

FESTIVAL
LA GACILLY
PHOTO

BRETAGNE[®]



Michel Bonnet

**VIVA!
LATINA!**

1^{ER} JUILLET - 31 OCTOBRE 2020



PRESS KIT

4 June 2020



17TH EDITION VIVA LATINA!

**From 1 July
to 31 October 2020**



Entirely outdoors and with free access, La Gacilly Photo Festival is fortunate to be able to offer a visiting framework to a peaceful photographic discovery. Created in consultation with the authorities, the system put in place to welcome the public will invite festival-goers to discover 3 exhibition routes in complete safety and serenity.

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EDITORIALS

A COMMITTED FESTIVAL THAT BRINGS PEOPLE TOGETHER



2020 appears to be one of those decisive moments that turn an event into the dawn of a new era, with a before and an after that forces us to invent new models.

In this unprecedented context, everyone at the La Gacilly Photo Festival has done their utmost to make this 17th annual event feasible from a technical, financial and public health point of view.

The current situation has severely affected and disrupted the roll-out of the Festival. The programme has been streamlined and the layout and design simplified and adapted to comply with the preventive measures recommended as France begins to ease its lockdown restrictions. Visitors are asked to follow a certain itinerary around the village to maximise safety and ensure peace of mind. We are calling on their sense of civic duty, and know we can count on them. Together with our visitors and with all the Festival's public and private partners, we have had to act and react quickly to secure the success we are all striving for.

Well aware of the impact that the La Gacilly Photo Festival has on the area in terms of tourist appeal and economic benefits, cancelling the event has never been an option for us. I would sincerely like to thank all the people, institutions and companies that have helped to maintain and adapt this year's event. We have managed to protect everything that has been built over the years, and will continue to do so in the future, as our event continues to grow and gain new meaning.

Let's continue to give the La Gacilly Photo Festival, and more generally all Breton festivals, a mission and ensure that they are recognised for their commitments and their capacity to bring people together to focus on an inspiring future.

Jacques Rocher

Festival Founder, Mayor of La Gacilly

A PHOTOGRAPHY FESTIVAL WITH A MISSION



Since its inception in 2004, the La Gacilly Photo Festival has gained recognition for its commitment to the major environmental challenges facing our societies. As a highly unique medium working to raise the alarm and propose solutions, we have restated our commitment to playing a key role in the ecological and societal transition at our recent press conferences. That was just a few weeks ago and at that time, little did we know that now, more than ever, we would need to honour to those commitments.

COVID-19 has hurled us into the unknown. It is forcing us to push beyond boundaries to test the range of possibilities and envisage protective barriers that will safeguard us against a return to our former frenzied lifestyle. This health crisis could offer us a vast cluster of opportunities. The coming recovery will depend on our composure, boldness, determination and good judgement.

As in previous years, thousands of visitors will come to La Gacilly to discover our open-air art galleries and more than 600 large-format photographs. They will come for entertainment and enjoyment, but above all they will be seizing the opportunity to get out and reconnect with nature. However, this year, it will be no ordinary day out. We will offer new representations, new ways of relating to the elements that are part and parcel of our lives at a time when everything feels fragile, when we are losing our bearings and wondering what the future holds.

The La Gacilly Photo Festival echoes everyone's concerns. Fully in tune with the times, it is open to nuance, variation and discussion. It endeavours to offer not systems of thought but visions, feelings, questions and emotions. It urges us to set aside our usual perceptions and lines of thought as we ready ourselves to embrace the future. There is no magic elixir and certainly no theory dictated. Here, the works on show help us to invent new meaning for a different life, to rekindle our relationships and reconnect with the essential.

Looking beyond the Festival's significant economic benefits, there is another, just as important dimension to be taken into account: for the past 17 years, the Festival has been shaping a *common good*, a collective imagination in which residents and/or visitors can come together and envisage their future. We would like to thank the photographers whose work is on show at the La Gacilly Photo Festival, and who have been the architects of the Festival from the outset.

Art in the public space – and photography in particular – has the capacity to transform people and places. An artist's vision astonishes, amazes, transports, challenges, decries and sometimes disturbs... We thank each of our artists for urging us to change our vision!

Our ambition is simple: to become a photography festival with a mission that is recognised for its commitment and its capacity to bring the public together around a re-enchanted future.

Enjoy the Festival,

Auguste Coudray

President of La Gacilly Photo Festival

ALIVE



From our eternally mysterious single-celled ancestor, a whole web of plant, fungal and animal life forms has developed, whose vital energy and creativity have resulted in a variety of creatures that surpass the realms of the imagination.

We live in a global context of climate change, social crisis and a living world in decline. Anthropocene or capitalocene: regardless of the name we give the era, our production and consumption models are being decried. We need to (re-)act and (re-)think our relationships with our worlds; we have no choice if we are to remain part of this whole, as individuals, communities and societies.

The Earth is the home we share, where every life form is linked, interdependent, active and sensitive. Over the years, the festival has forged its own sensitivity and aesthetic, interacting and cooperating with other organisations for the benefit of the region. Examples include working with the Collectif des Festivals association, which is committed to sustainable and inclusive development in Brittany, for a number of years and, more recently, with Art Contemporain en Bretagne, Green Morbihan and 1% for the Planet. As part of the photographic community, our association contributes to this vibrant ecosystem of meetings, discussions and exchange. With photographers first and foremost, but also with all those who work to promote or produce this art: authors' societies, galleries and agencies, laboratories, festivals and institutions, editors and the media, enthusiasts and collectors... the list goes on.

Photography has its own biodiversity, which is also exposed to multiple threats. We must not let our differences divide us. The La Gacilly Photo Festival is a species that lives for and through photography, but whose aim has always been to encourage and promote knowledge of nature and societies. Our photography festival has a mission and we are committed not only to photography but to the Environment and Culture for all. Seventeen years after our first event, the La Gacilly Photo Festival association is still very much alive.

Alive with curiosity and enthusiasm to explore uncharted and unfamiliar photography. Alive and happy to welcome all our loyal and new visitors each summer. And alive because it is flourishing and enterprising, thanks to the support of our benefactors and partners.

A living and active entity.

A committed and captivating festival.

Stéphanie Retière-Secret

Director of La Gacilly Photo Festival

MANIFESTO

A PHOTOGRAPHY FESTIVAL WITH A MISSION

Since 2004, the La Gacilly Photo Festival has been defined by its commitment to the great environmental challenges facing society. Today, we are reaffirming our desire to be an active participant in the transition to a greener economy and outlook.

As a highly unique medium working to raise the alarm and propose solutions, we want to foster the development of a collective consciousness and generate a contagious sense of enthusiasm about the issues we raise. In this way, as well as being committed to these causes, we hope to inspire commitment in others, too!

This contribution to the common good, to environmental, societal, economic and cultural issues is embodied by:

OUR AMBITION IS SIMPLE: TO BECOME A PHOTOGRAPHY FESTIVAL WITH A MISSION THAT IS RECOGNIZED FOR ITS COMMITMENT AND ITS CAPACITY TO BRING THE PUBLIC TOGETHER AROUND AN EXCITING FUTURE.

A RESPONSIBLE IN-SITU PROGRAMME THAT IS ACCESSIBLE TO ALL:

introducing work that addresses the great challenges facing our societies and our planet, and which plays a part in developing a collective consciousness and an artistic, oneiric expression of photography.

SUPPORTING PHOTOGRAPHERS IN A CHANGING SOCIETY:

by reaffirming their roles, protecting their rights and helping them to create and disseminate their work.

THE EXEMPLARY PRACTICES AND SUSTAINABLE DESIGN CHOICES OF THE ASSOCIATION:

focused on the continuous evaluation and improvement of the festival's social and environmental impact.

