

Photo 2012 med

sanary-sur-mer
bandol • île de bendor
hôtel des arts toulon

24 MAY 17 JUNE



MEDITERRANEAN
PHOTOGRAPHY
FESTIVAL
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PRESS KIT

THE IMAGINATION OF TRAVEL

Jean-Luc Monterosso
Artistic Director

As a festival dedicated to discoveries and rediscoveries, PhotoMed, now in its second year, welcomes Morocco as the featured country, and the Italian, **Massimo Vitali**, as its guest of honor. Relatively little known to the general public, Moroccan photography today is led by artists, often divided between two countries, who question their identity. The selection of photography by **Mouna Mekouar** offers "a journey juxtaposing the near and the far, the private and the public, the intimate and the unknown." Well-known photographers, such as **Daoud Aoulad-Syad**, are exhibited alongside young artists who have never been shown in France, such as **Mehdi Chafik**, **Yasmine Laraoui** and **Amza Halloubi**. These artists illustrate a vitality and creativity in their photography that carries strong local resonance while also engaging the main themes and concerns of today. As counterpoints, **Scarlett Coten's** take on contemporary Morocco, as well as that of **Gérard Rondeau** in the footprints of Delacroix in Morocco— both emphasize a personal approach that allow us to discover, beyond the clichés, the remnants of the past in a changing society. **Bernard Faucon's** adventure "Le Plus beau jour de ma jeunesse" ("The Most Beautiful Day of my Youth"), started in Morocco and led him to 25 cities around the world. In a new edition of his work, Bernard Faucon invites us to take part in the adolescent dreams of young people, who experienced and photographed an exceptional day, either in Essaouira, Damascus, or Istanbul. As always in the Mediterranean region, dreams often mingle with ancestral myths.

Massimo Cristaldi draws out traces of the past found in small chapels scattered along the roads of Sicily. The world of **Martine Voyeux** is "populated by legends, myths and dreamlike characters": Seville, Grenada, Tangiers, Bethlehem and Naples are places where diverse cultures mix. In the work by **Nermine Hamman**, a significant figure in the Egyptian art scene, iconic images happily mingle characters like Bonaparte, Frida Kahlo, Johnny Weissmuller, Marlene Dietrich... Far from being simple snapshots, these modern icons invite us to reflect on ideologies embodied by the images and refer to a social and political reality, seen in the figures of young soldiers from the "Arab Spring" in Egypt who stand detached from the kind of idyllic backdrops so commonly seen in old postcards. But if travel carries along with it the sense of the imaginary and archetypes of a society, it also highlights the figures of reality. Three Greek photographers sent to Middle East by the Photography Museum of Thessaloniki (**Athina Kazolea**, **Dimitris Koilalous** and **Paris Petridis**) use urban architecture to show the weight of history and its trail of hopes and sufferings. In Lebanon, Palestine, Israel and Egypt, each of these photographers pursued the signs of the past in a present torn by incessant conflicts.

On to this image of the Mediterranean, a region of contrasts and tensions, is superimposed the charms of travel in the East or an enchanting past, both imprinted on the collective unconscious. It is the Riviera of celebrities, as photographed by **Walter Carone**, or of the Côte d'Azur in the first half of the 20th century, as seen in the work of **Jacques Henri Lartigue** – a place for fancy cars, waterskiing competitions, and well-known literary, artistic, and political figures, like Sacha Guitry, Picasso, John F. Kennedy... This exhibition, presented by the Jacques Henri Lartigue Foundation and readapted especially for Photomed in Sanary, will undoubtedly touch the heart of a vast audience. On top of that, the extraordinary discovery of Jean Fontana will stir the passions of and inspire the visitor in equal measure. **Joan Fontcuberta** will reveal, supported by irrefutable documents, the fossil of a mermaid discovered during underwater excavations in Sanary-sur-Mer.

What would the Mediterranean region be in black and white, without its colors? Massimo Vitali, guest of honor at the festival, also knows the importance of color. A refined colorist, he paints a region that is unfortunately too often covered by gray concrete. His last works were recently exhibited in London. Both strange and appealing, these images resume his favorite themes: the coast, the beach and its activities. At the Hotel des Arts in Toulon, the retrospective of **Joel Meyerowitz** is an ode to color. The exhibition offers an anthology of unknown images from Provence and traces the itinerary of this great precursor. In his book, "Cape Light", published in 1979, he lays out the history of photography. Based in Sanary, the Photomed festival also has locations in Bendor, Bandol and Toulon. This year's festival plays host to photographers from the neighboring county of Var (**Catherine Marcogliese**, **Béatrice Mermet**, **Alain Sauvan**, **Michel Eisenlohr**, **Michel Lecocq**), as well as to artists who have passed through the region, such as **Guillaume Rivière** (who lives in Toulouse) or **Bernard Plossu**, whose latest offering is a memory album from his encounter with the architect Rudy Ricciotti.

Slideshows, workshops and portfolio reviews complete this panorama of discoveries included in the line-up for this second edition of the festival. Covering the realms of myth, dream and reality, Mediterranean photography is more than ever like the novel "a fabulous mirror carried along a great route."

MASSIMO VITALI

Guest of honor



MASSIMO VITALI

Guest of honor

The latest work by Massimo Vitali – never before exhibited in France – offers a return to favorite themes for this Italian photographer based in England: the Mediterranean coast, the beach and its activities. The images of Massimo Vitali seem as if overexposed, only the crowd of summer holidaymakers standing out from the background. For the subtle colorist who works with a large format camera, everything is composed as if it were a painting. The colors are often limited to blue and grey pastels, thus giving a first impression of hyperreality. The gap between the banality of the subject and the large format generates a feeling of strangeness that is accentuated by the distance from which the photograph is taken. Unlike the proponents of New Objectivity in Germany, such as Thomas Struth and Gursky, we don't feel any coldness in Vitali's photographs. His vision maintains the essence of a deep Mediterranean culture that, since the Renaissance, has cultivated beauty and sensitivity.



