

€28 online

— Reduced rate: €23

€35 onsite ticket office

— Reduced rate: €30

SEPTEMBER

(starting August 26)

€26 online

— Reduced rate: €21

€33 onsite ticket office

— Reduced rate: €28

OPENING WEEK BADGE

Unlimited admission to exhibitions, Monday July 1 through Monday July 8.

€50 online.

€57 onsite ticket office.

REDUCED RATE (NON-TRANSFERABLE)

Students, job-seekers, large families, assistants for disabled persons, Pass Carmillon, ADAGP members.

Non-transferable reduced rate tickets reserved online must be picked up in one of the festival ticket offices with proof of status and ID for the ticket bearer.

FREE ADMISSION

Under 18.

Non-transferable free admission: disabled persons, beneficiaries of the AAH, RSA, ASS, or ASPA.

FREE ADMISSION FOR ARLES RESIDENTS:

Tickets available ONLY at the Festival office with ID and proof of residence dated within three months.

Festival Office – 34, rue du docteur Fanton (10:00 am – 7:00 pm) – open starting June 17, 2019.

PAY LESS,
BUY ONLINE!

PROFESSIONAL BADGE

Unlimited admission to exhibitions and evening events, Monday July 1 through Monday July 8.

PROFESSIONAL BADGE, GOOD MONDAY JULY 1 THROUGH MONDAY JULY 8.

€65 online.

€70 onsite ticket office.

Reductions on a sliding scale for groups of 10 or more.

PROFESSIONAL BADGE + CATALOG TO BE PICKED UP UP AT PROFESSIONALS' COUNTER

(option available online only)

100€ (online)

Non-transferable badge for professionals in the fields of photography and the image, proof required (SIRET or AGEssa number; letter from company management; other document proving professional activity).

BENEFITS:

- Unlimited access to Rencontres d'Arles exhibitions during opening week;
- Additional unlimited visits the day of Monday July 8;
- Free priority access to evening screenings at the Théâtre Antique;
- 5% reduction on festival catalogs and publications with presentation of badge at Rencontres d'Arles bookstores;
- Access to the list of accredited professionals*;
- Social networking functions dedicated to professionals on our mobile application.

Request accreditation via "My Account" on our online sales site rencontres-arles.com

Badge may be picked up starting Monday July 1, 9:30 am to 7:00 pm at the festival office, 34 rue du Docteur Fanton, Arles, a few meters from the place du Forum.

For additional information, please contact Julie Médous: badgepro@rencontres-arles.com
04 90 96 76 06 / 04 88 65 83 39 (direct line)

* List includes only those professionals who have agreed to make their presence at Arles public.

PRESS ACCREDITATION

NON-TRANSFERABLE ACCREDITATION FOR EDITORIAL JOURNALISTS

Non-transferable accreditation will be reserved for editorial journalists and press photographers on assignment from their editor in chief.

It will be delivered on presentation of proof of activity (valid press card, letter from the editor, etc.). The accreditation is non-transferable and gives access only to the exhibitions.

The Rencontres d'Arles offers two types of press accreditation: press badge and press invitation.

PRESS BADGE

To attend opening week (July 1-7, 2019), the accreditation request must be made online, before June 26, 2019, 6:00 pm (using the application found on the website under Preparing your visit → Press). The Press Badge is non-transferable and gives free access to the exhibitions from July 1 through July 7, 2019. Please note that the Press Badge does not include free access to the evening screenings at the Théâtre Antique.

PRESS INVITATION

If you plan to arrive after opening week, starting July 8, 2019, you must also request accreditation online (using the application under Preparing your visit → Press).

You must apply online at least 48 hours in advance (business days). Please note that this year, unless you have applied beforehand, you will not be issued accreditation on site.

5% reduction on festival catalogs and publications with presentation of press badge or press invitation at Rencontres d'Arles bookstores.

PRESS SERVICE

Claudine Colin Communication

Marine Maufras du Chatellier and Alexis Gregorat

3 rue de Turbigo – 75001 Paris – France

Tel : + 33 (0) 1 42 72 60 01

rencontresarles@claudinecolin.com

GUIDED TOURS & JUNIOR WORKSHOPS

GUIDED TOURS OF EXHIBITIONS

During opening week, the photographers exhibited present their works to visitors.

From Monday July 8 through Sunday September 22, a team of mediator-photographers offer festival attendees daily guided 90-minute tours of the different exhibition sites. A sensory, technical, and interactive approach to the festival.

Guided tours are available free, no reservation required, for pass holders and persons benefiting from free admission (Arles residents, under-18s, AAH/RSA/ASS/ASPA beneficiaries, disabled persons).

Information at ticket offices and on our website: rencontres-arles.com.

JUNIOR WORKSHOP / AGES 7-11

ENJOY THE FESTIVAL AS A FAMILY!

Wednesday July 10 through Wednesday August 28

- Monday through Friday

2:30-4:30 pm at the Festival office – 34 rue du docteur Fanton.

Charge: €13 per workshop / 20 % discount on 5 or more sessions booked at once (i.e. €10.40 per workshop)

Limited to 12 children, ages 7-11.

Information and reservation at ticket offices or on rencontres-arles.com.

ORGANIZE A TAILOR-MADE WORKSHOP!

