

# ARLES 2017

## LES RENCONTRES DE LA PHOTOGRAPHIE

EXHIBITIONS  
3 JULY  
— 24 SEPTEMBER

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# ARLES 2017

## LES RENCONTRES DE LA PHOTOGRAPHIE

OPENING WEEK  
3 — 9 JULY

EXHIBITIONS & WORKSHOPS  
3 JULY  
— 24 SEPTEMBER

PRESS KIT - APRIL 2017

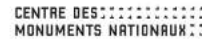
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# THE ALCHEMY OF SUMMER IN ARLES

## HERVÉ SCHIAVETTI

MAYOR OF ARLES

The world's premiere photography festival is a collective work of art to be created each year. For 48 years under Arles' sun, the Rencontres has been driven by talent, imagination, energy, and by the alchemy of photographers, works, sites, public, and atmosphere.

In its way, this work of collective art is a local industry, inscribed in an ecosystem established over decades through the joint work of elected representatives, collectives, foundations, companies, schools, associations, etc. The Rencontres has a major impact on the economy of Arles. In employment, for example, it hires 400 people each summer, with 235 six-month contracts. According to a study carried out last year, adding up direct and indirect expenses, the Rencontres injects 22 million euros into Arles' economy.

This leadership role has grown, given the historic turnout of 2016 (over 100,000 visitors), demonstrating that artistic rigor can go hand in hand with popular success. This is the result of the work and talents of Sam Stourdzé, the director, and the president Hubert Védrine. It is their third year working together in a generous, passionate, multifaceted program, which has both local and international dimensions.

This summer, on the international side, we're wearing Colombia's colors. It's a country of great photography, and bullfighting, as its fans know well. I'm happy that our friend Colombia, who is on the road to peace, has been invited to Arles this year. I'd like to express my admiration for the Colombian president, Juan Manuel Santos, who won the Nobel Peace Prize last year.

Mathieu Pernot, notably, represents the local dimension, rounding off his artistic and humanitarian work on Tzigane communities begun while he was still a student in the 1990s, at the École Nationale Supérieure de la Photographie (ENSP) in Arles.

Thanks to the LUMA foundation, since their renovation, in the Parc des Ateliers, the Forges and the Mécanique provide spaces that suit the needs of major international exhibitions. It's the first time in the history of the Rencontres, which explains the presence of prestigious institutions like the Centre Georges-Pompidou, the Interministerial Delegation of Land Planning and Regional Attractiveness (DATAR), and the Bibliothèque Nationale de France (BnF). It's also a good demonstration of the festival's stature.

For half a century, the Rencontres has invested in, discovered, and made the sites at Arles magnificent. The variety of exhibition sites adds to the magic of the festival: twenty or so architectural monuments made available by the city of Arles; the former industrial site of Papeteries Étienne, which will be the stage, once again, of the Night of the Year; the new Émile-Combes site provided by the association of the Arles-Crau-Camargue-Montagnette metropolitan areas; Ground Control at the SNCF train station; and the Méjan association which is provided this summer by Actes Sud, as well as the above-mentioned Parc des Ateliers. All of these different atmospheres in places with unique personalities make the Rencontres a multi-faceted experience for the visitor.

As we did for his or her predecessors, we will happily welcome the new Minister of Culture on the walkway at the Parc des Ateliers. Here we'll find the new building designed by Frank Gehry for the LUMA foundation, and the new École Nationale Supérieure de la Photographie, a major architectural project by Marc Barani, for which Michel Vauzelle, Deputy of Arles, and president François Hollande laid down the first stone last year.

The Rencontres is also a product of our loyal partners. I'd like to thank the Ministry of Culture, and all the larger communities, for their fidelity well-beyond the political affiliations of their elected officials: the Regional Council of the Provence-Alpes-Côte d'Azur, and its president, Christian Estrosi, and the General Council of the Bouches-du-Rhône, and its president Martine Vassal; among the private partners: Olympus, BMW, Gares & Connexions, the LUMA Foundation, the Swiss Confederation, Lët'z Arles (Luxembourg), the BNP, Nespresso, Huawei, and the Fondation Jan Michalski pour l'Écriture et la Littérature. Each of them, with their energetic and creative teams, makes this great event possible. I'd like to thank them in the name of the people of Arles.

Finally, I wish a great edition to the Rencontres, and a beautiful summer 2017 to all fans of photography, and those that love the city of Arles.

# WELCOME TO THE 48TH ANNUAL RENCONTRES!

## HUBERT VÉDRINE

PRESIDENT OF THE RENCONTRES D'ARLES

For the 48th year, the Rencontres photographiques d'Arles meets its public! An exigent, enthusiastic, passionate public, attached to the concept of the Rencontres d'Arles, and the spirit of places (its many venues are ever more numerous this year: 25 sites, 250 artists).

The Rencontres discovers and innovates once again. With the opening of Ground Control and the Mistral, there are two new exhibition sites on Émile-Combes Boulevard. The Grand Arles Express will arrive in Marseille, Avignon, Nîmes and Toulon, and still elsewhere in the coming years. We went to Jimei, China, in 2015 and 2016, and will go again next November.

The festival is also a site of openness and exchange. With their gaze, 28 artists will speak to us this year about Colombia, which, after half a century of civil war, walks a fragile road to peace. Meanwhile, 62 photographers, many young, and many female, will tell us in photographs about Iran from 1979-2017.

I'd like to invite our great friend, our public, to enjoy their visit to the Rencontres 2017!

## WITH THANKS TO ALL OUR PARTNERS !

The Rencontres d'Arles wish to thank the Ministry of Culture and Communication, the Provence-Alpes-Côte d'Azur Regional Directorate of Cultural Affairs, the Ministry of Education, Higher Education and Research, the Provence-Alpes-Côte d'Azur Regional Council, the Bouches-du-Rhône Departmental Council, the city of Arles, the Canopé network, the Centre for National Monuments, and all our public partners whose support is so precious to us.

We are delighted to be associated with the Centre Pompidou in its 40th anniversary year and with the Année France-Colombie 2017, jointly supported by the Ministry of Foreign Affairs and International Development, the Government of Columbia and the Institut français.

We would like to thank all our sponsors and private partners for their generosity and renewed trust, especially Olympus—celebrating 10 years of partnership together—, the LUMA Foundation, BMW, SNCF Gares & Connexions, the Prix Pictet, the Fondation Jan Michalski pour l'Écriture et la Littérature, the Swiss Confederation, YellowKorner and Actes Sud, as well as many others which space prevents us from listing here.

We are also delighted to strengthen our collaboration with those partners who have recently joined us, including BNP Paribas, Lët'z Arles (Luxembourg), Nespresso, Huawei, Rubis Mécénat cultural fund, Tectona, Devialet and the Louis Roederer Foundation.

Finally, we would like to thank our main media partners who help disseminate the Festival's news and promote its image around the world: France Inter, ARTE, Konbini, LCI, Le Point, Madame Figaro, mk2, L'Officiel Art, IDEAT Magazine, Fisheye and OFF the wall.

## NEW SPACE

### SAM STOURDZÉ

DIRECTOR OF THE RENCONTRES D'ARLES

The more we think a country closed, stuck in political and economic crises, the more we find photographers there. They reveal, describe, demonstrate, invent, repair, build, in their own language, that of the image. They decipher the preliminary signs of societies in upheaval. The 48th issue of the Rencontres de la Photographie shares this taste for other places. All across the city of Arles—a city of living legacy which, in the space of a summer, transforms into a wonderful place of welcome for our exhibitions—a trajectory emerges that will lead you from Latin America to Iran, from the shores of the Bosphorus to the Syrian border, from Château Davignon to the trailers of Arles. You'll go on a snorkeling tour of flooded lands; you'll go by train across the vast Russian landscape; you'll pick up the pieces of Lenin in Ukraine; you'll reflect on Monsanto; you'll follow the life of a Romani family for twenty years... From the local to the global, this 48th issue will take you to the heart of Colombia, immerse you in a new Spanish generation, introduce you to the sideways glance in Iranian photography—all in a sweeping journey to the heart of busy and complex geopolitics.

#### SEE THE WORLD

As a matter of fact, the world is moving. Nothing new in this, but it's moving ever faster. Nowadays images circulate at the speed of light. Technological liberation, once lauded as the acquisition of direct expression, the spearhead of an ever more participative democracy, reveals another face, another use. It puts itself at the service of populist conquests. Have we entered into the age of the war of images, in which each person chooses to make themselves, alternately, the one who disseminates or the one who collects truth or fallacy? More than ever, we need artists and their ability to capture the apt time. Artists participate in decrypting, in contextualizing, in making new forms of writing emerge; and the festival amplifies their voices, transcribes their simple, efficient, and ambitious program: to see the world as it is, as it could be, as it ought to be.

#### THANKS TO YOU!

Patrons of the Rencontres have made no mistake. In 2016, you were more numerous than ever before. In fifteen years, attendance at the Rencontres d'Arles increased dramatically, testifying to the growing public interest in photography. The event now occurs as an annual fixture, a freeze frame, an x-ray of artistic creation, as the Rencontres is

on the scene for every development in the field of photography, and sometimes at its initiative. Thus, the 48th issue holds a few surprises. The artist Jean Dubuffet appropriates and diverts photographic convention, using its reproducibility to replicate painting and drawing. Roger Ballen works on site for the exhibition itself, offering the visitor an immersive, ballenesque experience. Virtual reality (VR) promises to be the next revolution in technology. It is a new model for creation, one which is challenging representation and rewriting established codes. It is inspiring artists and producing new forms. The festival supports these major developments related to the image, setting up a new stage for them with the VR Arles Festival, accessible all summer at the Couvent Saint-Césaire. Here, visitors can experience the two dozen films selected for the official competition.

#### ALL OF PHOTOGRAPHY

Ultimately, we are a photography festival at the service of photographers. Yet, art is an ecosystem with a large number of actors involved, from creation to production to distribution. We support this ecosystem, issue after issue, as a place of welcome, of expression and promotion. Because of its visibility, the festival is a unique platform for the photography community, a common good at the service of all its players: photographers, of course, but also curators, researchers, publishers, collectors, and this year, gallery owners. At Arles, curators find a ground for experimentation that matches their ambitions. In 2017, more than 30 curators are offering their interpretation of photography. Publishers are now supported largely by the Dummy Book Award and the Book award, while Cosmos-Arles Books brings together around 80 specialized publishers during the festival's opening week. The 48th issue continues its interest in art collectors. From the excellent Latin-American collection of Letitia and Stanislas Poniowski, to the strange vernacular collection of Claude Ribouillault, devoted to dwarfs, giants and strongmen, collectors are celebrated for the free spirit by which they bring to light neglected areas in the history of photography. And finally, we officially welcome the key players on the art scene with the presentation of the New Discovery Award. Gallery owners, in their pioneering role, are often the first to spot, support, and encourage future talent. They are here invited to nominate an artist of less than 45 years old, whose work they esteem to merit promotion with an international audience. Thus, ten photographers have been selected from among 200 candidates; their work will be presented this summer. It is then up to the professionals to decide, from among these candidates, the winner of the

New Discovery award during the opening week. Clearly, all the players in photography enrich our program, and increase, by a little each year, the significance of the Rencontres d'Arles.

#### A SPIRIT, NOT A PLACE

This year, we are opening up new spaces, literally as well as figuratively. In 2017, the spirit of the Rencontres will breathe on two new sites. Both are found at the border of the historical center on Boulevard Émile Combes. The sites were built from derelict houses, old shops, warehouses, and urban land. Open to the public for the first time, they've been reconfigured as exhibition sites and walkways for the occasion. They add to the Rencontres d'Arles' reputation as innovator of the city. But one space can hide another! More than square meters, these are new spaces of photography which, above all, tirelessly mobilize our energy: creative spaces, political spaces, spaces of protest and rebellion, spaces for reflection, and most of all, spaces consecrated to the critical eye and free thinking. Let's make it clear—before it is a place, the Rencontres d'Arles is a space of liberty!



## PROGRAM

With approximately 40 exhibitions, the Rencontres d'Arles offer a general survey of contemporary photographic creation and practices. The relationships suggested within the program are at the core of the different sequences. They allow categories to be identified and, year after year, encourage a thorough exploration of developments in photography.

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NORMAN BEHRENDT / UNO ART SPACE

#### BRODBECK &

DE BARBUAT / TEZUKAYAMA GALLERY

PHILIPPE DUDOIT / EAST WING GALLERY

GUY MARTIN / NINETEENSIXTYEIGHT

CONSTANCE NOUVEL / IN SITU GALLERY

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**SINCERELY QUEER.**

**SÉBASTIEN LIFSHITZ COLLECTION**

→ Photographers Gallery, London, UK,  
March-June 2018.

**BERNARD PLOSSU.**

**WESTERN COLORS**

→ Galerie du Jour agnès b., Paris, April 3-15th 2017

**TOTAL RECORDS, THE GREAT ADVENTURE  
OF ALBUM COVER PHOTOGRAPHY**

→ C/O Berlin, Germany,  
December 10th 2016–April 23rd 2017.  
→ Foto Colectania, Barcelona, Spain,  
November 2017.

**PAOLO WOODS & GABRIELE GALIMBERTI,  
THE HEAVENS. ANNUAL REPORT**

→ Centre Assas, Paris II Panthéon-Assas  
University, Paris, March 23-April 21 2017.

**SARAH WAISWA,  
STRANGER IN A FAMILIAR LAND**

→ Centre Culturel Juliobona, Lillebonne,  
February 27-May 24 2017.

**FELLINI, 8 ½ COLOR**

→ Lincoln Center, New York,  
United States, until May 31, 2017.

### JIMEI X ARLES INTERNATIONAL PHOTO FESTIVAL

#### THE RENCONTRES D'ARLES IN CHINA (NOVEMBER 2017)

The Rencontres d'Arles will participate in the Jimei x Arles International Photo Festival in Xiamen, southern China, for the third consecutive year. Rencontres d'Arles director Sam Stourdézé and Chinese photographer RongRong, who founded the Three Shadows Photography Art Center in Beijing and Xiamen, created the festival, which in 2016 drew over 30,000 visitors to 30 exhibitions, including eight from Arles. In 2017, Bérénice Angremy, who co-founded the DIAF and Caochangdi PhotoSpring art festivals, was appointed head of the Jimei x Arles International Photo Festival, which aims to become a photography platform in Asia.

### THE RENCONTRES D'ARLES AT THE CENTRE ASSAS

Paris II Panthéon-Assas University and the Rencontres d'Arles have joined forces in an innovative approach to the major issues facing today's society, bringing specialists from the university, business and media worlds into dialogue with the photography scene.

The partnership got underway with a first exhibition entitled *The Heavens, Annual Report*, produced for Arles in 2015, by Paolo Woods and Gabriele Galimberti, along with a series of round tables around esthetic and legal questions, addressing a range of social, cultural and historical issues.

This collaboration continues with the co-production of the exhibition *La Vuelta. 28 colombian photographers and artists*, presented in Arles in 2017, then in the Centre Assas in the fall.

*The Heavens, Annual Report*, by Paolo Woods & Gabriele Galimberti  
Exhibition presented as part of the Grand Paris Photography Month 2017.  
Centre Assas, Paris II Panthéon-Assas University, Paris 6e.  
23 March – 21 April 2017.  
Publication: *The Heavens*, Dewi Levis, 2015.

[u-paris2.fr](http://u-paris2.fr)  
[moisdelaphotodugrandparis.com](http://moisdelaphotodugrandparis.com)

# ARLES 2017

# LATINA!

Latin America as a land of photography,  
with Colombia as its focus.

As part of the Année France-Colombie 2017. With support from Nespresso.



**JUAN PABLO ECHEVERRÍ (LA VUELTA EXHIBITION)**  
HULK, FROM THE SUPERSONAS SERIES, 2011.  
COURTESY OF THE ARTIST.

## URBAN IMPULSES

ESPACE VAN GOGH

### LATIN AMERICAN PHOTOGRAPHY, 1960-2016

*The project Urban Impulses: Latin-American photography* is a visual essay about a city which finds sense in its own movement. The exhibition covers half a century of Latin American photography, and several hundred images chosen from the Leticia and Stanislas Poniatowski collection. The perspective here looks to reconstruct the imaginaries of the cities on this continent in works carried out by the very photographers involved in the creation of the conflicted Latin American identity. The present exhibition displays the contradictions of a hybrid continent, between the pre-hispanic and post-colonial world, and the market society which inevitably takes hold of the processes which consolidate cities. We see here the transition from rural to urban, or better still, that way in which the rural and the popular coexist in the dreamed metropolis. These Urban Impulses project into the future. Chaos is at work in them as an emancipatory force, and on this path, nothing can wall it in, Latin America cannot be made a minority.

*Alexis Fabry and María Wills*

Exhibition curators: Alexis Fabry and María Wills Londoño.

Publication: *Pulsions Urbaines: Photographie Latino-Américaine 1960-2016*, Toluca Éditions, 2017.

Framing by Circad, Paris.

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

With support from Nespresso.

## PAZ ERRÁZURIZ

ATELIER DE LA MÉCANIQUE

Born in 1944, in Santiago, Chile. Lives and works in Santiago, Chile.

### A POETICS OF THE HUMAN

Paz Errázuriz began her career as an autodidact under Pinochet's dictatorship in the 1970s. Co-founder of the Independent Photographer's Association (AFI), she used black and white portraits to denounce the dictator, as well as the social dictates which condemned individuals and groups to a marginalisation that rendered them invisible. From the beginning, her work, which is in the social documentary genre, expressed a creative energy, and an insatiable curiosity for the human race. Her works broke many of the taboos of the society deprived of liberty that Chile was before the restoration of democracy. In her militant photography, Paz Errázuriz shows Chile's troubled past, and exhaustively explores her country, making visible what society failed to see. Both chronological and thematic, the exhibition brings together around 150 prints from the 1970s to today.

Exhibition curator: Juan Vicente Aliaga.

Exhibition organized by the Fundación MAPFRE, in collaboration with the Jeu de Paume and the Rencontres d'Arles.

Publication: *Paz Errázuriz, Aperture/Fundación MAPFRE*, 2016.

With support from Nespresso.

## LA VUELTA

CHAPELLE SAINT-MARTIN DU MEJAN

Andrea Acosta (1981), Liliana Angulo (1974), Jaime Ávila (1968), Alberto Baraya (1968), Karen Paulina Biswell (1983), Johanna Calle (1965), María Fernanda Cardoso (1963), Carolina Caycedo (1978), Nicolás Consuegra (1976), Wilson Díaz (1963), Juan Manuel Echavarría (1947), Clemencia Echeverri (1950), Juan Pablo Echeverri (1978), María Elvira Escallón (1954), Santiago Forero (1979), Beatriz González (1938), Juan Fernando Herrán (1963), Paulo Licona (1977), Rosario López (1970), Oscar Muñoz (1951), Diego Muñoz (1981) & Mauricio Hurtado (1971), Juan Obando (1980), Andres Felipe Orjuela (1985), Juan Peláez (1982), José Alejandro Restrepo (1959), Miguel Ángel Rojas (1946), Ana María Rueda (1954), Edwin Sánchez (1976)

### 28 COLOMBIAN PHOTOGRAPHERS AND ARTISTS

*La Vuelta* highlights work by 28 artists, spanning several generations. From traditional genres of photography to experimental and research-based practices, the selected projects explore the varied and changing cultural, social and political landscape of identities, values, and beliefs, questioning issues of class, identity, economic survival and the sixty-year history of armed conflict that has merged with and fueled the illegal drug trade.

The exhibition is structured around four axes: history/memory, place/territory, nature/culture, and identity/representation, grouped in four sections. *Subjective memories* speak to the experience of the sixty-year armed conflict that has perpetuated a culture of political violence in Colombia. *Urban cartographies* explores the dialogue between artists and urban space from the exploration of place and memory to that of the social and economic landscapes of the Latin American city today. *New cultures of nature* investigate the nature and culture divide, through the lens of historical inquiry and scientific research. Finally, *New cultures of the image* examines

the social construction of identity and cultural representation through artist's critical response to the ways in which the media and social media impact cultural perceptions of race, sexuality, and gender.

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

*Carolina Ponce de León*

Exhibition curators: Carolina Ponce de León and Sam Stourdzé.

Prints by Fanlab, International Printer, Poder Fotográfico and Mauricio Mendoza de Fotografía, Colombia, and Diamantino Labo Photo, Paris.

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

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

With support from Nespresso and Paris II Panthéon-Assas University.