MORROCCAN PHOTOGRAPHY



© Daoud Aoulad-Syad



© Hassan Hajjaj

MOROCCAN PHOTOGRAPHY

Daoud Aoulad-Syad ● Hassan Hajjaj ● Leila Sadel ● Khalil Nemmaoui ●
Laila Hida ● Mehdi Chafik ● Yasmine Laraqui ● Hamza Halloubi

The selection offers an overview of Moroccan art, including its most recent developments. It mixes young photographers and artists from older generations. It also put together photographers based in Morocco and some dividing their time between two countries, two continents. From this continuous travel back and forth, here and there, from their inner journeys, from their dreams of elsewhere, the artists ask decisive questions about the notions of mobility, movement, proximity and distance. They do so with their own language and modality.

An emblematic figure of Moroccan photography, **Daoud Aoulad-Syad** captures his solitary journeys across Morocco through grand poetic imagery. Without staging, he explores the multiple facets of a changing society through black and white photographs and graphic compositions. He also conceives photographic portraits in a straightforward manner: Standing still and facing the camera with a straight gaze, his models pose in front of a white background, no matter who they are: artists, anonymous individuals, or misfits. With his penetrating eye, he reveals their singularity, elegance, simplicity and pride. Other artists mine their personal histories in order to depict Moroccan society, mixing together intimately their personal paths with other artistic worlds.

The work by **Hassan Hajjaj** derives its brio both from his childhood spent in Larache, as well as the effervescence of the London scene. Enriched by these experiences, he creates installations – what he calls “*Salons*” – that question the function and place of this particular niche in Moroccan society. These apparently playful rooms testify to his fascination with the flamboyant chaos of souks, with pop art and with popular imagery. So does his photographic work. Through the use of humor and derision, his works conjure up Oriental fantasies, thus conveying the misrepresentation of Moroccan women. Full of kitsch and colorful, subversive and unconventional, his work questions the approaches and exchanges between the two sides of the Mediterranean Sea. The artist shows in his work that these two worlds are constituted in each other and by each other.

This way of thinking in a world without borders, a world of foreign proximity, in which everybody lives at home as well as elsewhere, in which everything seem unknown and familiar, evokes **Leila Sadel's** work. Born in France, she returned to Morocco for an artist residency in Rabat. There, she made the series “*Dé-tours*” that is a journey to the heart of Rabat urbanity. Her body of work, composite yet heterogeneous, transforms the administrative capital into an erupted, plural and fragmented territory. In this way, she offers a view of the city that is genuine and surprising, poetic and mysterious.

Other artists such as **Khalil Nemmaoui**, evoke with subtly the changes happening at the edge of the cities. He describes the magnetism and the aura of the trees that envelop the various houses or precarious housings. Isolated and magnified, the trees serve as immediate witnesses to a countryside scarred by the expansion of the city, by the growing industrialization and by the rural exodus. Far from being innocent, these portraits of trees depict a hurt and ruined nature.

Set in opposition to this scarred countryside, **Laila Hida** presents her majestic industrial structures. Thanks to a precise photographic technique, she metamorphoses vast industrial complexes into monumental sculptures. Fascinating and disturbing, these images stimulate a response about the role and place of industrial heritage in Morocco. Other artists also question the tensions between urban spaces and suburbs, between public and private spheres, between personal freedom and social consciousness.

Mehdi Chafik, for instance, is interested the obsession for departure that awaits in the future, the desire to be elsewhere. His work explores the reception centers for exiled people in Sweden. These images offer clues about a drama that is often silent and violent: they evoke the disillusionment and despair of stateless people. This way, the photographer juxtaposes a silent and an empty world to extreme media exposure.

If Mehdi Chafik scrutinizes individual stories by drawing on collective histories, **Laila Hida** translates her own questions into images. In her work, she juxtaposes two distinct realities: the serenity of bodies and the violence of urban spaces; the promise of a future hope and the nostalgia of a world lost forever. This metaphorical conception of the space – a mental space – invites the viewer to dive into a floating world, between presence and absence.

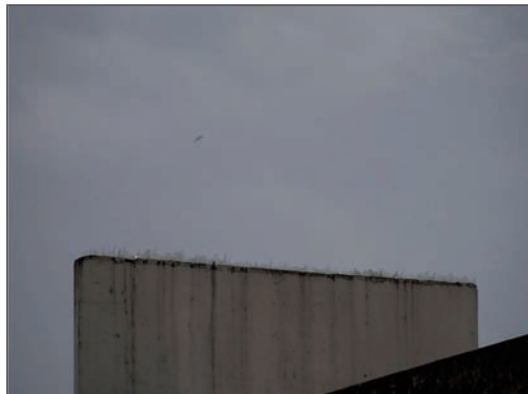
MORROCCAN PHOTOGRAPHY



© Khalil Nemmaoui



© Laila Hida



© Hamza Halloubi



© Laila Sadel



© Mehdi Chafik

MOROCCAN PHOTOGRAPHY

Daoud Aoulad-Syad ● Hassan Hajjaj ● Leila Sadel ● Khalil Nemmaoui ●
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.../...

This introspective dynamic that explores inhabited places and secret gardens is also characteristic of **Yasmine Laraoui**. Dominated by ambivalent feelings – hope / despair, melancholy / lightness – the images somehow constitute the fictional pages of a diary. They have a metaphorical substance and translate the inner fight of a disillusioned youth.

The series “*Horizon(s)*” by **Hamza Halloubu** depicts a dark and scary world. The previous vocation of these walls is not clear, nor is their future destination. Time seems suspended, and the future unknown. Their future is uncertain, as is their identity. These images, absent of color, are like views onto the mind. The small architectural vanities remind us of the urgency of survival.