The festival can also organize workshops to order for your children. For a family reunion or a friends' get-together, contact us to organize a dedicated workshop for your children.

Information and reservation:

Camille Delalle, reservation@rencontres-arles.com
+ 33 (0) 4 88 65 83 40

GROUP SERVICE

Whether you arrive as a group or separately, the Rencontres d'Arles offers reductions for group reservations of at least 10 people. These rates are meant particularly for associations, works councils, or organizers who want to explore or have others explore Arles and the festival, individually or as part of an organized visit.

As part of a company seminar or a recreational outing around photography and the heritage of Arles, the festival can develop a program of activities to fit your project; a personalized tour with a mediator-photographer, a meeting with a photographer, a workshop/introduction to photography and image-reading, photographic training, etc.

The group service will be happy to help you shape and execute your project.

Information and reservation:

Camille Delalle, reservation@rencontres-arles.com
+ 33 (0) 4 88 65 83 40

ARLES, HOW TO GET THERE?

BY ROAD:

From Paris/Lyon/Marseille/Nice: motorway A7, then A54 – exit 5, Arles Centre-Ville.

From Toulouse/Bordeaux: motorway A9, then A54 – exit 5, Arles Centre-Ville.

Ride-sharing: covoiturage.fr

Electric cars may be recharged at two stations, 9 avenue Jean Monnet, 13 200 Arles.

BY TRAIN:

oui.sncf

Tél : (+ 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 away

Marseille-Provence airport: 65 km away

Avignon airport: 35 km away

BY BUS

Regular service to/from Marseille, Nîmes, Avignon.

More information

lepilote.com (travel in the Bouches-du-Rhône region)

edgard-transport.fr (transfers from the Département du Gard)

THE LOUIS VUITTON CITY GUIDE APP

For its second edition and to celebrate the 50th anniversary of the Rencontres de la Photographie, the Louis Vuitton City Guide makes a stop in Arles with a collector's edition in honor of the Camargue city and its world-renowned festival. Illustrated with unpublished photographs and distributed in bookstores and selected Louis Vuitton stores in France, the mobile version of this guide will also be available through the App Store and downloadable for free during the festival, both in French and English.

THE RENCONTRES D'ARLES, BOARD OF DIRECTORS

The Rencontres d'Arles is a non-profit organisation whose budget consists of 27% public funding, with 15% coming from private partners and 58% from receipts (principally ticket sales and derivatives).

COMMITTEE

Hubert Védrine, President
Hervé Schiavetti, Vice-president
Françoise de Panafieu, Vice-president
Marin Karmitz, Treasurer
Patrick de Carolis, Secretary

Honorary members

City of Arles
Hervé Schiavetti, Mayor of Arles

Provence-Alpes-Côte d'Azur

Renaud Muselier, President of the
Provence-Alpes-Côte d'Azur Regional Council

Bouches-du-Rhône department

Martine Vassal, President of the
Bouches-du-Rhône General Council

Ministry of Culture and Communication

Béatrice Salmon, Deputy Director for Plastic Arts,
General Direction of Creative Arts

Marc Ceccaldi, Regional Director for Cultural
Affairs, Provence-Alpes-Côte d'Azur

Institut Français

Anne Tallineau, General Director

**École Nationale Supérieure
de la Photographie d'Arles**
Rémy Fenzy, Director

Centre des Monuments Nationaux

Philippe Belaval, President

Suitably qualified members of the board of directors:

Jean-François Dubos,
Maja Hoffmann,
Françoise Nyssen,
Jean-Pierre Rehm.

ARLES 2019



PARTNERS

TWO ANNIVERSARIES 50 YEARS FOR THE RENCONTRES D'ARLES, 100 YEARS FOR OLYMPUS

Since its creation, Olympus has been a leader in developing cutting-edge optics, first in science, then in photography and more recently in medicine.

Its creative capacity, its know-how and the synergy between its various activities have fostered innovation and openness to new technology.

The brand continues to break new ground and meet professional and amateur photographers' expectations. Its commitment to photography has remained steady over the years.

Backing the Rencontres for the 12th year is evidence of that.

This year, Olympus wants to introduce its latest cases and lenses. Every festival-goer and course participant will be able to discover, borrow and use the brand's latest cameras.

We look forward to this edition and wish the Rencontres d'Arles an unforgettable 50th anniversary.

ABOUT LUMA

In 2004, Maja Hoffmann created the Luma Foundation in Switzerland to support the activities of artists, independent pioneers, and organizations working in the visual arts, photography, publishing, documentary filmmaking, and multimedia. Envisioned as a production tool for Hoffmann's multi-faceted ventures, the Luma Foundation produces, supports, and enables challenging art projects committed to an expansive understanding of environmental issues, human rights, education, and culture.

In 2013, Hoffmann launched Luma Arles to plan, develop, and manage the Parc des Ateliers, an expansive former industrial site located in Arles, France. Luma Arles includes a resource center designed by architect Frank Gehry; various industrial buildings rehabilitated by Selldorf Architects; and a public park designed by landscape architect Bas Smets. In anticipation of its completion - the site's main building designed by Gehry will open in 2020 - Hoffmann works closely with the Luma Arles Core Group (Tom Eccles, Liam Gillick, Hans Ulrich Obrist, Philippe Parreno, and Beatrix Ruf) on a program of exhibitions and cross-disciplinary projects presented each year in the site's newly rehabilitated venues of the Grande Halle, the Forges, the Mécanique Générale and the Formation.

