





ENLIGHTENING THE WORLD THROUGH THE PHOTOGRAPHER'S LENS

Major environmental and social challenges lie at the heart the La Gacilly Photo Festival and have shaped its programme for 16 years now, raising awareness and enlightening the world through the photographer's lens. Such is the vision of this unique photography festival.

The La Gacilly Photo Festival has always taken a long-term perspective, firmly convinced that culture and especially photography – the ideal medium for conveying emotions and an open outlook – can be used to enhance the area's appeal.

Over the years, the Festival has become a highlight on the national and international photography calendar and there is now even a sister event in Baden, Austria.

I would like to thank our public, private and technical partners along with all the municipal staff and the active members of the La Gacilly Photo Festival association.

For the village of La Gacilly, culture is key to creating a community that respects and embraces our differences. This is why, in 2018, we inaugurated the Artémisia cultural and congress centre where everyone can come and discover artists working in an array of disciplines, all year round.

Jacques Rocher

Mayor of La Gacilly and founder of the La Gacilly Photo Festival

A PHOTOGRAPHY FESTIVAL WITH A COMMITTED STANCE

Every year, the La Gacilly Photo Festival attracts over 300,000 visitors to Brittany and 200,000 to Baden in Austria. Thanks to its presence in railway stations across Brittany and Paris, it also reaches out to hundreds of thousands of passengers between early June and late September. Add to that the several million views shared on social media in over 45 countries, and we can safely conclude that the dream has come true! The La Gacilly Photo Festival is alive and flourishing! It astounds, surprises, disturbs, disconcerts, challenges and enriches our lives. It veers from the paths reserved for contemporary art and reaches out to local people, tourists, travellers, bloggers and internet users of every generation. It connects them to the same reality, wherever they are. It brings people together, virtually and in real life. It is now natural to see passers-by take photographs of the prints on show and of the people looking at them, ready to post online. People have adopted the Festival as their own.

This rich cultural scene is thus the perfect stage for going to the heart of matters and exhibiting the best, the sometimes tragic and the simply wonderful – the things that encourage us to change perspective and shake up our value system. Photography has to surprise if it is to provide a sharper view of reality. The temptation to use the Festival's committed stance to People and Nature to urge everyone to choose moderation over abundance, quality over quantity, better over more and usefulness over gadgets is irresistible! Photography in the public space provides a collective stimulus, brings meaning and forges ties between the artists and the general public. It fosters exchange, interaction and dialogue. It can bring us new possibilities.

Restrained or forceful, modest or majestic but never minor or insignificant, the photographs exhibited at the La Gacilly Photo Festival are right in the heart of things, where everything happens, moves and exists. Regardless of whether the La Gacilly Photo Festival is your point of departure or arrival, a stopover, a stage of a trip, your origin or your destination, it is a place that unites visitors and inhabitants, somewhere firmly rooted in its territory yet open to the world. You never know where your next journey will take you!

Enjoy the Festival!

Auguste Coudray

President of the La Gacilly Photo Festival

A COMMON GOOD FOR PHOTOGRAPHY

The La Gacilly Photo Festival is a story of friendship between people and an affection for photography. This dyad has been at the heart of the Festival since it was founded in 2004 and continues to motivate the team that is contributing to the 16th edition this year.

Fuelled by this energy, the La Gacilly Photo Festival has found its place as one of the biggest events on the photography calendar. It stands out not only for the way in which it shares and promotes photography, but also for the support it provides to photographers.

After all, where would the Festival be without its photographers? They inspire us, question us and, every summer, they unite us for four whole months!

Fans, professionals, day-trippers or passers-by all come together for a couple of hours here, in this village, with its windows open on to the complexity of the world, to contemplate the environmental and social issues that the Festival has always endeavoured to address and which constitute its identity. A genuine sense of togetherness emerges from this encounter between the images and the public. A relationship forms, a dialogue is established, a debate; the public space becomes an Agora and even strangers start to converse.

The Festival builds bridges between visitors but also between different places: within the territory of La Gacilly itself with exhibitions in Glénac and La Chapelle-Gaceline, but also more widely within the territory that stretches from the River Oust to the Brocéliande Forest.

This photographic event not only sharpens the eye but is valued for the pleasure and togetherness it brings, and for the various initiatives it fosters to bring a sense of civic duty and ecological awareness to young people.

I would like to thank all those who have joined us on this human and photographic venture, starting with our public partners for their ongoing support and assistance, as well as our private partners and patrons for their loyalty, some of whom have been with us right from the start and all of whom continue to ensure the Festival remains free of charge for visitors.

This unifying event is a tool for the common good that consolidates multiple sources of energy, and which will continue to build bridges through space and time in the future.

Stéphanie Retière

Director of the La Gacilly Photo Festival

THE RENAISSANCE IS NOW!

"When we dream alone, it is only a dream, but when many dream together it is the beginning of a new reality." **Friedensreich Hundertwasser** (1928-2000)

A photography festival that seeks to use the power of images to highlight the extremely fragile beauty of our planet? We can already hear the cries of the Cassandras out there, wringing their hands and scaremongering with claims that ecological realism is floundering, and that there is no point hoping that civilisation will soon restore the balance it long enjoyed with its environment. They may turn out to be right. The recent social unrest in France has overshadowed legitimate concerns about the transition to renewable energy, the end of pesticide use and the protection of ecosystems. Slogans have been cast, initially motivated by fears of impoverishment in a two-tier society. "We care about end of the month, not the end of the world!" was one such cry in a now almost systematic protest about the difficulties faced by many in making ends meet at the end of the month.

In Europe, a return to protectionism has led to Brexit in the UK, the partial closing of the borders in Hungary, Austria and Italy, and a growing wave of populism fuelled by the fear of others, of the strangers from the next town or from some distant country who might represent a threat to benefits and hard-won gains. The time is long past when, before 1914, Stefan Zweig delighted in the prospect of being able to take a ship or train to visit India, China, Africa, Moscow or Berlin with no formalities, visas, or passports to arrange. That was real freedom of movement.

Meanwhile, in the United States, it is climate change itself that is being called into question and in Brazil, there is much excitement over being able to exploit the Amazon rainforest. Who cares if the Earth's lungs are no longer able to breathe tomorrow?