## THE COW AND THE ORCHID

NEW SPACE  
CROISIÈRE

### GENERIC COLOMBIAN PHOTOGRAPHY

More than a decade has passed since I started to collect photos from Colombia. Sometimes they have come in ones or twos at other moments as veritable waterfalls. Their diversity in subject, region and date has been a revelation. They have helped me understand a little of this incredible country although in reality my comprehension is still minimal. Colombia like photography is never quite what it seems. There is always comedy which is sometimes also tragedy. *La Vaca y la Orquídea* weaves together different strands of vernacular vision to create a layered collage that draws on the diversity of the environment. From the Caribbean and Pacific coasts through the Andes to the fertile plains, from the Amazon Jungle to the heaving cities unknown, images have been sourced and can now be seen here. I have used two national icons to articulate the vision for the exhibition, the cow and the orchid.

*Timothy Prus*

Exhibition curator: Timothy Prus, with the Archive of Modern Conflict collection.

Wallpaper and framing by Atelier SHL, Arles.

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

With support from Nespresso.

### THE ANNÉE FRANCE-COLOMBIE 2017 IN ARLES

The 'Latina!' sequence is organised with the support of Nespresso, as part of the Année France-Colombie 2017.

The Année France-Colombie 2017 is organised with the support of a Sponsoring Committee composed of: AccorHotels, Airbus, Axa Colpatria, Oberthur Fiduciaire, L'Oréal, Groupe Renault, Sano, Veolia, BNP Paribas, Groupe Casino, Schneider Electric, VINCI, and Poma.

### LATIN SECTION!

is also:

- a Colombian night;
- the Chiringuito, the new laid back and festive restaurant of the Paris Popup, with a menu inspired by latin products, open during the whole summer in Croisière;
- and three exhibitions in the associated programme: *The Kogis Indians* at the Actes Sud bookshop, *Territorio* at the Galerie Aréna, and Beatriz Gonzalez and Alejandro Restrepo, *Facing Up*, at the Carré d'Art in Nîmes.



TWO WRESTLERS, BOGOTA, 1956. SILVER PRIN (THE COW AND THE ORCHID EXHIBITION).  
COURTESY OF MANUEL H.

**ARLES  
2017**

**THE  
EXPERIENCE  
OF  
TERRITORY**

When new towns, urban renewal and even accidents nurture a poetry of territory and the culture of landscape.



**JOEL MEYEROWITZ**  
BROADWAY AND 46TH STREET, NEW YORK CITY, 1976.  
COURTESY OF THE ARTIST AND HOWARD GREENBERG GALLERY.



## JOEL MEYEROWITZ

SALLE HENRI-COMTE

Born 1938, New York, United States. Lives and works in New York, United States.

### EARLY WORKS

The American colour photography master Joel Meyerowitz began his career in New York in the 60s. As a street photographer, always out and about in the heart of his city, Meyerowitz slips and dodges through the urban fray, his eyes ever on the alert. His complex compositions toy with the notions of imbalance and deframing, and seem suspended as if by a thread. For the first time in France, the Rencontres d'Arles will exhibit forty original prints by Joel Meyerowitz, with a selection of his first photographs in black and white and in colour.

Exhibition curator: Sam Stourdzé.

Wallpaper by Processus, Paris.

Framing by Circad, Paris.

With support from the Louis Roederer Foundation, the Howard Greenberg Gallery, New York, and the Polka gallery, Paris.

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

## MICHAEL WOLF

ÉGLISE DES FRÈRES PRÊCHEURS

Born 1954, Munich, Germany. Lives and works in Hong Kong.

### LIFE IN CITIES

For the first time ever, working in close collaboration with the Hague Museum of Photography, the Rencontres d'Arles is presenting a selective overview of the autonomous works created by Wolf. Wolf's key 21st-century theme is "life in cities", as he observes it in vast metropolises like Tokyo, Hong Kong and Chicago. The striking feature of these impressive series is the changing points of view adopted by the artist in order to show the complexity of modern city life. The magnum opus of the exhibition is *The Real Toy Story* installation (2004), featuring over 20,000 plastic "Made in China" toys found by him in junk markets and second-hand shops in the United States. Amid this overwhelming array of mass-produced stuff for kids, Michael Wolf shows sympathetic portraits of individual Chinese assembly-belt workers producing toys to satisfy the manic worldwide demand for cheap consumer goods.

*Wim Van Sinderen*

Exhibition curator: Wim van Sinderen.

Exhibition coproduced by the Fotomuseum Den Haag and the Rencontres d'Arles.

Publication: *Works*, Peperoni Books, 2017.

Exhibition design: Roland Buschmann.

## MARIE BOVO

ÉGLISE DES TRINITAIRES

Born 1967, Alicante, Spain. Lives and works in Marseille, France.

### СТАНСЫ/STANCES

For the photo series Стансы (*Stances*) begun in 2016, I work in different trains traveling long distances across Eastern Europe and Russia, with journeys sometimes lasting several days. At each stop, before seeing the landscape, the architecture, or the light that the doors will open upon, I set up the camera in the narrow entryway of the car. Before the doors can close again like a camera shutter, the silver film has made an imprint of the place. The image is the junction between the train and what's beyond its doors in a stationary cut of several seconds that sketches another Europe. It is a Europe marked by the communist and post communist era, neither taking part in the same history nor the same reality as the rest of the Western world.

*Marie Bovo*

Exhibition realized with support from kamel mennour gallery, Paris, and OSL gallery, Oslo.

Prints by Cyclope, Paris.

Collage by Atelier Deuxième Œil, Paris.

As part of the Grand Arles Express, Discover Marie Bovo's other exhibition, *The Milky Way* at FRAC PACA in Marseille.

## IN THE STUDIO OF DATAR'S PHOTOGRAPHY MISSION

ATELIER DE LA MÉCANIQUE

Dominique Auerbacher (1955), Gabriele Basilico (1944-2013), Alain Ceccaroli (1945), Despatin (1949) & Gobeli (1949), Robert Doisneau (1912-1994), Tom Drahos (1947), Pierre de Fenoyl (1945-1987), Jean-Louis Garnell (1954), Albert Giordan (1943), François Hers (1943), Josef Koudelka (1938), Christian Milovanoff (1948), Sophie Ristelhueber (1949), Holger Trülzsch (1939)

### THE LOOKS OF 15 PHOTOGRAPHERS

*In the Studio of DATAR'S Photography Mission* looks back at how important the Mission was in the careers of some of today's leading contemporary photographers. To mark its 20th anniversary, in spring 1983 the Land Development and Regional Action Delegation, better known by its French acronym, DATAR, commissioned photographers to participate in a huge project to "record France's 1980s landscape". Originally planned to last just a year, the project eventually ended in 1989. Twenty-nine photographers—young or established, French or foreign—worked on the project. The exhibition gives visitors some insight into the intricacies of the creative process during a project that has become legendary in the history of photography. It will also be an opportunity to have some of the project's little-known images dialogue with private archives.

*Raphaële Bertho et Héloïse Conésa*

Exhibition curators: Raphaële Bertho and Héloïse Conésa.

Exhibition coproduced by the Bibliothèque Nationale de France and the Rencontres d'Arles.

Modern prints and wallpaper by Picto, Paris.

Framing by Circad and atelier Pinçon, Paris.

The BnF will host an extension of the exhibition, *French Landscapes, a Photographic Adventure*, from October 24, 2017 to February 4, 2018.

## LEVITT FRANCE

MAGASIN ÉLECTRIQUE

Julie Balagué (1986), Vincent Fillon (1977), Bruno Fontana (1977), Jean Noviel (1973), Camille Richer (1993)

### A RESIDENTIAL UTOPIA

The project *Levitt France: a residential utopia* looks back at an ambitious project conducted in the early 1970s, which sought to build American-style towns in Île-de-France. This little-known project, which influenced the design of suburban Île-de-France (under the auspices of the company Levitt France, named after the father of the American suburb, William Levitt) bore an idea that was to revolutionize construction: the serial building of standardized houses in a very short time period on a few hectares, with as many as 1,700 houses among four towns. With the architectural research that this new construction technique implied, Levitt's town is a model of utopia. Five photographers take up this utopia, each from a different angle. Does the Levitt venture depict the essence of self-segregation, or its anxieties? Does it depict the Americanism found most notably in video clips and movies? Is it stuck in the past as a time bubble? Is it the outcome of a modernity inconsistent with the French spirit?

*Béatrice Andrieux*

Exhibition curator: Béatrice Andrieux.

Associated author: Isabelle Gournay.

Prints by Processus, Paris.

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

## CHRISTOPHE RIHET

Born 1968, Enghien-les-Bains, France.

Lives and works between New York, United States, and Paris, France.

NEW SPACE

MAISON DES PEINTRES

### ROAD TO DEATH

Speed and acceleration are at the heart of the modernization process sweeping us up in a race involving every facet of daily life. Modern life is based on constant risk. Accidents are its essence. Crashes bring grief and misery, but can no longer be interpreted only as brutally tearing the victims from life, like ancient natural cataclysms that arbitrarily struck and devastated populations. It is a part of existence from the moment life begins. Sometimes accidental death seems like a natural culmination of modern life, making the celebrities in this album the tragic heroes of our times. Their lives were the flower but their deaths may have been the fruit. Christophe Rihet found the places where they died. He photographed their invisible graves, and by the frame offered to the revealed image, here he transforms their brief false move into a move into eternity. He shows us the road in a different guise, as an open-air mausoleum.

*Camille Riquier*

Publication: *Road to Death*, Éditions 213, 2017.

Prints by Janvier, Paris.

Framing by Atelier Demi-Teinte, Paris.

## KATE BARRY

Born 1967, London, United Kingdom. Died 2013, Paris, France.

ABBAYE DE MONTMAJOUR

### THE HABIT OF BEING

Kate Barry, who died prematurely in December 2013 at the age of 46, left behind an outstanding yet little-known body of photographic work. Portraits of stars and fashion photographs were the core of her career and contributed to her recognition. She quietly went about her personal, delicate and fragile work, mainly landscapes, contemplating them in silence and solitude, far from the bustling crowd. Prints made under her supervision, cut-up contact sheets and minimalist colors have been saved. Texts, words, letters and clips of films made on a 2007 journey to Savannah with Jean Rolin in the footsteps of Flannery O'Connor, one of her favorite writers, trace the development of her career, which came to an end much too soon.

Exhibition curators: Diane Dufour and Fannie Escoulen.

Exposition produced by LE BAL, in partnership with the Gallois Montbrun & Fabiani agency, and the Rencontres d'Arles.

Publication: *Kate Barry*, Éditions Xavier Barral / LE BAL, 2017.

Prints by Picto, Paris.

Framing by Circad, Paris.

With support from the Centre des Monuments Nationaux.

## BMW RESIDENCY AT THE MUSÉE NICÉPHORE NIÉPCE

## DUNE VARELA

Born 1976, Paris, France. Lives and works in Montreuil, France.

CLOÎTRE SAINT-TROPHIME

### ALWAYS THE SUN

Dune Varela, winner of the BMW Residency at the Musée Nicéphore Niépce, works on landscapes and their representation. Spanning various timeframes, she ponders the fragility of the photographic support with pictures culled from museum collections and the Internet or her own photographs. Printed on plaster, glass or ceramic, her images beckon us to places steeped in mythological or mystical meanings that have become part of our collective consciousness. Traces of time and history at these endlessly photographed tourist sites are eroded until the artist's interventions finally finish them off. Photography, which fulfills the need to remember but is also a metaphor for that which is no longer there, invents new temples as vulnerable as she is.

Exhibition curator: François Cheval.

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

Publication: *Toujours le soleil*, copublishing BMW Art & Culture/Éditions Trocadéro, 2017.

Prints by the Musée Nicéphore Niépce laboratory, Chalon-sur-Saône, and Diamantino, Montrouge.

Find also the "Territoire(s)" symposium, organized by Nathalie Lacroix and Bernard Comment at the Théâtre d'Arles on July 5 and 6.



**MARIE BOVO**  
СТАНСЫ - ПЕТЯРЬВ (STANCE - PETIAJARVI), 2017.  
COURTESY OF OSL CONTEMPORARY, OSLO, AND KAMEL MENNOUR, PARIS/LONDON.

**ARLES  
2017**

**WORLD  
DISORDERS**

Political upheavals, climate chaos,  
environmental and social struggles, etc.  
What kind of future are we dreaming of?



**NIELS ACKERMANN & SÉBASTIEN GOBERT**

*CHERNOBYL, UKRAINE, 6 OCTOBER 2016. THIS MORE THAN 2M TALL HEAD OF LENIN USED TO STAND ON THE SITE OF THE LENIN NUCLEAR POWER PLANT. THE MONUMENT WAS STORED IN A CLOSED ROOM FOR THE CLEANING STAFF AND THE AUTHORITIES LOST ITS TRACE UNTIL WE ASKED THEM THE AUTORISATION TO PHOTOGRAPH IT AFTER SEEING AN INSTAGRAM IMAGE SENT BY AN EMPLOYEE. COURTESY OF NIELS ACKERMANN/LUNDI13.*

## MATHIEU ASSELIN

MAGASIN ÉLECTRIQUE

Born 1973, Aix-en-Provence, France. Lives and works in Arles, France.

### MONSANTO: A PHOTOGRAPHIC INVESTIGATION

Monsanto's dozens of Superfund sites (large contaminated sites of high priority for the US Environmental Protection Agency) across the United States alone are affecting hundreds of communities and their environment with terrifying health and ecological consequences. Monsanto maintains strong ties with the us-government, and is a bedfellow with many other economical and political power houses around the world. The company has been accused of misinformation campaigns and the persecution of institutions and individuals that dare to disclose their actions. Monsanto is spreading new technologies and products, while scientists, ecological institutions and human rights organizations are putting out alerts for issues like public health, food safety and ecological sustainability issues. Visiting its past and presents, this project aims to picture what Monsanto's near future could look like.

Exhibition curator: Sergio Valenzuela Escobedo.

Publications: *Monsanto, une enquête photographique*, Actes Sud, 2017 (French edition);

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

Prints and framing by Atelier SHL, Arles.

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

## GIDEON MENDEL

GROUND CONTROL

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

### DROWNING WORLD

Drowning World explores the human dimension of climate change by focusing on floods across geographical and cultural boundaries. Rather than the literal depiction of disaster zones, Gideon Mendel focuses on the personal impact of flooding to evoke our shared vulnerability to global warming. Since 2007, Mendel has documented floods in 13 countries. The *Submerged Portraits* series are intimate portraits of flood victims. Their poses may seem conventional but their context is catastrophe, and their unsettling gazes challenge us deeply. The marks left by floodwater, especially in domestic spaces, are the focus of the *Floodlines* series, which presents the paradox of order and calm within chaos. The *Watermarks* series consists of enlargements of flood-damaged personal snapshots, sometimes anonymous flotsam fished from the water or mud, sometimes given by homeowners.

Exhibition curator: Mark Sealy.

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

Wallpaper by Picto, Paris.

Framing by Plasticollage and Circad, Paris.

## NIELS ACKERMANN & SÉBASTIEN GOBERT

CLOÎTRE SAINT-TROPHIME

Born, 1987 à Geneva, Switzerland. Lives and works between Geneva, Switzerland, and Kiev, Ukraine.

Born 1985, Lagny-sur-Marne, France. Lives and works in Ukraine.

### LOOKING FOR LENIN

"Lenin lives! Lenin is with you!" Since the Bolshevik Revolution of 1917, this hymn has been more than an ever-present slogan. But as Russia prepares to celebrate the centennial of the October Revolution, Ukraine, the other pillar of the Soviet Empire, will have none of him. Summum of decommunization: as of late 2016, none of the 5,500 statues that formerly dotted the territory is still standing. Lenin has left the square. His face no longer overlooks the metro station. Since the summer of 2015, Niels Ackermann and Sébastien Gobert left to travel through Ukraine in search of crumbled stone and fragments of metal. By means of a collection of photographs, halfway between documentary and symbolism, the authors create a catalogue and typology of this decommunization, capturing the issues of memory for this country that is seeking itself.

Exhibition curator: Peter Pfrunder.

Exhibition realized in collaboration with the Fotostiftung Schweiz, Winterthur (Switzerland).

Publications: *Looking for Lenin*, Éditions Noir sur Blanc, 2017 (French edition); *Fuel Publishing*, 2017 (English edition).

Prints and framing by L'Atelier SHL, Arles.

Wallpaper by Processus, Paris.

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

See the extension of the *Looking for Lenin* exhibition at the Avignon TGV station.

[nack.ch](http://nack.ch)



**GIDEON MENDEL**  
JEFF ET TRACEY WATERS, STAINES-UPON-THAMES, SURREY, ROYAUME-UNI, UK, FEBRUARY 2014, FROM THE SUBMERGED PORTRAITS SERIES.  
COURTESY OF THE ARTIST.



**ARLES  
2017**

**PLATFORMS  
OF THE  
VISIBLE**

**NEW APPROACHES TO  
DOCUMENTARY PHOTOGRAPHY**

Observatory of documentary photography,  
a changing practice.

## MATHIEU PERNOT

Born 1970, Fréjus, France. Lives and works in Paris, France.

NEW SPACE

MAISON DES PEINTRES

### THE GORGANS

I met the Gorgan family in 1995, while studying at the École Nationale Supérieure de la Photographie in Arles. I knew nothing about these communities, and was unaware that this line of Roma had been in France for over a century. My first works were in black and white, placing me in a documentary tradition in the face of what I still found strange. The discovery of several archival documents that they possessed quickly taught me that a diversity of forms and points of view were necessary to take account of the density of life that came into my view. It was in 2013, more than 10 years after those first photos, that we met again, as if it were yesterday. In their company, I lived an experience which surpasses the experience of photography. The exhibition recreates the circumstances of each member of the family, and recounts the story that we wrote together, face to face, then side by side.

*Mathieu Pernot*

Exhibition coproduced by the Musée de l'Immigration and the Rencontres d'Arles, in partnership with the FRAC PACA.

Publication: *Les Gorgan*, Éditions Xavier Barral, 2017.

Prints by Picto, Paris.

Framing by Plasticollage, Paris, and encadrement Flamant, Yerres.

With support from Olympus and Picto Foundation.

As part of the Grand Arles Express, discover Mathieu Pernot's other exhibition, *Survival* at the Hôtel des Arts in Toulon.

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

## SAMUEL GRATACAP

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

COMMANDERIE SAINTE LUCE

### FIFTY-FIFTY

I arrive in Libya for the first time in December of 2014. First at Ras-Jedir, on the border with Tunisia, then to Zuwara, a city known for transporting immigrants by boat to Italy, known for shipwrecks. Known for those who live the *fifty-fifty*: life or death. I meet 26-year-old Yunes in Zuwara. He's a telecommunications engineer who became a fixer for journalists. He also fought in the 2014 war. At our first meeting, Yunes asked me an upsetting but pertinent question: "Are you here for the migrants or the war?" It is upsetting as it displays what motivates the media, and their interests in his country; it is pertinent, frank and direct, as it describes the political context: is it possible to dissociate the war and the plight of migrants? Built as an installation, this exhibition brings its audience into a narrative where the relation between visibility and invisibility plays out among those that live here, and those that find themselves here, for better or for worse.

*Samuel Gratacap*

Exhibition curator: Léa Bismuth, with the collaboration of Marie Sumalla and Nicolas Jimenez.

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

Prints by Picto, Paris.

Framing by Circad, Paris.

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

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



**MATHIEU PERNOT**  
GIOVANNI, ARLES, 2015.  
COURTESY OF THE ÉRIC DUPONT GALLERY.

# **I AM WRITING TO YOU FROM A FAR-OFF COUNTRY**

Spotlight on a part of the world,  
like a photographic correspondence.