Recent projects produced by the Luma Foundation for Luma Arles at the Parc des Ateliers in Arles include: *Picture Industry: A Provisional History of the Technical Image, 1844–2018*, curated by: Walead Beshty (2018-19); *Gilbert & George: The Great Exhibition, 1971–2016* (2018-19); *Pipilotti Rist – Pixel Forest* (2018); *Rirkrit Tiravanija, Nikolaus Hirsch and Michel Muller, Do We Dream Under The Same Sky* (2018); *Arthur Jafa – Apex* (2018); *Amar Kanwar – Such a Morning* (2018); *Lily Gavin – A story with Vincent* (2018); *Jean Prouvé Architect for Better Days* (2017-18); *Annie Leibovitz – The Early Years: 1970-1983* (2017), the inaugural exhibition of the foundation's Living Archives Program; *Arthur Jafa: Love is the Message, the Message is Death* (2017); a series of ongoing collaborations with several artists launched six years ago, that integrates diverse forms of artistic production, film, and dance.

For the past five years, Luma has hosted a guest program at the Parc des Ateliers, which includes among others, the Rencontres d'Arles and the music festival Les Suds.

The Luma Foundation is delighted to have participated in defining and supporting the Discovery Award from 2002 to 2016, and is now supporting Les Rencontres d'Arles through the Luma Rencontres Dummy Book Award, launched in 2015.

BMW AND CONTEMPORARY PHOTOGRAPHY

In 2019, BMW is celebrating two anniversaries: 10 consecutive years of patronage with the Rencontres d'Arles and the festival's 5th decade. The BMW Residency presents the exhibition of the eighth laureate: *When the Clouds Speak* of Emeric Lhuisset at the Cloître Saint-Trophime.

Since 2011, BMW Group has supported photography through an ambitious cultural partnership in the form of an artist's residency. The BMW Residency emerged from the desire to promote contemporary photography and surprising young talents in partnership with Gobelins, the School of Visual Arts. The Residency includes an annual grant to help two students fund their education, combining support for young photographers and transmission, values at the heart of the group's social commitment.

"As partners of emerging photographers," says BMW Group France CEO Vincent Salimon, "every year we take the risk of choosing artists who advance on their projects during their residency."

Emeric Lhuisset's exhibition will not fail to surprise the public. More than any speech, it demonstrates the freedom to create that our company gives artists in residence."

Philanthropy and cultural patronage have been an integral part of the BMW Group's culture for over 45 years. This program allows an emerging photographer, chosen by a jury of recognized figures, to carry out a project during a three-month residency. Under François Cheval's artistic direction, artists can explore new areas of reflection. In addition to receiving a €8,000 grant, the winners see their work exhibited at the Rencontres d'Arles, at Paris Photo and in a book co-published by BMW and the Éditions Trocadéro.

BMW and the Rencontres d'Arles cooperate in a spirit of ongoing commitment.

Press contact BMW France:
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+ 33 (0)1 30 43 93 23
maryse.bataillard@bmw.fr
bmw.fr/artetculture



BMW ART & CULTURE.

KERING WOMEN IN MOTION

A global luxury group, Kering brings together and develops emblematic Houses in fashion, leather goods, jewelry and watches: Gucci, Saint Laurent, Bottega Veneta, Balenciaga, Alexander McQueen, Brioni, Boucheron, Pomellato, Dodo, Qeelin, Ulysse Nardin, Girard-Perregaux and Kering Eyewear. By putting creativity at the heart of its strategy, Kering allows its brands to push back their limits of creative expression while promoting sustainable, responsible luxury. That is the meaning of its signature: "Empowering Imagination".

Kering has been committed to gender equality since its creation. Its initiatives include *Women In Motion*, a program launched in 2015 by Kering, a partner of the Festival de Cannes. *Women In Motion* focuses on women's recognition and their inestimable contribution to the film industry. The program's prizes are awarded to inspirational individuals and talented young women, while its talks are an opportunity for people who have made their mark on the industry to share their views on the way women are represented both on the screen and within their profession. More than 50 talks have been held around the world since 2015 about the role of women and the issue of equality, not only in the movie industry but also in arts and literature.

In 2016, *Women In Motion* branched out into photography by supporting the Prix de la Photo Madame Figaro Arles and Arles x Jimei in China. In 2019, *Women In Motion* is teaming up with the Rencontres d'Arles and bolstering its commitment to women photographers, first by creating the *Women In Motion* Award to honor the lifetime achievement of a recognized photographer. Meanwhile, Kering and the Rencontres d'Arles will launch the *Women In Motion* LAB, which, in its earliest years, will be devoted to research on women in the history of photography worldwide. Lastly, *Women In Motion* will renew its support of the Prix de la Photo Madame Figaro Arles, which is awarded to a young female talent.

For the past five years, *Women In Motion* has been a platform of choice for helping to change mindsets, for celebrating the work of leading figures, and for reflecting on the role and recognition given to women in arts and culture, since the issue of inequality still applies to all the artistic fields.