We live in an age where we mistreat the present, where we overlook simple pleasures without bothering to even acknowledge them, where individual pleasure takes precedence over collective harmony, where we envy our neighbour's comfort, and where we want everything here and now, without even stopping to take stock of what we actually need. Globalisation has turned into a frenzied race. It is a driverless car teeming with new technology content to run over ancestral cultural models, intoxicated by smoke and mirrors and blinded by the compulsive desire to seize the Earth's riches.

A FESTIVAL CELEBRATING POSITIVE HUMANITY

And yet... When we stop for a minute, when we realise the vanity of our creations, Man is able to appreciate a peaceful existence. Walking in the forest, listening to the rustle of the wind in the trees, kneading clay in our hands, smelling the humus in the soil at dawn... Simply waking up to life. This feeling is buried deep inside each and every one of us, and is ready to resurface every time a horde of crows looms, threatening. This inclination to marvel at the Earth's pageant without masking its failings, this willingness to believe in a positive humanity is about refusing the inevitable, and it lies at the heart of what we do here at the Festival. Since it was founded in 2004, it has welcomed some of the greatest photographers of our time and revealed many new talents, all of whom share this same commitment to our planet. The work of these artists is exhibited in large formats outside, transforming the open spaces of our little Breton village into a huge open-air art gallery during the summer.

This year, for its 16th edition, the La Gacilly Photo Festival's programme demonstrates, once again, that despite the chronic wounds inflicted on the living world, there is now a genuine human awareness of the need to refuse the absurdity of a extinction of life on planet Earth. The power of this conviction is stronger than all types of political power combined. "Never give up, regardless of the weight bearing down upon you," could be the message from these photographers, whose creative power is a real ode to our own renaissance.

SOWING HOPE

"The sun always shines after the storm", "Through darkness comes light". The simplest proverbs continue to ring true. Remember. On 6 August 1945, the Americans dropped an atomic bomb on Hiroshima. An old tree stood near the Housenbou temple close to the epicentre. The building was destroyed, the tree burned, everything died. There was no trace of life left. Except... The following spring, a tiny shoot emerged from the remaining tree stump. A tiny branch rising from the ashes. The survivor was a Ginkgo biloba, rightly referred to as the 'Tree of Life'.

There is no denying that we have damaged our habitat. There is no denying that all the modern comforts we enjoy today are partially based on a clear disregard for the environment. And there is no denying that pollution, large-scale agriculture, the use of pesticides, the excessive exploitation of resources and the drastic decline in species are gathering pace and compromising the wellbeing of future generations. The 'web of life' is unravelling, we have shattered an established natural order and disrupted a naturally occurring balance. But "to live without hope is to cease to live", wrote Dostoevsky. We realise this whenever we stop and take a closer look at the natural life around us, at the secret, silent, unrelenting fight that all plant and animal life is engaged in just to exist. Like farmer and philosopher Pierre Rabhi, who describes himself as a 'sower of hope', many people refuse to surrender to the inevitability of a dying Earth. A unstoppable tidal wave is unfurling in our consciences, powered by NGOs, by young people anxious about the challenges that lie ahead, by an array of ecological and civic initiatives, and of course, by artists to whom we give an arena during the La Gacilly Photo Festival.

EASTERN EUROPEAN PHOTOCRAPHY IN THE SPOTLICHT

"All Eyes East". Against this background, it is no coincidence that we have chosen to showcase the creative power of photography from Russia and its neighbouring countries. Firstly, because 2019 marks the 30th anniversary of the fall of the Soviet Empire and the start of an uprising against the yoke of totalitarianism. But also because this air of freedom came with a remarkable surge of artistic energy as the straitjacket was shrugged off. Contemporary photography has benefited from this, and we wanted to highlight talented photographers from Russia, Poland and Estonia, who are still largely unknown in France.

From Shostakovich, Tchaikovsky and Shishkin to Chagall, Tolstoy and Pushkin: Russia has an outstanding cultural heritage that spans the entire artistic spectrum, ranging from music to painting and literature. And we can add photography to that list, under the name **Sergey Prokudin-Gorsky**. Prokudin-Gorsky was a trained chemist who invented colour slides. Before 1915, he travelled the immense breadth of the Tsardom to capture images of the people living in these multifaceted lands. His original portraits remain astonishingly modern and will be exhibited at La Gacilly following restoration by the Washington Library of Congress, which

manages this remarkable collection. Following the 1917 Revolution, the medium of photography fell under state control and Soviet censorship, becoming an instrument of propaganda serving communist ideology and the personality cult. Something of a dark age? Yes and no. Human creativity is not so easily stifled. Alexander Rodchenko is a fine example. Admittedly, this jack-of-all-trades - he was a painter and sculptor, as well as a photographer-never hid his empathy for the Soviet Union, but his name remains undeniably associated with constructivism, of which he was a precursor. His revolutionary vision will be on show for us to admire in the prints kindly loaned by the Moscow Multimedia Art Museum. Refusing the inevitable and upholding the spirit of rebellion glorified by Albert Camus: this is the testimony, still hugely relevant today, left by the hugely talented photographer Josef Koudelka on the resilience of people in his images of Russian tanks entering his home city of Prague in 1968. An outstanding selection of this eminent Magnum member's work, previously unseen in France, will be displayed in grandiose fashion on our village walls.

With the fall of communism and the collapse of the Soviet Empire, a new generation of photographers was unleashed. The artist **Danila Tkachenko** was born in 1989, just as the Berlin Wall fell. He has photographed the remains of bygone totalitarianism, the secret cities that no longer appear on any maps. Estonia's **Alexander Gronsky** looks at the isolation of human beings in the big cities of the East, playing with perspectives and his unique sense of composition. Meanwhile, **Alexey Titarenko** remains nostalgic for his home city of Saint Petersburg, which is transformed into a city of shadows through his lens as he pursues his protagonists through diaphanous darkness.