## IRAN, YEAR 38

ÉGLISE SAINTE-ANNE

Meead Akhi, Azadeh Akhlaghi, Ali & Ramyar, Saba Alizadeh, Hoda Amin, Hawar Amini, Abbas Attar, Fatemeh Baigmoradi, Dadbeh Bassir, Erfan Dadkhah, Solmaz Daryani, Gohar Dashti, Alireza Fani, Hamed Farhangi, Arash Fayez, Shadi Ghadirian, Jassem Ghazbanpour, Azin Haghighi, Ghazaleh Hedayat, Bahman Jalali, Rana Javadi, Poolad Javaher Haghighi, Alborz Kazemi, Babak Kazemi, Kaveh Kazemi, Mehregan Kazemi, Arash Khamooshi, Danial Khodaei, Abbas Kiarostami, Gelareh Kia Zand, Abbas Kowsari, Yalda Moaiery, Sasan Moayyedi, Mehran Mohajer, Mehdi Monem, Amir Mousavi, Sahar Mokhtari, Tahmineh Monzavi, Mehran Naghshbandi, Azin Nafarhaghighi, Mehرداد Naraghi, Morteza Niknahad & Behnam Zakeri, Ebrahim Noroozi, Mohsen Rastani, Ghazaleh Rezaei, Behnam Sadighi, Majid Saeedi, Omid Salehi, Hassan Sarbakhshian, Jalal Sepehr, Bahram Shabani, Noushin Shafiei, Hashem Shakeri, Jalal Shams Azaran, Sina Shiri, Arya Tabandehpoor, Nazanin Tabatabaee Yazdi, Maryam Takhtkeshian, Newsha Tavakolian, Sadegh Tirafkan, Mehdi Vosoughnia, Mohsen Yazdipour, Hasti Zahiri, Maryam Zandi

### 66 IRANIAN PHOTOGRAPHERS

It is not a coincidence that Iran has so many photographers. When today's Iranians want to express themselves, they use the tools given to them by history. The modern version of poetry is photography, of course. Images, photojournalism, documentary or art are visual poetry, if you will. With this exhibition, we want to introduce those who are shaping the image of Iran today. A very diverse mix of photographers, artists and filmmakers portraying a country still caught up in revolution and war, but also fast-changing beyond recognition. Iran is both a young and an old country at the same time. Thousands of years of history have come before the 1979 Islamic revolution. We start counting again from that year. *Iran: year 38*, is to be an exhibition celebrating the culture of visual poetry embraced by Iranians.

*Anahita Ghabaian Etehadieh and Newsha Tavakolian*

**Exhibition curators:** Anahita Ghabaian Etehadieh and Newsha Tavakolian.

**Texts:** Anahita Ghabaian, Ghazal Golshiri and Newsha Tavakolian.

**Publication:** *Iran, Année 38*, Éditions Textuel/ ARTE Éditions, 2017.

**Prints by** Central Dupon Images, Paris. **Framing by** Plasticollage, Circad and Central Dupon Images, Paris.

**With support from the French Embassy in Iran and ARTE.**

**Alongside the exhibition, a documentary and web series on the Iranian photography scene, directed by Nathalie Masduraud and Valérie Urréa and produced by Terra Luna Films, Harbor Films and Darjeeling for ARTE, will be presented during the opening week.**

## BLANK PAPER

GROUND CONTROL

Julián Barón (1978), Ricardo Cases (1971), Federico Clavarino (1984), David Hornillos (1974), Alejandro Marote (1978), Óscar Monzón (1981), Bernardita Morello (1984), Miren Pastor (1985), Michele Tagliaferri (1980), Fosi Vegue (1976), Antonio M. Xoubanova (1977)

### STORIES OF THE IMMEDIATE PRESENT

At the beginning of the 2000s, a group of photographers established a collective in Madrid in order to develop their work and create a common intellectual space. This was Blank Paper. Ever since, their photography has continued to develop following a practice that includes collaboration and exchange among its principal characteristics. Far from official institutions and circles, these photographers succeeded in building an independent network of production, exposition, and distribution based on solidarity. This was a risky but necessary venture, as the times brought not only great social change, but also a profound economic crisis. This exhibition gathers together the most recent works of the Blank Paper collective, along with works of other photographers in their orbit. The mutual confidence and complicity created over years of learning together.

*Sonia Berger*

**Exhibition curator:** Sonia Berger, with the collaboration of Joan Fontcuberta, Anna Planas, and Pierre Hourquet.

**Exhibition coproduced by** La Virreina Centre de la Imatge and the Rencontres d'Arles,

**with support from the Spain's Ministry of Culture and Acción Cultural Española, AC/E.**

**Framing by** Plasticollage and Circad, Paris. **Exhibition design by** Baquero+Iturbe, Madrid.

### GROUND CONTROL ARLES

Two years ago, the Rencontres d'Arles and the Ground Control collective created a new space where enquiring minds meet to freely exchange ideas, with exhibitions all summer, bar, parties, deck chairs, concerts and a chic, unusual guinguette dedicated to naps, relaxation and before-dinner drinks.



**SHADI GHADIRIAN (IRAN, YEAR 38 EXHIBITION)**  
QAJAR, 1998.  
COURTESY OF THE ARTIST AND SILK ROAD GALLERY

**ARLES  
2017**

**MISE EN  
SCÈNE**

From plunging into one's own image to the exhibition venue itself, everything becomes a pretext for staging.



**MASAHISA FUKASE**  
PRIVATE SCENES, 1991.  
COURTESY OF MASAHISA FUKASE ARCHIVES.



## MASAHISA FUKASE

PALAIS DE L'ARCHEVÊCHÉ

Born 1934, Hokkaido, Japan. Died 2012, Tokyo, Japan.

### THE INCURABLE EGOIST

*Fukase: The Incurable Egoist* is the first retrospective of Masahisa Fukase to take place in Europe, allowing much previously unseen material to leave Japan for the first time. Fukase is widely regarded as one of the most radical and influential photographers of his generation. This presentation considers all aspects of Fukase's practice from the 1960s onwards, drawing on vintage prints, graphic work, as well as archival magazines and publications, to show the extent of the artist's working life. Dealing with issues of family, love, friendship, loneliness, mortality and death, activated photographically through performance, self-portraiture, play and comedy, the exhibition establishes Fukase as one of the most innovative and original Japanese artists of the post-war period.

Exhibition curators: Simon Baker and Tomo Kosuga.

Framing by Circad, Paris.

With support from the Michael Hoppen Gallery, London, the Masahisa Fukase Archives, Tokyo, and the Japan Foundation.

## AUDREY TAUTOU

ABBAYE DE MONTMAJOUR

Born 1976, Beaumont, France. Lives and works in Paris, France.

### SUPERFACIAL

In a series of self-portraits using film photography, and shown to the public for the first time, Audrey Tautou explores her image, playing with her celebrity status by turning herself into her own model. As creator of her own image, she imagines herself, not without humor, from head to toe, in dramatizations which openly bear the signs of their artificiality. These photographic fictions create the space for her long-distance look at herself, and invent another angle on the actress.

Exhibition curator: Sam Stourdzé.

Prints by L'Atelier Publimod, Paris.

Wallpaper by Processus, Paris.

Framing by Circad, Paris.

With support from the Centre des Monuments Nationaux.

## ROGER BALLEEN

NEW SPACE

MAISON DES PEINTRES

Born 1950, New York, United States.

Lives and works in Johannesburg, South Africa.

### THE HOUSE OF THE BALLENESQUE

*The House of the Ballenesque* is a place where the different parts of my photography and installation art come together, a place where all things are possible. Each room in this house represents an important aspect of my aesthetic. My journey in photography has proved to me that the home is a place of deep discovery. Where people seek refuge from the outside, they often make the most perilous journey inward. There is something suggestive of life lived in its fullness with all its complexity in the weighty presence of the unmade bed, the frayed couch, the broken window, the rickety chair, the skew picture, the wounded plastic doll. Working from the metaphor of the mind as a house, the viewer is guided along a path of association based on analogies between images, from darkness to light, from cellar to attic.

*Roger Ballen*

Prints and wallpaper by Atelier SHL, Arles.

With support from the Rubis Mécénat cultural fund and Hamiltons Gallery, London.

## KARLHEINZ WEINBERGER

MAGASIN ÉLECTRIQUE

Born 1921, Zurich, Switzerland. Died 2006, Zurich, Switzerland.

### SWISS REBELS

*Swiss Rebels* is a new retrospective covering the work of the politically engaged, self-taught, Swiss photographer and a Siemens warehouse clerk, Karlheinz Weinberger. An amateur photographer at the head of the company's photo-club, he began taking pictures for the gay journal *Der Kreis* under the pseudonym Jim. In 1958, he came into contact with a gang of Halbstarke, those "delinquents" from Zurich. Weinberger methodically photographed these Swiss-German outcasts who were fascinated by Elvis Presley and James Dean. He studied them like an ethnographer, with empathy, curiosity, and respect. They returned his affection. One by one, in couples or in groups, they camped before the camera, proud of the external signs of revolt. Taking photographs of immigrant workers, not to mention outcasts and reprobates, pays endless tribute to all forms of liberty. Well beyond ghetto photography, Weinberger turned his images into zones of resistance and pleasure.

*François Cheval*

Exhibition curator: François Cheval.

Exhibition produced by the Esther Woerdehoff gallery and coproduced by the Rencontres d'Arles.

Documents: Patrik Schedler.

Publications: *Swiss Rebels*, Steidl, 2017; *Halbstarke*, Sturm&Drang, 2017.

Modern prints and wallpaper by Picto, Paris.

Framing by Ron de Hoog, Rotterdam.

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

## YVES CHAUDOUËT

ÉGLISE SAINT-BLAISE

Born 1959, Paris, France. Lives and works in Bazas, France.

### TRANSPORTS DAVIGNON

It was the Château Davignon, between Arles and Saintes-Maries-de-la-Mer, that inspired Yves Chaudouët to write this fiction. Louis, a young heir, has his attention caught by the sight of a young woman he believes to be lost in his park. In reality, she's one of his servants out on a stroll. *Transports Davignon* is a film about the gaze. It is about gazing at the other, but also, reflexively, about cinema's gaze, about the image, largely inspired here by the author's experiences with painting. It's also a political fabliau, and a critique of conventional tales. On the title card at the beginning of the film, a quotation from Michel Foucault on Raymond Roussel announces one of the central references of the film: "The origin is finally restored to its unity only by the triumph of vision; that is what separates the truth from its mask, divides good from evil, separates being from appearance."

*Yves Chaudouët*

Movie coproduced by the Rencontres d'Arles, with support from FRAC PACA, Marseille.

Publication: *La Connaissance des Sources*, Actes Sud, 2017.

With support from Devialet.



**AUDREY TAUOU**  
UNTITLED.  
COURTESY OF THE ARTIST.

**ARLES  
2017**

**REREADINGS**

Photography seen differently, from a re-reading  
of Surrealism to Jean Dubuffet's uses of photography.

## THE SPECTER OF SURREALISM

ATELIER DES FORGES

### AN EXHIBITION CELEBRATING THE 40TH ANNIVERSARY OF THE CENTRE POMPIDOU

The Centre Pompidou celebrates its 40th anniversary in 2017 everywhere in France. To share its anniversary with a wider audience, the Centre Pompidou will be presenting a completely new programme of exhibitions, outstanding loans and various events throughout the year.

Surrealism is still alive, even if it sometimes leads its life underground—this is a conclusion we can come to by looking at contemporary photography, or more broadly, photography after 1945. Using the photographic collections at the Centre Pompidou, this exhibition returns to a few of the themes born of the interaction between surrealism and photography. It shows the ways in which the artists of the postwar years drew on the surrealist sensibility, and illustrates how they adapted their relationship to reality to their ends, abolishing the rules of art, taking the absurd to extremes and addressing contemporary political issues. Beyond chronological continuity, the exhibition places seemingly disparate artistic projects in dialogue with one another across their similar strategies.

*Karolina Ziebinska-Lewandowska*

Exhibition curator: Karolina Ziebinska-Lewandowska.

Publication: Damarice Amao and Karolina Ziebinska-Lewandowska, *Le Spectre du surréalisme*, Éditions Textuel, 2017.

Wallpaper by Processus, Paris.

Framing by Blaise Saint Maurice, Barbizon.

With support from Enedis, partner for the 40th anniversary of the Centre Pompidou.

## JEAN DUBUFFET

ATELIER DES FORGES

Born 1931, Le Havre, France. Died 1985, Paris, France.

### THE PHOTOGRAPHIC TOOL

This exhibition is the first review of the Dubuffet Foundation's photographic archive of the artist's work (paintings, architectural models, or elements of the show *Coucou Bazar*). Since he began his artistic practice in the 1940s, Jean Dubuffet (1901-1985) created a reference system for his photography. Starting in 1959, he organized a secretariat responsible for, among other things, documenting his works as they became scattered across the world. This set of several thousand images (negatives, prints, albums) is in keeping with Dubuffet's goal of creating an exhaustive documentary archive of his œuvre, both to serve his "work in progress," and to control for the spread of his work. The archive displays Dubuffet's attention to the quality of the photographic reproductions, as well as the technical progress of the photographic medium itself. Photography counts among the numerous tools employed by the artist in realizing his works. A source of iconography for certain of his series, its many-faceted nature allows, among other things, for the reproduction of the same elements for use in different works. For his exhibition *Édifices* in 1968, he uses photomontages that integrate his architectural creations for public spaces. Photographic projection arrives in the 1970s as an enlargement procedure used to realize some elements, such as the platforms for *Coucou Bazar*. Finally, a retrospective organised by Fiat in Turin in 1978 broke new ground with a striking mise en scène that associated original works with bright projections by other painters. The exhibition also included a multi-projection devoted to his major work, *La Closerie Falbala*.

*Anne Lacoste, Sam Stourdzé and Sophie Webel*

Exhibition curators: Anne Lacoste, Sam Stourdzé and Sophie Webel.

Exhibition coproduced by the Dubuffet Foundation, the Musée de l'Élysée, and the Rencontres d'Arles, with the participation of the Collection de l'Art Brut, Lausanne.

Publications: *L'Outil Photographique*, Photosynthèses, 2017; *Les Albums photographiques de Jean Dubuffet*, 5 Continents Éditions/Collection de l'Art Brut, 2017.

Wallpaper by Processus, Paris.

Framing by Atelier David Gallardo, Paris.

With support from the Swiss Confederation.



**RENÉ MAGRITTE (THE SPECTRE OF SURREALISM EXHIBITION)**  
L'ÉMINENCE GRISE, 1938.  
COURTESY OF ADAGP, PARIS.

**ARLES  
2017**

**ODD  
COLLEC-  
TORS**

Free and passionate, some collectors set their sights on unusual items, raising the question of the vernacular.

## PROPORTION OBSERVED

NEW SPACE  
CROISIÈRE

### DWARFS, STRONGMEN & GIANTS. CLAUDE RIBOULLAULT COLLECTION

Gnome or ogre, Lilliputian or strongman, true or false Pygmy, dwarf or colossus of the stage or the street... Since differences in size are patent, inescapable, visible and loud in relation to the average, they've attracted, and they attract, the eye, sympathy, and empathy. They also attract judgment, conventional wisdom, and ostracism. Of course, the image alone cannot determine our point of view towards each other. We discover some snapshots among this collection of images, which are, in a sense, stolen from private life, and a mere glance sorts and separates them out; we also find elements of investigations tracking the rare, the exceptional, the bizarre; and we find professional portraits, promotionals claiming the phenomenal, and laying claim to it, in near arrogance, in the name of the record. Humanity is there, sized up, multiple, and rich in diversity. In fact, these images, in the contradictory and paradoxical variety that they project, have much to say about us, our injuries as well as our pride.  
*Claude Ribouillault*

Publication: *Nains, hercules & géants. Humanités prises par la taille*, Le Rouergue, 2016.  
Framings by Circad, Paris.







**FERDINAND CONTAT, A.K.A. THE SAVOYARD (BORN 1902), CIRCA 1930. POSTCARD.**  
COURTESY OF THE CLAUDE RIBOULLAULT COLLECTION.

**ARLES  
2017**

**EMERGENCES**

A trailblazing festival that seeks tomorrow's talents.

## NEW DISCOVERY AWARD

ATELIER DE LA MÉCANIQUE

Since its creation, the Rencontres d'Arles has promoted photography and supported all its stakeholders, including photographers, exhibition curators and publishers.

That is why we are updating the Discovery Award by teaming up with galleries, often the first to spot tomorrow's talents. They were asked to propose shows by artists they promote and whose work has been recently discovered by an international audience or deserves to be.

Ten of the nearly 200 submissions were shortlisted and are shown this year. During opening week, professionals will bestow the New Discovery Award, which rewards the winning artist and gallery by purchasing works for the amount to €20,000. The acquired photographs will enter the Rencontres d'Arles collection.

### THE 10 SELECTED PROJECTS:

#### **JULIETTE AGNEL / Françoise Paviot Gallery, Paris, France**

Born 1973, Paris, France. Lives and works in Paris, France.

##### **NIGHTTIME**

For a long time lived by the idea of starry sky, Juliette Agnel finally found the images which she carried in her last summer in the Spanish desert. The series of the *nighttime* appeared, after a slow maturation of manufacturing. This term, of musical origin, convenes straightaway the sensations. "I look at the very unlimitedness in its absolute destitution. Almost irrational landscapes. Places becoming 'non-lieux', at the same time chaos and cosmos, transcending the reality, in charge of a cosmic and mystic symbolism", explains the artist to characterize these apocalyptic territories, seesaw between reality and fiction. The ambiguity remains. In front of these lost territories, we are to wonder if the whole humanity would not already have disappeared.

Exhibition curator: Léa Bismuth.

Prints by Janvier, Paris. Framing by Atelier Image Collée, Montreuil.

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

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

#### **CARLOS AYESTA & GUILLAUME BRESSION / Le 247, Paris, France**

Born in 1985 in Caracas, Venezuela. Lives and works in Paris, France.

Born in 1980 in Paris, France. Lives and works in Tokyo, Japan.

##### **RETRACING OUR STEPS, FUKUSHIMA EXCLUSION ZONE - 2011-2016**

Carlos Ayesta and Guillaume Bression rushed to Fukushima after the March 2011 earthquake and tsunami. To see for themselves. To bear witness. They photographed not to testify but by necessity, because they could not believe their eyes, and that—the unbelievable magnitude of the devastation—turned their amazement into a project. An atypical project deeply linked to the role of a certain kind of documentary photography expected not to tell the truth, but to offer a form of operational neutrality by which photographers situate and express themselves. The show can be split up into a series of repeated perspectives, ever-different angles of analysis and proposals that might seem contradictory, in order to probe a situation as thoroughly as possible, including what is non-visible and non-visual.

*Christian Caujolle*

Exhibition curator: Christian Caujolle.

Publication: *Retracing Our Steps. Fukushima Exclusion Zone - 2011-2016*, Kehrer Verlag, 2016.

Prints and framing by PCP Photographie, Paris.

[carlosayesta.fr](http://carlosayesta.fr)

[le247.fr](http://le247.fr)

#### **MARI BASTASHEVSKI / Le Bleu du ciel, Lyon, France**

Born 1980, Saint-Petersburg, Russia. Lives and works in Switzerland.

##### **STATE BUSINESS**

Stretching across 20 borders, *State Business* is a counter-forensic research and an attempt to see beyond the media framework explanation of ideological differences, and into the relationship between state officials and industry that fuels and sustains crisis in status quo and makes violence a norm. And so while photojournalism observes the volatile global events, *State Business* locates the spaces of decision making where international conflict commerce is a daily routine and investigates the way the information vacuum preserved around these places by the privileged insider elites indefinitely sustains the industry.

*Mari Bastashevski*

Exhibition curator: Gilles Verneret.

Prints and framing by Après Midi Lab, Paris.

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

[lebleuduciel.net](http://lebleuduciel.net)

**NORMAN BEHRENDT / Uno Art Space, Stuttgart, Germany**

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

**BRAVE NEW TURKEY**

*Brave New Turkey* is a photographic research of new built mosques in a Neo-Ottoman-Style in the urban landscape of Turkey. Since 2014, Norman Behrendt travels to Turkey and visits the sprawling suburban districts of Ankara and Istanbul. These rapidly built endless suburban high-rise developments manifest the recent economical and demographical boom of Turkey. Along with the massive housing construction came a second massive construction project: the mosques. The pictures of Norman Behrendt are a strong documentary photography project, visualizing a phenomenon as a symbol of change and power that reaches beyond geographical borders.

Exhibition curator: Markus Hartmann.

Prints by C-Print, Berlin. Framing by Rahmensalon, GbR, Berlin.

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

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

**BRODBECK & DE BARBUAT / Tezukayama Gallery, Osaka, Japan**

Simon Brodbeck, born 1986, Germany. Lives and works in Paris, France.

Lucie de Barbuat, born 1981, France. Lives and works in Paris, France.

**IN SEARCH OF ETERNITY II: WALL OF WIND**

The project *In Search of Eternity II* takes place in Japan, among the cities of Osaka, Kyoto, and Tokyo. It features a symbolic tale about the birth of life on earth, inspired by a saying from the North American Sioux people, which invites us to imagine the spirits of the dead floating between the earth and the sky. This 12-minute video installation is in the form of a long travelling shot across the city, human beings, and the Japanese landscape. Everything seems frozen, despite the constant movement of the camera, leaving the impression that a spirit floats in the middle of the souls and the cities, in a space where time has stopped.

Exhibition curator: Emmanuelle de l'Écotais.

Prints by Okometa, Paris.

