

**FESTIVAL**  
**LA GACILLY**  
**PHOTO**

**5 June to 30 September 2015**  
**PRESS PACK**



## **EDITORIAL**

- p. 4 Jacques Rocher
- p. 4 Auguste Coudray
- p. 6 Cyril Drouhet, Florence Drouhet

## **ITALIAN PHOTOGRAPHY**

- p.10 Piergiorgio Branzi
- p.11 Franco Fontana
- p.12 Mario Giacomelli
- p.13 Alessandro Grassani
- p.14 Paolo Pellegrin
- p.15 Mirella Ricciardi
- p.16 Emanuele Scorcelletti
- p.17 Massimo Siragusa
- p.18 Paolo Ventura

## **FEEDING THE PLANET**

- p.20 Milan 2015 Expo Collective
  
- With National Geographic:
- p.21 Robin Hammond
- p.22 Matthieu Paley
- p.23 George Steinmetz
- p.24 Peter Menzel
- p.26 Stéphane Lavoué, Commissioned  
by the Morbihan General Council
- p.27 Musée de Bretagne

## **NATURAL HISTORIES**

- p.28 Vincent Munier
- p.29 Sarah Moon
  
- p.30 Morbihan Students
- p.30 The Image sans Frontiere Group

## **JACQUES ROCHER**

**Festival founder, Mayor of La Gacilly**

La Gacilly, a privileged setting for photography.

For 11 years now, the La Gacilly Photo Festival has been able to bring to its visitors images from some of the most famous photographers of our times. It is through the artist's lens that we are better able to understand the world and its environmental issues.

With 350,000 visitors in 2014 and increasing constantly, the Festival has become an unmissable event for a rapidly developing region, giving witness that culture is a powerful economic medium, unifying positive energy to the benefit of its region. This success is also yours and we are happy to be able to share it with you. We also share it with our partners from the public and private sectors who have joined us in this thrilling human and artistic adventure, the technical teams and the driving forces all of whom have contributed in the setting up of this event.

These dream makers who show us that today, working together for the common good still has a sense.

## **AUGUSTE COUDRAY**

**Festival President**

Today, everything is moving, everything is changing. The notion of time and space is being shaken up. We have to know how to adapt ourselves permanently. We are in the age of "the geographically and culturally pluralistic man".

Works of art, contemporary creation, are both there to invite us to suspend time and to anchor ourselves, just for a moment, so that we are able to look at the world differently. Photography expresses the truth about our relationship with others and gives us a glimpse of what tomorrow is...already. The village of La Gacilly, like any village, is a living space, measurable and ever changing. Over the years, the village was first imagined, dreamt, then developed and has now become much sought after.

For 12 years, the La Gacilly photo festival supports modern photographic creation and contributes to artistic production. It is working towards a common and shared goal. Its distinctive characteristic is probably desire. The desire to bring people from territorial, institutional, educational, associative and private backgrounds, together, for this cultural event.

The desire to engage, dare, create and to think differently. The desire to reveal artists, to believe the images they capture, to discover and share other realities, the desire to actively participate in this ever changing world.

A huge thank you to you all!  
Enjoy the festival!

**LA GACILLY**  
**A STUNNING**  
**BACKDROP FOR**  
**PHOTOGRAPHY**

**JACQUES ROCHER**

# **CYRIL DROUHET** Exhibition Curator

# **FLORENCE DROUHET** Artistic Director

## **“Feeding the planet, the greatest challenge of the 21st century”**

“The Earth: it is she who feeds us, it is to her that we owe our lives, and irrevocably, our survival.”

Pierre Rabhi

What shall we eat tomorrow? How shall we meet the needs of a world that will be home to more than nine billion people by 2050? This is more than an academic question. We are now faced with an overwhelming problem, a future upheaval in international geopolitical relations. What are the key issues at stake? How can we help hungry countries achieve self-sufficiency in foodstuffs? How can we produce more and better-quality food to meet growing needs, whilst preserving the natural potential of our planet? And how can we reconcile quantity and quality, paying due attention to food safety, balanced diet, the “pleasure” principle and culinary expertise? In short, how can we ensure an adequate, high-quality, healthy and sustainable supply of food for all mankind? This is the subject of the forthcoming Universal Exposition being held in Milan from 1 May to 31 October 2015, addressing the theme of: “Feeding the planet, energy for life”.

141 countries, including France, will be taking part in this event, which is expected to attract more than 20 million visitors, one million of them French. On this, the 12th edition, the , always aware of the bond between humankind and the Earth, could not ignore this great exposition. We have even formed a partnership with Expo Milan 2015, becoming the Lombard city’s ambassador in Brittany. This explains our decision to devote a lot of space to Italian photography, whilst all the while placing the main emphasis on food-related behaviour on all five continents. An ode to the wonders around us, certainly, but also an invitation to embark upon a journey that will make each of us a more responsible human being.

## **A tribute to Italian photography**

So for the duration of this summer, from 5 June to 30 September, thanks to the magic of photographers from South of the Alps, the alleys of La Gacilly will be home to classical amphitheatres and the Tuscan countryside; the gardens of our village will host scenes redolent of the *commedia dell’arte* or the countryside around Verona and Ancona; our green walls will display the attitudes and features of those who represent this very Latin society.

**Mario Giacomelli**, a model for all photographers of abstraction, left us in 2000. With poetry - for he was also a poet - he captured, in the alembic of hyper-contrasted black and white, the wounds inflicted on human beings and on the earth. We pay homage to his wide-ranging canon by displaying his images of the village folk of Scanno, peasant farmers frozen in eternity, trainee priests playing in the snow, furrowed fields, and flights of birds darkening the sky. A contemporary of Giacomelli, **Piergiorgio Branzi** had an epiphany when visiting an exhibition of the work of Henri Cartier-Bresson in the 1950s. His pictures opened a new chapter in the history of Italian photography, that of realism/formalism, grasping the spontaneity of a street scene in a permanent interplay of light and shadow. With **Massimo Siragusa** (b. 1958), we explore the engineered spaces of Milan, Venice or Naples, where man seems infinitely small in the face of the time-defying monuments he has created. This Roman photographer views himself as an artist, and indeed his large-format works, shot head on in colour, resemble the canvases of the 18th-century landscape painters. **Paolo Ventura** (b. 1968) grew up in the dream-like world of his grandparents’ memories of the 1940s. Their accounts fired his imagination and he had the idea of reconstructing “true false” memories in the form of miniature models, of which his photographs are now the only remaining evidence. We shall be displaying some giant images of this theatre of illusion, in which individuals are doll-like figurines and the decor is made of papier-mâché. Finally, two totally different photographers will present opposing views of their native Italy in a friendly mano a mano, or “hand-to-hand” contest. In the 1970s, **Franco Fontana** reduced landscape to abstract structures, concerning himself as much with composition as with the brightness and intensity of colour. **Emanuele Scorcelletti** (b. 1964), on the other hand, is famous for his photographs of celebrities, his portfolios of the stars of Cannes shot for the mass-market magazines. Raised in Paris, where he still lives, he has recently returned from Italy, having spent a few months in the Marche region exploring his roots: a tribute in black and white to his late father, in timeless countryside.