The Soviet Union is no more, and a constellation of republics has been emancipated. Blending irony with a touch of folly, **Sergey Maximishin** demonstrates the Slavic mindset in images, illustrating its combination of anti-conformism and strong Orthodox religious influences. Through her work on Ukraine and Kazakhstan, Justyna Mielnikiewicz explores how ethnic diversity has shaped the identities of these new independent states. And, because our Festival strives to showcase interactions between people and their environment, photojournalist Elena Chernyshova will also be showing her work. Since the start of her career, she has documented the lives of the men and women who have learned to live in the frozen extremes and hostile conditions that paralyse the north of Russia. Kasia Strek, winner of the 2018 Photographer Scholarship from the Jean-Luc Lagardère Foundation and the Camille Lepage award at the Visa pour l'Image Festival, has turned her gaze to her home country's pride and joy: Polish coal, which still provides 80% of the country's electricity. An industry on the road to extinction at the dawn of a renewable enerav revolution.

COMMITTED PHOTOGRAPHERS

Year after year, the La Gacilly Photo Festival shows the world at work, pointing to the urgent need to leave a sustainable environmental footprint for the future. Yuri Kozyrev and Kadir van Lohuizen, recipients of the last Carmignac photojournalism award, spent six months travelling the Arctic's new boundaries, shaped by climate change. Their work provides an alarming observation of the new ways in which resources are being exploited and how indigenous populations are having to learn to live in an ice-free world. Some people are reaping the benefits of the snow melt and the brutal rise in temperatures as climate tourism booms. Marco Zorzanello's ironic images of this phenomenon will go on show in an exclusive exhibition at La Gacilly, made possible by the 2018 Yves Rocher Foundation photography award, presented at Visa pour l'Image. Guillaume Néry, meanwhile, is a fervent advocate of ocean preservation. This well-known freediver, dubbed 'the man who walks underwater', embarked on a journey across the seas of our planet, captured in images by Franck Seguin that constitute an ode to the world beneath the waves. **Maia Flore** infuses her airy compositions with poetry to reconcile us with the idea that we can live in harmony with nature, while **Valerio Vincenzo**, who has spent ten years exploring European borders, provides food for thought in his images that convey a message of peace and hope.

Never give up is the message we maintain. Never, ever accept the notion that something is irreparable. When deforestation runs wild and when observations show vast wooded zones laid to waste, things are certainly alarming. To preserve this vital ecosystem, initiatives have sprung up all around the world supported by the Yves Rocher Foundation, which has committed to planting 100 million trees by 2020 and funds photography projects to raise public awareness about reforestation. This year, we are unveiling photo reports by Juan Manuel Castro Prieto in Portugal, Guillaume Herbaut in Eastern Europe and Axelle de Russé in Togo. We are committed to safeguarding our planet and working alongside those who endeavour to protect it. Our action begins at home, here in Morbihan where, with support from the Departmental Council, Eric Garault set out to meet the people striving to protect our damaged Earth. They are beekeepers, farmers and island wardens - the everyday heroes battling to halt the deterioration of our natural environments. The Morbihan Departmental Council, which has been a loyal sponsor of the Festival from the outset, will also be unveiling a photographic collection of which it is the custodian: the images of Alphonse David, who travelled the department a century ago, leaving a moving testimony to our history.

We will also be revealing some future talents thanks to our partnership with Fisheye magazine. This initiative was first introduced four years ago and has been a real hit with visitors, showcasing new photographic output on the theme of New Frontiers. This year, you will discover the work of Charles Delcourt, Marine Lécuyer and Julien Mauve, all winners of the 4th edition of this competition.

A NEW CLOBAL AWARENESS IS IN MOTION

In our open-air museum here in La Gacilly, the stone walls and shale facades, the mazes of greenery surrounded by leafy trees, the roofless industrial sites eroded by time, and the gardens adorned with gentians and azaleas provide the backdrop for the photographs. These natural spaces have become showcases for our commitment, spotlighting the reality of an Earth under threat that must be respected. The 16th La Gacilly Photo Festival aims to illustrate, through the force of images, that a new global awareness is in motion, supported by ever more creative, ever more committed and ever more resplendent photography. To astound you and to challenge you. To make sure you never give up and keep believing that Man will one day wake up and take action, in the name of all life!

Cyril Drouhet

Exhibition Curator at the La Gacilly Photo Festival







SERCEY PROKUDIN-CORSKY RUSSIA / 1863-1944

THE COLOURS OF THE EMPIRE

Everything appears so modern and contemporary. Yet Sergey Prokudin-Gorsky's photographs were taken between 1905 and 1915. He was a chemist and member of the Russian Imperial Technical Institute where, with his tutor Adolf Miethe, he developed a technique to separate colours leading to the invention of the first colour slides. By enabling the successive layering of three monochrome plates, he succeeded in recreating the colours as shot. After the 1905 Russian Revolution, he set off to capture the diversity of the Empire. It is difficult to believe that these fragments of history haven't been coloured by hand. Yet every one of these photographs, which are conserved at the Library of Congress in Washington and are little known in Europe, are presented in their original state following careful restoration. C Sergey Prokudin-Gorsky / Library of Congress



ALEXANDER RODCHENKO RUSSIA / 1891-1956

THE REVOLUTIONARY EYE OF CONSTRUCTIVISM

Constructivism is present in philosophy and the social sciences, as well as in the realm of art where, as a movement, it reflects on the organisation of dimensions and expressions of volume using materials of the industrial era. It emerged in early 20th century Russia, under the influence of Alexander Mikhailovich Rodchenko. He was a versatile painter, sculptor and photographer born in 1891 in Saint Petersburg. His first constructivist compositions were displayed at avant-garde events in 1915, and the Moscow confederation of painters orchestrated his first solo exhibition in 1918, well before his 30th birthday. He was a leading figure in the Soviet Union in the period from the 1917 Revolution to the outbreak of the Second World War, serving the Stalinist ideal but, more importantly, contributing to the creation of a new pictorial language and the inception of new aesthetic values that questioned the place of artists in society. His innovations continue to influence the artistic landscape today. Rodchenko introduced conceptual thought to photography, sparking a revolution and turning it into a distinct art form.

• MAISON DE LA PHOTOCRAPHIE, Place de la Ferronnerie Indoor exhibition, open every day 10 am to 6 pm

With support from the Moscow Multimedia Art Museum. Special thanks to its director Olga Sviblova.