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

[tezukayama-g.com](http://tezukayama-g.com)

**PHILIPPE DUDOIT / East Wing Gallery, Dubai, United Arab Emirates**

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

**THE DYNAMICS OF DUST**

Philippe Dudouit's work is founded on in depth historic, geopolitical and cartographic documentation, research and analysis, making the presented project a long term photographic study on the socio-political evolution of the Sahelo-Saharan zone since 2008. Dudouit documents the new relationships that historically nomadic autochthonous Saharan inhabitants of the Sahelo-Saharan band have forged with a territory they cannot pass through freely, or safely, anymore.

Exhibition curator: Lars Willumeit.

Prints by Laurent Cochet, Lausanne. Framing by Artproof, Tallinn.

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

[phild.ch](http://phild.ch)

[east-wing.org](http://east-wing.org)

**GUY MARTIN / Nineteensixtyeight, Londres, United Kingdom**

Born 1983 in Falmouth, England.

Lives and works between Istanbul, Turkey, and London, UK.

**THE PARALLEL STATE**

The term "parallel state" originated in the 50s to denote NATO-controlled cells in Turkey, whose existence as a "useful enemy" was encouraged by successive political leaders. As Erdoğan rose to power, he was increasingly convinced that he was being undermined by the media, police, judiciary, army, foreign powers— all part of a traitorous parallel state that could be blamed for his mishaps and Turkey's ills. Martin's series encompasses the halcyon days of Gezi Park through to 2016's failed coup and subsequent purges. Indistinguishably intermixed are images taken behind the scenes on Turkish soap opera sets, which serve as a chillingly prescient black mirror to Turkey's recent history and his own documentation thereof.

Exhibition curator: Elizabeth Breiner.

[guy-martin.co.uk](http://guy-martin.co.uk)

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

**CONSTANCE NOUVEL / In Situ/Fabienne Leclerc Gallery, Paris, France**

Born 1985, Courbevoie, France. Lives and works in Paris, France.

**PLANS-RELIEFS**

*Plans-reliefs* ("relief maps") is a sequence of five spaces of representation, five *vedute*, each offering a unique observation situation. Constance Nouvel's photographs have a documentary nature. She sets them into a system where they interfere with the architecture of the place and can be extended by drawing. The spatialization of the image heightens the tension between plane and volume. In this project, photography and the installation multiply the viewpoints of a museum observation situation in the same way that an orientation table offers many perspectives of a landscape.

Exhibition curator: Audrey Illouz.

[constancenouvel.fr](http://constancenouvel.fr)

[insituparis.fr](http://insituparis.fr)

**ALNIS STAKLE / Inde/Jacobs Gallery, Marfa, United States**

Born 1975, Latvia. Lives and works in Riga, Latvia.

**SHELTER**

Since the end of World War II and up to the 1990s, Latvia has been a part of the Soviet Union. The political ideologies, propaganda in the media, collective traumas, day-to-day rituals and fear of a possible World War III which permeated the public consciousness in those days are strangely resonant with the current geopolitical tendencies. These photos are rooted in the memories of the state of war between NATO and the Soviet Union.

With support from groglass.

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

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

**ESTER VONPLON / Stephan Witschi Gallery, Zurich, Switzerland**

Born in 1980, Schlieren, Switzerland. Lives and works in Chur and Castrisch, Switzerland.

**WIE VIEL ZEIT BLEIBT DER ENDLICHKEIT**

Ester Vonplon traveled to Spitsbergen in the Arctic Ocean in summer 2016 for the last part of a trilogy which is about the concept of white, snow and ice. She sailed the ice-clogged seas of the Arctic Ocean on a three-masted sailing vessel, to capture the impressions of the calving glaciers and melting ice. They remind of the symbol of Vanitas. The composition consists of *Wie viel Zeit bleibt der Endlichkeit* (How Much Time Remains of Finitude), *Wohin geht all das Weiss, Wenn der Schnee schmilzt* (Where All The White Goes When The Snow Melts) and the installation *Gletscherfahrt* (Glacial Movement), which developed out of her collaboration with the musician Stephan Eicher, 2013-2016. Ester Vonplon captures a vanishing world in her photographs. They reveal as a desperate attempt to counteract the effects of climate change. She considers her trilogy a requiem.

Exhibition curator: Ute Christiane Hoefert.

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

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

[stephanwitschi.ch](http://stephanwitschi.ch)



**PHILIPPE DUDOÛT**  
*UBARI, SOUTHERN LIBYA, JUNE 2015. LIBYAN TUAREG TRIBAL MILITIA GROUP VÉHICULE.*  
COURTESY OF PHILIPPE DUDOÛT AND EAST WING GALLERY.

WINNER OF THE JIMEI x ARLES DISCOVERY AWARD

ATELIER DE LA MÉCANIQUE

## SILIN LIU

Born 1990, China. Lives and works in Beijing, China.

### I'M EVERYWHERE

The film *Lucy* conveys the following truth: once a person's intelligence develops beyond 100%, the body, which serves as the intelligence-bearing vehicle, will turn to ashes. The descriptive capacity of "I am everywhere" surmounts temporal and geographic constraints, and at this point, a person transforms into a "god". When material media can no longer bear the energy of information, the form of the medium will similarly dissipate. In this way, the image is chock full of "everywhere"—it has immense energy, but is also hugely false; it is the end but also the origin. Every time we take a photograph and share it, it is like a ritual ceremony. We are lost in this irrational worship, meanwhile emitting an entirely new version of ourselves, or, say we are releasing our pent-up selves; such a process expels the fear and helplessness of the environment, and the original but disordered environment maybe also gives us the freedom and opportunity to reselect our fate.

*Silin Liu*

WINNER OF THE 2016 PHOTO FOLIO REVIEW

NEW SPACE

## DAVID FATHI

CROISIÈRE

Born 1985, Paris, France. Lives and works in Paris, France.

### THE LAST ROAD OF THE IMMORTAL WOMAN

On October 4th, 1951, Henrietta Lacks passes away from a very aggressive form of cancer. Then starts her last journey, from the Johns Hopkins Hospital in Baltimore to the family cemetery in Virginia. Nobody knew at the time that another journey started for her, more precisely for her cells. A small sample of her tumor was taken without her knowledge by Dr. George Gey. He was amazed to observe that these cells behaved in a way never seen before: they kept growing and multiplying, again and again, infinitely. Henrietta could not know, but she had become immortal. This case is one of the most famous, and problematic, stories in modern medicine. The last road of the immortal woman is a liminal space. Between mortality and immortality, scientific and emotional, political and personal, metaphysical and empirical, exploitation and recognition. It's the space separating what a human life is, and can be.

*David Fathi*

Prints and wallpaper by Picto, Paris. Framing by Circad, Paris.

With support from YellowKorner.

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

OLYMPUS ENGAGES IN A PHOTOGRAPHIC CONVERSATION

PALAIS DE LUPPÉ

## GUILLAUME HERBAUT & ELEONORE LUBNA

### KIEV - DONBASS: A ROUND TRIP

After four successful seasons, the Olympus Photography Conversation has undergone two key changes: from now on we will be working with just one pair instead of three, and a call for applications was issued to the last two batches of young graduates from ENSP. The aim is to create the best possible showcase for a project which has proved so rich and exciting down the years. This year photographer Guillaume Herbaut will talk with the young Eléonore Lubna, who graduated from ENSP in 2016. Guillaume and Eleonore will discuss Ukraine, where Guillaume has worked extensively. In response to his photographic work on the front line, Eléonore's aim is to set up a photography project to gather testimonials from local inhabitants who have fled.

Exhibition curator: Fannie Escoulen.

Prints by Processus, Paris. Framing by Circad, Paris.

## VR ARLES FESTIVAL

COUVENT SAINT-CÉSAIRE

In partnership with BNP Paribas, the VR Arles Festival will take place for the second year at the Couvent Saint-Césaire until August 31<sup>st</sup>. Visitors can see 20 of the world's best art, fiction and documentary virtual reality (VR) films. The selection of exclusive, interactive works explores new narrative forms inherent to 360-degree immersion. A jury of cinema and art personalities will award a €10,000-prize to the selection's best film. During opening week, a lecture program will feature international directors, image professionals and writers. The VR Arles Festival has become the art festival of virtual reality and new VR writing.

**BNP Paribas, Fisheye Magazine and The Rencontres d'Arles jointly created the VR Arles Festival.**  
With support from ARTE, franceinfo, mk2, and Le Point.  
[vvarlesfestival.com](http://vvarlesfestival.com)

## NIGHT OF THE YEAR

ATELIER DE LA MÉCANIQUE

Find the program of opening week's festive event, featuring around 30 looped projections: the festival's favorite artists and photographers, carte blanche for galleries and institutions.

Artistic directors: Sam Stourdzé and Aurélien Valette.







**SILIN LIU**  
MARILYN MONROE & CELINE LIU, FROM THE CELINE LIU SERIES, 2014.  
COURTESY OF THE ARTIST.

**ARLES  
2017**

**ARLES BOOKS**

The photography book in all its forms.

## COSMOS-ARLES BOOKS

MISTRAL

Cosmos-Arles Books, a Rencontres d'Arles satellite event focusing on contemporary practices in photography publication. For nine years, the event headed up by Olivier Cablat and Sebastian Hau has been a laboratory for expressing contemporary practices in photography, publishing and the visual arts. Dedicated to celebrating photography books and experimental practices around photography, every year the event attracts over 80 international publishers offering a selection of new publications, rare books, and limited editions. A breeding ground for sharing and friendly interaction, Cosmos-Arles-Books welcomes many French and international publishers again this year and offers experimental exhibition and publication projects, conferences, pop-ups, book signings, talks with artists and a host of events featuring photography books.

Artistic direction: Olivier Cablat and Sebastian Arthur Hau.

Main partners: The Swiss Confederation, Fondation Jan Michalski pour l'Écriture et la Littérature.

With support from the city of Arles, Le Point and the Swiss Arts Council Pro Helvetia.

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

## COSMOS IN CROISIÈRE

NEW SPACE

CROISIÈRE

### CHICANES BY ELISA LARVEGO, SWITZERLAND (1984)

The series *Chicanes* considers the barricades built at the protest zone of the contested airport project at Notre-Dame-des-Landes, in western France. These structures are both examples of a current form of political resistance, and an ephemeral form of sculpture built by the protesters.

### YOU AND ME BY KATJA STUKE AND OLIVER SIEBER, GERMANY (1968 AND 1966)

"YOU AND ME" is the name of a restaurant in Bowling Green (USA) owned by this story's protagonist, Indira, and her family. Indira met Katja Stuke and Oliver Sieber in Düsseldorf, where she'd arrived as a refugee of the Bosnian war. When the German government requested that the majority of Bosnian refugees return to their home country, she left for the United States. In a book and a video installation, "YOU AND ME" covers Katja Stuke and Oliver Sieber's project documenting Indira's journey.

The *Chicanes* exhibition is developed by the Centre de la Photographie Genève.

These projects are part of Cosmos-Arles Books' third edition: Temporary Structure.

## THE 2017 BOOK AWARDS

ATELIER DE LA MÉCANIQUE

The Rencontres d'Arles book awards were created at the same time as the festival 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 awards: authors' books, historical books and, since 2016, photo-text books. 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, 2016 and May 31, 2017. 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 Supérieure de la Photographie d'Arles, the other put on public display throughout the festival period.

Main partner: Fondation Jan Michalski pour l'Écriture et la Littérature.

With the support from the Fnac for the Author book award.

## LUMA RENCONTRES DUMMY BOOK AWARD ARLES 2017

ATELIER DE LA MÉCANIQUE

For the third consecutive year, the Rencontres d'Arles offers an award supporting the publication of a dummy book. This new 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 recipients of the second edition of the award were Katja Stuke and Oliver Sieber for their book *Toi et moi*, and a special mention was given to the dummy book by Mathieu Asselin (*Monsanto*). In 2015, the winner was Yann Gross with his project *Jungle Book*. In 2016, 300 publications from 37 countries were received.

With support from the LUMA Foundation.

# ARLES 2017

## LES RENCONTRES DE LA PHOTOGRAPHIE COSMOS ARLES BOOKS

3 — 8 JULY

RENCONTRES-ARLES.COM

FONDATION  
JAN MICHALSKI  
POUR  
L'ÉCRITURE  
ET LITTÉRAIRE

Schweizerische Eidgenossenschaft  
Confédération suisse  
Confederazione Svizzera  
Confederaziun svizra  
Swiss Confederation

Le Point

swiss arts council  
prohelvetia

MINISTÈRE DE L'EUROPE ET DES AFFAIRES ÉTRANGÈRES  
MINISTÈRE DE L'ÉDUCATION NATIONALE  
MINISTÈRE DE LA CULTURE  
DIRECTION RÉGIONALE DES AFFAIRES CULTURELLES PACA  
GOBIERNO DE COLOMBIA, INSTITUT FRANÇAIS  
RÉGION PROVENCE-ALPES-CÔTE D'AZUR  
CONSEIL DÉPARTEMENTAL DES BOUCHES-DU-RHÔNE  
VILLE D'ARLES

OLYMPUS  
10 ANS  
ARLES

LUMA  
FOUNDATION



SVCF

arte

LCI



Konbini

Inter



ARLES  
FRANÇA  
COLOMBIA  
2017

FRANÇOIS BELLAS & ROBIN LOPVET  
FOR COSMOS, 2017  
DESIGN ABM STUDIO



**ARLES  
2017**

**ASSOCIATED  
PROGRAM**

Places and institutions in Arles that promote photography and participate in the festival's program.

MÉJAN ASSOCIATION

**THE KOGI INDIANS**

CAVES DU MÉJAN

**THE MEMORY OF POSSIBILITIES**

Who are the Kogi people? Where and how do they live? What type of dialogue can we have with them? To what end, regarding the pressing questions of our age? 40 photographic works by Éric Julien show a profoundly human society in which everything is “sign”. A society whose last heirs, refugees in the upper valleys of the Sierra Nevada de Santa Marta, look with sadness upon their little brothers, “the civilised, as they call themselves,” destroying the web of life.

Exhibition curator: Françoise Callier.

Exhibition presented by the Association du Méjan and the Tchendukua association.

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

ENSP

**TERRITORIO**

GALERIE ARÉNA

Hilda Caicedo (1988), Andrés Donadio (1986), Leslie Moquin (1986),  
Laura Quiñones Paredes (1985), Émilie Saubestre (1986)

**ARLES IN BOGOTÁ**

In 2016 and 2017, five École Nationale Supérieure de la Photographie graduates, some French, others Colombian, were artists-in-residence at the Alliance Française in Bogota as part of the joint France-Colombia Year. Afro hairdos were photographed by Laura Quiñones Paredes; the Baranquilla region's reggaeton and champeta dancers by Leslie Moquin; the gold museum's reserves by Émilie Saubestre; the myth of Tequendama Falls, a sacred Indian site that faded from the country's collective consciousness, by Andrés Donadio; and Cali residents' stories by Hilda Caicedo. Presented at the Museum of Modern Art in Bogota in May and in Arles this summer, the show illustrates the complexity of Colombia, between heritage and change.

Exhibition curator: Juliette Vignon.

Exhibition produced by the ENSP, with support from the French Institute and the Alliance Française in Bogota.

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

**NONANTE-NEUF SPACE**

LE NONANTE-NEUF

Switzerland is a partner of the Rencontres de la photographie d'Arles for the third time. This is a unique opportunity to exchange ideas, show what we are in images and project our country, which is as diverse as the cultures that make it up. Switzerland will proudly participate in Arles through its artists, institutions, schools, festivals, publishers—and *nonante-neuf*. This year, *nonante-neuf* hosts a unique installation, *Better Worlds*, proposed by the Higher Studies in Photography CEPV / Vevey, and the Musée de l'Élysée in an original wooden Swiss building. Another key partner, PLATEFORME 10—the future space bringing the Musée Cantonal des Beaux-Arts, the Musée de l'Élysée, Mudac and Toms Pauli and Félix Vallotton Foundations together under one roof in Lausanne—will present its project. Last but not least, *nonante-neuf*'s library will feature Switzerland's best photography books in a setting where visitors can take a relaxing break from the bustling city to enjoy some shade and refreshments.

The *nonante-neuf* and *nonante-neuf Talks* are produced by the Swiss Confederation, with support from Canton of Vaud and the Swiss Arts Council Pro Helvetia.



OLYMPUS CARTE BLANCHE

**ALEX MAJOLI**

PALAIS DE LUPPÉ

**TITANIC**

Like every year, we're asking a photographer friend to do whatever he likes with our latest camera. Last year, our choice fell on Michael Ackerman. This year, we asked Alex Majoli to express himself using Olympus's latest camera, the OMD EM-1 Mark II. In addition to his usual work, Alex is focusing on an important project with the theme “Theater and Reality”, or the share of dramatization in reality. Looking at the contradictions and tensions rocking Europe's identity, he will explore three main themes: the rise of the far right; migrants and refugees; and how Europe welcomes them.

Exhibition curator: Fannie Escoulen.

Prints and framing by the artist.

ÉCOLE NATIONALE SUPÉRIEURE DE LA PHOTOGRAPHIE

ATELIER DE LA MÉCANIQUE

**AN UNUSUAL ATTENTION****A SELECTION OF THREE ENSP STUDENTS FROM THE CLASS OF 2017**

Every year, the Rencontres d'Arles and the École Nationale Supérieure de la Photographie team up to promote young photographers, exhibiting work by three of the school's graduates as part of the festival's official program. This year, Anna Planas, founder and co-director of the Temple gallery, and Sam Stourdzé, director of the Rencontres d'Arles, have invited Apolline Lamoril, Lexane Laplace and Yannick Délen, echoing this year's "Latina!" and "Experiencing Territory" themes.

Exhibition curators: Anna Planas and Juliette Vignon.  
Exhibition coproduced by the ENSP and the Rencontres d'Arles.

MUSÉE RÉATTU

MUSÉE RÉATTU

**RENCONTRES IN RÉATTU**

The third part of the series devoted to revisiting the museum's photography branch, *Rencontres à Réattu* suggests the intimate connection between this institution and the Rencontres d'Arles. A veritable repository of the Rencontres' legacy, for over fifteen years the museum has received works from the festival, and thereby acquired a unique collection. This collection is the product of the choices of the festival directors and exhibition curators, and, of course, the artists, in offering their works to each issue of the festival. In direct contact with the most current works, the collection reflects all the territory explored by photography, from the documentary approach to more visual uses.

Exhibition curator: Andy Neyrotti.  
Exhibition produced by the city of Arles.

LËT'Z ARLES (LUXEMBOURG)

CHAPELLE DE LA CHARITÉ

**FLUX FEELINGS**

The title *FLUX Feelings* poetically captures the key concepts of light, movement and sensations that underpin the curatorial choice in the exhibition at the Chapelle de la Charité à Arles. In an exhibition and a series of meetings to mark its first participation in the Rencontres, the association Lët'z Arles will present the photographic creativity of Luxembourg – a country whose very name contains the most fundamental element of photography: *lux* or 'light'. Transposed to the context of Arles and the legendary Provençal light that has inspired so many artists, the exhibition will also focus on the notion of 'territory' – one of the themes of this year's festival. It invites visitors to be caught up in a flow of images, conjuring up a landscape that's both multi-faceted and shattered in myriad fragments. These contemporary artistic positions, created within a structure set up in situ, enter into a dialogue with works and documents taken from important collections, revealing a dynamic photography scene and a constantly changing panorama in constant *Flux*.

Exhibition curators: Paul di Felice, Anke Reitz, Michèle Walerich.  
Exhibition produced by Lët'z Arles (Luxembourg).  
Artistic committee: Paul di Felice, Anke Reitz, Marita Ruiter, Anouk Wies, Michèle Walerich.  
Exhibition design: Nico Steinmetz, in association with the exhibition curators, and Armand Quetsch.

Daniel Wagener's project is supported by stART-up STUDIO, Œuvre Nationale de Secours Grande-Duchesse Charlotte.  
"dystopian circles/fragments... all along" by Armand Quetsch is supported by stART-up, Œuvre Nationale de Secours Grande-Duchesse Charlotte, and produced with the support of the Centre National de l'Audiovisuel (CNA).  
Collections: Café-Crème a.s.b.l., CNA,  
Fonds d'Urbanisation et d'Aménagement du Plateau de Kirchberg, Mudam, the city of Dudelange, City of Luxembourg.

LUMA FONDATION

GRANDE HALLE

**ANNIE LEBOVITZ****THE EARLY YEARS, 1970-1983: ARCHIVE PROJECT #1**

Annie Leibovitz's reputation as a photographer was secured during the 1970s, when she worked for *Rolling Stone* magazine. She has been creating important images for nearly fifty years, but her origins as a young photographer have rarely been examined. This exhibition presents an unprecedented view of the early work. Leibovitz has returned to the original material and selected over 5,000 images that she has installed in a series of spaces that trace her evolution as an artist.