Mouna Mekouar



© Yasmine Laraoui

JOEL MEYEROWITZ

Hôtel des Arts - Toulon

Retrospective



Cézanne's Studio, Aix en
Provence, France, 2011
© Joel Meyerowitz /
Courtesy Edwynn Houk
Gallery



New York, 1975
© Joel Meyerowitz /
Courtesy Edwynn Houk
Gallery

JOEL MEYEROWITZ

Hôtel des Arts - Toulon

Retrospective

Joel Meyerowitz was born in the Bronx just before the Second World War. This year he celebrates his 50th year in photography with a retrospective published by Phaidon and exhibited at PhotoMed. Produced especially for the festival, the exhibition will be featured for the first time at Hotel des Arts in Toulon, before traveling around Europe.

The archetype of the cultured New Yorker, Joel Meyerowitz embraces the time he has with a free spirit and an open mind. His 1962 encounter with Robert Frank encouraged him to walk through the streets of New York with a 35 mm camera and a color film. In the same period, he became friends with Garry Winogrand, Tony Ray-Jones, Lee Friedlander, Tod Papageorge and Diane Arbus. His inspiration comes from Henri Cartier-Bresson, Robert Frank and Eugène Atget, whom he considers *"the pantheon of greats."* His work, as well as William Eggleston's and Stephen Shore's, has influenced several generations of young photographers, especially the Dusseldorf School in Germany.

In the mid 1960s, a long trip marked a major turning point in his career. During this journey, he defined his style, working in color as well as in black and white. This work was exhibited at MoMA in 1968. Starting in the 1970's, he started shooting exclusively in color. His first book *"Cape Light"* is considered a classic of color photography and features some of his most famous pictures, in which he explores the variations of colors when in contact with light. He shoots with both a 35 mm camera and a large format Deardorff 20x25. Only a few photographers are capable of working in these formats, the two being quite different languages. One is able to capture the decisive instant with a 35 mm camera; while the large format camera reveals the beauty of reality thanks to the long exposure.

Joel Meyerowitz spent nine months photographing the ruins of the World Trade Center after 9/11. He is the only photographer permitted unlimited access to Ground Zero. The Memorial and the 9/11 Museum will open this year and will present his archive of more than 8,000 pictures. The U.S. State Department has sponsored 32 exhibitions of this work. These exhibitions have been presented in more than 200 cities and been seen by more than 3.5 millions visitors around the world.

PhotoMed will exhibit, for the first time in Europe, Meyerowitz's first black and white series alongside his color work. The exhibition also includes an unknown series that he made last year in Provence on the occasion of a journey with his wife, the writer Maggie Barrett. This body of work will be the main source for his upcoming book, *"Provence: Impressions éternelles"* (*"Provence: Eternal Impressions"*). His photographs are part of the collections of many institutions and museums, including the Guggenheim, the MoMA, the Boston Museum of Fine Art and the Getty Center. Meyerowitz has had 18 books published, with 2 new publications by Phaidon and Sterling coming out this fall (2012).

Meeting with Joel Meyerowitz

«La Provence under the American gaze»

*In the presence of the photographer and writer
Maggie Barrett.*

Saturday 26th May

- 11am at l'Hôtel des Arts - Toulon (*subject to availability, by reservation from May 16: 04 94 91 50 27 - hoteldesartspublics@csg83.fr*)
- 3pm at the auditorium of Médiathèque in Sanary-sur-Mer (*free entrance*)

JACQUES HENRI LARTIGUE

Dreamlike spaces

“La Côte d’Azur”

This exhibition proposed by the Jacques Henri Lartigue Foundation enables the visitor to follow the famous photographer through his life spent on Côte d’Azur (1908 – 1980), as well as to understand the evolution of Lartigue’s way to looking at the “dreamlike country”. We discover in these images the landscapes of a coastline he explored by car: the beach games of the inter-war years, the beginnings of yachting, the water-skiing competitions (also called “Aquadplanes”), the portraits of people he met (Sacha Guitry, Abel Gance, Jean Cocteau, Picasso, J.F. Kennedy...). The work of Jacques Henri Lartigue is an intimate chronicle of an elegant lifestyle that brings back to life, as Jeanloup Sieff wrote, “the shaky memory” of an era.



Exhibition made with the support of Association des Amis de Jacques Henri Lartigue, trustees of the heritage estate, Ministry of Culture – France

BERNARD FAUCON

Dreamlike spaces

A Party in the Mediterranean

Between 1997 and 2000, Bernard Faucon organized 20 parties around the world, each attended by 100 young people who were given a disposable camera. With the thousands of photographs collected each time, Bernard Faucon made *"The Most Beautiful Day of my Youth"*. Twenty years after he did his first staged photographs, this experience enables Bernard Faucon to bring back their playful and festive atmosphere. Bernard Faucon describes the vibe of each party as follows:

"I convinced the organisers that this was not a photography workshop, rather that it was a free experience of time, photo and happiness inspired by Proust. We chose a place that was representative of the country and unexpected by the attendance, a place not too small, or too big. I had one request: that the participants (from 80 to 100 people, ages 15 to 20) come from different social and cultural backgrounds. I wrote them a letter that was then translated into their own languages.

I first met them to tell them about the project. I asked them to choose a personal object to bring with them on the day of the party. I insisted on the fact that the subject not be related to the place; the subjects were to be themselves, just as they were. We left one morning, by bus, by boat... Each with his own disposable camera. I didn't deal with the shooting. With my assistant Antonin, we ran from one group to the other, handing out surprises: smoke, golden paper, sparklers, drinks... Over 2-3 days, we selected the photographs and arranged the production and installation for the exhibition. We added to the selection a fresco of small size photographs in order for everybody to be exhibited, at least for this first stage. Then came the opening day and the miracle of a real exhibition."