COLLABORATIVE INNOVATION AND PROMOTING ACTION:

through the work we carry out with visitors all year long and the various experiences we offer to ensure the festival acts as a laboratory for positive and promising initiatives.

THE UNIVERSAL RIGHT TO CULTURE: firstly, through its local roots in rural surroundings and its international reach and ambition, and secondly, by protecting cultural rights in response to shared and individual challenges.

BUILDING AND WORKING TOGETHER: by sharing skills and experiences with other cultural and economic stakeholders on both a regional and national level to encourage synergy and multiple viewpoints.

THE DAWN OF A NEW ERA

"Man's hope is his reason to live,"
André Malraux



Sadly, the worldwide health crisis has brutally disrupted our Festival. No one could have foreseen these events. Last January, an ill wind blew through China. It then swept across the world to Milan, Madrid, London, Paris and New York, locking down Asia then Europe and finally the entire planet, bringing anguish and pain in its gloomy wake.

Time was suspended as whole countries came to a standstill, forced into a deadlock by an invisible enemy. We were forced into confinement, to remain within our four walls in an unaccustomed life of seclusion. As lives were broken, we were compelled to rediscover wisdom, humility, trust and unwavering hope. City-dwellers came out onto their balconies and looked down unbelievably on the deserted streets, while in the countryside, we rediscovered the inspiring beauty of the natural world.

Not once, even during the darkest hours, did we think about cancelling our Festival. Of course, the risk of the lockdown being extended hung over us like the sword of Damocles. And we understood, as the days went by, that we would need to rethink our programme at the very least, if not review our ambitions entirely. On 13th April, French President Emmanuel Macron announced that there would be no large cultural events until mid-July. That brought the curtain down on the Festival d'Avignon, the international Aix-en-Provence opera festival, the Eurockéennes in Belfort, the Francofolies in La Rochelle, Jazz à Vienne, and the Vieilles Charrues music festival here in Brittany. Our thoughts go out to them, well aware of their sadness at seeing a year's work go to waste, and to all the artists who should have been dazzling us with their talent, passion and creativity all summer long.

Our energy remains unmarred and we are doubly keen to maintain the La Gacilly Photo Festival. For the photographers who place their trust in us, for the loyal visitors who need this photographic ode to nature now more than ever, for our village which hopes to see its gardens, shopping streets and alleys teeming with life, and for our public and private partners who, despite the difficulties, have never failed to support us.

Our 2020 Festival was designed to celebrate biodiversity. The International Union for Conservation of Nature's (IUCN) World Conservation Congress should have been held in Marseilles in mid-June, followed by the COP15 of the UN Convention on Biological Diversity in Kunming, China in October. But in light of the ongoing pandemic, the calendar has now been torn up and both of these landmark events for the protection of our ecosystems have been postponed until 2021. We have therefore adapted to these circumstances and postponed certain exhibitions that, unfortunately, were out of synch with the current context.

The fact remains that in 2004, when the Festival first emerged at La Gacilly, it was initially intended as somewhere to showcase the beauty of the world and the dangers that threatened it. Over the years, the dark clouds have continued to gather and the photographic artists we welcome have become real whistle-blowers, the empathetic or outraged witnesses of a world where something is clearly amiss. Today, our socially responsible and artistic commitment remains absolute, and confirms the mission we have set ourselves: to reconnect people with the living world. An idle dream? Not at all! Every year, thousands of visitors flock to our garden galleries to admire the works of some of the biggest names on the international

photography scene. We have a duty to them, and they are what motivates us. Over the summer months, La Gacilly becomes a global village, charting new paths and providing if not solutions, at least some insights, with images as prompts.

“What is essential is invisible to our eyes,” said Saint-Exupéry’s Little Prince. But it’s there, in the eye as it were. In the eye of all these artists who depict society caught up in the maelstrom of modernity in their own unique ways.

PHOTOGRAPHY AND ACTIVISM IN LATIN AMERICA



Associations, together with the powerful energies of citizens, companies and governments, are taking action in favour of biodiversity. And the La Gacilly Photo Festival is doing the same by keeping an eye open on the world, sowing images of hope, marvelling at the miracle of nature, questioning our sometimes thoughtless quest for progress, and inviting photographers to our Breton village, all of whom explore the changing world, taking a creative, artistic or documentary approach. There are several good reasons why we wanted to train the spotlight on Latin American photography. Firstly, because we have been moved by the huge fires that have blazed through the Amazon rainforest, ‘the lungs of the planet’, in recent months. Caused by human action and amplified by climate change, they serve as a reminder that although we are perfectly capable of destroying nature, we cannot control it. Simultaneously, the entire continent has been sinking into chaos, as if a curse had spread from the plains of Patagonia to the highest peaks of the Andes: in Bolivia, Venezuela, Chile and Argentina, the time had come for a political clear-out, culminating in a serious economic and social crisis.

As is often the case, artists are the witnesses of the world’s upheavals. Of course, it is difficult to define all the intricacies of a continent as vast as Latin America in a handful of exhibitions.

For this 17th La Gacilly Photo Festival, joyfully entitled ‘Viva Latina!’, we wanted to showcase a form of photography that is strongly imbued with the complexity of this continent’s history and all its revolutions and hopes, with its tangle of customs where dreams of the West merge with shamanistic beliefs, and where the fervour of its society is marked by violence and a powerful zest for life. Whether hailing from Brazil, Ecuador, Chile, Mexico or Argentina, all the photographers in our selection are firmly rooted in the everyday, capture the diversity of the continent’s people, explore the urban chaos and decry the damage that is being inflicted on nature, all with a certain sense of poetry, creativity or humour. Above all, they represent a photographic art that is brimming with energy and inventiveness.

Creative and resolutely modern: this is the greatest tribute that could be paid to **Emmanuel Honorato Vázquez**. The snapshots of this Ecuadorian artist, who came from a wealthy background and died far too young, were produced at a time when photography was still in its infancy. In the 1920s, he immortalised a society marked by inequality, where indigenous Amazon populations co-existed alongside poverty-stricken peasants and a wealthy bourgeoisie. His photographs are of exceptional quality but have long been forgotten: this is the first time they are being shown in Europe. In the history of South American photography, we simply cannot overlook the photographer who was instrumental in giving this art form its credentials: with works such as *Genesis*, *Exodus* or *The Hand of Man*, **Sebastião Salgado** has gradually established an incredible testimony of our changing society, of a world adrift that has lost its bond with nature. In 1986, he spent 35 days in the Serra Pelada gold mine in Brazil, photographing thousands of men rummaging around the earth in appalling conditions. More than 30 years later, he has returned to this work and unveiled some hypnotic images for posterity.



Depicting the hypertrophy of our societies is also key. The aesthetic of **Marcos López's** photographs is reminiscent of pop art. His images, captured in Argentinian cities and provinces, warn against the degradation of local cultures triggered by globalisation. His vision is caustic, humorous and provocative. As is that of Brazilian visual artist **Cássio Vasconcellos**. We feel dizzy as we contemplate the images in his series *Collectives*, where Man is lost in a civilization of cars and transportation. His is an apocalyptic vision deliberately and diametrically opposed to an idealised view of the Amazon rainforest, as if they were images from a now-forsaken era. In a series of graceful portraits, **Luisa Dörr**, the rising star of Brazilian photography, has produced a bold overview of the condition of women in Latin America, where their emancipation clashes with the demands of tradition.