Amidst the diversity of this Italian photography, we have decided to pay homage to three genera-

tions of documentary-makers, united in their desire to lay hold on the fleeting beauties and evils of our world, of a society confronted with progress. **Mirella Ricciardi** (b. 1933), has lived for many years in Kenya. She describes herself as “a child of Africa protected by the starry sky and woken by the rising sun, with the natural world as my teacher”. Her portraits of the Massai people, of Malian women and Sudanese warriors stirred audiences forty years ago, and deserve to be seen again. **Paolo Pellegrin** (b. 1964) has probably received more awards than any other photographer, for the images he has taken in areas of conflict and civil war. We have chosen to display very large-format images of the ravaged landscapes of Pakistan, Palestine, Afghanistan and Iraq, bruised and broken by human combat. **Alessandro Grassani** (b. 1977) is, for his part, a young photo-journalist with a promising future. In 2009, he began work on a project on “environmental migrants”, visiting Bangladesh, Ethiopia and Mongolia to follow the climate-change refugees who are deserting the countryside for the town, where their lives are precarious, and their living conditions makeshift far from the paradise they had hoped for. His pictures will be on display to the general public for the very first time.

### **Feeding the planet**

But, as we said at the beginning, the earth that feeds us is being bled to death: by 2050 it is likely that there will be two billion additional mouths to feed. We need to take stock. In recent decades, we have considerably increased agricultural production, but by using four times more land, water, energy and chemicals to do so. The fact is that these four “plus” factors are becoming four “minus” factors in the 21st century, especially as yields are stagnating once again. **Expo Milan 2015** sees it as a sacred duty to sound the alarm. To illustrate this alarming situation, the organisers have called upon nine photographers of international renown. Under the leadership of Roberto Koch, director of the **Contrasto** agency (the “Italian Magnum”), Sebastião Salgado, Martin Parr, Alex Webb, Joel Meyerowitz, Ferdinando Scianna and others have scoured the planet to interpret the phenomenon of food and food production in pictures. Their work will be on show in Milan and also, thanks to our partnership, here at La Gacilly. This, with something completely new: a pavilion transformed into an immense dark room, presenting their works in digital format.

The prestigious National Geographic will continue to be associated with our Festival. Over the last year, it has published an amazing series of reports on the future of food, studying ways of achieving self-sufficiency without despoiling the planet. We have chosen three photographers who neatly sum up the approach taken by this great American magazine. **George Steinmetz** has examined agriculture taken to its limits, or how over-production and industrialisation have become essential for the whole food-processing industry in Western countries: gripping images of fields stretching out of sight in Kansas, battery-hen production in Brazil, or intensive fish-farming in China. **Robin Hammond**, who was recently awarded the Eugène Smith Prize, has spent time in six countries in Sub-Saharan Africa which have completely abandoned their ancestral agricultural techniques and resolved to export their natural resources. The result is some far-from-stereotypical images from a continent which could become the world's breadbasket. Finally, Frenchman **Matthieu Paley** has directed his lens at “primitive foodstuffs” as found in their geographical context: the plain healthy food still prepared among the nomads of Afghanistan, certain ethnic groups in Tanzania and even in Europe, for instance in Crete.

To complete this global survey, we thought that it was important to awaken consciences by showing the local public something which both entertaining and with a sociological point to make. The American photographer **Peter Menzel** has visited 24 countries to take pictures of how people feed themselves in different parts of the world. For years, he has been getting involved in the daily lives of dozens of ordinary families in order to observe what they eat. He then asks them to pose with the contents of their weekly shopping basket. His portraits are more eloquent than any statistical table: the abundance of Western countries compared with the poverty of the South is nothing new, but the contrasts are striking...

That leaves France. Over the last sixty years, our farmers have managed to feed a population that has increased by 50%, whilst employment in the agricultural sector has fallen by a factor of ten. The food-processing industries have become one of the mainstays of the economy and our export trade. In our own back yard, Brittany is France's foremost agricultural region and 46% of employment in the Morbihan department depends on food production. It is natural, in these circumstances, that we should shine a light on these men and women, who meet the food needs of people far beyond our own region, as commissioned by the Morbihan Departmental Council. The photographer

Stéphane Lavoué, a well-known portraitist, has therefore been out and about meeting producers large and small, some organically certified, others not, who “feed” Brittany and beyond. This is a photographic inventory at a time when the debate on how to meet the challenge of food production has split two ways, setting conventional agriculture and international trade against organic agriculture and local community networks. As a counterpoint to his work, the Musée de Bretagne, in Rennes, has given us access to its archives, a priceless collection of photographs illustrating farming and food-retailing practices long gone. Material that will cause the more senior among us to dwell with nostalgia on past memories.

### **Natural histories**

To conclude our programme, as a gift to festival-goers, we shall be honouring the work of two exceptional French artists who have revealed the natural world in all its beauty. **Vincent Munier** (b. 1976) is without equal as a wildlife photographer. The whole of the plant labyrinth will be devoted to him, the aim being to magnify his poetic vision of wildlife come in from the cold to haunt the snowy landscapes of a land from which human beings seem strangely absent.

Meanwhile, **Sarah Moon**, so sought after by collectors and art galleries, has done us the honour of accepting our invitation. Her work is unique, colourful, detached from reality; her images of illusion, seduction, dreams serve to re-enchant our own perception of what is real.

In just a few years, La Gacilly has established itself as a focal point of artistic creation. It is proud to host, in the open air and in large format, France’s leading photographic festival, visited by more than 350,000 people on 2014. We owe this success to all the photographers who show their confidence in us, as well as to a loyal, enthusiastic audience. For this latest edition, devoted to Italy and to the issue of feeding the world, we shall remain faithful to our commitment to promoting sustainable living on an earth which we all share and have a duty to preserve.



**LA GACILLY**  
**A NATURAL**  
**SETTING, WHERE**  
**LIGHT AND ART**  
**MEET**

## ITALIAN PHOTOGRAPHY

# PIERGIORGIO BRANZI

### Humanities

Piergiorgio Branzi's photos have largely contributed to creating an Epinal print of his native Italy. The shadow of a woman's silhouette cast over a wet, rain-drenched pavement, the reflection of a boy in a puddle of water, a cobbled square in Venice, a bike on a beach, the steps of a street basking in morning sunlight, with laundry drying on a line stretched between two balconies overhead - as with many iconic photographers of this time, Piergiorgio Branzi (born in Florence in 1928) is skilled in the art of combining a flair for poetry with a love of detail.