For PhotoMed, Bernard Faucon went into his archives and selected pictures from *"The most beautiful day of my life"* in Mediterranean countries: France, Sicily, Morocco, Syria, Tunisia, and Turkey. These photographs remain today the tangible memory of *"The Most Beautiful Day of my Youth"* for those involved from the Mediterranean region.



© Bernard Faucon

BERNARD PLOSSU

“Black and White” About Rudy Ricciotti



During the 1990's, at the end of the 20th century, I was commissioned by Patrice Goulet from the FIA (French Institute of Architecture) to shoot some architectural photography. I was living in the southern part of France, when I came upon the subject of the work by the architect Rudy Ricciotti. I followed him from one construction site to another; in La Seyne-sur-mer, Bandol, Sausset-les-Pins, Vitrolles, Marseille, as well as to his agency, at his home: full access.

I did everything in black and white with my old Nikkormat camera and a 50 mm lens that is the closest lens to normal vision. The prints are available in two formats, some are 24x30, others are deliberately miniature in order to give an impression of precision, square angles and elegance: the composition serves the architecture.

This was an exciting assignment. The architecture in my photographs was haunting; the ones from Agades, Niger in 1975; from Egypt in 1977; or around the Indian Pueblos of the American West Coast in the 70's and 80's.

Here, I had to find the right language to speak about the vision of a man in his region, without falling into the trap of the cliché. And maybe now show some surprising angles of his emerging work?

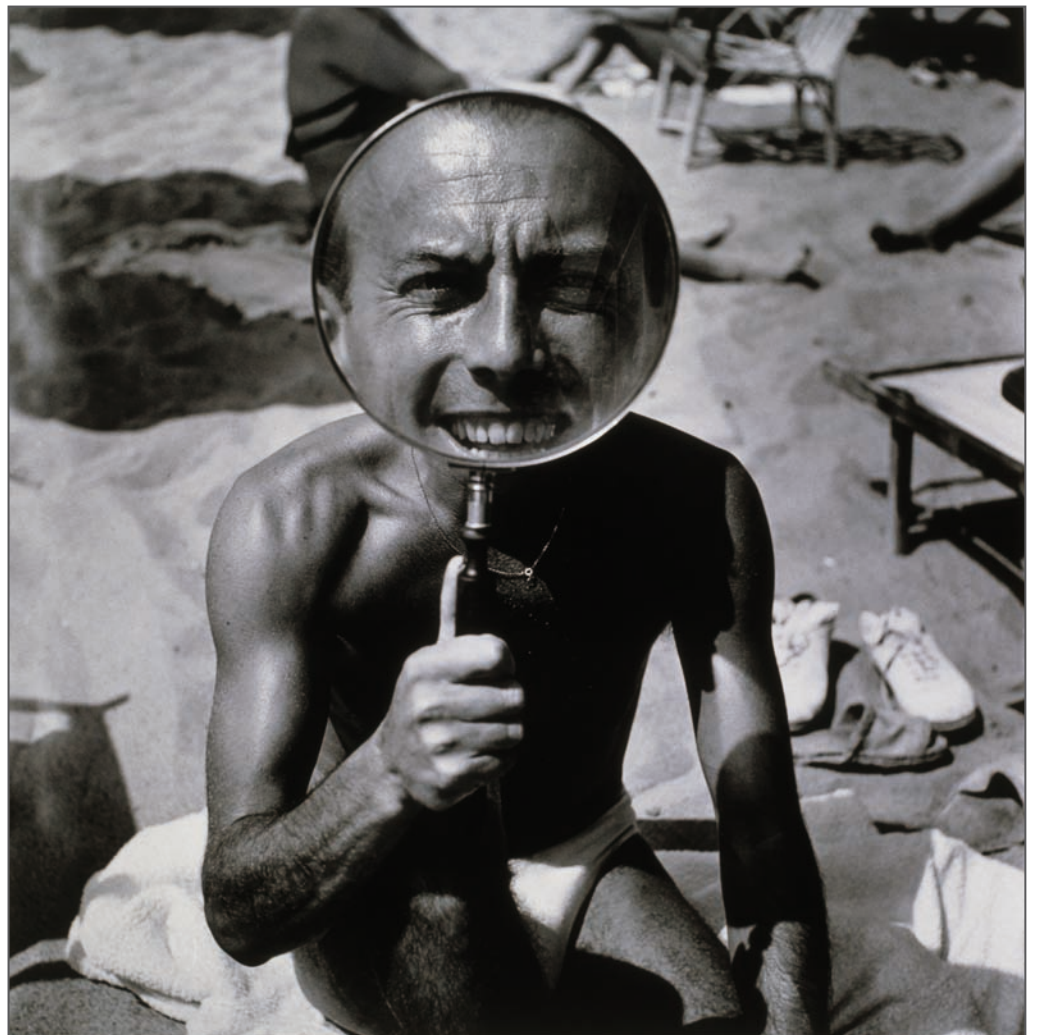
“Black and White” series
© Bernard Plossu / Courtesy Suzette Ricciotti

STARS ON THE COAST

A tribute to Walter Carone (1920 - 1982)

Walter Carone was a staff photographer at *Paris Match* who became famous for covering the first Cannes film festivals after the war, at the time before there was anything like the paparazzi. He imposed a style with a relaxed feel, based on freedom and confidence. Between him and the stars there was a sincere mutual respect. His Leica did the rest.

Roger Théron wrote: *"Walter Carone came straight out of Italian cinema. Not from Fellini's Cinecittà, but from street cinema – the cinema of Rossellini, from "Rome, Open City". He introduced neo-realism to photography ... His generous, pure and fervent way in approaching people has naturally generated an elegance that is visible in all his images ... Over 15 years, he madly photographed the celebration of news. Everything came to life with him. Everybody was given the gift of life. He gave his blood, his pulse, his energy."* Two exhibitions, one in Sanary, the other in Bandol, pay a tribute to the photographer. A selection of his most famous images will be presented at the port in Bandol.