JOSEF KOUDELKA CZECH REPUBLIC / BORN IN 1938

INVASION '68: PRAGUE

In 1968, Josef Koudelka was 30 years old. He had just spent six years photographing gypsies and the world of theatre, but his first experience in covering current affairs came with the Prague Spring. In the night of 21st August, the tanks of the Warsaw Pact entered the Czech capital. Having returned from Romania the previous day, Koudelka began photographing the events and managed to get his images out of the country. They were safeguarded in New York and, a year later, Magnum Photos shared his report, attributing the images to an anonymous photographer to protect his identify, although he was still awarded the Robert Capa Gold Medal. He only acknowledged that he was the author of the images 16 years later, once the threats to his family had dissipated and his father had passed away. Now in 2019, 50 years on from the Prague Spring, Josef Koudelka has resurrected 250 poignant images from the event. Photographs featured in Invasion '68: Prague, a book published in 12 languages to mark the 40th anniversary of the Prague Spring, are a testimony to the resilience of people that remains relevant today. They are an ode to resistance and to anyone that refuses oppression. This extraordinary selection, previously unseen in France and curated by the photographer himself, will be presented at this year's La Gacilly Photo Festival.

Q LE CARACE

In collaboration with Magnum Photos.



9 LE CARACE

In collaboration with Magnum Photos..



SERCEY MAXIMISHIN RUSSIA / BORN IN 1964

THE SLAVIC MINDSET

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Maximishin was born in Kerch, Crimea. This peninsula on the edge of the Black Sea is home to the Russian military fleet and, at the time, belonged to the Republic of Ukraine. Until 2014, when it became part of Russia. But origins matter little to Maximishin. He is, first and foremost, a Slav. Early on, he left his homeland to study physics in Leningrad (now Saint Petersburg). And photography? He fell into it during his military service, where he was appointed an army reporter. Following the collapse of communism, he continued to photograph the schizophrenia of an entire nation, his nation. "Russia is a country without floor or ceiling," recalls Sergey. "Brilliance and stupidity, poverty and wealth, lowliness and nobility, the good and the bad: there are no limits to any of them." He draws his images from a society that is proud of its Orthodox religious iconography and unafraid to toy with its Stalin-Marxist past: his photographs include images of naked men in traditional banyas (saunas), a Lenin lookalike on Red Square, and monks in the snow carrying a depiction of Christ. In Russia, you can flirt with both poverty and excess, and wallow in nostalgia or anti-conformism. This journey into the Slavic mindset is marked by a mild folly that Dostoevsky would not disavow.

> 9 JARDIN DE LA PASSERELLE







JUSTYNA MIELNIKIEWICZ POLAND / BORN IN 1973 UKRAINE AND KAZAKHSTAN: THE SENSE OF A NATION

This is the story of two countries that freed themselves from the shackles of the Soviet Empire to rediscover the essence of their roots. After the Berlin Wall came down, some countries remained under Russian hegemony while others, like Ukraine and Kazakhstan, sought to free themselves and rediscover the DNA of their countries and people. "Trying to decipher the meaning of the word 'nation' is key to my work," explains Justyna Mielnikiewicz, who was born in Poland but is Georgian at heart. She is a citizen of the world who has explored these two countries bordering Russia at length. A member of the up-and-coming MAPS agency, Mielnikiewicz focuses on the cultural and ethnic diversity of these populations who endured 70 years in a Union without borders, and explores how these new republics – these constantly shifting spheres of influence – have evolved over time. All of this has helped shaped national identify and forged the essence of a nation.

> ♥ JARDIN DU RELAIS POSTAL



Alexander Gronsky - series The Edge

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ALEXANDER GRONSKY ESTONIA / BORN IN 1980

URBAN LANDSCAPES

Estonian Alexander Gronsky describes himself as a landscape photographer, but never fails to tell a story in his images. His are stories of silent, isolated lives.

Playing with perspectives, composition and a masterful use of light, his work is clearly reminiscent of traditional Russian painting. Take, for example, the Reconstruction series in which he reinterprets the codes of war painting, photographing performers in military re-enactments, to recall great historical battles. His other series, The Edge, focuses on snow in Moscow and reflects on the isolation of the human being within the urban environment.

> **9** PLACE **DE LA FERRONNERIE**

In collaboration with Polka Galerie, Paris..



DANILA TKACHENKO RUSSIA / BORN IN 1989

RESTRICTED AREAS

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Higher, stronger, better... People are always tempted to acquire more than they already have, to accomplish more than they've already done. Restricted Areas is an artistic photographic project that seeks to illustrate the human urge to attain some kind of Utopia, to strive for perfection through technological progress. Danila Tkachenko has explored the sites built on the foundations of this progress. Secret cities that do not feature on any map, monumental symbols of bygone Soviet power and an ideology now obsolete, the theatres of forgotten scientific achievements... Like the recollections of a future technocrat who never fulfilled his potential, the young Russian photographer's work immortalises the remains of a march of progress that came to an abrupt end.



ALEXEY TITARENKO RUSSIA / BORN IN 1962

SAINT PETERSBURG, THE CITY OF SHADOWS

"Alexey Titarenko is not interested in action or exterior events, but in the melody of an inner state. He heard it inside himself while walking in the district of Kolomna, where the heroes of Dostoevsky lived and suffered. Passers-by who stroll along the quays of the Griboiedov canal, the Fontanka river banks or the hay market look much like those the great writer would have encountered. Tender, blue, diaphanous darkness falls, attenuating differences between elements. It envelopes them, bringing them closer together and inviting a temporary lull. The faint light and creeping shadows blend in harmony, shrouding buildings, trees and beings, who appear united in a tragic mystery. And so, through the music of melancholy, we enter the world of Alexey Titarenko." This is how art critic Georges Golenki described the work of the Russian photographer, now based in New York. This exhibition presents two complementary series: Nomenclature of Signs, featuring photomontages and collages produced by the artist at the start of his career before the fall of communism between 1985 and 1991; and City of Shadows, which offers a dreamlike portrait of Saint Petersburg through photographs taken between 1991 and 2000.

9 JARDIN DU RELAIS POSTAL

In collaboration with the Camera Obscura Gallery in Paris.