"I started taking photographs in the 1950s after having seen a Cartier-Bresson exhibition in Florence," recalls the photographer, who was shaped by the 'figurative' school of Tuscany's Renaissance. "I quickly came to understand that photography could express more than words ever could." He travelled around Italy, experimenting with different styles of photography and different cameras. He put together what he refers to as a 'kind of personal diary' of 'humanist photos', in a nod to the French photography style embodied by Henri Cartier-Bresson, Robert Doisneau and Willy Ronis. His images document the different facets of the Italian society of the time: children, peasants, the middle classes and dignitaries from the clergy. A journalist by trade, Piergiorgio Branzi was hired by Italy's national broadcasting company (RAI) and sent as a correspondent to Moscow in the early 1960s, where he learnt the art of reporting. It was there that he created one of his most famous works, "Diary of a Muscovite". He was relocated to Paris in 1966, before returning to Rome two years later, where his work in television allowed him to travel through Europe, Asia and Africa. During this period, as he focused on written journalism, his photography fell by the wayside. He only truly returned to his cameras in 1995.

A close friend of Mario Giacomelli until the latter's death in 2000, Piergiorgio Branzi has also expressed an interest in contemporary Italian photography, particularly the work of Paolo Ventura. Less prolific than other photographers of his time, the light lyricism embedded in his images nevertheless marks him out as a key artist of the Italian school in the second half of the 20th century.

The little clock-maker.



© Piergiorgio Branzi/Contrasto

## ITALIAN PHOTOGRAPHY

# FRANCO FONTANA

### The colours of the Earth

"Creativity means photographing what you imagine to be, as opposed to what is." With this sentence uttered during one of his conferences in 1997, Franco Fontana perfectly encapsulated his work, echoing the words of Oscar Wilde: "When Art is more varied, Nature will, no doubt, be more varied also." His landscape photography is pure and sober, like mosaics stripped of all harshness in which lines of perspective are juxtaposed in an enigmatic diagram, forming an almost abstract space.

Born in Modena in 1933, Franco Fontana began taking pictures in the early 1960s. 18 years later he published his book *Skyline* and became one of the most iconic artists on the Italian photography scene, thanks to his remarkable work on the relationship between colours and space, form and light.

The photographer considers reality in its unaltered state to be non-existent - reality must first be rejected and reinterpreted, with the viewer making what they see their own, becoming one with the landscape for the latter to take on a different form, and to reach a state of symbiosis with the subject matter. To highlight and accentuate the colours of the fields stretching in front of him, the photographer can wait several hours to play on the shadows of shifting clouds, projected down by the sun at its zenith.

Known for their visual and pictorial qualities, Franco Fontana's landscapes of Tuscany or Emilia-Romagna are regularly likened to works from the Renaissance period.

Landscape in Puglia.



## ITALIAN PHOTOGRAPHY

# MARIO GIACOMELLI

(1925-2000)

### Nero Bianco

"Photography doesn't create, of course - it is incapable of saying all one may wish to say. But it bears witness to our time on this planet, like a report card. I discovered that this tool I once saw as mechanical and cold allows certain truths to be captured - truths that escape other techniques." Mario Giacomelli's childhood did little to prepare him for his future as one of Italy's greatest contemporary photographers.

Born into poverty on 1 August 1925 in Italy's Marche region, in the village of Senigallia that was forever to remain an anchor in his life and an influence on his work, his father died when he was nine, leaving his mother, a laundry worker in a retirement home, to raise him alone. He left school to work as a typesetter in a small printing works in his village, taking over the reins when his boss retired. He came to photography much later, with his first photograph dating back to 1956. He quickly broke free from the technical rules of the time (exposure times and stops), lending his work a radically different flavour, often compared to the most prestigious of artists: his intensely contrasting black and white landscapes take on the rhythm and composition of Nicolas de Staël, his flash-bleached portraits resemble Goya etchings, and the poetry of his images are evocative of Giacomo Leopardi and Emily Dickinson, whom he considered to be his life companions. In 1963, his photography was exhibited at New York's MoMa, followed by a series focussing on farmers and work in the fields entitled 'The Good Earth' (1964) and 'Death will come and will have your eyes' (1982), in which he returns to the hospice where his mother once worked. His final period (1985-2000) was significantly influenced by his awakening to contemporary artists such as Picasso. Throughout his career, he rejected the use of more sophisticated cameras, preferring instead his low-end Kobell. "I use a camera I've had to patch up, held together with tape, missing bits and pieces and parts. I'm no mechanic, I have the same camera I've always had since I first started taking pictures. It has lived alongside me. [...] The mere thought of being without it makes me feel ill."

He passed away on 25 November 2000 in his native Senigallia, the village he never truly left. Long ignored by his peers, today Mario Giacomelli is one of the most highly respected photographers due to his empathy for the working class, suspended between indignation and tenderness - the villagers of Scanno, peasants frozen in time, priests frolicking in snow. A dreamlike world in an ode to an eternal Italy and a poem to life's knocks and scrapes.

Scanno.



© Mario Giacomelli

## ITALIAN PHOTOGRAPHY

# ALESSANDRO GRASSANI

### Environmental migrants: the final illusion

In 2008, for the first time in the history of humanity, the world's urban population exceeded its rural population. And this is only the beginning. With climate change looming, cities will continue to see an influx in their numbers, triggering a humanitarian crisis on an unprecedented scale in the decades to come.

The United Nations and the International Organization for Migration (IOM) predict there will be 200 million 'environmental migrants' in 2050. These streams of migrants won't be heading for rich countries, but towards urban areas in their native lands, already suffering from the effects of overpopulation and often extreme poverty. The 'final illusion' refers to that of millions of people fleeing an environment turned inhospitable to seek refuge in cities where they hope to find a second chance. Yet in the heart of the urban jungle a lack of resources, education and opportunities await, and dreams of a more prosperous future soon evaporate. The project began in 2011 and is divided into three chapters: Ulan Bator in Mongolia, Dhaka in Bangladesh and Nairobi in Kenya.

These three cities were chosen with just cause. Together, they offer a perspective of the multiple facets of the climatic and environmental changes mankind will need to face - and flee - in the coming years. From the frozen landscapes of Ulan Bator to the aridification and desertification of the Horn of Africa and the flooding, cyclones and rising sea levels of Bangladesh, in each of these chapters, photojournalist Alessandro Grassani tells the tale of the men and women fighting a battle against an environment turned hostile in precarious conditions. For them, the city is their sole remaining refuge - their last hope and final chance at a better future.