Jacques Fath in Cannes, August 1948
© Walter Carone / Paris Match / Maison Européenne de la Photographie Collection

JOAN FONTCUBERTA

Mythical spaces

The Sanary “mermaid”

Underwater paleontological discoveries

In the beginning of the 1950's, the geologist and Jesuit priest Jean Fontana (born in Haute Provence) found a trove of petrified skeletons. They looked like the specimens scientifically called *Hydropitecus* and whose morphology is very similar to the mythological mermaids. This surprising paleontological discovery disrupted the whole theory of evolution. Fontana pursued his research and went on to locate other *hydropitecus*, one of which was found near Sanary-sur-Mer. Fontana made his underwater excavations off the Grand Rouveau Island at the request of Eric Hessel, a local amateur paleontologist and diver and the son of German intellectuals who were exiled in Sanary in the 1930's. With the help of professional divers from Sanary, Fontana was able to document the extraordinary fossil of a *hydropitecus*. This exceptional event triggered the excitement of the photographer Joan Fontcuberta who accepted an invitation to present the testimonies and irrefutable evidence of this incredible discovery in Sanary-sur-Mer.

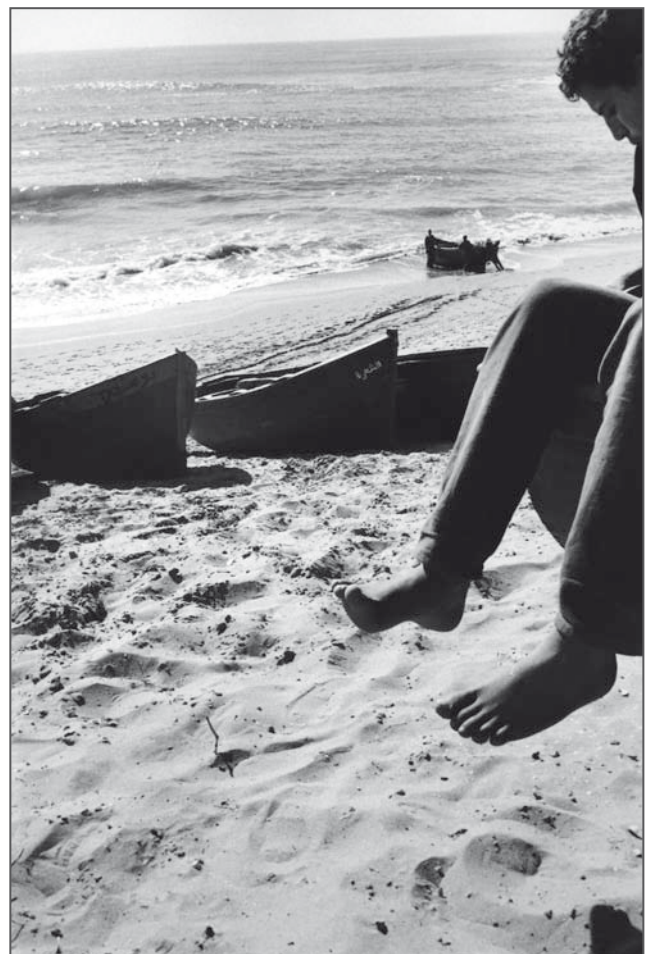


MARTINE VOYEUX

Mythical Spaces

Legendary cities of the Mediterranean*

One doubt remains. Have we seen Prometheus or Zeus in the skin of a white bull? The world of Martine Voyeux is decidedly populated by legends, myths and dreamlike characters. Her journey – we should say her odyssey – throughout the cities of Mediterranean countries takes hold of us because of the timelessness of these worlds and the strength of its symbols. From the glorious past to the dynamism of today, Martine Voyeux presents an unvarnished Mare Nostrum, each piece revealing the secrets of its soul. Seville, Grenada, Tangiers, Bethlehem, Naples or Palermo: it is sometimes difficult to know which is which, for the effusion of cultures has led to a mix of religions, rituals and customs. Of course, Martine Voyeux is not there by accident. Her personal story pushes her towards the East. The manner in which she set up bodies in the space, both thorough and meticulous, is essential to her photographic language. Her images awaken our senses and force the question: What is the Mediterranean? Not overly discursive, her photographs offer untold certainties. One part of the overall truth – her truth.



Tangiers, Morocco © Martine Voyeux / Signatures

** Photographs from the series "Legendary cities of the Mediterranean"*

GERARD RONDEAU

Mythical Spaces

In Morroco, a tribute to Delacroix

"This exhibition doesn't pretend to establish a direct relationship between the works by Eugène Delacroix and those of Gérard Rondeau, but the selection aims to show how two artists have perceived and portrayed the same country with the same visual acuity and sensitivity, even if there is 160 years difference between them."

Arlette Sérullaz

General Curator, Department of Prints and Drawings, Louvre, in charge of Delacroix Museum.



© Gérard Rondeau

In January 1832, the painter Eugène Delacroix boarded a corvette, La Perle, in the port of Toulon. He was accompanying the Count of Mornay on a diplomatic mission on Morroco. From Tangiers to Meknes, Delacroix was deeply impressed by the way light exalts forms and transforms nature.

I decided to travel more than an century and a half later, from Tangiers to Meknes in the footprints of Delacroix, in order to put my feet in the same places as the great painter: I wanted to cross the adis that he had crossed, sleep in places where he had spent a few nights (such as the palace of a governor), and follow unlikely figures in the medina.

This series of photographs is nothing more than a travelogue inspired by the notebooks of Delacroix. The work mingles together the experience of lights, the night visions of horses, riders or people passing by, each transformed into sculpture.