She was still a student at the San Francisco Art Institute when she began working for *Rolling Stone*. Her primary influences were Henri-Cartier Bresson and Robert Frank and she approached photography from the point of view of reportage. More than at any other time in her life, she was photographing the world around her on a daily basis. The lines had yet to be drawn between journalists and the people they covered, so she had access that would be considered unusual now. And since politics and pop culture had merged, the range of subjects was vast. The exhibition provides a wide-ranging view of the era, which was shaped in the United States by the war in Vietnam, a volatile political landscape, and the rise of a powerful and influential counter-culture.

Leibovitz's revisiting of this early work can be seen as both an archaeology of the self and a re-examination of history. It marks the beginning of her relationship with the LUMA Foundation, which has acquired her extensive archive. It is a landmark exhibition of LUMA's Living Archive Program.

HUAWEI GALLERY - BILLY KIDD

ATELIER DE LA MÉCANIQUE

**CHAMP-CONTRECHAMP**

When, in a novel experience, the artist transforms the visitor's way of seeing into a work of art in its own right.

CANOÉE / AN EYE FOR AN EYE

ATELIER DE LA MÉCANIQUE

**CLICKS AND CLASSES**

PHOTOGRAPHIC CORRESPONDENCES

Classes from South Africa, Bolivia, Cambodia and France pooled their creativity around the theme of exchange.

**EXPLORING THE IMAGE**

ATELIER DE LA MÉCANIQUE

An interactive educational space for trying out the game Pause-Photo-Prose, and discovering the digital platform L'Atelier des Photographes.

**ARLES, WORKSHOPS  
IN PROGRESS**

ATELIER DE LA MÉCANIQUE

Selection of photographs made during spring and summer photo classes.

**I LEARN ARLES**

NEW SPACE

NOUVEAU COLLÈGE MISTRAL

A resolutely singular image of youth in Arles, brimming with curiosity over identity and racked with anxiety over character. Expression here comes through in the rarest of forms, free of artifice or posture, with the precious reserve of adolescence. The catalyst was an encounter with Jean-Michel Dissard and his altruistic project, *I Learn America*. From there, the desire grew into a nearly existential need: to tell a story of origins and to question one's place in the community. The Mistral secondary school, and specifically Sebastian Spicher's class, were the perfect testing ground for an experiment that students latched onto with utmost urgency. While the establishment will close its doors and shutters during the summer period, David Jacobs's images provide a wide window into the nature of the school and its students, like a living snapshot of youth.

Initiated and developed by Jean-Michel Dissard, writer/director of the film and wider project *I Learn America*, the new initiative gives a voice to youth, capturing the stories of contemporary migration through the insightful experiences of families.

A project supported and administered by the educational department of Rencontres d'Arles.



**ARLES  
2017**

**GRAND ARLES  
EXPRESS**

The wind of photography blows through the Great South.

## NÎMES

CARRÉ D'ART  
GRAND ARLES EXPRESS

### BEATRIZ GONZÁLEZ & JOSÉ ALEJANDRO RESTREPO

Born 1938, Bucaramanga, Colombia.

Born 1959, Paris, France.

#### FACING UP

The exhibition presents two Colombian artists who use images collected from the press or television to create works that directly confront their political and social realities. Beatriz González is among the artists who founded contemporary art in Colombia. Early on, she began producing paintings which had their origin directly in the media, creating a dialogue between popular culture and formal research. José Alejandro Restrepo began with screen printing, then video, which brought him to the association of the image and experimental sound art and music. His interests are in history, but also in the relationship between disciplines such as anthropology, economy and politics.

From July 4 to September 24

Exhibition curator: Carolina Ponce de León, as part of the Année France-Colombie 2017.

See the extension of the "Latina!" section's exhibitions.

Exhibition accessible on presentation of the Rencontres d'Arles 2017 pass.

## AVIGNON

COLLECTION LAMBERT  
GRAND ARLES EXPRESS

### WE LOVE ART!! AGNÈS B.

#### ÉRIC MÉZIL'S SELECTION FROM THE AGNÈS B. COLLECTION

Exhibitions have already featured major works collected by agnès b. for over 30 years, but this is the first time a multi-faceted mirror portrait of her has ever been organized on such a large scale. A stylist, movie producer, friend of musicians and director of a film selected at the Venice Mostra, agnès b. has been discovering artists since the 1980s. She opened her gallery in 1983 and collects photographs dating from the 1930s to the present. The show focuses on major artists, from Kenneth Anger to Jonas Mekas, whose work she was often the first to collect, as well as on temporal or aesthetic themes. Like so many cast-offs and folk tales, these photographs draw a portrait of a woman free of all conventions. With Yvon Lambert, agnès b. communicates her lust for life by collecting works in order to share them.

July to October.

Exhibition curator : Éric Mézil.

Exhibition accessible on presentation of the Rencontres d'Arles 2017 pass.

## MARSEILLE

NEW SPACE

FRAC

GRAND ARLES EXPRESS

### MARIE BOVO

Born 1967, Alicante, Spain.

Lives and works in Marseille, France.

#### THE MILKY WAY

The film begins once the sun has set. It's Marseille, with milk on the stove. The milk boils, overflows, and takes its liquid liberty down the slopes of the city to the port. Its movement is continuous. From a timid white trickle it becomes an impetuous stream, as if along its course it had gained faith in its powers to restore the city, to reawaken it with its vital qualities, fertile and primitive. In its symbolic power the nourishing liquid becomes a guide to reading the city, an agent of the environment's revelation. "Milk is an uncontrollable element, making its way without predetermination, drawing a portrait in the negative of a city—even revealing it. Almost a snake, it's a liquid animality," Marie Bovo proclaims.

*Annabelle Grugnon*

July 1st- September 10

Discover Marie Bovo's other exhibition, *Stances* at the Église des Trinitaires.

Exhibition accessible on presentation of the Rencontres d'Arles 2017 pass.

# TOULON

## MATHIEU PERNOT

**NEW SPACE****HÔTEL DES ARTS****GRAND ARLES EXPRESS**

### **SURVIVAL**

*Survival* takes a unique direction within the work Mathieu Pernot carried out over a twenty-year period among communities of Tsigane. A protean narrative of the history of this minority is put together in installations, photographs, sound recordings, and archival documents. The photographic works Pernot produced in Romania in 1998, on a grant from the Villa Médicis Hors Les Murs program, are shown here for the first time. This journey, a singular episode in the author's career, displays with simplicity the power of place, and the strength of the faces that stood before the camera. These photographs offer a silent movement across the reality of Tsigane communities in Eastern Europe.

**July 4-October 1st.**

**Discover Mathieu Pernot's other exhibition, *The Gorgans* at the Maison des Peintres.**

**Exhibition accessible on presentation of the Rencontres d'Arles 2017 pass.**

**ARLES**  
**2017**

**OPENING**  
**WEEK**

# NIGHTS

SCREENINGS, READINGS, MUSIC, PERFORMANCES

MONDAY 3 JULY / CROISIÈRE

## OH ! LATINA !

OPENING NIGHT  
& COLOMBIAN CELEBRATION

8PM → 2AM — FREE ADMISSION

A glimpse of Colombia in a new location, Croisière. For their opening night, the Rencontres d'Arles are proposing a journey through Colombia, with the projection of photos by : **Karen Paulina Biswell, Leslie Moquin, Luis Molina Pantin, Luca Zanetti, Fernell Franco, Guadalupe Ruiz, Jorge Silva, David Medina, Federico Rios** and **Colombia Today**, a map of Colombia organised by Wipplay.com and co-edited by Carolina Ponce de León: a collective exploration of a country that is a real mosaic of cultures and nature.

### Concert

Raspaflly Cumbia, colombians, chileans and peruvians brings you on a journey through Cumbia, Latin American popular music!

### DJ-set

**Victor Kiswell, Vynil Bazaar**, salsa, cumbia & afrocolombiano, **El Vecino**.

### Restaurant, bar, screenings and music.

Evening organised as part of the Année France-Colombie 2017, with the collaboration of **María Wills, Alexis Fabry, Jacques Denis** and **Palenque Records**.

TUESDAY 4 JULY / THÉÂTRE ANTIQUE

## JOEL MEYEROWITZ

SAYING YES

10PM — €15

“Photographers are athletes of the decisive moment. Among the human assets a photographer needs to cultivate are boldness and innocence, quick reflexes, as well as trust, precision, grace, and the willingness to fail again and again. However, the spicy taste of the occasional success is so satisfying that it erases any memory of the moments that got away. Enough so that one is ready to go out again in the knowledge that the world will repeat itself forever, in renewed variations.”

Joel Meyerowitz

With the support from the **Louis Roederer Foundation**.

### BOOK AWARDS

- Author Book Award
- Historical Book Award
- Photo-text Award

Main partner: **Fondation Jan Michalski pour l'écriture et la littérature**.  
With the support from the **Fnac** for the Author Book Award.

### PLAYING AGAINST CAMERAS

EXPERIMENTAL PHOTOGRAPHY 1/3

by **Marc Lenot**

Experimental photography sets out to question photography itself, playing against, eliminating and deconstructing the camera.

WEDNESDAY 5 JULY / VARIOUS VENUES

## LITERATURE & PHOTOGRAPHY

6PM → 10:30PM — FREE ADMISSION

During opening week, the Rencontres d'Arles features shows with late opening hours and free admission, talks with contemporary authors at cozy festival venues and readings/ performances echoing the exhibitions.

**6 PM — Fanny Taillandier**, reads from *Les États et Empires du Lotissement Grand Siècle* at the *Levitt France, A residential Utopia* exhibition (Magasin Électrique);

**7 PM — Maylis de Kerangal**, reads from *Tangente Vers l'Est* at Marie Bovo's *Стансы/Stances* exhibition (église des Trinitaires);

**8 PM — Delphine Minoui**, does a musical reading of *Je vous écris de Téhéran*, at the *Iran, Year 38* exhibition (église Sainte-Anne);

**9 PM — Cécile Mainardi**, performs *L'eau super liquide*, at Gideon Mendel's *Drowning World* (Ground Control);

**9:30 PM — Bernard Chambaz**, reads from *À tombeau ouvert*, at Christophe Rihet's *Road to death* exhibition (Maison des peintres);

**10 PM — Marie Darrieussecq**, reading/screening from *Chez mon père*, echoing the exhibition *Levitt France, A residential Utopia* (Croisière).

WEDNESDAY 5 JULY / GROUND CONTROL

## THE DADA EXPERIENCE

7PM → 4AM — FREE ADMISSION

Dance and cinema-concert by the Philharmonique de la Roquette, with a totally Dada selection of films chosen by Véronique Terrier Hermann.

Before and after the films, dance to music by Why Pink, in fancy dress or not, to zany sounds and marvellous images.

**Bar and restaurant.**

THURSDAY 6 JULY / THÉÂTRE ANTIQUE

## ANNIE LEIBOVITZ

10PM — €15

The American photographer who has created some of the most well-known and distinguished portraits of our time discusses her work.

In collaboration with the LUMA Foundation.

## LUMA RENCONTRES DUMMY BOOK AWARD 2017

Prize awarded for the best dummy book.

With the support of the LUMA Foundation.

## PLAYING AGAINST CAMERAS

EXPERIMENTAL PHOTOGRAPHY 2/3

by **Marc Lenot**

Experimental photography also means playing with the camera's settings and breaking the rules: light, time, chemicals, printing, etc.

## RICHARD MOSSE

PRIX PICTET 2017

Richard Mosse won this year's Prix Pictet *Heat Maps*, a series on refugee camps along migration routes.

## FRIDAY 7 JULY / PAPETERIES ÉTIENNE, TRINQUETAILLE

# NIGHT OF THE YEAR

6PM → 3AM — FREE ADMISSION

The unmissable festive event of the opening week is a photo walk featuring around 40 proposals—in which the festival's favorite artists and photographers and institutions were given carte blanche—projected in loops on six screens.

With **Alan Butler, Amy Stein, Anaïs Boileau, Andrea Botto, Baptiste Giroudon, Chaim van Luit, Chen Ronghui, Clémentine Schneidermann, Debi Cornwall, Dominic Büttner, Edgar Martins, Émilie Régnier, Fatih Kurceren, Friso Keuris, Giovanni Troilo, Katja Stuke & Oliver Sieber, I Learn Arles, Ilyas Hajji, Jason Havneraas, Jean-Claude Lagrèze, Justyna Mielnikiewicz, Klaus Pichler, Kris Vervaeke, Laurent Elie Badessi, Libération, Marco Barbo, Marie Bovo, Matt Eich, Naomi Harris, Nikola Mihov, Paolo Woods, Paul Fargues, Ronan Guillou, Sergey Novikov, Slideluck Editorial, Sylvain Granjon, Timothy Prus, The Aftermath Project, Thom Pierce, Vincent Yu, Vogue US...**

This is also a chance to see Byopaper!, with images by 30 selected artists stuck to the walls of the former Étienne paper mill, open only for this event.

With projects from **Emanuele Amighetti, Teo Becher, Lorelei Buser Suero, Andrea C Morley, Brice Chatenoud, Anna Ehrenstein, Boris Eldagsen, Fabien Fourcaud, Florian Freier, Hugo Henry, Aurélia Jaubert, Lisa Kereszi, Laurence Lebon, Paul Lepreux, Dimitriy Levdanski, Sébastien Loubatié, Fábio Miguel Roque, Stefano Miliffi, Katia Morichetti & Isabella Sommati, Nicolas Quinette, Jewgeni Roppel, Gytis Skudzinskas, Tihomir Stoyanov, Lawrence Sumulong, Camille Szklorz, Rohan Thapa, Petra Valenti & Pietro Cocco, Aleksandra Zawada** and **EyeEm**.

**DJ-set**

**DLR (Marcel Paul-Emploi)**

**Mykado 1/2 & DJ Haie**

**Carte blanche:** Student association of the ENSP.

**Bar, restaurant and DJ.**

## SATURDAY 8 JULY / THÉÂTRE ANTIQUE

# IRAN NOW

10PM — €15

Echoing *Iran, Year 38*, the evening show at Église Sainte-Anne presents a new generation of Iranian photographers, capturing the artistic, social and political upheavals rocking their paradoxical country.

With **Newsha Tavakolian, Ako Salemi, Gohar Dashti, Kiana Hayeri, Shadi Ghadirian, Sina Shiri, Tahmineh Monzavi.**

Music interpreted by **Saba Alizadeh.**

With the collaboration of **Anahita Ghabaian Etehadieh, Valérie Urréa, Nathalie Masduraud, Terra Luna Films, Harbor Films, Darjeeling and ARTE.**  
With the support of the French embassy in Tehran..

## PLAYING AGAINST CAMERAS

EXPERIMENTAL PHOTOGRAPHY 3/3

by **Marc Lenot**

Experimental photography can also involve experimenting with a pinhole camera, involving the body or erasing the photographer, in short, a dandyism reluctant to embrace digital modernity.

## AWARDS CEREMONY

— Prix de la Photo Madame Figaro Arles 2017

— Photofolio Review 2017

With support from **YellowKorner.**

— New Discovery Award 2017

**SATURDAY 8 JULY / GROUND CONTROL  
CLOSING EVENT**

FLUXING

7PM → 4AM — FREE ADMISSION

A huge celebration organised by Les Rencontres d'Arles, the Ground Control collective and the ÉCAL/École Cantonale d'Art de Lausanne, featuring photo projections and live sound mixes.

**Bar and restaurant.**

With support from the Swiss Confederation and Canton of Vaud.

**SUNDAY 9 JULY / CROISIÈRE  
WHEN AGNÈS VARDA MET JR**

9PM — €10

**SCREENING OF VISAGES VILLAGES, (FACES PLACES)**

FILM BY AGNÈS VARDA AND JR, 89 MINS, 2017

When Agnès Varda and JR met in 2015, they immediately wanted to work together, to make a film in France, far from the towns and cities, on a journey in JR's photography (and magic) truck. In a series of chance encounters and planned projects, they opened up to others, listened to their stories, photographed them, and sometimes featured them on their posters.

Evening organised by Actes Sud Cinemas.

Professional accreditation does not give access to this evening..

**ET APRÈS LES NUITS ?**

**CROISIÈRE**

5 JULY — 24 SEPTEMBER — 10AM → 7:30PM

Retrouvez tout l'été à Croisière en projection l'ensemble de la programmation de Oh ; Latina !

Durée : 40mn

**ATELIER DE LA MÉCANIQUE**

9 JULY — 24 SEPTEMBER — 10AM → 7:30PM

Retrouvez tout l'été une sélection des projections de la Nuit de l'Année 2017.

Durée : 60mn

**CROISIÈRE**

10 JULY — 24 SEPTEMBER

Screening of the film *Focus Iran. L'audace au Premier Plan.* by Nathalie Masduraud and Valérie Urréa.

Production: Terra Luna Films, Harbor Films, Darjeeling for ARTE.



**3 JULY — 24 SEPTEMBER**

## **CROISIÈRE & LE CHIRINGUITO**

Come and enjoy a drink or a taco at the relaxed, fun new Paris Pop-Up restaurant Le Chiringuito, and get ready for a Croisière evening!

Inspired by the Latin influences of the Rencontres d'Arles programme, Harry Cummins, Laura Vidal and Julia Mitton (on the initiative of the Paris Pop-Up at the Hôtel Nord Pinus and the Chardon restaurant) have created a relaxed, fun 'guinguette' for this new festival venue. Croisière will present photography exhibitions, an open-air cinema, a pop-up Actes Sud bookshop and a temporary Vinyl Store run by the record label Harmonia Mundi. Le Chiringuito will charm festival-goers and curious passers-by alike all summer long in the heart of this lively area.

**3 — 9 JULY**

12 PM → 2 AM

**10 JULY  
— 24 SEPTEMBER**

12 PM → 7:30 PM — 7/7  
TAQUERIA

7:30 PM → 2 AM — THURSDAY TO SUNDAY  
COCKTAIL BAR

7:30 PM → MIDNIGHT — TUESDAY  
PIZZA NIGHT

**Full program of events :**  
[chiringuitoarlesien.com](http://chiringuitoarlesien.com)

**1 — 8 JULY**

## **GROUND CONTROL ARLES**

Yes, it's a bar, but it's much more than that: just a hop from Arles Railway Station. People come here for the deckchairs, DJ sets and barbecues... and they keep coming back for the evening entertainment and the popular, quirky open-air café ambience, for a drink and some tapas after visiting an exhibition, to watch a film under the stars, to play ping-pong or pétanque...

**EVERYDAY FROM 7PM:**

MUSICAL STROLL, GAMES AND BARBECUE

**DJ SETS**

**JULY 1 :** LES CHINEURS DE MARSEILLE TAKE (GROUND) CONTROL

**JULY 2 :** SOUL STATION

**JULY 5 :** THE DADA EXPERIENCE

**JULY 6 :** MY LIFE IS A WEEK-END

**JULY 7 :** LA DAME NOIR

**JULY 8 :** CLOSING NIGHT

**JULY 1 AND 2 — 9:30PM**

OPEN AIR CINEMA

In partnership with Étoile Cinemas and Actes Sud.

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

# DAY

MEETINGS, CONFERENCES, DEBATES

## WEDNESDAY 5 AND THURSDAY 6 JULY 2017/THÉÂTRE D'ARLES FAR FROM WHERE?

THÉÂTRE D'ARLES

### VARIATIONS ON THE THEME OF TERRITORY

Conversations, performances, projections

4 half-day workshops organised and coordinated by Nathalie Lacroix (Le bureau des activités littéraires) and Bernard Comment (writer and publisher). "Territory" here refers to passages, itineraries, bridges, and all the possible pathways for moving from one point to another, and then yet another. It's also a vehicle to convey the nuances and subtle shades that define each place: no two places are alike. To stride across a territory is to put down markers, make the land more legible, and set up signs or terminals. But it also, sooner or later, involves setting up borders, which can of course also be closed...

Organiser and general coordinator: Nathalie Lacroix (Le Bureau des Activités Littéraires).

Scientific advisor: Bernard Comment (writer and director of Éditions du Seuil's 'Fiction & Cie' imprint, founded by Denis Roche).

Free admission subject to availability.

JULY 4-8

## LES RENCONTRES OLYMPUS

COUR FANTON

At morning and afternoon lectures and panel discussions in the Cour Fanton, photographers and professionals discuss their work or issues raised by the images exhibited.

Under the direction of art critic Natacha Wolinski

in collaboration with Damien Sausset, critic and director of the Centre d'Art Contemporain Le Transpalette, Bourges.