Alessandro Grassani was born in Italy in 1977. He began his 'Final Illusion' project in 2011, after having worked in over thirty countries covering international events such as Yasser Arafat's funeral in 2004 and the aftermath of the 2003 earthquake in Bam, Iran. His reports are regularly published in leading international publications such as the New York Times, the Sunday Times Magazine, L'Espresso and Der Spiegel.

Makeshift shelter beside the railway. Dacca, Bangladesh..



© Alessandro Grassani/Luz

## ITALIAN PHOTOGRAPHY

# PAOLO PELLEGRIN

### Devastated Lands

"There are closed, finished photos you cannot enter. I prefer the incomplete photos, the suggestive ones that trigger discussion or debate." Paolo Pellegrin is one of the most highly acclaimed photojournalists in the world (having scooped six World Press Photos, the Robert Capa medal, the Eugene W. Smith prize, the Hansel Mieth prize, and the Leica medal of excellence, to name but a few) and with just cause - he also happens to be one of the most talented, accomplished and multi-skilled photographers of his generation. He is one of the most prolific, too, with his work taking him to the Oscars in Los Angeles, Cambodia, Iraq with the fall of Saddam Hussein, Indonesia in the aftermath of the tsunami in December 2004, Louisiana ripped apart by Hurricane Katrina, and Haiti devastated by the earthquake of 2010. Last year, his photos were used on activist group U2's latest album.

"In my work, when I'm exposed to the suffering of others, their loss, sometimes even their death, I serve as a witness. My job and my responsibility is to create archives in the collective memory." By confronting misery, death and desolation across the world, the photographer hopes to expose us to truth so we can no longer ignore it. Images of devastation run through Paolo's work - landscapes in ruin, sinister theatres of human suffering, panoramas of scorched earth, horizons that bleed into debris and rubble, where columns of smoke fuse with menacing clouds. Despite the horrors that underpin his work, Paolo Pellegrin's photos are often beautiful and striking, yet it would be a mistake to see this aesthetic flair as indecent or profiteering. The paradoxical beauty of these photos is their greatest strength: by retaining our attention and drawing us in, they provoke and prevent us from turning away, forcing us to realise that "in the death of others is a loss that belongs to the entire world."

Paolo Pellegrin was born in 1964 in Rome. He first studied architecture before devoting himself to photography. Between 1991 and 2001, he was represented by the VU agency in Paris, becoming a member of the prestigious Magnum agency in 2005. He has published a number of books, including *As I was dying* in 2007, and *Dies Irae* in 2011. His work is always a combination of documentary reporting and artistic photography.

Sea of Galilee, Tiberias, Israel, 2009.



© Paolo Pellegrin / Magnum Photos

## ITALIAN PHOTOGRAPHY

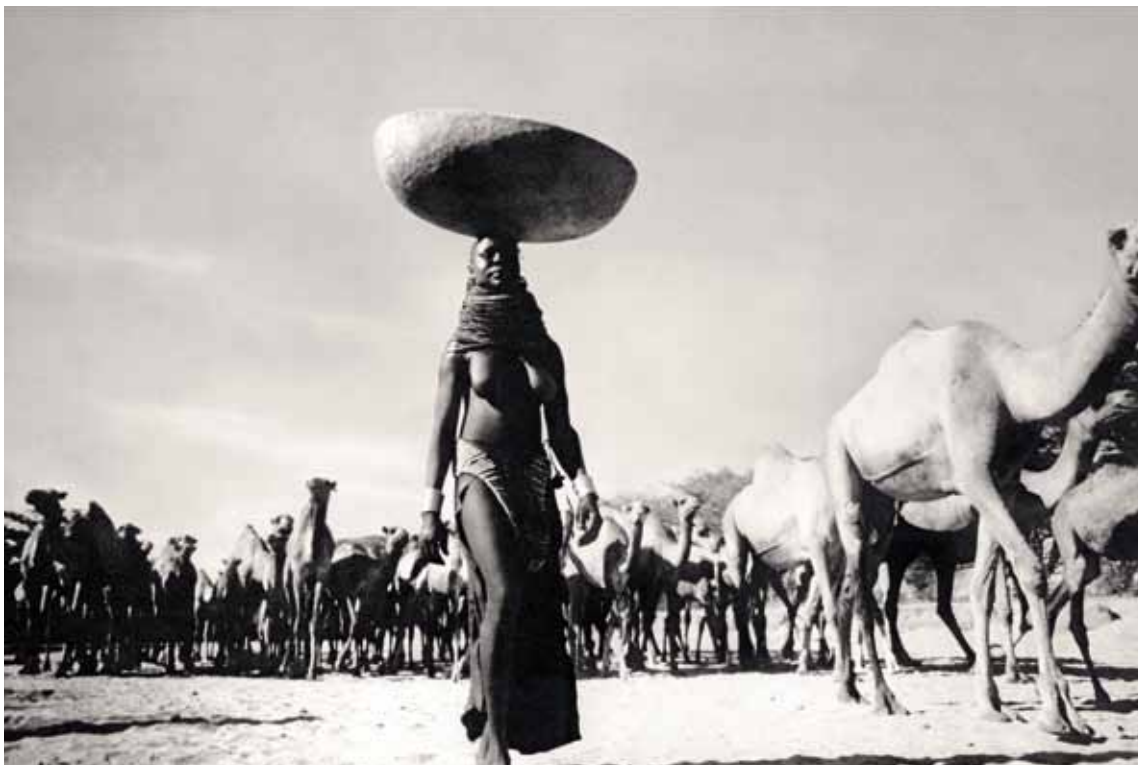
# MIRELLA RICCIARDI

### Farewell Africa

"I discovered a world in which the essence of Africa was still intact." Mirella Ricciardi was 36 years old when she decided to photograph and document the last remaining tribes of 1960s colonial Africa, a project that was to take 13 years to complete. "I felt like a painter in front of a massive blank canvas."