This is a journey in a very real, contemporary Morroco where I encountered Tahar ben Jelloun and Mohamed Choukri. I went to the grave of Jean Genet in Larache, and I discovered portraits by Larbi Yacoubi. Larbi Yacoubi was a costume designer for Scorsese and for Paul Bowles, a leading figure of the Beat Generation in Tangiers. He is now retired at 2 Lovers Street.

The exhibition includes several facsimiles of drawings by Delacroix executed during his trip to Morocco in 1832.

NERMINE HAMMAM

Mythical Spaces

Icons

Nermine Hammam is a rising figure on the Egyptian art scene. She makes figurative works, pulling elements from painting and photography. She was born in Cairo in 1967 and worked with the famous director Youssef Chahine. She was also the production assistant for the film *Malcom X*. For Photomed, Nermine Hammam has selected a set of iconic and symbolic pictures. In the series *Ma'at*, she presents herself in the guise of characters such as Frida Kahlo and Marlène Dietrich, the embodiments of Amazon warriors who have come to restore harmony and peace. In the series *Alchemy*, she embeds her face in famous paintings and photographs, such as Bonaparte by David, or in the image of Johnny Weissmuller as Tarzan. In her series *Uppekha*, she presents young soldiers from the Arab Spring in Egypt standing in front of the idyllic backgrounds of old postcards. This work documents aspects of the war that are often ignored: not just the screams of pain, but as well the fear of teenagers riddled with anxiety. As modern icons, these images shock us and invite us to thinking about the ideology conveyed by the images posing as reality found in advertisements. Nermine Hammam is a militant artist. With her art, she offers a bittersweet reflection on the social and political reality of our time.



© Nermine Hammam

MASSIMO CRISTALDI

Fragments of Reality

“Simulacra”

Massimo Cristaldi photographs the traces left by mankind in his environment, and more particularly on the natural world. He pays particular attention to the remains of the past, to their current imprint, to the signs and consequences of human passage. “*Simulacra*” was completed in 2009. It is a series of pictures taken by night and focusing on altars and chapels punctuating Sicilian roads.

It is a form of allegory of the permanence of anachronistic signs as well as their oblivion. These religious vestiges become anonymous, almost invisible, at a time when technology and speed are at the center of our societies. These traces of a spiritual past remain in a sort of indifference. The urban punctuations are the simulacra of an ancient fervor whose vivacity remains, due to superstitions still buried deep in Mediterranean mentality. Massimo Cristaldi was born in Catania (Sicily) in 1970. He lives between Sicily and Rome. He started in photography in 1994, after completing his studies in geology, using photography for research purposes. Art has been part of his world since he was born, and photography is a way for him to express freely and fully his vision of that world.

Massimo Cristaldi is represented by Agence Révélateur.



“*Simulacra*” series, 2009 © Massimo Cristaldi / Agence Révélateur

SCARLETT COTEN

Fragments of Reality

“Morocco Evolution”

Scarlett Coten is a travel photographer for whom wandering and the encounter are working modes. In her images, she avoids clichés and favors a personal approach that enables the expression of a social and political reality.

“Morocco Evolution” is the chronicle of a changing society, of a country divided between tradition and modernity. Scarlett Coten made her portraits with a Holga. This plastic camera looks like a toy, which enables her to convince people to be photographed. Her pictures reveal a truth that is often hidden. Her photographs depict a world that is both abundant and paradoxical. For instance, the trendy outlook of the young generation who affirm their aspirations for emancipation, contrasted with the attachment of the locals to the traditional costumes. Scarlett Coten documents the unique, often contradictory, transformations in Morocco, a country shaken by the challenges of globalization.



© Scarlett Coten

SCARLETT COTEN

Fragments of Reality

“MecToub”

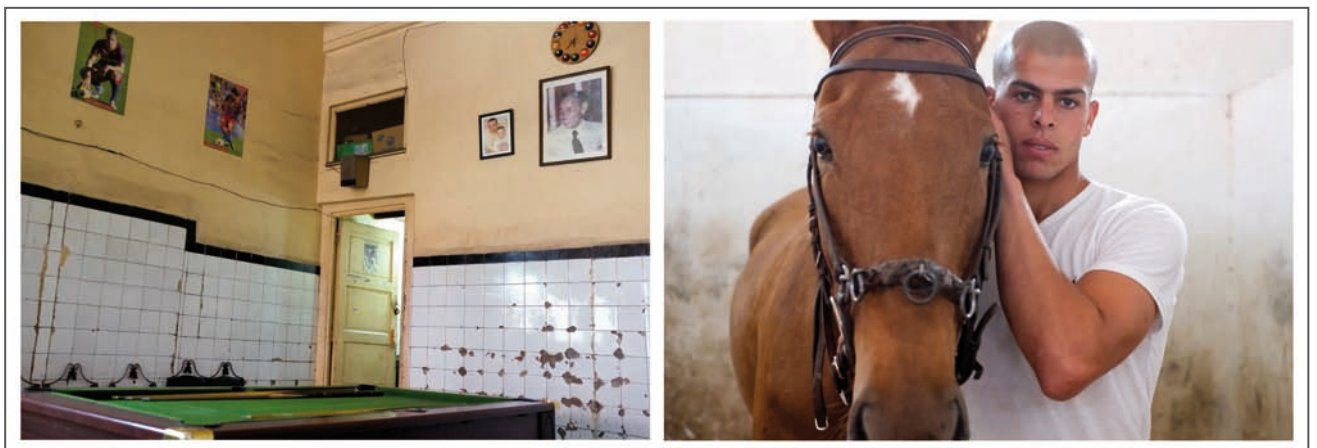
This new series was produced especially for Photomed thanks to a grant from Fuji. A brand new camera and a big challenge to put together an exhibition in record time. Having spent the past two years using my plastic throw away cameras in the little town of Essaouira meant that Morocco was very familiar to me and I had had the time to reflect on what I could uncover in this country through the exploration of the hitherto almost unknown world of men. For me as a woman there is nothing more mysterious.