Of course, environmental awareness remains our core concern. Latin America upholds some strong traditions in a geographical area marked by the Andean Cordillera, which soar from Patagonia to the Caribbean. Photographer **Pablo Corral Vega** wonderfully depicts this natural space that connects countries and cultures. We are delighted to be unveiling some highly poetic images accompanied by poetic texts from Literary Nobel Prize winner Mario Vargas Llosa. At the very south of the continent, not far from the legendary Tierra del Fuego, **Tomás Munita** followed the lives of the gaucho cowboys in Chile in an adventure worthy of a novel, capturing the brutality of the untamed wilderness. **Carolina Arantes** travelled to the Altamira region, the epicentre of the fires that ravaged the Amazon rainforest, in summer 2019. Her photographic testimony clearly shows that environmentalists there are losing their battle against the proponents of deforestation encouraged by Brazilian President Jair Bolsonaro. At La Gacilly, we have always defended the work of photojournalists who share a view of reality that is often crude, but always full of humanity. This is why we are proud to announce our first partnership with **Agence France Presse**, giving three of their photographers in Latin America

the chance to express themselves through images. In Brazil, **Carl de Souza** followed the indigenous Amazon populations who refuse to give up their land and their souls, engaged in a merciless struggle against the government. Meanwhile, **Pedro Pardo** focused on the violence inherent to a Mexican society that is blighted by drug cartels, crossed by cohorts of migrants, and where villagers have taken up arms to protect their crops. And finally, **Martin Bernetti** strives to demonstrate that there is an alternative to fatalism and the spiral of decline, using Chile as an example which, long disfigured by its mining industry and pollution, is now committed to becoming the new Eldorado of green energy. The time for a renaissance has come.

PROTECTING THE LIVING WORLD



Observing, contemplating and respecting the natural world that underpins all life. This has always been the festival's calling. This year, we are joined in our commitment by photographers who share this ecological sensitivity.

For French photographer **Greg Lecoœur**, if there is one world we can save, it's that of underwater species. Over the last ten years or so, he has affirmed his position as a specialist in this field, getting up close to capture the silent dance of southern right whales, leopard seals and other creatures that inhabit the unexplored depths of the abyss. The race to over-exploit land rages on, we are presenting for the first time the long-term project of American photographer **Nadia Shira Cohen**, winner of the 2019 Yves Rocher Foundation Photo Award in partnership with Visa pour l'Image, who looked at two communities in Yucatán, Mexico that are poles apart. While Mayan bee-keepers advocate respect for tradition, Mennonite families use GMO crops to increase their agricultural yields, changing rural landscapes forever in the process.



However, our production policy goes even further to encourage photographic creation: **Emmanuel Berthier** spent several months travelling around Morbihan in Brittany backed by the Departmental Council, observing the wildlife that is protected in the five nature reserves there. Finally, for the 5th year running, we have joined up with Fisheye magazine to showcase tomorrow's young talent – **David Bart, Coline Jourdan** and **Sébastien Leban** – and we are once again running our Photo Festival for local secondary schools, this year on the theme of diversity.

Ironically, nature has benefited from the lockdown imposed by the COVID-19 pandemic. With a slowdown in economic activity, industrial and road transport emissions have plummeted. Our planet has fallen into silence. We will not come out of this crisis unscathed. We will need to learn how to live again, and to live differently. What will tomorrow look like? It would be ill-advised and untenable – quite simply wrong – to go back to the routine of our old lives. More than ever, we will be forced to ask ourselves what planet and what life we want to leave behind for our children.

Demonstrating humanity is what is required of us. That is what will save us, and that is what our Festival wants to convey.

Cyril Drouhet

Exhibition Curator

at La Gacilly Photo Festival





PROGRAMME FOR THE 17TH EDITION

RESPONSIBLE, IN SITU ET ACCESSIBLE TO ALL



✦
**VIVA
LATINA!**
✦



© Emmanuel Honorato Vázquez

EMMANUEL HONORATO VÁZQUEZ

ECUADOR / 1893-1924

THE FORGOTTEN PHOTOGRAPHER OF THE 1920S



He is one of Ecuador's greatest photographers. Yet until recently, there had been no attempt to resurrect his images, mainly because conservative society would have preferred his work to drop into oblivion. Emmanuel Honorato Vázquez came from a wealthy family but was a rebellious, anticlerical iconoclast, a bohemian and an epicurean. He was a resolutely modern writer and photographer who died too young, having unknowingly left his mark on the history of his country. Backed by the municipal council of Quito, archivist Patricio Tipan Lucero worked relentlessly to publish a book of his images in 2018. "The greatest quality of Honorato's work is undoubtedly the depth of his portraits, his ability to envision the lives of his models," writes Pablo Corral Vega, another Ecuadorian photographer on show at the La Gacilly Photo Festival. This will be the first opportunity in Europe to discover the creative force of this great artist, expressed at a time when Latin America was slowly awakening to the maelstrom of modernity. He shows us a stratified, complex and profoundly unequal society that is nonetheless rich in traditions, customs and ritual celebrations, some of which have not stood the test of time.

📍 PRAIRIE



© Sebastião Salgado

SEBASTIÃO SALGADO

BRAZIL / BORN IN 1944

GOLD



"The first time I saw the Serra Pelada mine, I was speechless. There was this huge pit before me, almost two hundred metres in diameter and just as deep, swarming with tens of thousands of barely clothed men, half of them carrying heavy bags of earth on rickety wooden ladders, the other half hurtling down muddy slopes towards the abyss. They were looking for gold." Sebastião Salgado first discovered this Dantean scene in September 1986. At the time, the Brazilian photographer was working on *The Hand of Man*, a vast perspective depicting the end of the industrial revolution that took him from the steel mills of the Soviet Union to the plantations of Reunion Island. Other than the harsh living conditions endured by labourers and farm workers, he sought to highlight the nobility of men at work. He spent 35 days at the open-pit mine, where conditions were atrocious and accidents a daily occurrence. The result is a frighteningly beautiful array of images depicting lines of human ants scouring the earth for a vein of gold, clusters of bodies and matter, and the demented gazes of wretched souls, barefoot in streams of filth and mercury. Over 30 years later, Salgado returned to this work in 2019 to publish a sumptuous book soberly entitled *Gold*. This exhibition will give the wider public a chance to see some of the haunting, hypnotic images of this now-closed inferno.

9 JARDIN
DU RELAIS POSTAL



© Sebastião Salgado

9 JARDIN
DU RELAIS POSTAL



© Marcos López

MARCOS LÓPEZ

ARGENTINA / BORN IN 1958

POP LATINO



The colours are clearly reminiscent of Martin Parr, the humour of Peter Dench, and the images of Andy Warhol. Marcos López, a leading name in Argentinian photography, took up this profession after the 1978 World Cup, where he had met a host of photographers covering the event. Renowned for his *Pop Latino* series, his photographs are composed like paintings where pop culture, American culture and Latin American clichés (in all senses of the term!) collide. Far-removed from his first black-and-white photographs published in a book in 1993, here he depicts his inventive and surrealist conception of the world around him, creating an amused yet scathing critique of our consumer society and modern times. "I like to exaggerate," insists López, who is both provocative and observant. He deliberately mixes the profane and the sacred to offer his own kitsch and caustic take on the great religious paintings dear to South American society, where devotion reigns supreme.

📍 RUE LAFAYETTE



© Luisa Dörr

LUISA DÖRR

BRAZIL / BORN IN 1988

MULHERES



Young Brazilian photographer Luisa Dörr won a World Press Photo award in 2019 and has gained recognition for her masterful portraiture and use of colour in recent years. This exhibition is mainly made up of two different series. The first explores the world of the *Flying Cholitas*, the Bolivian women who adopt the very masculine codes of wrestling to empower women in their community. The photographer then takes us to Spain with her *Falleras* series captured during the Valencia Fallas, for which women prepare their dresses and costumes all year round, ready to take to the streets lined with giant papier-mâché sculptures. In these two stories, traditions clash with or embrace modernity. Luisa Dörr belongs to the young generation of photographers who are putting women centre stage, creating countless portraits of her contemporaries, exploring the depths of the favellas or depicting the lifestyles of the bourgeoisie, capturing the dignity of her subjects and their condition in each shot.