Find the full program in the opening week pamphlet.

Free admission.

JULY 3-8

## NONANTE-NEUF TALKS

MISTRAL

Organized by the Swiss Arts Council Pro Helvetia, *nonante-neuf Talks*, a friendly place for sharing and exchanging ideas in the heart of Cosmos-Arles Books, hosts conferences, experiments, project presentations and pop-ups.

— Meetings and pop-ups with the publishers of Cosmos-Arles Books;

— The *nonante-neuf Talks* lecture series; organized by the Swiss Arts Council Pro Helvetia;

— **Les Rencontres/Le Point**: round table discussions about photography and the news;

— **The Eyes Talks**: an interactive tribune focusing on photography, Europe and photo publishing.

The *nonante-neuf Talks* is produced by the Swiss Confederation, with support from the Swiss Arts Council Pro Helvetia.



JULY 3-7

## PHOTOGRAPHY WORKSHOPS

MAISON DES ARÈNES

Short training sessions of one or two days will take place at the Maison des Stages. Olivier Metzger, Jérôme Bonnet, Vee Speers, Grégoire Alexandre, Éric Bouvet, Sylvie Hugues and Roger Ballen will be present. The sessions are available with prior registration. Full program of workshops p. 66.

## PHOTOGRAPHY AUCTION

COUR FANTON

For the fifth consecutive year, the Yann Le Mouél auction house, in association with the Galerie Lumière des Roses, invites photography lovers to an auction in the shade of the plane trees at Hôtel Fanton. In the selection, the world's great photographers feature alongside anonymous artists.

## EXHIBITION TOURS

During the opening week, the exhibited photographers present their work to festivalgoers. From July 10 to September 24, a team of photographer-liaison staff offer daily guided tours through the festival's various exhibition sites. A sensitive, technical and interactive approach to the festival.

## BOOK SIGNINGS

Book signings by the photographers participating in the Rencontres d'Arles are held at Cour Fanton and Cosmos-Arles Books throughout the opening week.

3-7 JULY

SALLE DES FÊTES

## PHOTO FOLIO REVIEW

The Photo Folio Review, inaugurated in 2006, offers portfolio reviews during the opening week of the festival. The event, which is open with advance registration, is addressed to professional photographers, photography school students, and experienced amateur photographers. In 2016, we had the pleasure of welcoming 125 international experts and organising sessions for 275 photographers from 26 countries.

The reviews are performed by international experts from the world of photography: publishers, exhibition curators, museum directors, agency heads, gallery owners, collectors, critics, print media art directors, etc. These one-on-one discussions with selected experts give participants the privilege of a constructive and well-adapted examination of their individual photographic achievements, as well as invaluable advice. Some contacts involve the possibility of exhibition, acquisition, and/or publication. Finally, each year the experts vote for their favourite portfolio and choose a winner whose work is exhibited the following year among the official selections of the Rencontres d'Arles. The winner of Photo Folio Review 2015 is David Fathi. Portfolios by four other artists— Eric Leleu, Sonja Hamad, Maija Tammi & Karoliina Paatos —also received favourable remarks.

With support from YellowKorner.  
Registration mandatory.



# ARLES 2017

## LES NUITS DE LA PHOTOGRAPHIE

SCREENINGS  
MUSIC  
READINGS

3 — 8 JULY

RENCONTRES-ARLES.COM

MINISTÈRE DE L'EUROPE ET DES AFFAIRES ÉTRANGÈRES  
MINISTÈRE DE L'ÉDUCATION NATIONALE  
MINISTÈRE DE LA CULTURE  
DIRECTION RÉGIONALE DES AFFAIRES CULTURELLES PACA  
GOBIERNO DE COLOMBIA, INSTITUT FRANÇAIS  
RÉGION PROVENCE-ALPES-CÔTE D'AZUR  
CONSEIL DÉPARTEMENTAL DES BOUCHES-DU-RHÔNE  
VILLE D'ARLES

OLYMPUS

10 ANS  
ARLES

LUMA  
FOUNDATION



SVCF

arte

LCI



Konbini

Inter



PHOTOGRAPHY (DETAIL): NIELS ACKERMANN / LUNDIS  
SCULPTURE: ALEXANDER MILOV  
DESIGN ABM STUDIO  
LICENCE 2-1091565 / 3-1091566



**ARLES  
2017**

**EDUCATION &  
TRAINING**

# PHOTOGRAPHY WORKSHOPS

The interaction between top professional photographers and amateurs of all levels has been a constant feature of the Rencontres d'Arles from the outset. For more than forty years, the photography workshops have reflected this desire to bring together photographers from all kinds of backgrounds, enabling them to explore their personal creative approach while focusing on the esthetic, ethical and technological aspects of photography. The workshops are open to amateurs and professionals, and can be integrated into continuous professional training schemes (AFDAS, individual training leave and corporate training plans).

## SPRING

There is a wide range of themes on offer, including the portrait, photo reports, personal experience, story-telling, light and compiling a personal photography book. Arles provides an ideal working environment and terrain for numerous photographers, who make the most of the Camargue's extraordinary light and landscapes at this time of year to produce their own personal series over several days, alternating photo shoots with analyses of the pictures taken.

Guest photographers in the spring: ANTOINE D'AGATA/PAULO NOZOLINO/PATRICK LE BESCONT/CLAUDINE DOURY/JÉRÔME BONNET/STÉPHANE LAVOUÉ/FRANÇOISE HUGUIER/GRÉGOIRE KORGANOW/VEE SPEERS

## SUMMER

A jam-packed program is laid on throughout the summer with top photographers, many of whom have also exhibited at the Rencontres d'Arles. Several outstanding photographers and teachers who have attended the festival during the last few years are doing us the honor of coming back this summer.

The program from July 3 through August 18:

### MONDAY 3 THROUGH FRIDAY 7 JULY: A SESSION WITH...

OLIVIER METZGER – July 3 and 4  
 JÉRÔME BONNET – July 4 and 5  
 ÉRIC BOUVET – July 4 and 5  
 VEE SPEERS – July 5 and 6  
 GREGOIRE ALEXANDRE – July 6 and 7  
 ROGER BALLEEN  
 SYLVIE HUGUES — Focusing on an approach and developing a photographic style

### MONDAY 10 THROUGH FRIDAY 14 JULY — 5 DAYS

MATHIEU ASSELIN — Portraits: in the light of a story  
 KLAVDIJ SLUBAN — Mediterranean journey  
 CÉDRIC GERBEHAYE — A documentary approach

### MONDAY 17 THROUGH FRIDAY 21 JULY — 5 DAYS

BERTRAND MEUNIER — The things we no longer see  
 PIERRE DE VALLOMBREUSE — Telling stories of people's lives  
 DIANA LUI — A touch of the private and invisible  
 OLIVIER CULMANN — Seeking a personal style

### MONDAY 24 THROUGH FRIDAY 28 JULY — 5 DAYS

LUDOVIC CAREME - The portrait: A different me  
 LJUBISA DANILOVIC - The theme of a story  
 CHRISTIAN CAUJOLLE - Editing: a sense of choice  
 CLAUDINE DOURY — Between imagination and reality

### TUESDAY 1 THROUGH FRIDAY 4 AUGUST — 4 DAYS

LÉA CRESPI — The portrait (program pending)  
 PATRICK LEBESCONT — Designing and producing a book  
 MEYER — Experimenting with photography  
 LAURENT MONLAÛ — Identities and territories

**MONDAY 7 THROUGH FRIDAY 11 AUGUST — 5 DAYS**

ANTOINE D'AGATA — The private diary: at the limits of the photographic act  
 STÉPHANIE LACOMBE — Reflections of our feelings  
 JEAN-CHRISTOPHE BÉCHET — Forming the eye: from shooting to editing  
 FRÉDÉRIC STUCIN — The portrait: an instant; an intention

**MONDAY 14 THROUGH FRIDAY 18 AUGUST — 5 DAYS**

MARTIN BOGREN — A way of seeing  
 YANN RABANIER — The portrait: from idea to meeting  
 PHILIPPE GUIONIE — A personal project: substance and form

**WEEK-ENDS ALL YEAR ROUND**

Throughout the year, short week-end workshops are available on various themes, such as light, the city, the portrait and photo reports during festivals or gypsy pilgrimages to Saintes-Maries-de-la-Mer.

These workshops are run by:

FLORENT DEMARCHEZ/ROMAIN BOUTILLIER/DELPHINE MANJARD/YANN LINSART/NICOLAS HAVETTE

**WORKSHOP EVENING PRESENTATIONS**

**Festival office, cour Fanton**

**WEDNESDAY NIGHTS**

As an extension of the photography workshops, the Rencontres d'Arles lay on screenings and discussions every Wednesday from July 12 through August 16 in central Arles. These are open-air events with the photographers who run the various workshops each week: privileged, friendly get-togethers, where participants can see slideshows of the photographers' work and talk to them about their approach, careers and views on photography.

**Free admission starting at 10:00 pm within the limit of places available:**

**July 12:** MATHIEU ASSELIN / KLAVDIJ SLUBAN / CÉDRIC GERBEHAYE

**July 19:** BERTRAND MEUNIER / PIERRE DE VALLOMBREUSE / DIANA LUI / OLIVIER CULMANN

**July 26:** LUDOVIC CAREME / LJUBISA DANILOVIC / CHRISTIAN CAUJOLLE / CLAUDINE DOURY

**August 9:** ANTOINE D'AGATA / STÉPHANIE LACOMBE / JEAN-CHRISTOPHE BÉCHET / FRÉDÉRIC STUCIN

**August 16:** MARTIN BOGREN / YANN RABANIER / PHILIPPE GUIONIE

**FRIDAY TEMPORARY EXHIBITIONS**

Every workshop ends on the Friday with a presentation of the work produced by the participants during the week. This provides a chance to talk about this unique experience, and discover different "takes" on the city of Arles and its surrounding area.

**Free admission, starting at 7:30 pm.**

## EDUCATION AND TRAINING MAKING VISIBLE, LEARNING TO LOOK

Accompanying young people in their visual discoveries, giving meaning to the images that surround us and encouraging a more autonomous gaze are essential issues today. For us to understand and reflect upon images, learn more about the artists who created them, and reinvent our own photographic practice, time is required. Rather than just relegating photographs to a 'I like/I don't like' status, the Rencontres d'Arles programmes encourage more in-depth reasoning and experience, thereby allowing people to develop an autonomous, neutral and critical gaze, and to forge a personal point of view, which 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; the conception and dissemination of initiation tools for interpreting and understanding images.

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. We sometimes also ask external consultants to assess our initiatives.

### Program partners:

Provence-Alpes-Côte d'Azur Regional Council, Bouches-du-Rhône General Council, Canopé network, Provence-Alpes-Côte d'Azur Regional Department of Cultural Affairs, Ministry of National Education, Higher Education and Research, Secretary of State for War Veterans and Remembrance, Secrétariat d'État aux Anciens Combattants et à la Mémoire, City of Arles, educational authorities of Aix-Marseille, Nice and Montpellier.

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

A network of cultural institutions contributes to the programme by providing activities for participants: Musée Départemental Arles Antique, Institut National de Recherches Archéologiques Préventives, École Nationale Supérieure de la Photographie d'Arles, Abbaye de Montmajour-Centre des Nonuments Nationaux, Museon Arlaten, Musée Réattu, environmental, architectural and town planning councils of the Bouches-du-Rhône, Gard, and Hérault, City of Arles heritage department, Festival de Marseille, Fondation Vincent Van Gogh, Association pour un musée de la résistance et de la déportation en Arles et pays d'Arles.

## YOUTH WORKSHOPS

The Rencontres d'Arles offers a playful and educative pause for young festivalgoers. Each day an outreach officer-photographer will supervise different, two-hour long workshops about interpreting images and photographic practice. These workshops, arising from the new educational platform 'L'Atelier des photographes' and the educational game Pause-Photo-Prose, invite children to form their own opinions about images and to develop a critical gaze.

## BACK TO SCHOOL IN IMAGES 5-22 SEPTEMBER 2016

### 14<sup>TH</sup> EDITION

Each year in September, Back to School in Images welcomes in Arles 320 classes ranging from kindergarten through to the Masters level and 700 teachers from all disciplines.

The programme offers a personal approach to photography and a dialogue between the arts (history, architecture, photography, visual arts) by offering students the possibility of screenings, guided exhibition visits, tours of Arles' heritage sites, meeting image professionals and participating in practical workshops.

Each registered class benefits from a customised programme developed with the collaboration of a dozen cultural partner organisations. The classes are accompanied by twenty-five, specially trained outreach staff with a background in art and photography.

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



## **PROFESSIONAL TRAINING**

### **PHOTOGRAPHY EDUCATION PROFESSIONAL MEETINGS**

#### **22, 23 AND 24 SEPTEMBER**

The Rencontres d'Arles invites specialists in the cultural, educational and social spheres, and all those who ponder teaching photographic practice, to attend two days of activities, exchanges, experimentation and sharing of experiences. The programme comprises seminars, visits and brainstorming workshops focusing on the role photography and images play in the contemporary world. Through the training received during this event, participants acquire methods and key tools for the implementation of educational activities adapted to their public: 83% of participants will make use of the tools tested during training in their professional practice.

### **CUSTOMISED TRAINING**

The Rencontres d'Arles is an approved vocational training centre. Each year, training is offered to students and professionals so as to explore more deeply or experiment with visual image outreach through educational tools conceived by the Rencontres d'Arles.

- For Back to School With Images, twenty-three outreach staff are trained each year by photographer-facilitators who alternate theory, role-play and simulated situations.
- Professional training: photographer participants, teachers, librarians and professional outreach facilitators can follow our professional training programme 'Revealing Photography to All'.
- Made-to-measure training programmes are available, upon request, throughout the year, in Arles or elsewhere, for professionals, schools and community groups: libraries, social centres, city councils, businesses.

## **MOBILE TOOLS**

### **CUSTOMISED TRAINING PAUSE-PHOTO-PROSE, AN EDUCATIONAL PHOTOGRAPHY GAME**

The Pause-Photo-Prose game triggers spoken exchange and listening, boosts confidence, and stimulates the imagination, curiosity, inspiration and practices. This board game for six to forty participants has three rounds, involves teamwork and thirty-two photographs by contemporary artists. Players have to reveal a photo through mime, a descriptive word, or by drawing it. Players also discover the meaning of an image through the words of the artist who created it, but also have to guess the context of its distribution and its influence on our perception of images.

The game does not require the supervisor or participants to have any particular knowledge about photography. It adapts to the context in which it is used, and to the people it is directed to and the goals specific to each situation. Conceived with teachers and facilitators, it is already being used in 800 schools, community groups, libraries, social centres and museums by more than 40,000 children and adults.

Conceived in an experimentation context, in consultation with photography, education and outreach professionals, the Pause-Photo-Prose game has been tested by a hundred groups and was appraised by an external assessor throughout its development.

### **THE PHOTOGRAPHERS' STUDIO**

#### **A DIGITAL RESOURCES AND CREATIVE WORKSHOP PLATFORM**

This free platform, conceived by the Rencontres d'Arles, in collaboration with photographers, teachers, educators and outreach practitioners, deals with numerous questions relating to photography and is designed for users from the age of six to adulthood. The site provides a collection of photographs, information about the artists who created them, avenues for thought and concrete propositions for entertaining workshop sessions suitable for a broad public.

Each photograph invites us to enter into a world and on an artistic journey:

- A section with information about the artist and his/her photography allows us to broach photographic notions and techniques, and offers numerous complementary links.
- A section intended for outreach practitioners and teachers proposes themed workshop sessions which can be customised according to the goals and the make-up of the group involved, and to suit the school curriculum or external activities. Free of charge, this tool also exists as an app for mobile phones and tablets, and can be used across all mediums.

## EXPERIMENTATION IN 2017

In 2017, the Rencontres d'Arles continues its commitment to the project begun last year with the Judicial Youth Protection Services for a coordinated and just provision for citizen education.

The activities of the Judicial Youth Protection Services and those of educators focussing on images share fundamental goals:

- To create a context in which people can observe, listen, express themselves and accept the self-expression of others.
- To take the time to think about, decipher and respect other points of view – that of the photographer artist, that of the other participants – and, through this, to discover one's own difference.
- To play a triggering role in order to encourage young people's autonomy, and to develop and enhance their singularity and a better understanding of the world around them.

In 2016, the Rencontres d'Arles led a program of customized guidance in coordination with the interregional directorate of the Judicial Youth Protection Services in the South-East.

This ambitious regional project allowed for the provision of the game Pause-Photo-Prose to reception facilities, offered a training program across the region to master the tools, follow-up training for participants, an evaluation, and feedback on concrete propositions. 2017 will anchor and further develop the activities organized in 2016, most notably by expanding the plan to new regions.

## CLICKS AND CLASSES

Réseau Canopé and An Eye For An Eye team up for the 14th Clicks and Classes.

Clicks and Classes, a national operation run by Réseau Canopé with help from the Ministry of National Education, aims to raise young people's awareness of photography.

In partnership with An Eye For An Eye, an organization that puts children in touch with each other worldwide through the medium of photography, Réseau Canopé gives Clicks and Classes an international scope. The new partner has joined the Rencontres d'Arles and Réseau Canopé to design the 2017 Clicks and Classes show.

THE 2017 THEME: "EXCHANGE"

Classes from South Africa, Bolivia and Cambodia have pooled their creativity with their French counterparts in order to offer a photographic creation based on the theme of exchange.

Groups of primary, middle and high school students question photographic production during workshops led by a teacher, a photographer and a mediator from a cultural institution. The students then design photographs based on their environments, cultural identities and personalities.

The teachers use Viaéduc, a professional social network, to communicate and work with each other. Teamwork not only boosts creativity, but also fosters mutual understanding, discovery and exchanges between cultures. At the end of the project, each team will present a diptych to be shown at the Rencontres d'Arles.