Mirella Ricciardi was lucky enough to have experienced this forgotten Africa first-hand. Her Italian father was exiled under Mussolini in 1926 and her mother was a former student of Auguste Rodin living in a tiny Parisian studio. The couple met during a one-year walking safari in 1928. In 1931, Mirella Ricciardi was born in Kenya, a year after her parents arrived in the country. Her childhood was spent in a large Italian-style house in the middle of the bush on the edge of Lake Naivasha, where she played with animals instead of toys. "But my mother had kept her French habits. Some days she would dress my sister and me in posh European dresses and take photos of us in the middle of the savannah. A trained artist, she always spoke of the particularly 'sculpted' features of Africans and their almost feline presence." At the age of 25, Mirella met Lorenzo, an Italian adventurer who had come to Kenya to make a film. The pair fell in love, and Lorenzo hired Mirella as a photographer before marrying her three months later. Together, they met the Maasai and Turkana tribes. Many contemporary photographers are obsessed with Africa, whether they choose to view the continent through the lens of atrocious war or stunning landscapes – some spend an entire lifetime exploring it on a mission to unveil one of its thousand different faces. Mirella Ricciardi was lucky enough to have discovered Africa in all of its glory. Having been born and bred there, rather than feel a need to tame or conquer the wilderness, she was instead driven to work with it naturally and instinctively, capturing everyday, intimate and dignified scenes that are now a part of our collective memory. Effectively, progress and its consequences spur on the death of tradition. Mirella had long been aware of this threat to the world in which she was raised: "I have such intense feeling for Africa's extraordinary resources of beauty. I want to keep a little part of it, if only as an image, before it completely disappears". Today, Mirella Ricciardi lives in Fulham in London, in a house overflowing with souvenirs from her birth continent. From a fresco depicting fishers at Lake Rudolf, to the timeless customs of the nomadic peoples, and from courtship ritual to the frenzies of dance and the mysteries of Maasai ceremony, we have resurrected these images of a time gone by.

Kenya, 1957.



© Mirella Ricciardi

## ITALIAN PHOTOGRAPHY

# EMANUELE SCORCELLETTI

### A return to roots, the nostalgia of the Marche

Few photographers can claim to have lent their name to a common expression. Yet in photography circles, to 'do a Scorcelletti' has become technical shorthand: nobody else has gone behind the scenes at the Cannes film festival quite as well. His photograph of Sharon Stone on the red carpet, illuminated by a dozen flashing cameras like a water nymph draped in mother-of-pearl splendour, won him the World Press photo award in 2002 and was seen around the world. Today, Emanuele Scorcelletti presents work that is a far cry from the world of cinema and starlets. Born in 1964 in Luxembourg but a Parisian by adoption, Emanuele had very little contact with his real homeland, the Marche region of Italy. After the death of his father, he decided to return to his roots using photography as a vehicle with which he would carry out a number of trips in the region. Emanuele and his Leica cameras returned from the expedition armed with a couple of thousand photographs in around fifteen or so boxes. The photographer meticulously pored over the negatives using a light table and magnifying glass, raking through image after image. This technique may seem old-fashioned in today's digital world, but it adds a certain antiquated sense of charm to these photographs that seem to come from another era. Throughout the images, the innate aesthetics of the Italian photography of Mario Giacomelli and Ferdinando Scianna emerge, as does the art of photojournalist detail as exemplified by the works of French photographers Jacques Henri Lartigue and Henri Cartier-Bresson. A fascinating combination heightened by the sense of elegance and subtlety that Emanuele has honed throughout his career as photographer to the stars - a title he doesn't much care for and which he manages to shrug off in this unprecedented, private and intimate exhibition midway between introspection and documentary, on glorified terrain where Man and nature coexist in perfect harmony. Here, timeless, evocative and spiritual light shines a spotlight on scenes of everyday life in this region of Italy.

Torre di Palme, Le Marche, 2015.



© Emanuele Scorcelletti



## ITALIAN PHOTOGRAPHY

# MASSIMO SIRAGUSA

### Italian theatrics

Had he not met Ferdinando Scianna, Massimo Siragusa (born in Sicily in 1958) might never have taken his first steps in photography. Had he not met the Magnum agency's prestigious photographer one fateful day in 1987 while interning in Terrasini, a small seaside village near Palermo, he might not have left his bookshop and gallery in Catania, Sicily. He might not have exhibited his work at the Rencontres d'Arles that same year, nor received a special mention at the European Kodak Award two years later. And he might never have won two World Press awards in 1999, nor the two that followed in 2008 and 2009.

Scianna convinced him to begin working as a photographer, which prompted him to move to Milan in the early 1990s followed by Rome, in a bid to kick-start his career. After completing a series of colour spreads in Italy and abroad, he received the Vatican's approval to accompany Pope Jean-Paul II in his travels.

The photos on display at La Gacilly are but a snapshot of the volumes of work he has produced - a dazzling, radiant tour of Italy in which each image appears as a masterpiece. From the photographer's trademark scenes of crowds set against pastel backdrops to landscapes devoid of any human presence, Massimo Siragusa whisks us away on a tour of his homeland, shimmering under an opalescent sun. He is quick to admit that he "envies the tourists who explore the city perched aboard their open-top buses. From up there, a sense of voyeurism reigns. The city takes on the light of a stage, full of guile and theatrics."

This journey through touristy Italy is influenced by the work of Martin Parr and Massimo Vitali, as well as the American photography of the 1960s and Stephen Shore in particular.

Massimo Siragusa has been represented by Contrasto since 1989. His work has been published in international magazines such as the New York Times Magazine, Time, Newsweek, El Pais and Figaro Magazine. He has also worked on advertising campaigns for brands such as Lavazza, Kodak and Alfa Romeo.

Beach on the Riviera.



© Massimo Siragusa/Contrasto

# LA PHOTOGRAPHIE ITALIENNE

## PAOLO VENTURA

### Stories without words

"I bunked off school from an early age." When you ask Paolo Ventura what got his creative juices flowing as a child, he's quick to respond. "When I realised that the morning was the perfect time to do what I needed to do, I started skipping class. I would wander down the streets, take in the daily hustle and bustle. I drew, I daydreamed, I wandered around book shops. I was happy."

The son of an illustrator, Paolo Ventura (born in 1968 in Milan) and his brother were raised on their father's stories and sketches. This sense of wonderment and childhood passion can still be seen in his narrative style dotted with street artists, theatres and cinemas, reminiscent of some Toulouse-Lautrec compositions. He starts on a piece by inventing a story, beginning by sketching a rough draft on paper before building a miniature 3D version of the scene which he then photographs.

Before devoting himself to his true calling, Paolo began his career as a fashion photographer, notably for Elle and Marie-Claire, with whom he had contracts. "In 2004, I dropped everything. I realised that if I wanted to take good photos, the subject matter had to inspire me." The photographer used his savings to move to New York where he worked on his first collections, War Souvenir and The Automaton, based on the stories his father and grandmother used to tell him as a child. Paolo Ventura's scenes are tinged with nostalgia and evoke fleeting moments from Italy in times gone by – washed-out apartment block stucco walls, cobbled streets – each containing a strange or fantastical element in a nod to his childhood.

Paolo's work is constantly evolving. From drawings to miniatures, he then embraced the technology that allows him to play around with his images. He recently threw himself into making a life-sized set in which he placed members of his family: his son, his wife and his brother. His future plans include a film and an opera without music - catalysts for the unbridled imagination of this eternal child for whom the real world always felt just a little too grey.

The Birdman, Winter Stories, 2009.