9 BOUT DU PONT
AND PLACE
DE LA FERRONNERIE



© Cássio Vasconcellos, series *Collectives*

CÁSSIO VASCONCELLOS

BRAZIL / BORN IN 1965

BEYOND REALITY



This Brazilian photographer creates some dizzying images. Fortunately, however, most of them are not real! Take, for example, the startling picture of an imaginary runway where 250 planes form an impossible maze of fuselages that appears to hint at a nightmarish future. It took 800 hours of work to produce this photograph. Its creator is fascinated by the dizzying numbers that seem to define our ultra-modern world, and he strives to illustrate them. Another startling image in the same *Collectives* series features an astounding 50,000 cars in a row... yet this represents just a tiny percentage of the 5 million vehicles currently in circulation in São Paulo, the artist's home town. Vasconcellos is an aerial photography aficionado who loves to explore our excessively industrial universe, switching approaches and styles as he does so. For example, his series *A Picturesque Voyage Through Brazil* is in marked contrast to his apocalyptic vision of a world dominated by machines. This monochrome collection depicts the virgin forest of Brazil and pays tribute to his great-great-grandfather, a 19th-century botanist who accompanied German explorer Ludwig Riedel on his expeditions. The images are inspired by the engravings produced in the 1820s by French archaeologist and scientist Charles Othon Frédéric Jean-Baptiste, Comte de Clarac, and plunge us into a natural world from another era, as if to further highlight the extinction that is currently under way.

📍 RUE SAINT-VINCENT



© Cássio Vasconcellos, series *A Picturesque Voyage Through Brazil*



© Carolina Arantes / MAPS Distribution

CAROLINA ARANTES

BRAZIL / BORN IN 1980

THE GREEN GOLD RUSH



Last summer's images of the Amazon ravaged by huge fires made headlines around the world and moved us all for many weeks. It was impossible for photojournalist Carolina Arantes, who was born in Brazil but resides in France, to remain indifferent to the drama that was unfolding in her home country. She thus chose to spend several weeks in Altamira in the state of Pará, where the fires blazed the longest and where the Amazon rainforest is suffering for its much-coveted riches. In recent years, large corporations and powerful farmers have been monopolising these resources with no regard for the environment or indigenous communities. Bolsonaro's election as president has only worsened the situation: in Brazil; deforestation has doubled in a single year, devastating 10,000 km² of land. Altamira is a city of unbridled excess, a kind of modern-day Wild West that has been attracting explorers since the huge Belo Monte dam was built, ravaging 50,000 hectares of primary forest in its wake. Carolina Arantes depicts the sombre spectacle of a sacrificed paradise. Her candid images give us a close-up view of the trees damaged by flames, the gold panners, the farmers desperate for new pastures for their ever-increasing herds of cattle, and of the indigenous Amazon populations robbed of their land.

📍 **PRAIRIE**



© Pablo Corral Vega

PABLO CORRAL VEGA **ECUADOR / BORN IN 1966**

THE HYMN OF THE ANDES



Now accustomed to seeing his pictures published in prestigious American magazine *National Geographic*, Pablo Corral Vega, a master of colour photography, has never lost sight of the mission he set himself upon entering the profession: "I've always wanted to bear witness to the world in all its diversity and beauty. What fits naturally with me is relating culture and daily life, human beings in their simplest and noblest condition." As a young boy growing up in the Andes, he would go fishing, sometimes with his father and always with his camera. And years later, the Ecuadorian photographer set off to rediscover the Andean Cordillera, which soars skywards over 8,500 kilometres of highlands. Thus, from Patagonia to the Caribbean, the jagged spine of South America connects countries and cultures. Written by Literary Nobel Prize winner Mario Vargas Llosa, the captions accompanying the photographs in the exhibition are not factual descriptions. They are works of fiction, created by a mind inspired by the arresting images he has seen: "These photographs show people weighed down by centuries of oppression, people who have been exploited then forgotten, people condemned to live in appalling conditions with a constant awareness of death. And yet, despite it all, nothing has dampened their zest for life."

**9 JARDIN
DE LA PASSERELLE**



© Tomás Munita

TOMÁS MUNITA

CHILE / BORN IN 1975

PATAGONIA'S COWBOYS



Taming the untameable at the edge of Patagonia is an adventure worthy of a novel. Photographer Tomás Munita did just that when he embarked with a troop of *gauchos*, or Chilean cowboys, on the trail of the *bagualeros*, capturing feral cattle in the steppes and mountains of Sutherland in the south of the country. Munita documented the ancestral lifestyle of these families, who are accompanied by around twenty horses and just as many dogs, battling the winds of the plains and the chilly conditions of the Tierra del Fuego. In their attempts to tame these animals, which were once domesticated but have returned to the wild, the gauchos refuse to use any modern means, risking their lives to confront them hand-to-hand. These images seem to come from another era, harking back to a wild world now increasingly stifled by globalisation and large-scale agriculture.

📍 JARDIN DES MARAIS

Exhibition printed thanks to the support and expertise of CEWE.

cewe



© Martin Bernetti / AFP

MARTIN BERNETTI

CHILE / BORN IN 1968

EMERGENCY



Seen from the sky, these are small turquoise or emerald lakes glistening in the north of Chile. But upon closer inspection, it transpires that their glow is actually caused by toxic copper waste, a residue from mines that flows into the water. Further away, in the Tarapacá region, the Humberstone saltpetre works lie abandoned, the ghostly remains of the former potassium nitrate processing sector. In 2019, Chile, which has been plagued by a ten-year-long drought, was due to hold the COP 25 climate change conference, but the social crisis and protest movements occurring in the country forced a change of plan. The country now knows that continuing to consume its resources so intensively will result in its own demise. Martin Bernetti is head of the AFP photo department in Santiago. He is drawing up an environmental inventory of a country that is now aware of its natural heritage and committed to becoming the new Eldorado of green energy.

LABYRINTHE VÉGÉTAL

A joint fight for the planet
For 2020, the La Gacilly Photo Festival and the AFP have come together to spotlight the work of three AFP photographers working in Latin America on a theme that is close to our hearts: the bond between Humans and Earth.

Exhibition produced thanks to the support and expertise of Initial Labo.





© Pedro Pardo / AFP

PEDRO PARDO

MEXICO / BORN IN 1974

DARK HORIZONS



Based in Mexico, Pedro Pardo was awarded a World Press Photo prize in 2019 for his shot of a group of Latin American migrants climbing the wall between Mexico and the United States. He continues to document a wounded country that sinks deeper and deeper into violence, every day. His photographs make the front pages and reveal an implacable, heart-rending reality that raises real questions about the world we are fashioning. Children are taking up arms to protect their land, villagers are creating their own self-defence militia against drug cartels, and contingents of destitute people are braving the exodus to seek a brighter future in North America. "I've always believed that journalism can transform the community," states Pardo. This goes some way to explaining what drives him to continue with his work.