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Eva Dalla Venezia
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kering.com

SNCF GARES & CONNEXIONS, SPOTLIGHT ON CULTURE

The SNCF Gare & Connexions branch was born from a strong belief: that railway stations are living spaces in their own right, at the crossroads of many journeys. They are city's lungs, transforming territories and making life easier for ten million daily travelers, visitors and residents.

Since its creation, SNCF Gares & Connexions has chosen to put the cultural life of regions and cities at the heart of railway stations: art is an essential element in life, enabling personal enrichment and improving our lives together. Revealing art in an effective and active way, it offers diversified and constantly renewed artistic and cultural events, created in close cooperation with local institutions and events. Railway stations become gateways to new territories, reinventing the concept of exchange and travel.

A referring partner of the largest institutions and events dedicated to photography such as the Jeu de Paume, LE BAL, Circulation(s), ImageSingulières and La Gacilly, this branch also invests in the fields of modern art and music. Today, more than a hundred

railway stations all over the country liven up the daily lives of travelers and residents.

Faithful to the Rencontres d'Arles, SNCF Gares & Connexions supports the festival for the tenth consecutive year with two exhibitions resonating with its program. At the Avignon TGV station, images from Philippe Chancel's *Datazone* will be exhibited, a fifteen-year project where he explored sensitive areas of our planet to study the world and document the most alarming symptoms of its decline. At the Gare de Lyon in Paris, travelers will discover a selection of photographs from The Anonymous Project, containing 700,000 slides from the 1930s to the 1980s. This exceptional collection of amateur images reveals, with humor and poetry, the role of photography in the daily lives of families during the second half of the twentieth century.

Press contact :
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gares-sncf.com
sncf.com



In 2018, the Gare de Lyon in Paris hosted a blown-up version of the Rencontres d'Arles. Photograph by David Paquin.

THE FONDATION JAN MICHALSKI POUR L'ÉCRITURE ET LA LITTÉRATURE

In 2004, Vera Michalski-Hoffmann set up the Fondation Jan Michalski pour l'Écriture et la Littérature in memory of her husband as a way of continuing their shared commitment to writers.

Designed as a small community in the heart of an inspirational natural setting, the foundation develops diverse activities, aiming to foster creative writing and encourage reading. The library — multicultural, multilingual, and open to all since 2014 — has more than 65,000 works of modern and contemporary literature. The auditorium also hosts diverse cultural events: literary discussions, readings, projections, plays, concerts, performances... In addition, every year the foundation stages three temporary exhibitions showing writing, literature, and books from different perspectives: the world of writers, the history of movements and genres, and the works of artists that bring together image and word are made

available. Since the spring of 2017, the writers-in-residence program, conceived to offer a conducive environment for creativity, has welcomed novice and established writers of all backgrounds who are beginning, continuing, or completing a project. Furthermore, the Fondation Jan Michalski pour l'Écriture et la Littérature, awarded annually, strengthens the foundation's actions by honoring an outstanding work of world literature. The foundation also provides grants for numerous literature-related projects.

The Fondation Jan Michalski offers a unique cultural space, open to the world, where writers, artists, and members of the public mix.

Fondation Jan Michalski pour l'Écriture et la Littérature

En Bois Désert 10

CH-1147 Montricher

fondation-janmichalski.com



**FONDATION
JAN MICHALSKI
POUR
L'ÉCRITURE
ET LA
LITTÉRATURE**

SWISS CONFEDERATION

For five years, Switzerland has had a presence in the heart of the Rencontres, which celebrate their 50th anniversary this year. Both anniversaries show that love lasts when the programme avoids routine.

This unique partnership allows us to exchange ideas and showcase our country through images. A country which is as diverse as the cultures that comprise it. Switzerland proudly expresses itself at Arles with its artists, institutions, schools, festivals, publishers—and the *nonante-neuf*.

Yes, the *nonante-neuf*, a welcoming venue of must-see events where people discuss Switzerland and photography. This year, Croisière will host Swiss photography with the help from the canton and City of Geneva. The Swiss Arts Council Pro Helvetia offers a discussion panels at *nonante-neuf Talks*, a friendly place in the heart of Temple Arles Books where people swap ideas and share.

The festival's 50th anniversary programme offers once again an in-depth look at Swiss photography, including Mario del Curto and his reflections on manmade gardens; Leo Fabrizio and Daphné Bengoa's project featuring architect Fernand Pouillon's work in Algeria; and, especially, *Eldorado* by Geneva's Christian Lutz, an observation of two cities where anything goes, Las Vegas and Macao.

TECTONA

Awakening emotions, seeking out beauty, capturing the light of Provence... it was only natural for Tectona to become a partner of the Rencontres d'Arles.

As a creator of outdoor furniture, Tectona breathed new life into the brand by giving designers the mission of renewing its range. Design is the sign of a vital, dynamic brand that dares to innovate and challenge itself. Design brings forth creative solutions and looks to the future of the brand by analyzing our habits and needs.