© Paolo Ventura

**LA GACILLY**

**WHEN PHOTO-  
GRAPHY SPEAKS  
WITH ITS  
SURROUNDINGS**

## FEEDING THE PLANET

# MILAN 2015 EXPO COLLECTIVE

### Feeding the planet

Whether independent artists or members of the famed Magnum Photos and Contrasto agencies, all have been selected by the Milan 2015 Universal Exposition to showcase their original viewpoints on the theme of 'Feeding the planet' at a variety of international stands. La Gacilly is supporting the project and will be organising digital projections of these nine artists' works in a space especially created for the event. The artists offer us snapshots, as precise as they are composite, of food in all its many shapes and forms across the world, as well as issues linked to sustainability, safety, and availability for people living around the globe. A journey through rice paddies, cocoa and coffee plantations, fruit tree groves and bread mills, from the desert and the Mediterranean to islands and beyond...

Rice roads.  
Gooseberry bush.



© Gianni Berengo Gardin



© Irene Kung

## FEEDING THE PLANET

# ROBIN HAMMOND

### Africa - the world's future breadbasket?

Africa is the world's hungriest continent, yet paradoxically, it is also one of the few regions left on Earth with millions of hectares of uncultivated land and abundant supplies of water. Between 1960 and 2000, though, post-colonial Africa did not undergo the same green revolution as that experienced in the United States, China or the Eurozone, all of which saw their grain production double thanks to fertiliser and high-yield seeds.

However, since 2007, corn, wheat, rice and soya prices have skyrocketed, resulting in the world's largest agricultural groups making a beeline for arable land in Africa. Investors are clamouring to rent or buy land in countries where square metres are being flogged on the cheap, with the government and buyers working together at the expense of local inhabitants whose land and property rights are ignored or flouted. Why the sudden renewed interest in Africa? The continent today bears little resemblance to the state it was in at the end of the 20th century. National debt has dropped and peaceful, democratic elections are on the rise. Sub-Saharan Africa's economy has shown significant annual growth of around 5% over the last ten years - well ahead of the European Union and the United States. After having invested little to nothing in African agriculture for 25 years, the World Bank and donor countries are remedying the situation.

The entire continent has been transformed into a laboratory where new food production methods are being tested out. The goal? To improve harvest yield in order to better feed the African continent and to export excess food products. This will allow the country to enjoy the cash flow it so needs while helping to feed the entire planet.

From the high plateaux of goat-farming Somaliland, the palm oil plantations of Liberia and the Ethiopia's wheat fields and rice paddies to the immensity of Mozambique's Bananalândia, Robin Hammond has travelled the breadth of Africa for National Geographic magazine. The photos he has brought back tell the tale of a continent engaged in a veritable agricultural odyssey - and it too will have to confront the spectre of global warming. The African continent will have to ensure it doesn't lose itself in the process, and that it protects its resources, becoming the world's breadbasket but not its pantry.

Born in New Zealand, today Robin Hammond lives in France. He has won a number of awards, including the Eugene Smith prize and four Amnesty International prizes. This isn't his first time in Africa, with his work on isolation among psychiatric patients in Sudan taking him to the continent and winning him a World Press Photo award in 2014

Exporting sheep and goats to Saudi Arabia.  
Berbera harbour, Somalia.



© Robin Hammond/Panos

## FEEDING THE PLANET

# MATTHIEU PALEY

### Nutritional ethnology

What if eating like your ancestors could improve your health? With 2050 set to bring the world an extra two billion mouths to feed, the question of diet occupies a central place in the debate. Since farming was first invented 10,000 years ago, meat and dairy products have featured at the heart of human consumption – and the bottom line is that if we do not change our eating habits, we run the risk of rapidly depleting the world's resources. Getting back to – or drawing inspiration from – an eating plan resembling the hunter-gatherer tribal diet, consisting mainly of raw seeds, nuts, fruit and vegetables, is one potential solution that is currently being examined in-depth by nutritional specialists worldwide.

In Crete (Greece), Malaysia, Afghanistan, Pakistan, Tajikistan and Greenland, photojournalist Matthieu Paley embarked on a mission to meet the last remaining tribes to still follow a 'primitive diet' of dried apricots, beetroot, oranges, fried geranium leaves and cooked seaweed salad. It is absolutely crucial to study the eating habits of these tribes. In a few decades' time, some will undoubtedly have disappeared – and with them, nutritional know-how that may be a precious source of information in our quest to understand resource management in the years to come.

And there's more: while it has now been proven that the invention of farming and the consumption of meat and cooked foods allowed humans to develop larger brains than their ancestors, research also indicates that these same ancestors were immune from developing some of our modern-day diseases and illnesses such as heart disease, high blood pressure, diabetes, cancer and even acne. By farming the land and keeping cattle instead of hunting and gathering their food, humans swapped stronger bodies for a simpler and more secure way of life. So whether they get your mouth watering or your stomach churning, take a close look at the food and dishes photographed by Matthieu Paley. They may just be your next meal.

Matthieu Paley is a photojournalist born in France. After completing his studies in New York, in 1999 he moved to the northern valleys of Pakistan, between the Himalayas, Hindu Kush and the Pamir mountains. Over the last 15 years, he has travelled the world for some of the biggest international titles, in particular for National Geographic, for whom he carried out this long-distance work on "Primitive Foods".

Hunza Valley, in the Karakoram Mountains, Pakistan.



© Matthieu Paley

## FEEDING THE PLANET

# GEORGE STEINMETZ

### Windows into intensive agriculture

When we think of threats to our environment, the first image that springs to mind is that of cars and big smoking chimneys – not our own kitchen tables. And yet, our needs in terms of food are a significant danger to our planet. Responsible for more greenhouse gas emissions than all LGVs, cars, planes and trains combined, farming is one of the biggest contributors to global warming, from methane emission from ruminant livestock and rice paddies and nitrous oxide in fertilised fields to carbon dioxide caused by felling in the rainforest. By destroying the natural habitats of some endangered species, agriculture is also a danger to biodiversity and responsible for speeding up species extinction.

The huge environmental challenges generated by farming are becoming increasingly pressing as we struggle to meet growing food needs around the world.

Unfortunately, debate surrounding these crucial issues has reached a standstill. On the one hand, supporters of conventional farming methods claim that mechanisation, irrigation, fertiliser and genetic modification increase their yields. And they're right. But on the other hand, defenders of organic farming retort that small farmers can produce the same results by adopting techniques designed to improve soil fertility, without using chemical fertilisers. They're right, too. Both mind-sets provide key solutions - but neither response can exist as a stand-alone solution. The real challenge lies in resolving the world food crisis while reducing damaging effects on the environment. Luckily, we know what we have to do-all we need now are the means to make it happen.