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© Carl De Souza / AFP

CARL DE SOUZA

BRAZIL / BORN IN 1980

THE REVOLT OF THE INDIGENOUS AMAZON POPULATIONS



In Jair Bolsonaro's Brazil, the indigenous populations are struggling to make their voices heard to defend their land in the Amazon. This is a mammoth task in a country where native tribes only account for 0.5% of the population (approximately 900,000 inhabitants) and are poorly represented in the circles of power in Brasilia. In an attempt to turn this situation around, nearly 300 native leaders met in January 2020 in the State of Mato Grosso in the heart of the forest: as the world becomes increasingly concerned about 'the lungs of the planet', which are plagued by devastating fires, they now know that their survival is on borrowed time. For many months, Carl de Souza, who is based in Rio de Janeiro, followed the revolt of these communities that refuse to give up and die.

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PRESERVING BIODIVERSITY





© Greg Lecoeur

GREG LECOEUR **FRANCE / BORN IN 1977**

JOURNEY TO THE CENTRE OF THE SEA



We currently know more about Mars than we do about the ocean depths of our own planet. 72% of the Earth's surface is covered with water and 95% of our world's living space lies beneath the waves. The ocean and its great depths really are the final frontier for us to explore. It is the last uncharted zone on our maps, the ultimate reservoirs of still unknown biodiversity. French photographer Greg Lecoeur became fascinated by this mysterious realm from a very young age. He was born in Nice and grew up by the Mediterranean, and has continually explored the beauty of our marine environment while advocating the protection of this fragile ecosystem. Photographer of the year for *National Geographic* magazine and for the French National Museum of Natural History in 2016, like fellow photographers Brian Skerry, David Doubilet and Paul Nicklen, he is now a major specialist in underwater photography. This exhibition showcases some of the greatest shots of his prestigious career through photographs that revolutionise the genre by getting up close to the animals.

📍 **GRAND CHÊNE**



© Nadia Shira Cohen

NADIA SHIRA COHEN

UNITED STATES / BORN IN 1977

GOD'S HONEY



In Mayan culture, bee-keepers believe that bees are a gift from the god Ah Muzen Cab and provide a link with the spirit world. For centuries, these insects made the Yucatán Peninsula the world's leading honey-producing region. In 2011, however, the Mexican government began offering subsidies to allow farmers to use GMO crops to increase their soy bean production. As a result, the hives have been declining for the past few years or have been contaminated by the pesticides used extensively by certain farmers – mainly Mennonites, the Anabaptist Christians who eschew technological progress. Two different worlds with two conceptions of tradition and rurality are at loggerheads. American photographer Nadia Shira Cohen has already received a World Press Photo award for this long-term project, which she began in 2016. She tells a story in which the race for profit and the over-exploitation of land has triggered a domino effect with inevitable, irreversible consequences for the surrounding fauna and flora, as well as for the entire ecosystem.

9 CHEMIN DES LIBELLULES

Nadia Shira Cohen is the 2019 winner of the Yves Rocher Foundation Photo Award in partnership with Visa pour l'Image. She was awarded a grant of €8,000 for her work *God's Honey*, which is on show for the first time in full at La Gacilly.

In partnership with the Yves Rocher Foundation.

FONDATION
YVES ROCHER



© Emmanuel Berthier / La Gacilly Photo Festival
for the Morbihan Departmental Council

EMMANUEL BERTHIER

FRANCE / BORN IN 1978

THE MORBIHAN SANCTUARIES



Nature needs space and time to blossom, regenerate and establish itself in the long term. Nature reserves are refuges of biodiversity that were set up by the public authorities in France to protect and observe the fauna and flora that have been damaged by urbanisation, land division or the total decline of ecosystems.

Morbihan has five official nature reserves within its boundaries, constituting five precious sanctuaries for wildlife that we have decided to explore, observe and study, with support from the Departmental Council. Emmanuel Berthier is a trained naturalist who lives on the Gulf of Morbihan coast. He is passionate about these sensory areas, where humans are never more than a passing guest. From the mists of winter through to the first blooms of spring, he spent time observing this unspoilt nature, visiting the Moors of Monteneuf, the Loc'h ponds in Guidel, the marshes of Séné, the island of Groix and the area around the lake of Guerlédan, with its moors and forests. His photography reveals the wild and fragile life in a Brittany that is concerned about its future.

📍 JARDIN DES MARAIS

Photographic commission supported by the Morbihan Departmental Council.





SUPPORTING PHOTOGRAPHERS

IN A CHANGING SOCIETY



© David Bart / winner of the Fisheye - La Gacilly Photo Festival competition in 2020

CLIMATE AND PHOTOGRAPHY: A COMMITMENT FOR OUR TIMES

FISHEYE • LA GACILLY PHOTO FESTIVAL COMPETITION



For the fifth year running, La Gacilly Photo Festival and *Fisheye Magazine* are joining forces to promote young humanist and environmental photographers through a call for entries to its competition, which trains the spotlight on a new generation of photographers.

All over the world, young people with unprecedented environmental knowledge are coming together in large movements, such as Youth for Climate. Many people are changing their lifestyles to promote self-sufficiency, sharing, and reduced consumption in an effort to minimise their ecological impact. Others are opting for activism and militancy, blocking sites that generate serious pollution or protesting against projects that destroy flora and fauna. Meanwhile, for some, the environment is a daily struggle for the survival of a territory or culture.

Photography has a role to play in this combat, too. Taking either a visual-artistic, documentary or photojournalistic approach, it is this commitment that we hope to see in our call for entries.

2020 winners:

David Bart • Coline Jourdan • Sébastien Leban

2019 winners:

Charles Delcourt • Marine Lécuyer • Julien Mauve

2018 winners:

Joséphine Brueder • Andrea Olga Mantovani • Laëtitia Vançon

📍 CARAGE

In collaboration with *Fisheye Magazine*. Exhibition produced with the support and expertise of Laboratoires Agelia. With the support of fotofever.

fisheye





© David Bart / winner of the Fisheye - La Gacilly Photo Festival competition in 2020

DAVID BART

FRANCE / BORN IN 1974

CHINA 0.06.



Because of the presence of such a large quantity of water artificially retained in one place, the Three Gorges Dam is the first human construction to slow the Earth's rotational speed, reducing it by 0.06 microseconds per year. This dam is the third biggest tourist attraction in China and a source of national pride, although the reservoir thus created has engulfed a once fertile land where almost 40% of Chinese agricultural produce was grown. 1,400,000 people were resettled. This dam is also one of the most significant propaganda tools in the history of contemporary China, illustrating humankind's omnipotence over the environment. Nonetheless, it conflicts with the principles of traditional China, inspired by Taoism, Buddhism and Confucianism. Stripping former propaganda images of their context reveals a major shift from the politics of Mao's Cultural Revolution to the economics of Xi Jinping's Digital Revolution.

📍 CARACE

In collaboration with *Fisheye Magazine*. Exhibition produced with the support and expertise of Laboratoires Agelia. With the support of fotofever.

fisheye





© Coline Jourdan, *The blackness of the red river*, with support from the City of Rouen / Impulsion 2019 grant / winner of the Fisheye - La Gacilly Photo Festival competition in 2020

COLINE JOURDAN

FRANCE / BORN IN 1993

THE BLACKNESS OF THE RED RIVER



Coline Jourdan is a visual artist and photographer. Fully committed to environmental protection, she questions the codes of representation in photography, taking a particular interest in toxicity, its presence in our environment and its often imperceptible impacts. *The blackness of the red river* is a project that starts in the Rio Tinto basin in Spain. The river, polluted by the region's mining activity, is becoming acidic and is gradually turning red. To bear witness to this ecological disaster, the photographer has augmented the photographic development process by using water from the river itself. The resulting chemical interaction alters the initial image of the landscape, producing blackened images in which fragments of nature attempt to survive.