### CLICKS AND CLASSES IN FIGURES:

200 students  
9 photographers  
5 cultural organizations

### PHOTOGRAPHERS/INSTRUCTORS:

Régis Binard, Estelle Chaigne, Denis Lafontaine, Isabelle Lebon, Frédéric Lecloux, Yann Macherez, Dominique Mérigard, Manuel Seoane, Éric Sinatora

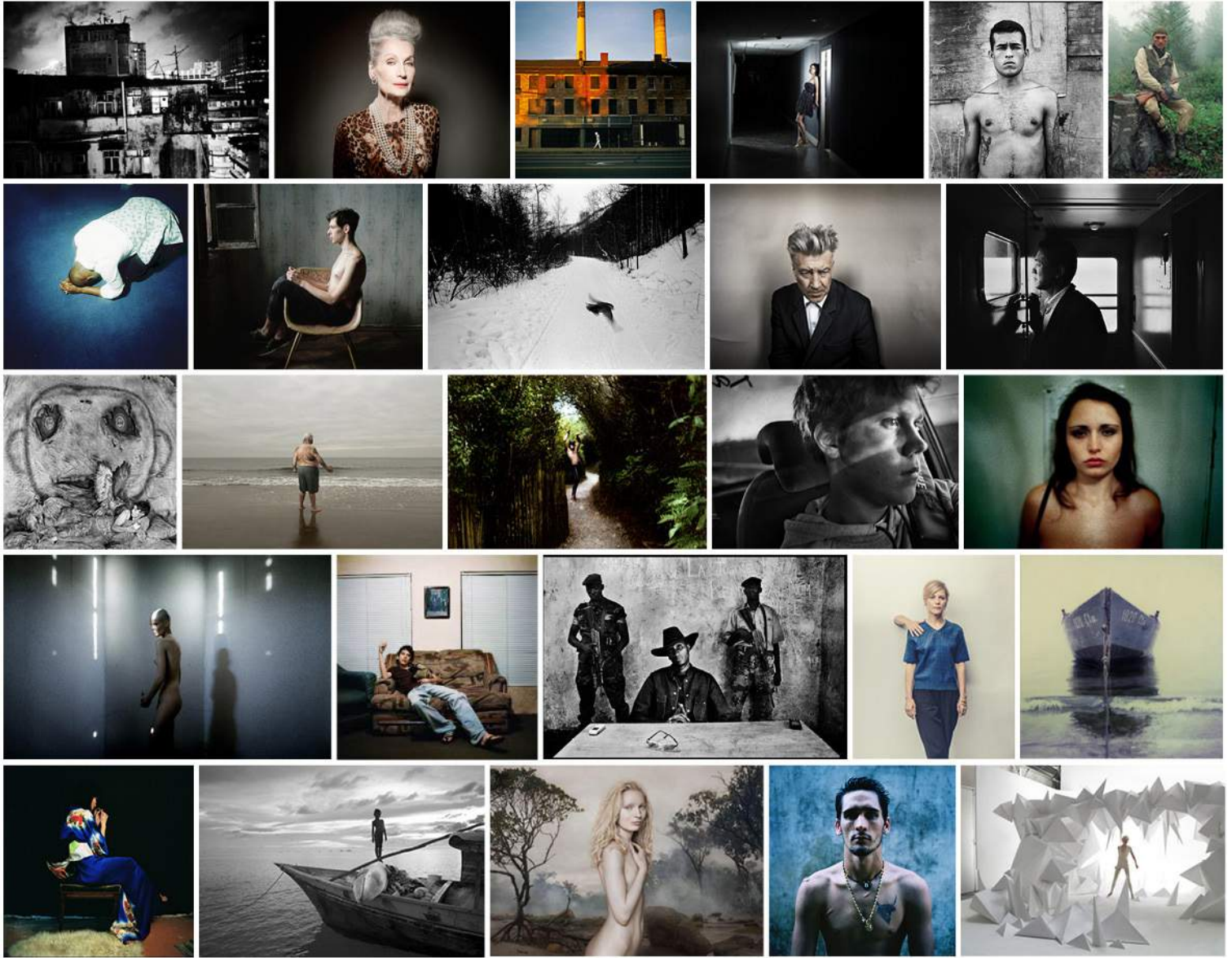
### CULTURAL ORGANIZATIONS:

An Eye For An Eye, La Criée, Le Graph, Les Rencontres d'Arles, Stimultania, Association La Mano à Couzon-au-Mont-D'or

### INTERNATIONAL TEAMS:

Notre-Dame-de-Vaulx elementary school (Grenoble school district)/Battambang French school (Cambodia); Gilbert-Dru elementary school, Lyon (Lyon school district)/La Paz Franco-Bolivian high school (Bolivia); Saint-Michel de Pléchéâtel elementary school (Rennes school district)/Siem Reap French school (Cambodia); François-Villon middle school, Fauville-en-Caux (Rouen school district)/Cape Town French school (South Africa); Le Bastion middle school, Carcassonne (Montpellier school district)/La Paz Franco-Bolivian high school (Bolivia); Général J.H.Fabre high school, Carpentras (Aix-Marseille school district)/Cape Town French school (South Africa)





PHOTOGRAPHS BY THE PHOTOGRAPHERS TEACHERS. FROM LEFT TO RIGHT AND TOP TO BOTTOM:  
 BERTRAND MEUNIER, OLIVIER METZGER, JEAN-CHRISTOPHE BÉCHET, FRÉDÉRIC STUCIN, LUDOVIC CARÈME, ÉRIC BOUVET,  
 LAURENT MONLAU, CLAUDINE DOURY, LJUBISA DANILOVIC, JÉRÔME BONNET, KLAVDIJ ŠLUBAN, ROGER BALLEN, MATHIEU  
 ASSELIN, STEPHANIE LACOMBE, MARTIN BOGREN, ANTOINÉ D'AGATA, LEA CRÉSPI, OLIVIER CULMANN, CEDRIC GERBEHAYE,  
 YANN RABANIER, PHILIPPE GUIÓNIE, DIANA LUI, PIERRE DE VALLOMBREUSE, VEE SPEERS, MEYER, GRÉGOIRE ALEXANDRE.  
 COURTESY OF THE ARTISTS.

**ARLES**  
**2017**

**PRACTICAL**  
**INFORMATION**

# EXHIBITIONS & PRICES

## EXHIBITIONS FROM JULY 4 THROUGH SEPTEMBER 25

(some exhibition venues in the city center close in the evening on Sunday, August 27)

**DAILY FROM 10 AM TO 7:30 PM** (last admissions 30 minutes before closing time).

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

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

## TICKET OFFICES /FESTIVAL STORES

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

Festival office: 34 Rue du Docteur Fanton

Espace Van Gogh: Place Félix Rey

Place de la République/Église Sainte-Anne: Place de la République

Ground Control: next to the main Arles train station

Parc des Ateliers – Grande Halle: access from Chemin des Minimes

## FORFAITS

### TICKET PRICE REDUCTION ONLINE FOR 2017

Plan your visit by booking your ticket online and take advantage of a discounted fare.

### FOR ALL EXHIBITIONS

ONE ADMISSION PER VENUE, VALID FROM JULY 3 THROUGH SEPTEMBER 24

**July/August: €36 online** (€40 at ticket office)

Concessions: €28 online (€32 at ticket office)

**September:** (available from Monday, August 28) **€30 online** (€34 at ticket office)

Concessions: €25 (€29 at ticket office)

### DAY PASS

ONE ADMISSION PER VENUE, VALID FOR ONE DAY

**July/August: €29 online** (€33 at ticket office)

Concessions €24 online (€28 at ticket office)

**September** (available from Monday, August 28): €27 online (€31 at ticket office)

Concessions €22 (€26 at ticket office)

### 7-DAY OPENING WEEK PASS

UNLIMITED ACCESS TO THE EXHIBITIONS, FROM MONDAY, JULY 3 THROUGH MONDAY, JULY 10\*

**€49 online** (€ 53 at ticket office)

*Pass must be booked online and collected at the ticket offices upon presentation of an ID.*

### SINGLE TICKETS

Starting at €5 .

### NON-TRANSFERABLE CONCESSIONS

Students, job-seekers, large families, disabled persons' companions, Pass Carmillion, ADAGP members.

Concession tickets booked online at a special price must be collected at the festival ticket office and will require personal supporting documentation and identification.

**FREE ADMISSIONS**

Young people under 18;

Non-transferable free admissions: persons with reduced mobility, AAH, RSA, ASS or ASPA beneficiaries and residents of Arles.

**FREE ADMISSION FOR ARLES RESIDENTS:**

Tickets must be collected at the ticket office of the festival office ONLY, upon presentation of an ID and a less-than-three-months-old proof of residence.

**GRAND-ARLES-EXPRESS PARTNERSHIP**

Upon presentation of your passes or tickets, you can see the Grand-Arles-Express exhibitions and obtain discounts to visit their collections.

- Carré d'Art in Nîmes/The Beatriz Gonzalez and Jose Alejandro Restrepo exhibition is included in passes, and concessions are available for the collections
- Lambert Collection in Avignon/The Collection agnès b. exhibition is included in passes and concessions are available for the collections
- Hôtel des Arts in Toulon/Mathieu Pernot exhibition: free entry
- F RAC PACA (contemporary art collection) in Marseille/Marie Bovo exhibition: free entry

**PROFESSIONAL ACCREDITATION**

**PROFESSIONAL PASS VALID FROM MONDAY, JULY 3 THROUGH MONDAY, JULY 10.**

**UNLIMITED ACCESS TO ALL EXHIBITIONS & EVENINGS**

**65 €** (69 € at ticket office) – Professionnal pass

**100 €** – Professionnal pass + catalogue to be collected at the professional desk (option only available online)

Concessions for groups of 10 people or more

Non-transferable accreditation is restricted to photographers and media professionals, on presentation of proof of professional identity (French professionals should provide a SIRET or AGESEA number, a letter from a company manager or any other document proving professional activity).

Benefits:

- Unlimited access to Rencontres d'Arles exhibitions during the first week of the festival\*
- Extra day pass with unlimited access on Monday, July 10
- No-queue access to evening screenings at the Roman Theatre
- 5% discount in Rencontres d'Arles bookstores on the festival's catalogues and publications on presentation of your pass
- Access to the accredited professionals' list\*\*

Accreditation can be requested from the "My Account" space in our online store: [rencontres-arles.com](http://rencontres-arles.com)

Passes can be collected starting on Monday, July 3 from 10 am to 7 pm at the festival office, 34 Rue du Docteur Fanton, just next to the Place du Forum.

For more information, please contact Sarah Mouchard by email at [accreditation@rencontres-arles.com](mailto:accreditation@rencontres-arles.com) or telephone: 04 90 96 76 06/04 88 65 83 39 (direct line)

\* This pass does not give access to the LUMA foundation's program.

\*\* This list only includes professionals who have agreed to declare their presence in Arles.

## PRESS ACCREDITATION

### NON-TRANSFERABLE ACCREDITATION IS RESTRICTED TO REPORTERS.

**Press photographers are not eligible for press accreditation**, but may, for a fee, obtain professional accreditation on presentation of proof of professional identity (see above).

**All requests for press accreditation must be made at least 48 hours before attending the festival.**

Unanticipated requests for press accreditation cannot be processed at the ticket desk. A form is available online on the Rencontres d'Arles website (Practical Menu/Press) to request press accreditation from the festival's press agency. Two accreditation options are available when applying online:

- **The Press Pass:** this is valid only during the first week of the festival and gives unlimited access to all exhibitions from July 3 through 9. This accreditation does not include access to evening screenings. After confirmation from the press agency, the pass can be collected at the press service desk, open from July 3 through 9 from 10 am to 7 pm at 34 Rue du Docteur Fanton, next to the Place du Forum.

- **The Press invitation:** this is valid from July 3 through September 24, 2017. It provides one admission per exhibition. Following confirmation from the press agency, the invitation can be collected at any of the festival's ticket offices.

These accreditations do not give access to the LUMA Foundation's program.

You will get a 5% discount on the festival's catalogues and publications in the Rencontre d'Arles' book shops on presentation of your press pass/invitation.

### PRESS SERVICE

Claudine Colin Communication  
Virginie Thomas  
3 rue de Turbigo-75001 Paris-France  
Tel: + 33 (0)1 42 72 60 01-Fax: + 33 (0)1 42 72 50 23  
[rencontresarles@claudinecolin.com](mailto:rencontresarles@claudinecolin.com)

## GUIDED TOURS AND YOUNG PEOPLE'S WORKSHOPS

### GUIDED TOURS OF EXHIBITIONS

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

From Monday, July 10 through 24 September, a team of mediators/photographers offer daily 90-minute guided tours at the various exhibition sites. An insightful, technical and interactive approach to the festival.

Guided tours require no reservation and are free for pass holders and those eligible for free admission (under-18s, disabled persons, AAH, RSA, ASS and ASPA beneficiaries and Arles residents).

Information is available at the ticket office and in the "Plan your visit" section of our website [rencontres-arles.com](http://rencontres-arles.com)

## WORKSHOP FOR CHILDREN AGED 6-10

### BRING YOUR PARENTS ALONG!

From July 12 through August 30 – Every day except Saturday

2:30 pm – 4:30 pm at the festival office, 34 Rue du Docteur Fanton.

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

Workshops limited to 12 children aged 6 to 12

For the fourth year running, the Rencontres d'Arles offer a fun, educational break for younger festival-goers. Every day, one of our mediator-photographers coordinates a different two-hour workshop on how to interpret images and take photographs. These workshops, as part of the new education platform L'Atelier de Photographes and the educational game Pause-Photo-Prose, encourage children to think about images and develop their critical thinking.

Information and reservations at the ticket office or online at [rencontres-arles.com](http://rencontres-arles.com).

### ORGANIZE A TAILOR-MADE WORKSHOP!

The festival also offers parents the chance to create personalized workshops for their children. For a gathering of family or friends, contact us to organize a workshop especially for your children.

For more information: Anne Fourès/Marine Marion + 33 (0)4 90 96 76 06

## GROUP SERVICES

Whether you come in a group or separately, the Rencontres d'Arles offer discounts on reservations for groups of ten people or more. These special prices are mainly designed for associations, works councils and organizers who wish to discover Arles and the festival or show them to other people, individually or through an organized trip.

Whether it be a company conference or a leisure outing to explore photography and the heritage of Arles, the festival can devise a customized programme of activities tailored to your needs: personalized guided tours with a mediator-photographer, a meeting with a photographer, a workshop/introduction to photography and how to interpret images, photography courses, photo rallies and so on.

Group Services are available to assist you in your project and its organization.

Information and reservations:

Juliette Baud, [reservation@rencontres-arles.com](mailto:reservation@rencontres-arles.com)/+ 33 (0)4 90 96 63 39



# ARLES, HOW TO GET THERE ?

## By road

Coming from Paris/Lyon/Marseille - Nice: motorway A7 then A54 - Exit no. 5: Arles Centre-Ville.

Coming from Toulouse/Bordeaux: motorway A9 then A54 - Exit no. 5: Arles Centre-Ville.

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

If you drive an electric car, you will find 2 electric charge ports 9 Avenue Jean Monnet, 13 200 Arles.

## By train

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

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 and from Marseille, Nîmes and Avignon.

## For more information

[lepilote.com](http://lepilote.com) (for travel within the Bouches-du-Rhône region)

[edgard-transport.fr](http://edgard-transport.fr) (services to and from the Gard département)

# THE RENCONTRES D'ARLES BOARD OF DIRECTORS

The Rencontres d'Arles is a non-profit organisation whose budget consists of 40% public funding, with 19 % coming from private partners and 41 % from receipts (principally ticket sales and derivatives).

## COMMITTEE

**Hubert Védrine**, president  
**Hervé Schiavetti**, vice-president  
**Jean-François Dubos**, vice-president  
**Marin Karmitz**, treasurer

## FOUNDING MEMBERS

**Jean-Maurice Rouquette**

## HONORARY MEMBERS

City of Arles  
**Hervé Schiavetti**, Mayor of Arles

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

Bouches-du-Rhône Departement  
**Martine Vassal**, president of the Bouches-du-Rhône General Council

Ministry of Culture and Communication  
**Pierre Oudart**, assistant director in charge of visual arts, director general of artistic creation  
**Marc Ceccaldi**, regional director of cultural affairs for Provence-Alpes-Côte d'Azur

Institut français  
**Anne Tallineau**, 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

**Patrick de Carolis, Françoise de Panafieu, Maja Hoffmann, Jean-Pierre Rehm, Jean-Noël Tronc.**



**ARLES**  
**2017**

**PARTNERS**

## OLYMPUS

# TEN YEARS OF SHARED ADVENTURE AT THE SERVICE OF PHOTOGRAPHY

Ten years ago, in February 2008. François Hébel called me and asked to see me urgently. Six weeks from the press conference, a major partner had dropped out. We saw each other the next day. For two years, the desire to work together for the Rencontres and Olympus had been in our heads. We knew each other pretty well. We talked a lot and sketched out what the Olympus partnership might be.

I told him that Olympus did not have an enormous budget at its disposal. But, already a partner with photographers and with other institutions, Olympus could contribute and bring some content. I told him that Olympus treats its partners with respect and aims at long-term partnership. I gave a personal commitment on this last point. So did he. The next day, I was able to give a positive response to his offer.

Ten years later, the challenge has been met, first with François, then Sam Stourdzé and always with the team of the Rencontres and Olympus. In a world so full of pessimism, it is comforting to emphasize positive experiences. They exist, they're possible. But they ask for commitment, confidence, professionalism, and, above all, they require that the people behind the project commit to it and fight for it together.

Olympus' commitment to supporting photography over all these years cannot be denied. Olympus cameras continue to innovate and respond to the needs of professional and amateur photographers. Our diverse partnerships, which continue year after year, testify to this unique commitment.

We're thrilled about this year's fast-approaching festival. For this tenth year, we want to give the presence of Olympus in Arles a particular shade, richer and more innovative, including:

- A conference program at the Espace Fanton led by Natacha Wolinski and Damien Sausset;
- Carte blanche to Alex Majoli on the newly-released camera by Olympus;
- A photographic conversation between Guillaume Herbaut and a young graduate of the National High School of Photography of Arles, Eleonore Lubna;
- Support for the lovely and rich exhibition by Mathieu Pernot;
- Of course, all the events at the Luppé Palace, hosting us again this year;
- Finally, to mark this anniversary, an e-book. Twenty-five photographers and actors from the world of photography, who have accompanied us for ten years or more, will share their testimony with us under the supervision of Christian Caujolle, in answering this question: "Demain ? La photographie."

So let's meet in Arles to support photography!

Didier Quilain



## ABOUT THE LUMA FOUNDATION AND LUMA ARLES

In 2004, Maja Hoffmann created the LUMA Foundation in Switzerland to support the activities of artists, independent trailblazers and organizations working in the visual arts, photography, publishing, documentary filmmaking and multimedia. Managed as a production tool by Maja Hoffmann, the LUMA Foundation produces, supports and enables demanding art projects committed to environmental issues, human rights, education and culture in the broadest sense of the term.

In 2013, Maja Hoffmann launched LUMA Arles to plan, design, develop and manage the project for the Parc des Ateliers. It also supports the LUMA Foundation by working in Arles on the creation of a new model of a cultural center.

LUMA Arles is an experimental contemporary art center where artists, researchers and creators from every field collaborate with each other on multidisciplinary works and shows. Located in the Parc des Ateliers, a 6.5-hectare site occupied by former railroad workshops built in the 1840s, LUMA Arles includes a resource center designed by architect Frank Gehry; various industrial buildings renovated by Selldorf Architects; and a public park laid out by landscape architect Bas Smets.

Part of the new Parc des Ateliers building is set to open in 2018. Meanwhile, the LUMA Arles Core Group (Tom Eccles, Liam Gillick, Hans Ulrich Obrist, Philippe Parreno and Beatrix Ruf) has presented a program that occupies the site's already-open venues—the Grande Halle, Forges and Mécanique Générale—on a rotating basis.

Recent LUMA Foundation projects for LUMA Arles at the Parc des Ateliers include “Systematically Open? New Forms of Contemporary Image Production” (2016); “Imponderable: the Archives of Tony Oursler” (2015); “Frank Gehry: Solaris Chronicles” (2014); “Wolfgang Tillmans: Neue Welt” (2013); “To the Moon via the Beach” (2012); “Doug Aitken: Altered Earth, Arles, City of Moving Images” (2012); “How Soon Is Now?” (2010); and the symposia “How Institutions Think” (2016), “The Flood of Rights” (2013) and “The Human Snapshot” (2011).

The LUMA Foundation is delighted to have participated in defining and supporting the Discovery Award from 2002 to 2016. It is now pursuing its support to the Rencontres d'Arles through the LUMA Rencontres Dummy Book Award, co-created in 2015.

## BMW AND CONTEMPORARY PHOTOGRAPHY

BMW is to partner the Rencontres d'Arles for the 8th consecutive year and will be exhibiting *Always the sun* by Dune Varela, winner of the BMW Residence.

BMW supports photography through a unique and ambitious cultural partnership in the form of an artistic residence. Launched in 2011, the BMW Residence arose out of the brand's desire to promote contemporary photographic practices and experimentation, and to support the emergence of surprising young talents.

"BMW France therefore naturally turned to photography to create a space for free expression, support production and promote new emerging talents. Through our partnership with the Rencontres d'Arles, our prizewinners gain exceptional visibility among professionals and the photography-loving public. At BMW we think that the best way to predict the future is to shape it, and the future looks very exciting indeed," says Vincent Salimon, Chairman of the Board at BMW Group France.

For over 40 years, philanthropy and cultural sponsorship have formed an integral part of the BMW Group's corporate culture. The cultural commitment of BMW France has pursued a common thread through the BMW Residence these last six years at the Nicéphore Niépce museum and at Gobelins, School of Visual Arts from the 2017 season. This sponsorship is designed to encourage the creative agility of young talents. Each year an emerging photographer – selected by a jury of renowned professionals – is offered an opportunity to bring a project to fruition during a three-month residency, and to explore new areas for reflection under the artistic direction of François Cheval. In addition to a 6,000-euro grant and free accommodation, the winner will see their work exhibited at the Rencontres d'Arles, the Paris Photo exhibition and in a book jointly published by BMW and Éditions Trocadéro.

This 8th successive year of partnership between BMW and the Rencontres d'Arles fully demonstrates that commitment.

**BMW France Press Office:**  
**Maryse Bataillard**  
**+ 33 (0)1 30 43 93 23**  
**maryse.bataillard@bmw.fr**

[bmw.fr/artetculture](http://bmw.fr/artetculture)



**BMW ART & CULTURE.**

## SNCF GARES & CONNEXIONS: PUTTING THE SPOTLIGHT ON CULTURES

Since its creation, SNCF Gares & Connexions has stood for the idea that railway stations are fully-fledged living places, at the crossroads of many different paths. They transform our regions and make everyday life easier. Accommodating ten million travellers, visitors and passers-by each day requires a strong commitment, to continuously enhance the quality of operations, design new services, and update the sites.

SNCF Gares & Connexions has put culture at the heart of railway stations: art is essential for life, personal enrichment, and social harmony. In close connection with local cultural institutions and current events, the branch regularly offers travellers and passers-by a wide range of continuously changing artistic and cultural events,.