ELENA CHERNYSHOVA RUSSIA / BORN IN 1981

LIFE IN THE FROZEN EXTREMES

In Norilsk, Russia, temperatures plummet to -40°C in December and there are 130 days of snowstorms per year. In Vyksa, in the Nizhny Novgorod oblast, swimming club members take to the icy waters all year round to strengthen their immune systems. At the most northerly point of the legendary North-East Passage, the sailors on MS Fedor Ushakov brave the polar winds and cut through the ice floe to open a channel between Murmansk and Cape Dezhnev. Elena Chernyshova's work is a journey deep into the night and the cold. As climate change alters the seasons and transforms our planet's ecosystems, the Russian photographer sought to record the lives of these men and women who have learned to cope with hostile conditions and the deafening silence of the frozen extremes.

CHEMIN
DES LIBELLULES



KASIA STREK POLAND / BORN IN 1989

THE LAST BLACK FACES OF POLAND

The mining industry was long considered a source of national pride in Poland. It is now, however, in decline in this Eastern European country. In an age when capitalism is celebrated and the need to develop clean energies is becoming urgent, there are fewer and fewer of these miners, yet they are still as highly regarded as teachers and doctors. There are now 100,000 of them, compared to 400,000 in 1990.

Incredibly, coal still accounts for 80% of the country's electricity. From the bowels of the Earth where men wade through mud in the stifling heat to the towns of Radlin, Budryk and Bytom and the brick buildings turned blacked by pollution, Polish photographer Kasia Strek explores the recollections of a vanishing world.

RENAISSANCE



Marco Zorzanello

MARCO ZORZANELLO ITALY / BORN IN 1979

THE TOURISM OF CLIMATE CHANGE

The Dolomites ski resort in Italy, the River Jordan, the Dead Sea and Greenland all have something in common: they are destinations for the phenomenon baptised 'climate tourism' by Italian photographer Marco Zorzanello. Although snow on the Italian mountains now only forms the narrowest of layers, the level of the salty inland sea spanning Israel and Jordan has reached an unprecedented low, and the ice cap is melting before our very eyes, tourists continue to flock to these regions transformed by climate change. The burlesque absurdity emanating from these photographs conceals a much more serious reality. That of naive human beings pretending they can't see the evidence, so that they don't need to change their lifestyles or bother taking action to avoid the disaster hurtling towards us. Marco Zorzanello won the Yves Rocher Foundation photography award in 2018, in partnership with Visa pour l'Image. He received an € 8,000 bursary to fund the Greenland chapter of his opus. This is the first time all his work is presented together.

V LA PRAIRIE

In partnership with the Yves Rocher Foundation.

Scenography with support and technical input from Menuiserie Cardinal - Cardinal Edifice.





© Kadir van Lohuizen / NOOR for Fondation Carmignac



YURI KOZYREV & KADIR VAN LOHUIZEN RUSSIA AND THE NETHERLANDS / BORN IN 1963

THE ARCTIC: A NEW FRONTIER A JOINT POLAR EXPEDITION

The Arctic is seen as something of a 'warning system' for climate change because the phenomenon is gathering pace at an unprecedented rate in this part of the world. The global repercussions are felt in rising sea levels, greenhouse gas emissions and geopolitical upheaval. From the melting ice to the opening of new trade and tourist routes, from new military potential to fresh opportunities for exploiting resources, not forgetting the impact on indigenous populations, the work produced by Russian photographer Yuri Kozyrev and Dutchman Kadir van Lohuzien provides the first all-encompassing vision of the region's plight today thanks to support from the Carmignac photojournalism award. Two photographers from the NOOR collective documenting two adventures: one from the Russian side, the other through the Western passage. Their six-month trek, covering 15,000 km around the Arctic Circle, was supported by the Fondation Carmignac.

9 JARDIN DES MARAIS

In partnership with Carmignac Fondation.

The Carmignac photojournalism award is presented each year in recognition of a photographic investigation into human rights abuses and related geostrategic issues. The winner(s), selected by an international panel, receive(s) a prize of €50,000 to fund an indepth report, supported by the Fondation Carmignac, which subsequently funds a travelling exhibition and the publication of a monographic book.



FRANCK SEGUIN

THE MAN WHO WALKED UNDERWATER

The world's final frontiers are not above us in the sky, but beneath us underwater. The oceans cover 70% of our planet and 95% of the Earth's biosphere, and are the only place left on Earth for us to explore. The holder of numerous world freediving records and double world champion, Guillaume Néry has been catapulted onto the media stage. His partner Julie Gautier records his exploits in films that are viewed by millions of followers on social media. He has been accompanied from the start of his career by Franck Seguin, chief editor on L'Equipe newspaper's photography team. Known as the 'man who walks underwater', Néry seeks to raise public awareness about the fragility of our oceans as he travels from one sea and one outstanding site to another. These images are an ode to the underwater world and a plea to protect our planet.



© Maia Flore / Agence VU for Atout France, "Imagine France by the Sea"

MAIA FLORE FRANCE / BORN IN 1988

HARMONIES

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"Those who dream by day are cognisant of many things which escape those who dream only by night." Photographer Maia Flore, a member of the VU agency, quotes Edgar Allan Poe as she presents her series Sleep Elevations. Her images are so full of poetry and strange reverie that she could just as well have quoted Lewis Caroll. She trained at the prestigious Gobelins school of photography in Paris and combines her photographic art with exceptional editing skills that enable her to build bridges between reality and the imagination. Peaceful images of bodies floating through the air like feathers entice us to the other side of the mirror. This stylistic exercise examines the connections between our bodies and nature, a theme that has underpinned the La Gacilly Photo Festival from the outset.

9 LE GRAND CHÊNE



VALERIO VINCENZO ITALY / BORN IN 1973

BORDERLINE, FRONTIERS OF PEACE

For the last ten years or so, Valerio Vincenzo has travelled the European borders, the 20,000 kilometres of frontiers that have faded away under the effects of freedom of movement. These borders come in many forms, materialised by a road, an electric fence, a river, a painted line on the tarmac or a milestone. The Italian photographer plays with horizons and vanishing lines to depict these barricades that no longer exist, pointing to what the eye can no longer see. Borderline is an ode to the peace and freedom enjoyed in Europe at a time when nations are beginning to shut themselves away.