📍 GARAGE

In collaboration with *Fisheye Magazine*. Exhibition produced with the support and expertise of Laboratoires Agelia. With the support of fotofever.

fisheye

AGELIA
LABORATOIRES
ANALYSE - DIAGNOSTIC - TRAITEMENT

**foto
fever**



© Sébastien Leban / winner of the Fisheye - La Gacilly Photo Festival competition in 2020

SÉBASTIEN LEBAN

FRANCE / BORN IN 1987

TANGIER, THE FORGOTTEN ISLAND



Sébastien Leban is a freelance photojournalist who is focused on the consequences of climate change. Located in a swampy zone a hundred miles from Washington DC, Tangier Island is a metaphor for the world's current environmental denial. Despite the island gradually sinking into the ocean, the climate-sceptic inhabitants refuse to acknowledge this reality. Here, erosion is gathering pace, swallowing up to 4 metres of coastline every year. At this rate, the island could be gone within 30 years. With no future prospects, young people are fleeing the island and its difficult living conditions. The islanders are largely Republicans and ardent Christians who support current government policy, refusing to admit the urgency of an ecological shift. Ultimately, they risk becoming climate refugees.

📍 CARAGE

In collaboration with *Fisheye Magazine*. Exhibition produced with the support and expertise of Laboratoires Agelia. With the support of fotofever.

fisheye



THE LA GACILLY-BADEN PHOTO FESTIVAL



La Gacilly-Baden Photo Festival 2018
© Gerd_Ludwig

In 2017, the La Gacilly Photo Festival expanded its reach locally with exhibitions in the newly merged municipalities of Glénac and La Chapelle-Gaceline. Since 2018, it has acquired an international dimension with a sister event in Baden, a town that lies 30 kilometres south of Vienna in Austria. Baden is an imperial spa town nestled in an unspoilt natural setting and, like La Gacilly, it nurtures a sustainable vision of development and a love of art.

Both festivals are run by associations that work together on artistic and cultural education projects, pooling their resources and ideas in an effort to reduce their environmental impact, for example, by reusing the same photograph prints at both events.

As the 17th festival unveils a programme largely devoted to Latin America this summer in Brittany, the 3rd La Gacilly-Baden Photo Festival will present the entire 2019 programme, *All Eyes East*.

Last summer, the 2nd La Gacilly-Baden Photo Festival attracted more than 250,000 visitors, meaning that a total of 550,000 people saw the works on display over the two-year cycle. For the exhibited photographers, the Baden event represents another opportunity for them to showcase their work and connect with a new audience in a context that guarantees their rights and remuneration.

La Gacilly-Baden Photo Festival

14th July to 31st October

3rd edition – *All Eyes East*

Lois Lammerhuber,

Director of La Gacilly-Baden Photo Festival

Florence Drouhet,

Artistic Director

of La Gacilly-Baden Photo Festival

ART NETWORKS



Creating and doing things together: by sharing skills and experiences with other regional and national cultural operators, the festival association encourages interaction and the exchange of viewpoints. This collective energy better serves and defends photographic creation and a policy focused on the audiences present locally.

ART CONTEMPORAIN EN BRETAGNE (CONTEMPORARY ART IN BRITTANY)



a.c.b – art contemporain en Bretagne – is a regional network of 50 professional structures working to promote the visual arts throughout the region.

With a federal structure, this network brings together a high number of production, presentation, training, publishing, resource and research venues and covers urban and rural areas in the region.

The festival association joined this network at the beginning of 2020 in recognition of the work it carries out providing mediation and support resources for the creation and dissemination of photography.

www.artcontemporainbretagne.org

THE FESTIVALS

The La Gacilly Photo Festival works and liaises with an array of other photography festivals on questions such as programming, production, direction and mediation. These include Visa pour l'Image, Les Rencontres d'Arles, Les Photautumnales, Les femmes s'exposent, Planche(s) Contact, etc.

A member of the Collectif des Festivals since 2011, the festival association works with other cultural events in Brittany to discuss ideas and initiatives about the environmental and social issues raised by the organisation of these events.

LES FILLES DE LA PHOTO, Better informed to take better action



This is the first professional women's network to advocate photography. It brings together female photographers currently in work who are keen to transmit, support and reflect with other professionals.

They aim to use their influence to promote and defend photography. The association recently published the results of its observatory on diversity in the world of photography, and is currently working on recommendations and proposals for photography stakeholders.

www.lesfillesdelaphoto.com

A UNIVERSAL RIGHT TO CULTURE

The festival offers outreach initiatives from infant school upwards, with year-round educational projects to accompany and enhance the visitor experience. We also foster debate and expression in the public arena. Through our suggestions for vulnerable population groups who have little or no access to culture, the association strives to ensure that everyone can benefit from these opportunities to meet up, discuss and enjoy art.

The festival's project acknowledges cultural rights and offers a new vision for the future: a shared project that gives people the chance to express themselves and take action at their level.



© Collège Saint-Gildas Brech, Yvon Boëlle /
Morbihan School Photo Festival 2020

THE MORBIHAN SCHOOL PHOTO FESTIVAL 9TH EDITION

DIVERSITY(IES)



Addressing diversity(ies) means questioning the plurality of our ecological, sociological and cultural environments. The richness of life is revealed in the differences that exist between species and individuals. The 9th Morbihan School Photo Festival, which is aimed at secondary school pupils, is an opportunity for teenagers in Morbihan or Austria to consider the notion of 'diversity(ies)'.

How do young people see this concept, in terms of ecological diversity or the diversity of people that make up our society? What action can we take to preserve such diversity? And how can we assert it through an

artistic – especially photographic – approach? The notion of diversity, of course, implies the question of synergies and the need for plural life forms co-existing in a biosphere brimming with possibilities.

9 HALLES

Supported by and
in collaboration with
the Morbihan
Departmental Council.





Opening of the Morbihan School Photo Festival exhibition 2019 / © Jean-Michel Niron

Spurred on by the success of previous years, the La Gacilly Photo Festival and the Morbihan Departmental Council, in partnership with the French Ministry of Education, are inviting local secondary schools to take part in this educational project based on an exploration of photography for the 9th year running.

A year-long educational project

350 students from 16 public and private secondary schools in the area have spent time working on an exhibition on the theme of 'Diversity(ies)' throughout the academic year. The pupils are supported by their teachers and a photographer-mentor as they discover photography: from initiation to artistic reflection, from the photo shoot and editing process to the final printing of their images, this project allows them to explore the many facets of professional photography while expanding their vision and knowledge of this art. The resulting exhibition is an integral part of the festival's programme and showcases all the work accomplished by the pupils throughout the year.

As part of the 3rd edition of the La Gacilly-Baden Photo Festival, another exhibition has been produced on the same theme ('Diversity') and in the same conditions by 16 Austrian schools. It will be presented at La Gacilly to mirror the French students' work, which will, in turn, be exhibited in Austria in 2021.

The photographer-mentors

Yvon Boëlle, Éric Frotier de Bagneux, Hervé Le Reste, Frédéric Mouraud, Gwenaël Saliou, Cédric Wachthausen.

Participating schools

Collège Notre-Dame de la Clarté (Baud), Collège Saint-Gildas (Brech), Collège Saint-Tudy (Groix), Collège Sainte-Marguerite Marie (Josselin), Collège Sainte-Anne (La Gacilly), Collège Sainte-Barbe (Le Faouët), Collège René-Guy Cadou (Malensac), Collège Saint-Julien (Malestroit), Collège Marie-Immaculée (Mauron), Collège Jean Rostand (Muzillac), Collège Marcel Pagnol (Plouay), Collège Joseph Kerbellec (Quéven), Collège de Kerdurand (Riantec), Collège Sainte-Jeanne d'Arc (Rohan), Collège Antoine de Saint-Exupéry (Vannes), Collège Jules Simon (Vannes).