Thanks to the combination of elegance and quality in materials and treatments, Tectona has established itself over nearly forty years as the benchmark for fine outdoor furniture. Forms of classic simplicity, materials chosen for their beauty and ability to defy the years, faultless quality produced by skilled craftsmanship allied with cutting-edge technology: all these contribute to the Tectona style. Tectona furniture combines the most classic shapes with the most contemporary designs for enjoying an outdoor lifestyle in the city, the country, the mountains and at the sea.

Open your senses to the spellbinding light of Provence: Tectona furniture, provided to the Rencontres d'Arles for the *nonante-neuf* terrace, invites visitors to slow down, relax, and absorb the marvellous encounters of this festival.



Schweizerische Eidgenossenschaft

Confédération suisse

Confederazione Svizzera

Confederaziun svizra

Swiss Confederation



tectona

LËT'Z ARLES (LUXEMBOURG)

Lët'z Arles is a Luxembourg-based organization that supports and promotes photography and artists with ties to Luxembourg, especially by producing shows, catalogues and artists' books.

Every year, Lët'z Arles presents two artists as part of the program associated with the Rencontres d'Arles: a main exhibition and an exhibition for the stART-up Studio award of the Œuvre Nationale de Secours Grande-Duchesse Charlotte and Lët'z Arles.

The artists are nominated by figures in Luxembourg's art world and selected for the project they imagined for the exhibition venue in Arles: the Chapelle de la Charité. An international jury of contemporary art and photography specialists names two artists whose exhibitions are produced by Lët'z Arles, both in Arles and Luxembourg and accompanied by the realization of the publication of their choice.

This important initiative promotes contemporary photography in Luxembourg and Luxembourg's cultural heritage in an international artistic environment.

Lët'z Arles receives support from the Cercle Cité, the City of Luxembourg, the Luxembourg Let's Make It Happen initiative, the Ministry of Culture, the Ministry of Foreign Affairs, the National Audiovisual Centre (CNA), the stART-up fund of the Œuvre Nationale de Secours Grande-Duchesse Charlotte.

The organization is placed under the High Patronage of Her Royal Highness the Hereditary Grand Duchess, Princess Stéphanie of Luxembourg.

More informations at:

www.letzarles.lu

Facebook : @Letzarles

Instagram : @letzarles



LOUIS ROEDERER FOUNDATION

Nearly 10 years ago, the Louis Roederer Foundation was created with the purpose of prolonging the passion, in a tailor-made structure, sparked by discovering the admirable photography collection of the Bibliothèque nationale de France in 2003.

Great champagnes always reflect the light of their times in the fine play of shades within their golden robes. This singular relationship with light naturally attracted Roederer to the world of photography.

There is an innate harmony and a continuing bond between the Foundation, which has become Major Patron of Culture and Arts, and photographers.

This year in Arles, we will all celebrate the 50th anniversary of these wonderful summers, monuments of intelligence and passion for beautiful photography, and the constant search for the most inventive ways of displaying it.

This year again, the Louis Roederer Discovery Award will be given in the lovely setting of the Theatre Antique to artists whose revelation honors the anniversary of the delightful Rencontres d'Arles.

Michel Janneau
General Secretary of the Louis Roederer Foundation

Press contact:
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Amandine Legrand — a.legrand@lartenplus.com



BNP PARIBAS

CO-FOUNDER OF THE VR ARLES FESTIVAL

In 2017, BNP Paribas and the film industry celebrated a century of history together. In those hundred years, they built a special relationship and cultivated shared values, allowing BNP Paribas to become Europe's great cinema bank. The Group directly or indirectly participated in financing half the films made in France. In Europe, it is involved on every level of the value chain, from financing works to modernizing cinemas, promoting attendance, developing new technology, restoring old masterpieces and backing new talent. In a changing world of emerging new technology and uses, BNP Paribas aims more than ever to support cinema, encourage new kinds of writing and offer audiences new experiences, especially through virtual reality at the VR Arles Festival and in collaboration with mk2 VR.

Follow us
 Facebook: @welovecinemafr
 Twitter: @welovecinemafr
 Instagram: @welovecinemafr

We Love Cinema, the cinema made for you: welovecinema.bnpparibas

EDF

The history of electricity is a great human adventure, a scientific and technical epic led by EDF for more than 70 years. As a world leader in low-carbon energy, EDF has a tradition of welcoming the public on their production sites, emblematic places at the heart of history and territories.

By combining industry, innovation and creation, EDF tells the story of the odyssey of electricity, inviting us to discover these great adventures through "Odyss Elec", an unprecedented valorization project. This artistic and cultural program is part of a historical partnership with heritage, culture and industrial tourism professionals, but also with local and international artists who have always sublimated these outstanding places.

EDF offers original activities and events adapted to each of these exceptional sites: light shows, temporary and permanent exhibitions, guided tours and thematic conferences, virtual reality experiences, etc. Emotion and pedagogy are at the heart of the Odyss Elec program, which invites the public to a dialogue between art, history and industry, into the network of emblematic sites of EDF's industrial heritage.