ERIC GARAULT FRANCE / BORN IN 1975

THE MORBIHAN SENTRIES

There's one thing we tend to forget: humans might be responsible for the damage done to our environment, but they are also the ones standing up to defend it. All over the world, at a time of urgency when there has never been greater need, men and women are taking action to halt the damage being done to our planet. Morbihan is no exception. One summer, Eric Garoult, a portrait photographer and reporter, set out to meet these farmers, activists, beekeepers, herders, sailors, island wardens and forest rangers who are fighting to preserve the Morbihan area. The people who, each in their own way, are helping to maintain and protect the unique natural heritage of this part of Brittany. They are all different, yet all unconventional. Their diverse backgrounds command respect and admiration, and inspire others to follow them on their quest to save the Earth.

Q RUE SAINT-VINCENT

Eric Garault

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Photographic commission supported by the Morbihan Departmental Council.



JUAN MANUEL CASTRO PRIETO SPAIN / BORN IN 1958

PORTUGAL RISING FROM THE ASHES

In Portugal, huge swathes of agricultural land were abandoned by owners, making way for vast forest areas. As the country's paper industry is well-established and hugely profitable, intensive monoculture of maritime pine and eucalyptus trees developed rapidly. Although crucial to papermaking, eucalyptus trees are also very invasive and highly flammable. Portugal has experienced some major heatwaves over the past few years, which have caused a surge in major forest fires that are increasingly intense, destructive and lethal. For the Yves Rocher Foundation, Spanish photographer Juan Manuel Castro Prieto, member of the VU agency, visited the forests affected in the region of Monchique in the south of the country, to document the devastation left behind and meet the people doing all they can to bring the fires to an end. With his distinctive style midway between documentary and artistic photography, Castro Prieto brings a human touch to these fire-ravaged environments.

In partnership with the Yves Rocher Foundation.



GUILLAUME HERBAUT FRANCE / BORN IN 1970

In the East, the forests stand defiant

Deforestation knows no borders. It is rampant everywhere, even in Europe. In Poland, which is home to the largest and oldest primary forest in Europe, but also in Romania, which harbours two thirds of the continent's remaining primary forests (excluding Russia). In Ukraine too, where amber trafficking is causing indiscriminate devastation to acres of forest land. With backing from the Yves Rocher Foundation, Guillaume Herbaut set out on a photographic road trip to record how this unique biological and ecological heritage-which is several thousand years old-is in jeopardy. From Pripiat and Chernobyl in Ukraine to the Gemenc Forest in Hungary, he recounts the major ecological, economic and sociological issues at stake in the fight against deforestation.

> **9 LE LABYRINTHE VÉCÉTAL**

In partnership with the Yves Rocher Foundation.



AXELLE DE RUSSÉ FRANCE / BORN IN 1978

TOGO: THE FOREST GARDENERS

According to Togolese folklore, "The tree heals, the tree feeds, the tree regenerates and the tree welcomes the spirit of the deceased." At first glance, visitors may think that, over time, harmony has been forged between the people of this small West African country and its environment. The Plateaux region offers the image of an idyllic tropical forest, with waterfalls nestled amidst lush vegetation. And yet... Deforestation devastates 15,000 hectares each year, while the use of fertilisers promising to optimise yields has degraded agricultural soils. Photojournalist Axelle de Russé, who is renowned for her work on major societal issues, visited the Kpalimé region to capture the daily life of a farming community that refuses to watch its land perish, choosing instead to plant fertiliser trees that fix nitrogen in the soil. This programme, initiated by the NGO APAF (Association pour la promotion des arbres fertilitaires, de l'agroforesterie et la foresterie) and backed by the Yves Rocher Foundation, aims to plant 1.7 million trees by 2020 and already supports 25,000 producers across the country. De Russés images focus on these new converts to agroforestry in Africa, who are the unsuspecting pioneers of an entire continent's rebirth.

VELABYRINTHE

In partnership with the Yves Rocher Foundation.



NEW FRONTIERS

FISHEYE-LA GACILLY PHOTO FESTIVAL COMPETITION

For the fourth year running, the La Gacilly Photo Festival and Fisheye Magazine have joined forces to highlight new talents in contemporary photography. For 2019, a call for applications was launched on the theme 'New Frontiers', covering the environment, the role of new technology, the notion of rurality in an increasingly urban environment, and territories. The panel of judges met on 19th March and selected Charles Delcourt, Marine Lécuyer and Julien Mauve for their work about and commitment to sustainable development. Their images will be exhibited at the La Gacilly Photo Festival this summer, and the photographers will be supported by both the Festival and Fisheye Magazine for a year to help showcase their work, particularly at an exhibition during the Rencontres photographiques event in Arles, and at the new La Gacilly-Baden Photo Festival in Austria in 2020.

2019 competition winners:

Charles Delcourt / Marine Lécuyer / Julien Mauve 2018 competition winners: Laëtitia Vançon / Andrea Mantovani / Joséphine Brueder

In partnership with the Fisheye Magazine









ALPHONSE DAVID FRANCE / 1860-1928

MORBIHAN 100 YEARS AGO

In these images, even timeless black and white seems lost in the midst of time. They were produced by Alphonse David, who was born in Vannes in 1860, and are now kept in the Morbihan Departmental Council archives. David was a bookshop owner who published books on Brittany. He also began publishing postcards with a photographer, Mr Cardinal. He travelled throughout Morbihan to capture images of the fishermen in Lorient, the religious festivals, farm workers in fields, conscripts in their barracks, monuments and groups of people. Fragments of this early 20th century Brittany, when photography was still in its infancy, have been carefully safeguarded on flexible negatives and glass plates. A wander through Morbihan as it was 100 years ago; a photographic journey through time.

Q LA CHAPELLE-GACELINE

Supported by the Morbihan Departmental Archives.
AMATEURS AT LA GACILLY

IMAGE SANS FRONTIERE

THE RENAISSANCE OF THE LIVING

From the rampant, tempestuous genesis of chaos, the wilderness and all its resources form a haven for living species and, little by little, humans make their mark, domesticating open, previously untouched spaces.

From the chaos of the angry rocks of Ethiopia or the peaceful yet blazing deserts of Africa and China, to the icy expanses of the Arctic and Antarctica, water-rare or abundant, but always precious-is the lifeblood of our planet's astounding diversity.