In a society where the separation of the sexes is very apparent, the world of men is hidden, private and little known. Men only in Marrakech -I met them and they accepted to pose for me and give me what I was looking for; that is, a little part of themselves. I tried to penetrate through their presence and their hangouts, the enigma that Morocco is still today. It was a privilege they allowed me, a gift, to let me enter into their intimate spaces, it was a sign of confidence. I showed them the way they wanted me to - naked in front of the mirror; strong, tender; melancholy, determined and generous. In this country where public and private lives are much more separated than in European society, watching men express themselves is a challenge I set for myself. You cannot know something without trying it out; here in Morocco, photography is taboo. Only the portrait of the king is everywhere, it's obligatory.

Here are the first images of a work in progress in Morocco, the Lebanon, in Egypt and the Emirates...

Scarlett Coten
April 2012

Exhibition organized especially for Photomed with a generous grant from Fujifilm France



THREE GREEK PHOTOGRAPHERS IN TODAY'S MIDDLE EAST

Mission of the Photography Museum in Thessaloniki

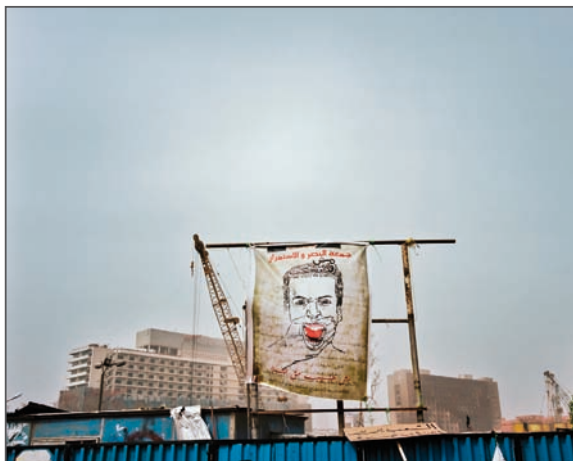
Paris Petridis
Athina Kazolea
Dimitris Koilalous



#1

The exhibited works which are shown for the first time are part of the project "Thessaloniki-Crossroads 2011". The project is an initiative of the Hellenic Ministry of Culture and Tourism and is supported by the Greek national lottery (OPAP). Each year, the museums and institutions of Thessaloniki focus on a specific geographical area and support an artistic engagement there. The Middle East was the focus for 2011. On this occasion, the Photography Museum in Thessaloniki sent photographers to the Middle East on a photographic mission. The three photographers traveled throughout Egypt, Israel, Palestine and the Lebanon.

The images by Athina Kazolea made in Palestine reveal the wounds of a country in search of its identity. Athina Kazolea photographs abandoned architectural remains. She captures them not as traces of a past, but rather as emblems of a present torn by incessant conflict. In Egypt and in Israel, Paris Petridis is attracted by deserted places. Cairo, Alexandria, Aswan, and Jerusalem are often emptied of any human presence. Even on Tahrir square there remains just a giant portrait. This is the only evidence of the ongoing struggles. Through the eyes of Dimitris Koilalous, the rebuilt Lebanon mingles with the ruins of a recent past. The architecture, as in Petridis and Kazolea's works, reveals the weight of history and its many hopes and sufferings.



#2

The Museum of Photography in Thessaloniki is the only institution dedicated to photography that is subsidized by the State in Greece. In parallel to the activity of the collection and the archives, each year the museum organizes several exhibitions and festivals. Every two years, the museum organizes an international festival called *PhotoBiennale*. In 2008, the main theme of the Biennale was "Time"; in 2010 it was "Place"; and in 2012 it is "Logos".
<http://photobiennale.gr>



#3

1. Gaza Strip © Athina Kazolea
2. We won't be silent, Place Tahrir, Cairo, Egypt © Paris Petridis
3. Lebanon © Dimitris Koilalous

A CHANGING COAST

THE POINTS OF VIEW OF PROVENCAL PHOTOGRAPHERS

Catherine Marcogliese
 Béatrice Mermet
 Alain Sauvan
 Michel Eisenlohr
 Michel Lecocq
 Guillaume Rivière

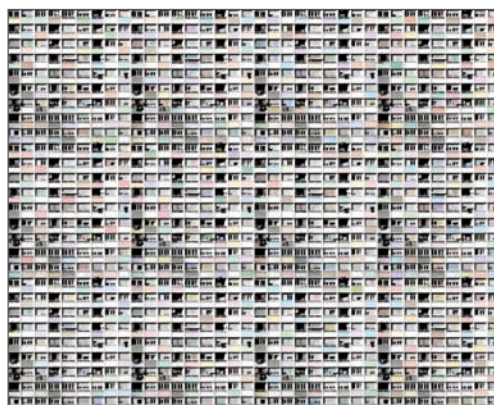
Mistral, Daudet, Pagnol, Giono, Bosco, each of these writers has shaped the collective imagination of Provence. At the beginning of the 20th century, two types of tourism were born simultaneously; one, an elite brand of tourism; the other, mass tourism. And both of these have been marketed widely with the use of numerous stars and campsites. Moreover, the military and commercial ports have brought prominence to cities like Marseille and Toulon. This is the way that the history, landscapes and lifestyles have been formed through time. And what about today? How can we find new balances between heritage preservation and harmonious development? What do we notice in this regard about the coast? The images offered by the photographers working in Provence are an attempt to answer these questions.