Follow us:
 Facebook : @edf
 Twitter : @EDFofficiel
 Instagram : @edfofficiel
edf.fr/odysselec

Contact :
 Isabelle Paillard
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BNP PARIBAS
 La banque d'un monde qui change



L'odyssée patrimoniale
et industrielle d'EDF

LOUIS VUITTON CITY GUIDE

The Louis Vuitton City Guide spots trends, gives advice and tracks the changes transforming cities. Exploring the world's leading metropolises for 20 years, it takes an offbeat look at fashion, design, contemporary art, food and culture in 30 cities, including Paris, New York, London and Tokyo. Writers and guests from all walks of life provide a completely subjective view of the most beautiful hotels, the best restaurants, the quirkiest shops and the most famous historic places.

To mark the 50th anniversary of the Rencontres, the Louis Vuitton City Guide publishes a collector's edition about Arles and its world-famous festival. Illustrated with previously unpublished photographs, it is available in bookstores and for free on the App Store during the festival.

Éditions Louis Vuitton boasts a pioneering catalogue of around 100 titles—city guides, sketchbooks, photo albums, art books and literary accounts—and series focusing on travel, art and fashion. Because travel is also an art, throughout the festival the publisher will have a pop-up bookstore at Le Buste et l'Oreille cellar restaurant in the heart of Arles that will host many events and book signings with writers, artists and photographers.

CONTACT LOUIS VUITTON EDITION
Julien Guerrier +33 (0)1 55 80 38 75
julien.guerrier@louisvuitton.com



ARTE AS A SPACE OF FREEDOM

ARTE's unique, demanding photography documentaries reveal the world and men as they are.

Le Mexique dans l'objectif by Angeles Alonso Espinosa and Benjamin Lalande, Augustin Viatte's *Albert Kahn, reflets d'un monde disparu, L'Amour à l'œuvre* (Robert Capa, Gerda Taro, Lee Miller, Man Ray, Georgia O'Keeffe and Alfred Stieglitz) by Stéphanie Colaux, François Landesman, Delphine Deloget and Agnès Jamonneau, *Dezoom* by Simon Bouisson and Ludovic Zuili, Adriana Lopez Sanfeliu's *Elliott Erwitt Silence Sounds Good...*

see them soon on Arte.



©Elliott Erwitt

LCI

LCI offers a wide range of themes, perspectives, formats and journalists.

LCI has always supported major cultural events and conducts an active partnership policy through over 50 events a year.

France's first 24-hour news network, LCI, a member of the TF1 group, is available on channel 26 of TNT. It is the second-most-watched news network in France.

LCI boasts an unmatched position on this market by emphasizing debates about ideas, analysis and pluralism to give the news more meaning.

Today, the second 24-hour news network, continues its dynamic development with a line-up of prestigious journalists.

From Pascale de la Tour du Pin (*La Matinale*, 5:45-9 am) to David Pujadas (*24h Pujadas, l'info en questions*, 6-8 pm), Audrey Crespo-Mara (*Audrey&Co*, 10 am-noon), Roselyne Bachelot (*L'heure de Bachelot*, 9-10 am) and Pascal Perri (*Perriscope*, 4-5 pm), LCI offers continuous news so that viewers can forge their own opinion of the news.

LCI is proud to support this rich 50th edition of the Rencontres d'Arles.

KONBINI

Konbini is delighted to be part of the latest edition of the Rencontres d'Arles, the world's greatest photography event.

Every day, Konbini's international editorial team provides fresh creative content to inspire the curious and the connected — in other words, those particularly in tune with the spirit of the festival.

Throughout the summer, click on konbini.com for an updated selection of photographs and exhibitions, curated by our editors...

Created in 2008, Konbini® is a new-generation media site that already reaches over ten million unique visitors per month in over thirty countries.

With its fresh journalistic approach and offbeat articles, Konbini is making a name for itself as a global actor in pop culture. Thanks to Konbini's active and influential community, its content goes explosively viral on social networks.

From Paris, London, New York, Mexico, and Lagos, Konbini covers a wide range of themes: entertainment, culture, lifestyle, and society, with a pop, creative, unique viewpoint.

All pop everything on konbini.com

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FRANCE INTER

PARTNER OF THE RENCONTRES D'ARLES 2019

France Inter is the number one generalist French public radio. It covers everything and speaks to everyone with its slogan "InterVenez". An eclectic radio station, it welcomes all disciplines, mixes generations and cultivates a taste for discovery. With its news broadcasting, up-to-date digital presence, diversity, rich musical and artistic programs and its space devoted to humor, France Inter is a unique, free and modern radio station, close to its 6 million listeners.

France Inter will be broadcasting from Arles, on Monday, July 5, to cover the Festival through dedicated programs and on franceinter.fr.

**France Inter, the festival-goers' radio,
in Arles on 91.3**

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LE POINT

Le Point, France's leading weekly newsmagazine in terms of sales per issue and premiums, boasts over two million weekly readers as well as a web readership of seven million. Proud of backing the Rencontres d'Arles since 2007, it offers visitors to this magnificent event the "Rencontres guide", specially written by its journalists.

Since 2016, *Le Point*'s editorial team and the various desks have led the spirited, open-to-the-public Rencontres/*Le Point*, offering a journalistic, cultural, societal and geopolitical perspective every day on work by the photographers exhibiting at Arles.

Le Point, which always backs, and sometimes anticipates, innovations, is also delighted to join forces with the VR Arles Festival devoted to virtual reality, even sitting on its prestigious jury.