A key partner of France's most well-renowned photography events and institutions such as PhotoMed, ImageSingulières, La Gacilly, Circulation(s) and the Musée du Jeu de Paume, the group has also in the last few years invested in contemporary art and music. Today, over a hundred railway stations nationwide bring culture all-year round into the daily lives of travellers and passers-by.

Resolutely committed to the Rencontres d'Arles, SNCF Gares & Connexions is promoting its program this summer for the 8th consecutive year, by exhibiting a series of emblematic photographs at the Arles Station, the Gare de Lyon station in Paris and Saint-Charles station in Marseille. SNCF Gares & Connexions is also offering for the first time this year, an exclusive exhibition by the Swiss photojournalist Niels Ackermann. Entitled *Looking for Lenin*, Ackermann's long-term project on a Ukraine in full transformation and de-communization will premiere at the Gare d'Avignon TGV.

Press:  
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01 80 50 04 30 / 06 17 51 06 89

[gares-sncf.com](http://gares-sncf.com)  
[sncf.com](http://sncf.com)



In 2016, the Rencontres d'Arles were the XXL guests of the Avignon TGV train station. (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. The foundation aims to foster creative writing and encourage reading.

Designed as a small community in the heart of an inspirational natural setting, the foundation brings together various buildings housing diverse activities beneath a canopy. The library—multicultural, multilingual, and open to all since 2014—has over 60,000 works of modern and contemporary literature. The auditorium hosts literary discussions, readings, projections, plays and performances regularly. 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 Jan Michalski Prize for Literature, 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](http://fondation-janmichalski.com)



# NESPRESSO

## AT THE RENCONTRES D'ARLES

### CAFÉVIDENCE

Nespresso is honored to support once again the Rencontres d'Arles, this major event in the world of contemporary art.

In this year of cultural exchanges between Latin America and France, the Rencontres d'Arles is doing its part with "Latina!", a program of four exhibitions on Colombia. What better choice than Nespresso to support this approach?

Colombia, one of the world's leading coffee producers, has been a key member of Nespresso's AAA sustainable quality program since 2004. Every day, sustainable actions financially support 40,000 Colombian coffee-growers, helping them to improve their production and preserve their land for future generations.

Inventiveness is in Nespresso's DNA. The company's commitment to creation is tangible, from its partnerships with the Beaux-Arts in Paris and the École Nationale Supérieure des Arts Décoratifs to regular collaborations with famous designers.

In 2010, Nespresso became highly interested in photography, producing the Chants de café exhibition in collaboration avec the eminent photographer Reza to mark the AAA program's 10th anniversary.

From France to Colombia, coffee to photography, Nespresso to the Rencontres d'Arles, different worlds mix, overlap and pursue the same goal: the perfect gesture.

In addition to backing the South American shows, Nespresso will have the pleasure of introducing Vertuo coffee during tastings organized for art-lovers at the 2017 Rencontres d'Arles.

## SWISS CONFEDERATION

Switzerland has sponsored les Rencontres d'Arles for three years already! A unique opportunity to share who we are through images, that reflect our country, with its many faces and diverse cultures. With pride and keen enthusiasm, Switzerland exists in Arles with its artists, institutions, schools, festivals, publishers... and its *nonante-neuf*!

This meeting area built in the heart of Les Rencontres is designed to encourage get-togethers and discussions on Switzerland and photography. This year, a unique installation takes on the space: *Better Worlds*. Different photographers' worlds are exhibited by the Higher Studies in Photography of the CEPV / Vevey, and the Musée de l'Elysée in a genuine Swiss wood building. Meanwhile, Pro Helvetia, the Swiss Foundation for Culture, is laying on a cycle of lectures and panels at the *nonante-neuf Talks*, a discussion podium installed within the Cosmos-Arles Books space.

Like with the *Swiss Rebels* exhibition by Karlheinz Weinberger, the Rencontres program provides this year yet another close-up on the Swiss photographic scene and its artists: Niels Ackermann and his hidden statues of Lenin, the Lausanne Outsider Art Collection and Dubuffet's photography, along with photographers Ester Vonplon and Philippe Dudouit for the New Discovery Award.

## 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 analysing 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 timeless style of Tectona. Bespeaking luxury without ostentation, Tectona furniture is not for the moment, but for the long run.

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



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# BNP PARIBAS, YOU'LL ALWAYS BE INSPIRED BY CINEMA

CO-CREATOR OF THE VR ARLES FESTIVAL

BNP Paribas is a European leader in global banking and financial services, with wide international coverage and a strong presence on all the major financial marketplaces.

BNP Paribas has had strong ties to film for nearly 100 years. The Group is involved on every level of the cinema value chain in order to allow as many people as possible to enjoy film, help the industry grow, nurture the emergence of new talent and foster transformation with the development of new narrative forms inherent to virtual reality. That is how BNP Paribas, the bank of a changing world, became co-creator of the VR Arles Festival in 2016. BNP Paribas also backs other initiatives in this area, including MK2 VR, Europe's first movie theater entirely dedicated to virtual reality.

#### Follow us

Séance Radio, the first cinema webradio

<http://seanceradio.com/>

Twitter: @seanceradio

We Love Cinema, enjoy unique experiences

Twitter: @welovecinemafr

Facebook: <https://www.facebook.com/welovecinemafr>

Instagram: <https://www.instagram.com/welovecinemafr/>

## LËTZ'ARLES (LUXEMBOURG) FLUX FEELINGS

The desire to forge a partnership between the Rencontres d'Arles and the Grand Duchy of Luxembourg led to the creation of Lët'z Arles, an independent organization founded by professionals from different backgrounds, who share a passion for photography.

A little-known country, Luxembourg has secrets that are sometimes perhaps too closely kept, including a vibrant, prolific photography scene. *FLUX Feelings* offers its contemporary photography an open, innovative platform. A selection of artists and public and private collections reveals a dazzling, multifaceted panorama of the country.

Now proudly part of the Rencontres d'Arles program, *FLUX Feelings* pays homage to the famous Luxembourg-born photographer and curator Edward Steichen, who invited Arles photographer Lucien Clergue to exhibit at MoMA in 1961 and was responsible for having his photographs acquired by the museum.

Let the other great *little country* of photography surprise you!

*FLUX Feelings* is placed under the High Patronage of Her Royal Highness the Hereditary Grand Duchess of Luxembourg, Princess Stéphanie.

[letzarles.lu](http://letzarles.lu)



**BNP PARIBAS**  
La banque d'un monde qui change



## YELLOWKORNER

YellowKorner promotes photography amongst a wide audience. Driven by the passion of its founders, Paul-Antoine Briat and Alexandre de Metz, it has been showcasing new talent and encouraging creativity since 2006.

YellowKorner's network of 90 galleries worldwide disseminates series by famous or emerging photographers with expertise, and sets high standards for making prints and publishing art books.

Exhibiting works by world famous artists in the heart of Saint-Germain-des-Prés at the La Hune bookstore-gallery, which the group bought in 2015, now rounds out this exciting program. The works of Elliott Erwitt, Oliviero Toscani Nobuyoshi Araki have been shown here.

In the spirit of the Arles festival, YellowKorner has fostered productive interactions between professionals and young photographers for three consecutive years at the Photo Folio Review. From over 400 portfolios, a jury of experts select and promote works by five artists considered the most promising, including David Fathi, featured in the official programme of the Rencontres d'Arles 2017.

## HUAWEI

For the second consecutive year, Huawei, the world's third largest mobile phone manufacturer, is proud to be associated with the prestigious Rencontres d'Arles.

Thanks to its technical partnership with Leica – announced in 2016 and strengthened by the Huawei P9 and more recently by the Huawei P10 – Huawei is reinventing mobile photography by stimulating the creativity of its users.

Since 2015, Huawei has demonstrated its commitment to artistic photography through its participation in several photography festivals and the creation of its own huawei-photoacademy.fr interactive platform, launched in September 2015 and since visited by several hundred thousand amateur and professional photographers.

This second year as an official partner of the Rencontres d'Arles is a continuation of that approach. Besides its summer-long photo gallery, Huawei will also shine a spotlight on amateurs, Huawei Photo Reporters from its academy, Instagram users and the photographers exhibiting in Arles this year, with some wonderful surprises in store!

Huawei is convinced that the best camera is the one you always have with you. With the release of the Huawei P10, the brand continues to pursue its ambition to offer users a genuine mobile photo studio in a smartphone, so that you never miss out on that chance of a striking photo that truly speaks to you.

Visit [huawei-photoacademy.fr](http://huawei-photoacademy.fr) or the Rencontres d'Arles website for more information.

## ADAGP

# PHOTOGRAPHERS! FOCUS ON YOUR PRIORITY: YOUR COLLECTIVE RIGHTS

Created in 1953, ADAGP is the French royalty collecting and distribution society in the field of graphic and visual arts. Supported by a global network of almost 50 sister companies, it currently represents more than 138,000 artists in all disciplines of visual arts: painting, sculpting, photography, architecture, design, comic strips, manga, illustrating, street art, digital creation, video art ...

ADAGP manages all the property rights held by artists (resale right, reproduction right, right of public communication, and collective rights), for all modes of use: books, media, advertising, merchandise, auctions, gallery sales, television, video on demand, websites, user sharing platforms ...

More than 64,000 photographers from all around the world, are represented by ADAGP, which collects and distributes their royalties and rights to strengthen authors' rights in France, Europe, and worldwide.

Subscribing to an authors' rights association is the only way to receive the collective rights due to you (private digital copying, reprography, cable broadcast, public lending, etc.).

You may also receive royalties if your original photographic prints are resold (droit de suite).

Membership costs €15.24 with no annual contribution. ADAGP's management fees are 10% for collective rights.

### **Join us and get your fair dues.**

Participate in our image bank to promote your works: <http://bi.adagp.fr>

### **Artists invent the world; ADAGP protects their rights.**

Contact:  
ADAGP  
11, rue Berryer, 75008 Paris  
+33 (0)1 43 59 09 79  
[adagp@adagp.fr](mailto:adagp@adagp.fr)

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

## SAIF

# PHOTOGRAPHERS, JOIN SAIF TO CLAIM YOUR RIGHTS!

Saif—the Société des Auteurs des arts visuels et de l'Image Fixe—is a French authors' society founded to defend, collect, and distribute visual artists' royalties. Today it has over 7,000 members, including 4,000 photographers. They join by buying a €15.24 share and democratically participate in its decisions at the annual general assembly and through its boards and committees. Rights holders may also join Saif.

Saif members **benefit from collective rights**.

Legislation has set up the collective management of certain rights because of the impossibility for an author alone to control the many uses that are made of his work. The growth of new production, storage and distribution technology has compelled lawmakers to regularly update the new rights collectively managed by copyright collecting organisation.

There are currently four collective rights:

- **Private audiovisual and digital copies:** created in 1985, this remuneration covers copying of a work intended for private use. At first collected on audiovisual media only, in 2001 it was extended to digital media. **This remuneration is also used to support cultural events throughout France: 25% of the total amount of remuneration for private copies goes towards funding events in the common interest.**
- **Reprography rights:** payment collected for photocopies of works published in print media or books.
- **Cable broadcasting rights:** payment collected for broadcasting television programs on cable networks.
- **Public lending rights:** payment for books lent by libraries.

These uses generate additional revenues that are paid to you by a collective management organisation: Saif !

Saif can also manage your individual rights, such as **reproduction** and **public presentation rights**. It can negotiate **general agreements with broadcasters** (television, internet, etc.) on your behalf and has been approved by the Ministry of Culture to manage **resale rights** (payment on the public resale of original prints or works by auction houses and galleries).

Since its creation, Saif has worked to defend and protect authors' intellectual property rights and kept up an ongoing dialogue with broadcasters as well as national and international institutions (the Ministry of Culture, CSPLA, European Union, etc.) to make authors' voices heard.

**Contact:**

Saif  
82, rue de la Victoire, 75009 Paris  
+33 (0)1 44 61 07 82  
saif@saif.fr

[saif.fr](http://saif.fr)

## PINSENT MASONS FRANCE

SKILLS-BASED CORPORATE SPONSOR  
OF THE RENCONTRES D'ARLES 2017

International law firm Pinsent Masons has long been involved in pro bono sponsorship and activities, including many partnerships in the cultural field. Initiated by photography enthusiasts within the firm, Pinsent Masons forged a skills-based sponsorship agreement with the Rencontres d'Arles in 2015, making its lawyers' expertise available to the festival.

In France, Pinsent Masons provides its clients with a full range of services in every area of business law. It brings together the skills of over 1,500 lawyers, including more than 400 partners, mainly throughout Europe, Asia-Pacific and the Middle East.

The Paris office has nearly 40 lawyers, including 11 partners, and advises its French and international clients at every stage and on all practices required for their transactions and investment cycles to run smoothly.

We provide quality advice on new technology, media and communications, e-commerce, intellectual property, employment law, taxation, commercial law, mergers-acquisitions, banking, finance, real estate, litigation, arbitration, construction law and public law.

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## RIVEDROIT AVOCATS

SKILLS-BASED CORPORATE SPONSOR  
OF THE RENCONTRES D'ARLES 2017

Since its founding, the firm of Rivedroit Avocats has deliberately chosen to take an active part, through skills sponsorship, in the promotion of art and culture in all its forms.

After having supported Paris' Orchestra (the main resident of the new Philharmonie de Paris), Centre Pompidou-Metz, and Quai Branly Museum, the firm is delighted to position itself as a long-term sponsor of the Rencontres d'Arles.

By contributing its legal expertise to the Rencontres since 2015, "Rivedroit Avocats wants to participate, however modestly, in the festival's missions of sharing and discovery," says founding partner Nicolas Maubert.

### 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 all of their projects' legal aspects. Clients include French and international corporations as well as SMEs.

A multidisciplinary firm, Rivedroit Avocats is mainly active in the following areas: mergers/acquisitions, corporate law, foreign investment law, intellectual property law, art law, contract and liability law, criminal business law and complex commercial disputes. Rivedroit Avocats offers its clients transversal solutions.

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

## ARTE & PHOTOGRAPHY

### A HISTORY OF COMMITMENT



© Newsha Tavakolian, Imaginary CD Cover for Maral Afsharian

*Focus Iran: Audacity in the Foreground.*  
A documentary project by Nathalie Masduraud and Valérie Urréa  
Produced by Anne Morien and France Saint Léger for ARTE.



## FRANCE INTER

PARTNER OF THE RENCONTRES D'ARLES 2017

Once again, France Inter has chosen to accompany the Rencontres d'Arles. Throughout summer, to the rhythm of exhibitions, encounters and debates, from reportage to portraits, traditional photography to advertising, the festival explores all the forms and issues relating to photography today.

France Inter will settle in Arles for the summer period, letting its listeners participate in this not-to-be-missed event. Brigitte Patient's program "Regardez voir" will take place at the Cour Fanton on Friday, July 7, followed by "Magazine de l'été" by Julia Molkhov.

Programme and guest information can be found at France Inter and [franceinter.fr](http://franceinter.fr).

France Inter, the Festival Radio, in Arles on 91.3

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## LE POINT

Le Point is delighted to support the Rencontres d'Arles again this year.

For 10 years, Le Point has offered visitors guided tours of its favorite exhibitions all summer.

Since 2016, the magazine's editorial staff has welcomed artist-photographers to Les Rencontres Le Point every day to discuss the key social issues their exhibitions address. This year, Les Rencontres Le Point will take place at the Collège Frédéric Mistral.

In 2017, Le Point is teaming up with the VR Arles Festival, the brand new virtual reality festival, and will participate on the jury.

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## LCI

LCI, the TF1 group's news network, is now available unscrambled on TNT channel 26. Journalists who are familiar faces in France have hosted its new magazines and reported the news on a new set since August 29, 2016.

This new editorial ambition allowed LCI to double its audience share to 0.5% in December 2016 (source: Médiamat-editors service).

LCI offers long-established programs such as "LCI Matin" (with François-Xavier Ménage, Amandine Bégot and Audrey Crespo-Mara), "24h en questions" (with Yves Calvi), and "La Médiasphère" (with Christophe Moulin).

Analysis and the aspiration to put viewers at the heart of the news as a way to promote dialogue and sharing are part of LCI's DNA. The network's main focus is economic, political and international news.

It has always accompanied major cultural events and pursues an active exhibition partnership policy.

## KONBINI

### PARTNER OF THE RENCONTRES D'ARLES 2017

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](http://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](http://konbini.com)

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# THE ANNÉE FRANCE-COLOMBIE 2017

The focus on Colombia at the Rencontres d'Arles, one of the highlights of the Année France-Colombie 2017, unveils an art scene still largely unknown in France, and begins a cycle of exhibitions and artistic projects that we hope will help to establish Colombia as one of the hot-spots of contemporary creation. The artists chosen by Sam Stourdzé and Carolina Ponce de León tackle the need to overcome traumatic memories through formal experiments in which photography often takes pride of place. Through a selection from the Poniatowski Collection, it is fascinating to see how original these works are in the context of Latin American creation, and to explore the shifting boundaries between vernacular photography and works of art, as illustrated in the Rencontres. A new vision of Colombia emerges from these confrontations.

Presidents Juan Manuel Santos and François Hollande decided to organize the Année France-Colombie in 2017 to consolidate the flourishing bilateral relations encouraged by the peace agreements with the FARC, which have ended fifty years of conflict. The aim is also to change the way France is perceived in Colombia, and vice versa, by moving beyond clichés and prejudices.

Colombia is the second Latin-American country after Brazil to organize a Cultural Season with France. Its rich culture, dynamic economic and academic energy, exceptional biodiversity and development in terms of sustainable cities make it a key partner in Latin America.

The Colombian Season in France (June-December 2017) follows on from the French Season in Colombia (December 2016-June 2017). The program covers every sector – culture, universities, research, economy, commerce, gastronomy, tourism and sport – as well as the major French cities, fostering the creation of long-term partnerships between the French and Colombian peoples and the active involvement of companies and local governments.

The Year is organized in France by the Institut français, acting on behalf of the Ministries of Foreign Affairs and International Development and Culture and Communication, and in Colombia by an interdepartmental committee made up of the Ministries of Culture, External Relations, Foreign Trade and National Education.

Anne Louyot  
French Commissioner  
of the Année France-Colombie 2017

Fabian Sanabria  
Colombian Commissioner  
of the Año Colombia-Francia 2017

## COMITÉ DES MÉCÈNES DE L'ANNÉE FRANCE-COLOMBIE 2017

PATRONS COMMITTEE OF THE ANNÉE FRANCE-COLOMBIE 2017



AIRBUS



L'ORÉAL

GRUPE RENAULT

SANOFI

VEOLIA



## MANIFESTATION ORGANISÉE DANS LE CADRE DE L'ANNÉE FRANCE-COLOMBIE 2017

EXHIBITION ORGANIZED AS PART OF THE 2017 FRANCE-COLOMBIA YEAR



GOBIERNO DE COLOMBIA



INSTITUT FRANÇAIS



## THE CENTRE POMPIDOU

The Centre Pompidou is celebrating its 40th anniversary in 2017. The first in a new generation of cultural institutions, it was dedicated by its founder to modern and contemporary art across the whole spectrum of disciplines, “a cultural center that is a museum and a center of creation rolled into one, where the visual arts will exist side by side with music, cinema, books...”

Forty years after opening, the Centre Pompidou, which has become a key cultural player in France and abroad, keeps that idea alive with the conviction that a society is more likely to challenge itself and innovate if it is receptive to the art of its times.

To share its 40th anniversary with as many people as possible, the Centre Pompidou offers an unprecedented, year-round program of exhibitions, exceptional loans, and events throughout France in partnership with museums, art centers, performing arts centers, festivals, etc.

At the LUMA Arles' Atelier des Forges in the Parc des Ateliers, the Rencontres d'Arles and the Centre Pompidou present *The Specter of Surrealism*, an unprecedented show exploring the encounter between surrealism and photography.

Centre **40**  
Pompidou

The Rencontres d'Arles warmly thanks all of the institutions involved in producing our 48th year.



{BnF



Musée d'Art contemporain de Nîmes



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DÉPARTEMENT DU VARS

JAPAN FOUNDATION

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PALAIS DE LA PORTE DORÉE  
MUSÉE DE L'HISTOIRE  
DE L'IMMIGRATION

UNIVERSITÉ PARIS II  
PANTHÉON-ASSAS



THE PHOTOGRAPH FEATURED ON THE 2016 POSTER WAS SHOT BY KARLHEINZ WEINBERGER, COURTESY OF ESTHER WOERDEHOFF.

**THESE ELEMENTS ARE ALSO AVAILABLE ON [RENCONTRES-ARLES.COM](https://www.rencontres-arles.com)**