Born in 1957 in Beverly Hills, George Steinmetz is renowned for his aerial photography. His work on the immensity of total desert photographed from above via experimental paragliding is particularly well-known. Here, his photography reveals another form of gigantism: that of intensive farming around the world, and notably in China, Brazil and the United States. Since 1986, George Steinmetz has produced over 40 reports for National Geographic and has been awarded a number of prizes for his work, including two World Press Photo awards and Life Magazine's Alfred Eisenstaedt prize. Today, he lives in New Jersey with his wife and three children. George Steinmetz is represented and distributed by the agency Cosmos.

Granja Mantiqueira, the biggest egg factory in Latin America (2.7 million eggs laid each day), Brazil.



## FEEDING THE PLANET

# PETER MENZEL

### At the world's table

Peter Menzel and his wife Faith d'Aluisio were invited to dinner in 30 households in 24 countries. Their goal wasn't simply to eat and enjoy, but to explore, document and analyse the oldest of human social practices: sharing a meal. Over the past twenty-odd years, eating habits have been changing around the world at a rapid pace. Some of these dietary changes are due to globalisation, with wide-scale capitalism spreading across the planet, while other populations have adapted their diet as their wealth has grown: first by consuming more meat and fish, before moving on to include pizza and hamburgers. Other changes are simply triggered by human migration. In a paradoxical twist, as societies become less and less physically active, they increase their consumption of high energy density foods. And there's no need for complex academic studies to understand the consequences: just look out your window. The combination of overfed rich countries and the dietary habits of poor countries are leading to deteriorating health across the globe. Some NGOs are attempting to eradicate hunger across the world, while others are busy launching mass anti-obesity campaigns. Meanwhile, activists across the board are pointing fingers at agri-food groups, nutritional scientists, dietary progressives and conservatives as well as food regulators.

The pair set off to meet families around the world in a bid to make sense of this chaotic confusion. They watched as families worked the land, shopped for groceries, cooked and ate. They then took a portrait of these families surrounded by a week's worth of food.

From the Le Moines family in Paris (France) and their packs of bottled water and fruit juice to the Casaleses family in Cuernavaca (Mexico) and their 22 weekly litres of Coca-Cola – over half a litre per person and per day – Peter Menzel and Faith d'Aluisio meticulously documented each and every household detail and habit. The result is a veritable culinary world atlas, revealing its immense sociological and scientific value with each passing photo.

Peter Menzel is a photojournalist who has worked for some of the most prestigious titles, including National Geographic, Le Figaro, Paris Match, Der Spiegel, El Pais and Time. His wife, Faith d'Aluisio, is a former TV producer who now works as an editor and journalist for World Material Books. They live in Napa, California, with their four children.

Peter Menzel is represented and distributed by the agency Cosmos.

Aboubakar family, refugees from Darfur, in a camp in Chad.



© Peter Menzel / Cosmos



**LA GACILLY**  
**WHEN PHOTO-**  
**GRAPHY**  
**ESCAPES**  
**ITS FRAME**

## FEEDING THE PLANET

# STÉPHANE LAVOUÉ - COMMISSIONED BY THE MORBIHAN GENERAL COUNCIL

### Food production in Brittany

Did you know that Hénaff was one of the biggest army combat ration suppliers for French troops? Or that tins of the Breton pâté were exported to space, in the International Space Station? These are just some of the facts discovered by Stéphane Lavoué, a talented portraitist and renowned photographer, during his latest project. He agreed to work on food production in Brittany within the framework of the Morbihan General Council's commission for the 12th edition of La Gacilly and the Universal Exposition 2015 in Milan, on the theme of 'Feeding the planet' - a crucial issue for a world struggling with a growing population and limited resources. Over the course of several weeks, Stéphane Lavoué roamed Brittany, France's leading farming and agri-food region, with 46% of jobs in Morbihan related to these two sectors. From the Lancelot brasserie and its Breizh Cola to the parks of the île d'Arz archipelago where Jacques Richard continues his passion for oyster farming, from those who grow vegetables in their fields to those who cook them for your delectation, the photographer set off on a mission to meet the Breton men and women feeding France and the planet, from Belle-Île en mer to the La Bien Nommée biscuit and sweet factories. "We tried to draw up a list of people who represent the region's food industry at all levels," explained the photographer during a Parisian stop-off between two Armorican trips. The project encompasses organic and non-organic small and industrial farmers. As the world's great food challenge rears its head, Stéphane Lavoué introduces us to those meeting the needs of populations beyond the Brittany borders.

From Pierre Soulages, Salman Rushdie and François Hollande to Vladimir Putin, Vincent Cassel and Nabilla, artists, politicians, actors and intellectuals have all posed for Stéphane Lavoué's camera. As comfortable in the art of portrait-taking as he is with photojournalism, this artist born in Mulhouse in 1976 has had his work regularly featured in leading international publications and is a member of the Pasco&Co collective.

Sébastien, worker at Hervé Damien's Ferme des Fraux at Pipriac, organic market gardeners.  
Seasonal produce, Hervé Damien's Ferme des Fraux at Pipriac, organic market gardeners.



© Stéphane Lavoué

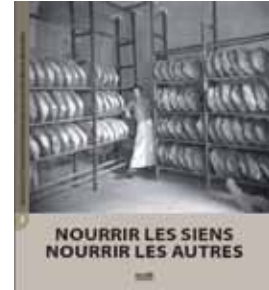
## FEEDING THE PLANET

# MUSÉE DE BRETAGNE MUSEUM/ LES CHAMPS LIBRES

1890-1960

For the Milan Universal Exposition 2015, this year La Gacilly decided to show works by photographers based on the theme of 'Feeding the planet'. Photographers such as Matthieu Paley, Robin Hammond, Georges Steinmetz and Peter Menzel examined the issues of food and the global agri-food industries, drawing up an inventory that sometimes proves alarming. Based on this research, we now know the direction we're heading in: 2050 will see an extra 2 billion mouths to feed. But to move forward we need to know where we've come from, as to prepare for the future is to draw strength from the past rather than cutting all ties with it. Seeking to understand the frenzied rush our hyper-globalised world now finds itself in may enable us to learn from how food was produced a little over a century ago.

With this in mind and with the support of the Morbihan General Council, La Gacilly aims to demonstrate how our region of Brittany once worked its land and seas to feed its inhabitants. Times may have changed, but this exhibition allows us all to remember how this prosperous land of farms and plenty was once managed. From apple-picking in Amet, fishing in the Morbihan and oyster-sorting in Cancale, to fruit-selling in Pont-Aven and bakery and butchers' shop windows, the region's heritage is showcased thanks to images that have been specially restored for the occasion. All of these photos were updated by the Musée de Bretagne in the Champs Libres de Rennes, an institution that boasts some of the region's most spectacular historical and ethnological collections, featuring photos from the second half of the 19th century (400,000 negatives on glass plate and film and over 13,000 prints). For the exhibition at La Gacilly, the Musée de Bretagne museum is also publishing a book on these foods of yesteryear. Fage Editions/Musée de Bretagne. This will be the 7th in the collection entitled "The Musée de Bretagne's photographic collections".