For the 50th Rencontres d'Arles, *Le Point* will publish special issues all summer. They are available with the weekly and on all its digital platforms. Happy anniversary!



Le Point

ADAGP

A PHOTOGRAPHER'S VISION IS PRICELESS, THAT DOESN'T MEAN HE SHOULD WORK FOR FREE!

Created in 1953 by artists, the ADAGP represents more than 170,000 artists from all over the world in all disciplines of visual arts: painting, sculpture, photography, architecture, design, comics, manga, illustration, street art, digital creation, video art.

With a global network of nearly 50 sister societies, the ADAGP manages all the property rights held by artists (resale right, reproduction right, right of public communication, collective rights) for all modes of use: books, media, advertising, merchandizing, exhibitions, auction and gallery sales, television, video on demand, websites, etc.

Through its cultural action program, the ADAGP supports the creative scene by initiating and/or supporting projects that highlight visual arts, promoting them nationally and internationally. The ADAGP has set up several grants to support artists in key moments of their professional career:

- Each year, the ADAGP Revelations support the emergence of talents in fine arts, digital/video art, urban art, comics, design, artist's books, children's books, photography. The laureates receive a grant and benefit from a video portrait available on Arte's website.

- The ten annual Monographie Collection grants help fund the first monographic book of mid-career ADAGP members.

- To help increase the visibility of French artists abroad, the two annual Connexion grants financially support French venues to carry out an international co-production project or the resumption abroad of exhibitions of artists from the French scene.

Working alongside the Rencontres d'Arles for more than 10 years, the ADAGP is present during the professional week to meet the photographers and answer their questions. Free legal consultations within the Photo Folio Review, an information stand located cour Fanton, or even a group picture of the photographers and guest curators: the ADAGP is as the heart of photographic creation to defend the rights of photographers!

Become a member of ADAGP and collect your royalties.

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ADAGP

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SAIF

CELEBRATING THE 20TH AND 50TH ANNIVERSARIES OF SAIF AND LES RENCONTRES D'ARLES.

Established in 1999, the Société des Auteurs des arts visuels et de l'Image Fixe (Saif) is the youngest author's rights society in France. Saif is a civic organization created by authors to defend, collect and distribute visual artist's royalties. Today it has over 7,000 members from the visual arts, including architects, designers, photographers, cartoonists, illustrators, graphic designers, painters, plastic artists, and sculptors. 4,500 of its members are photographers. The organization plays an important role in France's artistic and cultural vitality, and we are thus pleased to be supporting Les Rencontres d'Arles for an 11th year.

As Saif celebrates its 20th year in 2019, Les Rencontres d'Arles celebrates its 50th anniversary! We've found the occasion to confirm our support for the Rencontres d'Arles, which has been promoting international photography and the work of countless authors for half a century. It is thus quite naturally that we chose to co-produce the exhibition *Clergue & Weston, First Show, First Works*, this year.

Photographer and co-founder of the Rencontres d'Arles, Lucien Clergue was an activist for author's rights, involved in defending professional interests. A member of Saif from the very beginning, he was a patron at its creation.

It is a great pleasure for us to jointly celebrate our anniversaries by paying tribute to this iconic figure, who has done as much for photography as he has for author's rights, by recalling the festival's very first exhibition in which Lucien Clergue invited Edward Weston to Arles.

This year we look back at the festival's foundation to honor this artist from Saif's own history. For 20 years, this starting point would determine our personality and actions in collectively defending author's rights, sharing resources, and building the tools needed to defend and distribute author's works.

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la saif

Société des Auteurs
 des arts visuels
 et de l'Image Fixe

 la culture avec
la copie privée

SQUIRE PATTON BOGGS

SUPPORTING THE RENCONTRES D'ARLES 2019 THROUGH SKILLS-BASED SPONSORSHIP

International law firm Squire Patton Boggs, has long provided pro bono services and, more generally, supported culture through sustainable partnerships. Thanks to the initiative of photography enthusiasts within the firm, Squire Patton Boggs offers its lawyers' skills and services to the Rencontres d'Arles, as part of a skills-based sponsorship arrangement.

ABOUT SQUIRE PATTON BOGGS

With a multidisciplinary team of more than 1,500 lawyers in 47 offices across 20 countries, recognized by *The American Lawyer* in its Global 100 rankings as a "truly global law firm", Squire Patton Boggs delivers, commercially focused legal services and invaluable connections on the ground to a diverse mix of clients across four continents.

Established in 1995, the Paris office has some 50 lawyers and provides a comprehensive range of legal services, with a reputation for delivering pragmatic French and transnational advice. Our clients include many household names and public companies listed in France, the UK, Germany and the US, as well as some of France's largest state-owned concerns.

The Paris office provides legal advice in particular in corporate law (merger and acquisitions, private equity, company law and restructuring), tax law, labor law, litigation and dispute resolution, banking and finance, intellectual property and technology, insurance and reinsurance, competition law, construction law and real estate.

Partner in charge of the partnership:

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RIVEDROIT AVOCATS

CORPORATE SKILLS SPONSOR FOR THE RENCONTRES D'ARLES 2019

Since its founding, the firm Rivedroit Avocats has taken an active role in supporting the arts and culture in all its forms. With past sponsorships of the Paris Orchestra (the main resident of the new Philharmonie de Paris), the Centre Pompidou-Metz, and the Quai Branly Museum, the firm is delighted to be a long-term sponsor of the Rencontres d'Arles, providing legal advice on various intellectual property matters.