Image Sans Frontière, an international photographers' association, has been a partner of the La Gacilly Photo Festival from the outset. It promotes and disseminates images with the focus firmly on photographic encounters and interaction.

After examining several hundred images, a selection of 20 photographs from 11 artists in Germany, France, Italy and Romania, have been chosen to illustrate 'the renaissance of the living'.

Photographes : Bernard Marie-Louise / Bolle Philippe / Chich Henri / Degraeve Nelly / Morata Alain / Pantéoni Monique / Pop Ovi D / Riehle Gunther / Salvaterra Alberto / Tack Francis / Tosello Jean-Daniel

IMAGE SANS FRONTIERE www.image-sans-frontiere.com

CLUB PHOTO DE LA GACILLY

18th INTERNATIONAL DIGITAL IMAGES COMPETITION, 2019

-

societies such as:

As part of its 'People and Nature' partnership with the La Gacilly Photo Festival, the La Gacilly photo club is holding its 18th International Digital Images Competition with two categories: 'Free Images' and 'Images of Nature'. This competition benefits from the patronage of some international amateur photographers'

PSA: Photographic Society of America
FIAP: Fédération Internationale d'Art
Photographique
ISF: Image Sans Frontière
GPU: Global photographic Union
IUP: International Union of Photographers
FPF: Federation Photographique de France

and is supported by the Chasseur d'Images and Nat'Images magazines, as well as the Morbihan Department.

One hundred prizes will be handed out at the awards ceremony on Saturday, 8th June when the 2019 Festival officially gets under way.

Several thousand photos are expected from more than 50 countries.

Rules and registration at www.clubphotolagacilly.com

Contact clubphotolagacilly@gmail.com

V LE PORT

© CALERIE PARTENAIRE

MORBIHAN SCHOOL PHOTO FESTIVAL

Spurred 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 their own photography festival for the 8th year running through a photography-focused 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 'Commitment' throughout the academic year.

The topic of 'Commitment' places personal approaches at the centre of the project, and illustrates how we can switch from being a bystander to an active participant in our environment. The School Photo Festival exhibition will reveal what this notion of 'commitment' means to teenagers today. What to commit to and how? What collective and individual benefits will this commitment from today's youth have for the future of the planet and of humankind? How do you depict it in an artistic way?

The pupils are supported by their teachers and a photographer-mentor (Yvon Boëlle, Eric Frotier de Bagneux, Hervé Le Reste, Frédéric Mouraud, Gwenaël Saliou and Cédric Wachthausen) as they discover photography: from initiation to artistic reflection, from the photo shoot and editing process to the final printing of their images, which they witness for themselves in the workshops of the Festival's partner printers. 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 Swedish schoolgirl Greta Thunberg invites young people from across Europe to join her climate strike, we are really looking forward to sharing what the young people of Morbihan have to say in their photographic creations. For the 2nd edition of the La Gacilly-Baden Photo Festival, another exhibition has been produced on the same theme (Commitment) 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 2020.

Schools taking part in the 2019 School Photo Festival:

Collège Le Verger (Auray), Collège Sainte-Marie (Elven), Collège Simone Veil (Elven), Collège La Rivière d'Ethel (Ethel), Collège Saint-Joseph (Grand-Champ), Collège Saint-Jean La Salle (Guidel), Collège Paul Langevin (Hennebont), Collège Max Jacob (Josselin), Collège Sainte-Anne (La Gacilly), Collège Saint-Ouen (Plouay), Collège Charles Langlais (Pontivy), Collège Saint-Joseph (Questembert), Collège Saint-Louis (Saint Jean Brévelay), Collège Sainte-Marie (Sarzeau), Skolaj Diwan ar Mor-Bihan (Vannes), Collège Notre-Dame Le Ménimur (Vannes).

> **Q** LES HALLES

Supported by and in collaboration with the Morbihan Departmental Archives.

THE FESTIVAL

LA CACILLY PHOTO FESTIVAL A VILLAGE AMONGST IMAGES...

Founded in 2004, the La Gacilly Photo Festival invites you on an immersive photographic experience as you stroll around 30 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, openair exhibitions of some of the greatest names and emerging talents in photography.

15 YEARS

4 MONTHS OF EXHIBITIONS, FROM JUNE TO SEPTEMBER

> A FREE FESTIVAL OPEN TO ALL

MORE THAN 300,000 VISITORS OVER THE SUMMER

1,000 PHOTOGRAPHS DISPLAYED IN LARGE FORMATS IN PUBLIC SPACES

MORE THAN 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)

3,600,000 VISITORS SINCE 2004

330 PHOTOCRAPHERS EXHIBITED SINCE 2004



<image>

© Festival Photo La Gacilly - Omar Victor's exhibition - 2017

© Jean-Michel Niron

AN OUTSTANDING ARTISTIC PROGRAMME

Ansel Adams, Raymond Depardon, Sarah Moon, Jacques-Henri Lartigue, Yann Arthus-Bertrand, Elliott Erwitt, Robert Doisneau, Sebastião Salgado, Steve McCurry, Seydou Keïta... Since 2004, almost 330 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 500,000 visitors over the two exhibitions.

LA GACILLY-BADEN PHOTO FESTIVAL



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.

The photographers who exhibited at La Gacilly in 2017, when the theme was Africa, saw their photographs go on show at the first ever La Gacilly-Baden Photo Festival in 2018, which attracted almost 200,000 visitors.

While the 16th Festival opening on 1st June in Brittany has unveiled a programme devoted to Eastern European photography, the second La Gacilly-Baden Photo Festival will be reiterating the full 2018 programme, entitled *Question Time for Earth*.

La Gacilly-Baden Photo Festival

 1^{st} June to 30^{th} September 2^{nd} edition

Lois Lammerhuber, Director of the La Gacilly-Baden Photo Festival Florence Drouhet, Artistic Director of the La Gacilly-Baden Photo Festival

PRACTICAL INFORMATION

INFORMATION & ENQUIRIES

The Festival will run from 1st June to 30th September inclusive. 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.** Only **Alexander Rodchenko's exhibition**, held in La Maison de la Photographie, is indoors. It will be open **every day from 10 am to 6 pm**. Set aside a whole day to explore this year's **26 exhibitions**.