Nourrir les siens  
Nourrir les autres  
Fage Editions / Musée de Bretagne

Cancale: sorting oysters. Photographer: Henri Laurent-Nels, around 1895.



© Musée de Bretagne, Rennes

## NATURAL HISTORIES

# VINCENT MUNIER

### The Call of the Wolf

Vincent Munier was born in 1976 in the Vosges region. Along with his photographer father, Vincent soon discovered the pleasures of wandering through the 'great outdoors': the untouched beauty of the wilderness dotted with the Vosges mountains and lakes that "subject their beauty to the whims of the seasons". It was here in the midst of this ancient land made rugged by water, snow and wind that he took his first photograph. He was 12 years old.

Exploring the Vosges took Vincent on a journey of self-discovery, yet he wanted more. He soon abandoned his own 'great outdoors' for the larger expanses of Scandinavia before moving on to Hokkaido island and Kamchatka. In a few years, throughout his travels to the far-flung reaches of the globe, Vincent evolved into one of the world's greatest wildlife photographers. All of his photographs are tinged with a hypnotic sense of fantasy, pearly prints in which majestic animals meld or pop, pictures that appear to have come straight from a J.R.R. Tolkien novel or a scene from a Hayao Miyazaki film.

Bears, owls, lynxes, musk oxen and cranes are all captured by his lens - yet one animal had haunted his childhood dreams, continuously eluding him and leading him across the planet, the creature known to the Inuit people as 'the phantom of the Tundra', a beast last seen by man 25 years ago - the Arctic wolf. The very same that emerged before his camera this winter, after an 8-day wait in a blizzard on Ellesmere Island, 250 kilometres away from the nearest village at 80° latitude. As Vincent Munier explains, "it's gruelling - your body has to adapt to extreme temperatures. Sleep is restless, you just have to wait. Initially, I thought my eyes were playing tricks on me. I saw little yellow dots on the horizon, moving closer to me. After a few minutes, I found myself surrounded by nine white wolves." The pack stayed with him for around half an hour - a brief moment in time immortalised in close to 3,000 photos and a film, and which he himself describes as the highlight of his career.

Vincent Munier was born in 1976, in the Vosges. But for a fleeting moment, in the depths of the Canadian Arctic, he was reborn.



## NATURAL HISTORIES

# SARAH MOON

### Late fall

Sarah Moon chose spring to show "Late autumn", a series of photographs of flowers and fruit that combines nods to art history and an ode to nature.

An explosion of colour and large-scale formats result in a pictorial effect, with the Victor Hugo maxim she so often quotes tucked away in the background: "form is the substance that rises to the surface". This exhibition is immediately evocative of a still life and Arcimboldo's portraits, with the melancholic beauty of flowers unfolding like dresses, birds or butterflies. The flowers are monumental in size yet fragile in their ephemerality, the fruits fleshy, luscious and bursting at the frames, positioned to suggest faces that emerge from their contours - or perhaps they are birds, strange and fantastical and somehow troubling.

By attempting to escape order, Sarah Moon leads us down the path of her own intimate chaos, where the song of the flowers and velvet voluptuousness of the fruits merge with the vibrato of the colours and uncertainty of the lines, a blurring of the recognisable and what exists beyond appearances, between mimesis and symbolism. It is almost as if the artist is striving for the poetic emotion she glimpses in the hesitation that exists between the beautiful and the tragic, where the unsettling rubs shoulders with beauty and the ephemeral nature of things foretells their demise.

For spring and the duration of a single summer, we bring you Sarah Moon's "Late autumn". Sarah Moon was born in 1941 in occupied France. She grew up in England and was a model before starting her career in photography in 1970. Her first fashion photographs soon met with a positive reception. She made the move from working with prestigious brands to international magazines before embarking on a more intimate and personal project. The importance of staging, narrative thread and the technical processes used lend her work an artistic dimension that evokes solitude, childhood, femininity, the imaginary and the melancholy. She has shown her work, especially in personal exhibitions, around the world: in Paris (Jeu de Paume, Maison Européenne de la Photographie, the Muséum national d'Histoire naturelle, etc.), at the Rencontres de la Photographie in Arles, in San Francisco, Tokyo, London, and Moscow, to name but a few. She has published a number of monographs and has been awarded a number of distinctions, including the gold and silver DADA (New-York, 1972), the Lion d'or, the National Award for Photography (Paris, 1995) and the Lucy Award (New-York, 2006).

Amaryllis.



© Sarah Moon

# MORBIHAN STUDENTS

## Feeding (ourselves)

Pupils from sixteen public and private high schools in the department of Morbihan have been working on the various elements of this exposition throughout the year, effectively assisted by their teachers and supported by a sponsored photographer. From learning more about a career as a photographer to taking the photos themselves, mastering the vital skills of reflection and adopting an artistic gaze, they learned to express themselves through photography.

# THE IMAGE SANS FRONTIERE GROUP

A partner of the La Gacilly festival since its inception, the international photography association Image Sans Frontière has called on its members to reflect upon this year's theme, and give an account on the topic of Italy.

## CONTACTS

La Gacilly, located in the Morbihan department, close to Rennes, Vannes and Nantes

**[www.festivalphoto-lagacilly.com](http://www.festivalphoto-lagacilly.com)**

### By train

TGV: Paris Montparnasse – Redon (2 hours 45 minutes)

### By car

Redon – La Gacilly (15 minutes)

### La Gacilly Photography Festival

Rue des Graveurs - BP 11 - 56204 La Gacilly

Tel. : +33 2 99 08 68 00

Email : [contact@festivalphoto-lagacilly.com](mailto:contact@festivalphoto-lagacilly.com)



[facebook.com/FestivalPhotoLaGacilly](https://facebook.com/FestivalPhotoLaGacilly)



[twitter.com/@LaGacillyPhoto](https://twitter.com/LaGacillyPhoto)



[pinterest.com/lagacillyphoto](https://pinterest.com/lagacillyphoto)



[instagram.com/lagacillyphoto](https://instagram.com/lagacillyphoto)

### Press Contacts

#### 2<sup>e</sup> BUREAU

Sylvie Grumbach, Martial Hobeniche, Noémie Grenier

Tel : + 33 1 42 33 93 18

Email : [lagacilly@2e-bureau.com](mailto:lagacilly@2e-bureau.com)

**[www.2e-bureau.com](http://www.2e-bureau.com)**

### Graphic design

Atelier Michel Bouvet