"Over the years, Rivedroit Avocats' art law team has gained recognition for its practice of intellectual property law, notably in the field of photography, advising photographers, museums, and cultural institutions; it was thus natural for us to commit ourselves to the Rencontres d'Arles in the long run, as it is the world's largest festival devoted to photography" says Nicolas Maubert, founding partner of the firm.

ABOUT RIVEDROIT A.A.R.P.I.

In 2009, lawyers from several major firms founded Rivedroit Avocats, which carries on a tradition of excellence and commitment to clients in a flexible, dynamic structure.

Accustomed to multicultural work environments, the firm's lawyers develop close ties with their clients in France and abroad, helping them with the legal aspects of their projects. Clients include French and international corporations as well as SMEs.

A multidisciplinary firm, Rivedroit Avocats is principally active in the following areas: mergers and acquisitions, corporate law, foreign investment law, **intellectual property law, art law**, real estate law, labor law and complex commercial disputes. Rivedroit Avocats offers transversal solutions to its clients.

Partner in charge of the partnership:

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FIDAL

Fidal is France's biggest independent business law firm.

As strategic partners of companies, institutions and organizations, we aim to make law a driving force to enhance their performance and growth in France and abroad.

All our talents are experts in their disciplines and transversal in their approach. We speak the same language as our clients and understand their needs.

We encourage sharing knowledge and experience. That is our way of offering our clients, whatever their size, activity, location or issues, committed, enlightened and well-informed operational advice that protects them and actively contributes to their strategic and commercial development.

Fidal pursues an active cultural policy by supporting major cultural institutions and creating the Fidal Photo Award for young photographers and established documentary photographers.

fidal.com
fidalphoto.org
instagram.com/fidalphoto

FRENCH NATIONAL CENTRE FOR SCIENTIFIC RESEARCH

Created in 1939, the French National Centre for Scientific Research (CNRS) ranks among the world's most prominent research institutions. Internationally recognised for the excellence of its scientific work and ability to innovate, the CNRS aims to constantly push back the frontiers of knowledge. Its scientists conduct research on major societal issues (climate change, the environment, artificial intelligence, health, ageing, etc.) and explore life, matter, the Universe and the functioning of human societies.

On October 19, 2019, the CNRS will celebrate 80 years of building new worlds and accompanying changes in society. This anniversary provides an ideal opportunity to honour the values that serve as the foundation of the CNRS: freedom of research, improvement of knowledge, teamwork, scientific excellence, innovation, setting up companies, social progress and the dissemination of scientific culture.

On this occasion, the CNRS also makes its unique visual archives accessible to the public, taking visitors back to the early days of its history, between 1915 and 1938. The photographs and films tell the story of inventions and technological breakthroughs linked to the war effort and national defence at first, and then steered towards civilian and domestic purposes.

There is no better place than the Rencontres d'Arles to shed light on this heritage. Discover it at the exhibition *The Saga of Inventions, from the Gas Mask to the Washing Machine*. CNRS Archives.

MALONGO COFFEE

Since 1934, Malongo has sold individuals and businesses fine coffee grown by small producers using traditional farming methods (hand-picked, high-altitude Arabica) in the world's best producing areas.

From plantation to cup, Malongo lavishes care on its coffee, performs regular quality inspections and does slow, traditional roasting "in 20 minutes". Respecting the earth and the men who cultivate it is a fundamental value for the brand. That is why Malongo innovates for sustainable development, organic agriculture and fair trade, an area where it is France's leader.

The brand is also committed to passing on noble knowledge about coffee through its training centers and corporate foundation.

Malongo is happy to support the Rencontres d'Arles for its 50th anniversary.

CONCERNING PROVENCE TOURISME

AN ORGANIZATION ASSOCIATED WITH THE COUNTY OF THE BOUCHES-DU-RHÔNE.

Provence Tourisme aims to develop and promote tourism in the County while also aiming to preserve its tourist sites and quality of life. Provence Tourisme has been asked by the County to organize MPG2019 concerning the gastronomic expertise it has developed over the years, and to position Provence as a significant piece of the global destinations' jigsaw.

Food and wine are the main motivations for one-third of the tourists vacationing in France. Provence boasts a rich market-gardening and fruit-growing tradition, a unique culinary identity and culture. The region has everything it takes to become a major gastronomic destination.

Farm to plate gastronomy is a priority in Provence as a reflection of the region's identity and in MPG2019, this identity is strengthened and highlighted by the events organized within the framework of strong partnerships and teamwork in the County.

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THE PHOTOGRAPH FEATURED ON THE 2019 POSTER WAS SHOT
BY OUKA LEELE.
COURTESY OF AGENCE VU.

SINCE 2015, ABM STUDIO SIGNS THE VISUAL IDENTITY AND
THE GRAPHIC DESIGN OF ALL PRINTED AND DIGITAL MEDIA
FOR THE RENCONTRES D'ARLES.

THESE ELEMENTS ARE ALSO AVAILABLE ON RENCONTRES-ARLES.COM