9 HALLES

Supported by and in collaboration with the Morbihan Departmental Council.



SUPPORTING CULTURAL AWARENESS AT EVERY AGE



To help visitors as they make their way around the exhibitions, the La Gacilly Photo Festival team is, once again, rolling out a series of mediation and awareness-raising initiatives to reach out to as many people as possible from a very young age.



© Jean-Michel Niron / La Gacilly Photo Festival 2019

AN ENHANCED EDUCATIONAL OFFER

The La Gacilly Photo Festival team can provide teachers and workers in various structures with an educational pack containing:

- Key information about the festival and the programme themes, with links to school curricula
- Themed tours (Latin America, Biodiversity) so that they can explore the exhibitions for themselves
- A range of cultural outreach activities for different ways of discovering the exhibitions:

free self-guided tour resources, guided tours, game-tours tailored to participants' ages, educational workshops, meetings with photographers and festival professionals.

To introduce young children to photography and the topics addressed, we can offer this kind of pack for everyone, adapting it as required for children from infant-school age upwards.

Find our educational brochure at:
festivalphoto-lagacilly.com/mediation-et-education

TOURS FOR THE GENERAL PUBLIC

DISCOVERY TOUR

This guided tour of a selection of exhibitions will walk you through the festival's programme, giving visitors a special opportunity to discover the works of international photographers.

Duration: 1 hour

For groups: booking required.

Find the program of visits on our website:
festivalphoto-lagacilly.com

FAMILY FUN TOUR

An unusual and entertaining way to sample the festival's exhibitions. This fun family tour involves a role-playing game where each player takes on the role of a member of festival staff. Put your observation skills, brainpower and team spirit to the test in a set of challenges!

Suitable for families with children aged 6 years and up.

For individual visitors: every Wednesday at 2.30 pm.

Duration: 1.5 hours

For groups: booking required.

For more information and to make a booking:
contact@festivalphoto-lagacilly.com
+33 (0)2 99 08 68 00

PHOTOGRAPHY COURSES

The La Gacilly Photo Festival has set up a series of photography courses for beginners and budding professionals alike. These one- or two-day immersion packages give beginners or more experienced enthusiasts the chance to learn more about the discipline from a professional photographer.

The full programme will be available from 15th May on our website: festivalphoto-lagacilly.com.

For more information and to make a booking:
Flora Gervais - contact@festivalphoto-lagacilly.com
+33 (0)2 99 08 68 00

EXPLORING THE FESTIVAL YOURSELF

FREE SELF-GUIDED TOUR KITS

The Festival provides two free tour kits to help you explore the exhibitions alone, with friends or family, or as part of a group.

- **The Zoom Zoom bag**

- **The photo rally**

Free loan when you leave proof of identity at the Information Point van, Place de la Ferronnerie.

Booking mandatory for groups.

EVENTS PROGRAMME

To give the festival yet another dimension, fuse it with other art forms and encourage interaction, an array of daytime and evening events are held throughout the summer. These include debates, screenings, meetings, conferences and live performances organised in partnership with other local stakeholders, and focus on three key topics:

Latin America
Biodiversity
Photography as a profession

The full list of events to come will be published
on our website: festivalphoto-lagacilly.com.

DIARY



European Heritage Days 2019
© Jean-Michel Niron / La Gacilly Photo Festival 2019

In partnership with the television channel **ARTE**, the festival is holding a number of free screenings at Ciné Manivel in Redon and Artémisia in La Gacilly.

Through our partnership with **SCAM** (the French society of multimedia artists), visitors will be able to discover the winner of the 2020 Roger Pic Prize, which is awarded to a photographer for their unique way of questioning our humanity.



On the third Friday of each month, from 6 pm: Friday Talks. The festival invites a specialist or organisation to present and discuss topics related to biodiversity and sustainable development. Place de la Ferronnerie. Free admission.

Weekend of 19-20th September: for the second year running, the La Gacilly Photo Festival will be hosting a series of events as part of the European Heritage Days (behind-the-scenes visits, open-air screenings, meetings, conferences and so on).

The full list of events to come will be published on our website: festivalphoto-lagacilly.com.

JOINT PROJECTS WITH CULTURAL OPERATORS



The La Gacilly Photo Festival is part of a dynamic local network of cultural partners working together on a programme of artistic and photographic events across Brittany. This rich regional programme spans four months, with exhibitions and other cultural events open to the public.

GAUCHO, AN EQUESTRIAN SHOW BY THE THÉÂTRE ÉQUESTRE DE BRETAGNE

In the 1960s, Matias decided to give everything up, trust his instincts and go back to his roots on a search for his own personal Eldorado. His incredible journey started in Le Havre and ended in Patagonia.

Narrating the travels of a horse enthusiast across Latin America, this show unveils the soul of each country through magical equestrian choreography and a wonderful selection of music, transforming the horses into dancers for one hour and fifteen minutes.

Venue: Théâtre équestre de Bretagne, La Chapelle-Gaceline,
56200 La Gacilly

Date: Wednesdays from 8th July to 26th August at 8.30 pm
and Saturday, 5th September at 8.30 pm.

For more information and to make a booking:
www.equusarte.com.



2020 LATIN AMERICA AND CARIBBEAN WEEK

From 19th May to 6th June, France will once again be training the spotlight on Latin America and the Caribbean with the 7th Latin America and Caribbean Week (SALC).

This is an opportunity to celebrate the friendship and shared interests of our two regions, and to discover the richness and diversity of this subcontinent at hundreds of cultural, scientific, political, economic and festive events.

Since our 2020 programme is dedicated to Latin American photography, the festival has naturally chosen to support this initiative advocating cultural, economic and scientific cooperation.

associations, higher education and research institutions, cultural institutions, media and professional groups.

DIVERSE

Events that reflect the diversity of Latin America. The 2020 SALC will once again celebrate knowledge-sharing, dialogue, discussion and encounters with a rich tapestry of arts including dance, crafts, gastronomy, cinema and music, as well as literary, scientific and professional gatherings. It will also be an opportunity to think about the relationship between Latin America, the Caribbean and France at some high-level political and economic meetings.

www.semaineameriquelatinecaraibes.fr

2020 SALC: NOW EVEN BIGGER, MORE DIVERSE AND MORE FAR-REACHING

LARGE-SCALE

Working with both long-standing partners and newcomers, the 2020 programme promises a vast array of events led by the embassies of Latin American and Caribbean States,



THE ASSOCIATION & ITS VALUES

LA GACILLY PHOTO FESTIVAL: A VILLAGE NESTLED AMONGST IMAGES



Founded in 2004, the La Gacilly Photo Festival invites you on an immersive photographic experience as you stroll around 20 or so open-air galleries presenting the very best in contemporary photographic creation that questions our relationship with our world and our natural environment.

Photographs adorn the streets, gardens and alleys of La Gacilly, whose outstanding built and natural heritage provides a perfect backdrop to the thousand or so images on display. Public space becomes a stage, shared and open to all, free of charge.

Every summer, from June to September, some 300,000 people come to the La Gacilly Photo Festival with family or friends, as newcomers or devoted regulars, to enjoy large-format, open-air exhibitions of some of the greatest names and emerging talents in photography.