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

Q INFORMATION POINT Place de la Ferronnerie Every day, 10 am to 6 pm www.festivalphoto-lagacilly.com Tél. : 02 99 08 68 00



Jean-Michel Niror

EXHIBITION CATALOGUE

For this 16th edition, the Festival is again publishing a bilingual French-English catalogue covering the full programme.

The catalogue is available from the Festival Information Point at Place de la Ferronnerie, or from the Larcelet bookstore within the Tourist Office. The catalogue can also be found in other good bookstores or ordered for shipping elsewhere.

16th edition – La Gacilly Photo Festival

Bilingual French-English edition €19 • Available from 1 June 2019

Information, orders and list of partner bookstores: contact@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 Photography 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.

Make the most of our eco-friendly transport solutions!

On the shuttle bus

Thanks to our partnership with Linévia, the return journey by shuttle bus between Redon train station and La Gacilly (Place de l'Eglise) costs just €3! **June and September:** shuttles on Thursdays and Saturdays **July-August:** shuttles on Thursdays and Sundays

Information and timetable on our website: www.festivalphoto-lagacilly.com
• "Infos Pratiques" section

By train

Thanks to our partnership with SNCF and TER Bretagne, buy your outbound ticket from any railway station in Brittany and ➤ get your return ticket for free! From €8 per adult. Free for children under 12!

Information and ticket purchases: www.ter.sncf.com/bretagne

By car

Redon ➤ La Gacilly: 15mins Vannes ➤ La Gacilly: 45mins Rennes ➤ La Gacilly: 1hour Nantes ➤ La Gacilly: 1hr 20 mins

From La Gacilly to Glénac: a 7-minute drive From La Gacilly to La Chapelle-Gaceline: a 5-minute drive There are several free car parks around the village of La Gacilly. **And why not carshare?**

A map showing carsharing car parks is available on our website. www.festivalphoto-lagacilly.com
• "Infos Pratiques" section

THE FESTIVAL AND ITS VISITORS: CULTURAL MEDIATION

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. **New for 2019: educational workshops, fun family tours, participation in the European Heritage Days, and more!**

VISITS AND EVENTS

Guided tours

Guide from De l'Oust à Brocéliande's Tourist Office are on hand throughout the Festival to guide you through the exhibition highlights.

June and September:

Saturday and Sunday, 11 am, 2 pm and 4 pm for individual visitors **July and August:**

Daily tours for individual visitors at 11 am, 2 pm and 4 pm

Reservations and departure from the reception desk at La Gacilly Tourist Office, Place de la Ferronnerie / +33 (0)299082175 / visites-photos@oust-broceliande.bzh **Prices:** €5 (full price); €4 (children aged 12-18, groups of more than 20 people, students, job seekers, RSA allowance beneficiaries, large families, CNAS cardholders); free for children under 12.

Family events

Every Thursday at 2 pm, from 11th July to 22nd August, families can enjoy a fun tour around the Festival's exhibitions during which they can put their observation skills, brainpower and team spirit to the test in a series of challenges!

Information and bookings: Flora Gervais/contact@festivalphoto-lagacilly.com/+33(0)299086800

European Heritage Days

The Festival will participate in the European Heritage Days on 21-22 September 2019, offering free activities for a glimpse behind the scenes of the Festival and its programme.

More details to come.

EXPLORE THE FESTIVAL YOURSELF

Augmented content – Blinkl digital technology

When you visit an exhibition, you often want to find out more, meet the artist, and learn about what happens behind the scenes. You can do all that at La Gacilly with access to 'augmented' content powered by our partner Blinkl.

Easy to use with no app required, this digital mediation technology uses the Festival website for a selection of the works on show. Follow the icon for interviews and other content that will enhance your Festival experience and change how you interact with the pictures on display.

Produced in partnership with Blinkl. Free access to the augmented content from the Festival website.

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A self-guided tour kit: the Zoom Zoom bag

The 'Zoom Zoom bag', which was a big hit with families and groups last year, is back with new content for your self-guided tours in 2019. Borrow the kit free of charge and use the games and accessories it contains for an entertaining Festival tour that will appeal to all ages.

Free loan against proof of identity at the Festival Information Point, Place de la Ferronnerie **Information & group bookings:** Flora Gervais / contact@festivalphoto-lagacilly.com / +33 (0)2 99 08 68 00

Treasure hunt



Visitors who prefer to keep their hands free will not be disappointed, because the gardens and alleys of La Gacilly all hide clues for a brand-new treasure hunt! Investigators of every age can set out to find the clues and solve the Festival's mysteries.

Open to all for the duration of the Festival, starts from Place de la Ferronnerie.

PHOTOGRAPHY COURSES

Introduced last year with photographers Emmanuel Berthier and Edouard Elias, these courses are back this year with a wider range of options for enthusiasts of every level. These one- or two-day immersion packages give beginners or more experienced photographers the chance to learn more about the discipline from a professional photographer.

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

Info & bookings: Flora Gervais / contact@festivalphoto-lagacilly.com / +33 (0)2 99 08 68 00



This 16th edition of the Festival has also been made possible thanks to support from:

our technical partners

Metropole, Dupon-Phidap, Texxalis, Sappi, IMAYE Graphic, La Nouvelle Imprimerie, Huber France, Initial, InPuzzle, PixTrakk, Art Fabriq, Initial, Locarmor, Europcar, Motion4Ever, Boostyourweb, Linevia, TER Bretagne, Petit Bateau

our institutional partners

Le Multimedia Art Museum de Moscou, le Centre Tchèque de Paris, le Parc Animalier et Botanique de Branféré, Ciné Manivel, Artémisia, Théâtre Equestre de Bretagne, Les Champs Libres, le Collectif des Festivals, la Fondation Trajectoires, la Fondation Carmignac, les Archives départementales du Morbihan, la Galerie Camera Obscura, la Galerie Polka, Magnum Photos, La Librairie Larcelet, les Éditions de Juillet, le Fonds de dotation Trajectoires, le le Manoir de Trégaray

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



Contact La Gacilly Photo Festival

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Graphic design

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