16 YEARS

4 MONTHS OF EXHIBITIONS

**A FREE FESTIVAL
OPEN TO ALL**

**MORE THAN
300,000 VISITORS
OVER THE SUMMER**

**1,000 PHOTOGRAPHS
DISPLAYED IN LARGE FORMATS
IN PUBLIC SPACES**

**OVER 25 INTERNATIONAL
PHOTOGRAPHERS ON SHOW
EACH SUMMER**

**350 SECONDARY SCHOOL
PUPILS INVOLVED
IN THE SCHOOL PHOTO FESTIVAL**

**2 FESTIVALS IN 1:
LA GACILLY AND
LA GACILLY-BADEN (AUSTRIA)**

**3,900,000 VISITORS
SINCE 2004**

**350 PHOTOGRAPHERS
EXHIBITED SINCE 2004**

LA GACILLY PHOTO FESTIVAL: A VILLAGE NESTLED AMONGST IMAGES



AN OUTSTANDING ARTISTIC PROGRAMME

Sarah Moon, Jacques Henri Lartigue, Yann Arthus-Bertrand, Elliott Erwitt, Robert Doisneau, Seydou Keïta, Josef Koudelka, and more. Since 2004, almost 350 of the world's most prestigious photographers have been exhibited. The La Gacilly Photo Festival showcases ethical and humanistic photography captured by photographers from the realms of art and photojournalism who question our relationship to the world and our environment.

A FESTIVAL FOCUSED ON MAJOR SOCIAL ISSUES

Two themes are addressed each year, one focused on contemporary creation specific to one country or continent (for example, Eastern Europe in 2019, Africa in 2017, or Japan in 2016) and one that explores a social and environmental issue (such as *Question Time for Earth* in 2018, *People/Animals* in 2017, *The Oceans* in 2016, etc.).

By tackling these topics from an artistic and aesthetic angle, the festival mirrors all of our concerns.

A VEHICLE FOR COHESION AND DEVELOPMENT

In Brittany and on a national and international scale, the La Gacilly Photo Festival is seen as a key cultural event that contributes to the development and promotion of the region and of Brittany as a whole.

Led by an association of loyal and truly committed public and private partners who share the same values, the festival advocates a virtuous model of development as it contributes to the area's cohesion, identity and appeal.

AN INTERNATIONAL FESTIVAL

The festival took on a European dimension in 2018 with the creation of a sister event in Baden, Austria which uses the same concepts. This event is a second chance to explore the La Gacilly programme the following year, resulting in a total of 550,000 visitors over the two exhibitions.



© Jean-Michel Niron / La Gacilly Photo Festival 2019



© Jean-Michel Niron / La Gacilly Photo Festival 2019

SUSTAINABLE DEVELOPMENT NETWORKS



The La Gacilly Photo Festival is part of a dynamic collective network that brings together professionals who share the same concerns for sustainable development and solidarity.

COLLECTIF DES FESTIVALS



Since 2011, the La Gacilly Photo Festival has been part of the Collectif des Festivals, an association that backs thirty or so festivals in Brittany, all of which have signed up to a Festival Charter promoting sustainable development and solidarity throughout the region.

www.lecollectifdesfestivals.org

GREEN MORBIHAN



Green Morbihan is non-profit organisation backed by the Morbihan Tourism Agency that brings together local tourism and leisure professionals who share the same desire to implement sustainable tourism with their visitors.

www.morbihan.com/accueil/decouvrir/art-de-vivre/green-morbihan

1% FOR THE PLANET



1% for the Planet is a non-profit organisation that connects individual donors and businesses with associations that run projects in an effort to accelerate environmental donations. Since September 2019, the Festival association has been officially approved to receive and process donations.

www.onepercentfortheplanet.fr

AN ACTIVE FESTIVAL: SUSTAINABLE DEVELOPMENT INITIATIVES



The festival association strictly adheres to a process of evaluation and continuous improvement to analyse and reduce the social and environmental impact caused by its organisation and visitors. It addresses these issues in terms of exhibition design, as well as the consequences of its growing status.

The festival rolls out sustainable initiatives and strives to contribute to the transition to a greener economy and outlook. Below are just three examples of the kinds of initiatives implemented by the association.

Our militant stance has been further asserted by the publication of a manifesto setting out all the association's values and commitments. This will be detailed in an institutional press kit, released in June 2020.

DRASTIC ON PLASTIC

The La Gacilly Photo Festival is working with 60 other French festivals on the Drastic On Plastic project, a national scheme launched in January 2020 by the R2D2 network (network of regional schemes supporting sustainable development at events). The aim is to help French festivals reduce and phase out disposable plastic at their events. It is a joint approach with practices shared on a national scale inspired by the UK initiative launched in 2018 by the AIF (Association of Independent Festivals) and the RAW Foundation.

For more information, go to: drastic-on-plastic.fr

RESPONSIBLY PRINTED MEDIA

Keen to run our exhibitions in an eco-friendly way, the festival continues to seek out and test new, greener materials for our printed media. Thanks to our supplier Media Graphic, the festival has been able to trial the printing of large-format photographs on Pure Banner® canvas, one of the first PVC-free canvases on the European market suitable for outdoor use. This recyclable material also requires less water and less energy for its production. Our team are continuing to source and experiment with new, more environmentally friendly materials for future festivals.

COLLECTING USED FESTIVAL PROGRAMMES AND MAPS

Today, it is vital that we examine how our printed materials are used and ensure that quantities and distribution remain reasonable. Since 2019, the festival has urged visitors to return the Festival programmes and maps available from the Information Point van once they're done with them. Special recovery stations have been placed at five key locations around the village to collect these materials and make sure that they are recycled or reused, as appropriate.

PRACTICAL INFORMATION



All exhibitions are **free of charge** and staged outside in public areas, so festival-goers can come and view the images as and **when they please**.

Set aside a whole day to explore this year's **18 artists' exhibitions**.

We advise visitors to start at the **Information Point van**, which provides full information on the festival and a programme plan detailing all the exhibitions and activities on offer.



Information Point van
© Jean-Michel Niron / La Gacilly Photo Festival 2019

📍 INFORMATION POINT VAN

Place de la Ferronnerie
Every day, 10 am to 6 pm.
festivalphoto-lagacilly.com
+33 (0)2 99 08 68 00

TRANSPORTATION

Located in southern Brittany in western France, La Gacilly owes its appeal not only to its Photo Festival but also to its vibrant economic, tourist and associative fabric and to its dynamic craft industry.

Located close to the cities of Rennes, Vannes and Nantes, as well as the Gulf of Morbihan (40 minutes by car) and the Brocéliande Forest (30-minute drive), La Gacilly is a bustling village that has struck a successful balance between the modern economy and a respect for nature.

Located:

- 1 hours from Rennes / Vannes / Nantes
- 2.5 hours from Paris



Make the most of our eco-friendly transport solutions!

Details of the eco-friendly transport solutions implemented and a map of available car parks are published on our website: festivalphoto-lagacilly.com > Practical Information



Rue Saint-Vincent
© Michel Ségalou / La Gacilly Photo Festival 2019

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This 17th edition of the festival has also been made possible thanks to support from:

Our technical partners

Dupon-Phidap, Texxalis, Hahnemühle, Sappi, IMAYE Graphic, Offset 5, La Nouvelle Imprimerie, PixTrakk, Europcar, Facebook, Boostyourweb, Linévia, TER BreizhGo.

Our institutional partners

La Maison de l'Amérique latine, le Parc Animalier et Botanique de Branhéré, fotofever, Ciné Manivel, Artémisia, Théâtre Équestre de Bretagne, Les Champs Libres, la Librairie Larcelet, le Comité des fêtes de La Gacilly, le Club Photo La Gacilly, les Éditions de Juillet, l'AFP, le Fonds de dotation Trajectoires, le Manoir de Trégaray, la Mission Locale du Pays de Redon et de Vilaine.

And of course, we must thank our local benefactors from La Gacilly and its surrounding area, as well as all the festival-goers and volunteers who support us and remain loyal, year after year.



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