Fos-sur-Mer, France © Guillaume Rivière



© Michel Eisenlohr



© Catherine Marcogliese



© Béatrice Mermet



© Michel Lecocq



© Alain Sauvan

2012 Photo med

sanary-sur-mer
bandol - île de bendor
hôtel des arts toulon

ANIMATIONS

Mediterranean Photography Festival

24 MAY 17 JUNE

WORKSHOPS 2012 PHOTOMED

Tutors: **Emilie Gentils, Scarlett Coten, Philippe Joachim**

Workshop with **Philippe Joachim** Saturday June 16th

With the participation of Atelier Bleu

“Underwater photography snorkelling”

Philippe Joachim is a photojournalist, a specialist in underwater photography, and the French vice-champion of underwater photography. He was the winner of the International Challenge in Monaco and was honored as Golden Diver in 2009 and 2010 by the International Image festival in Marseille.

He will be assisted by an eco-guide from Atelier Bleu.

The workshop will start on June 16th. The workshop will start with a theoretical module on the underwater environment and its habitat (navigating underwater while respecting the environment and safety; preparing one's photo equipment and waterproof case; preparing one's diving equipment, etc.), then move on to the physical phenomena related to water (influence of light on the underwater world: reflection, refraction, absorption, diffusion...), then finally, some essentials about photo-making (frame, color; flash, lenses, speed...).

The second module will be practical. It will take place in the underwater path of Sanary.

This site contains rocky and sandy areas where sea grass abounds. There is abundant fauna and flora: one can observe rockfish, many species of shellfish, anemones, scorpionfish, and even barracudas.

The processing of the images will be handled on the second floor of Maison Flotte in Sanary: transfer of the images on a computer; post-processing (Photoshop if possible), selection of 5 images by the student for a final slideshow.

The participants should bring:

- A camera with a waterproof case
- If possible, a computer for image processing

Price: 135 euros (including access to the submarine path and the equipment: fins, mask, snorkel, thin neoprene suit and seals). In case of bad weather, participants in the workshop will be fully reimbursed.

The workshop can accommodate up to 8 adults. Some experience and general comfort with snorkelling is highly recommended.



Wreck of “Grec”, Porquerolles, France
© Philippe Joachim



© Emilie Gentils



© Scarlett Coten

WORKSHOPS 2012 PHOTOMED

Tutors: **Emilie Gentils, Scarlett Coten, Philippe Joachim**

Workshop with **Emilie Gentils**
Saturday 26th
and Sunday 27th of May

Sponsored by Bandol Wines Organization

“Wine and Gastronomy: Exercises in Culinary Photography”

Her motto: *“Appetite comes through watching!”*

Emilie Gentils came to photography after 8 years at Hotel & Restaurant Management School and 8 more years in the management of food services (most notably, for the Terence Conran Group in London). Unmissable on the London culinary food photography scene, she is constantly refreshing her style, and is much admired (and imitated) by others.

She teaches culinary photography at *Le Cordon Bleu* school in Paris, in collaboration with Jean-François Deguignet, as well as the chefs from *Atelier des Sens*. Her photography illustrates her gastronomic aspirations: simplicity, a natural grace, and enhancement of the product without artifice. The good and the beautiful are her credo. Sumptuousness, color; crispness, the natural and the simple are her main sources of inspiration.

The goals for workshop taking place on May 26th and 27th are:

- Understand the importance of this new discipline
- Control natural and artificial light in culinary photography
- Professionally improve the images of the students thanks to styling and consultation.

The subjects of the workshop embrace the place and evolution of culinary photography (commercial aspect, edition, collaboration with chefs and stylists), as well as light (natural, artificial, necessary equipment), styling and practical shooting (styling, composition, image processing and digital enhancement of pictures).

The theoretical module will be followed by practical exercises: shootings in a studio and in natural light conditions. The tutor will give a feedback to the student about their pictures.

Information about this workshop:

- For amateurs and professionals
- Digital camera recommended
- If possible, bring a computer for image processing

Price: 100 euros/day

Workshop with **Scarlett Coten**
Saturday 26th
and Sunday 27th of May

Sponsored by FUJIFILM

“Documentary portraits and Mediterranean figures: a social and intimate approach”

The first part will involve defining a subject for each participant according to his/her experience, portfolios, and individual affinities with a place or environment.

A portrait is more than the representation of a person: this is the image of an encounter and an exchange. This is the confrontation of different expectations: the model wants to give a certain image of himself, while the photographer wants to give his own vision of the person that he's photographing. This workshop's main aims are: approaching, understanding, sharing and thinking through one's contact with a model in order to document a condition, tell the story of an individual, or generate an emotion.

One's behavior towards others will be crucial to build trust and nurture intimacy. The goal is to sharpen one's approach, while focusing on the human being. This is a quest for meaning and sensations that passes through stages in photographs: choosing a face and a pose, etc.

The objective is to deliver a singular perception, thanks to an immersive approach. The student will immerse themselves in the present environment, with the people they encounter, in order to deliver their own vision of a model.

The objective of every photographic is creating a story that takes shape through a series of images. Learning how to select the element for and construct a story will be the second step.

Information about this workshop:

- For amateurs and professionals
- Digital camera recommended

During this workshop, Fujifilm will loan out its latest line of cameras.

The students should bring images (digital or prints) of their work.
Price: 100 euros/day

PHOTO CONTEST

“The Mediterraneans”

A portrait contest

In association with the shop owners in Bandol and Sanary-sur-Mer

Every photographer – amateur or professional – is invited to make a portrait of a typical figure of the region, under the theme the “*Mediterraneans*”.

Any kind of photographic work (artistic, social, documentary, self-portrait, family, ...) is acceptable, so long as the emphasis is on a character associated with Mediterranean culture.

The entries will be available from April 24th in those shops in Sanary and Bandol participating in the contest. The prints (A4 format maximum – 8,3x11,7 inches) must be delivered between May 24th and June 24th to one of the partnering shop, or to the House of the Festival in Sanary.

A jury of eminent representatives from the photography world will meet on June 17th.

The award ceremony will take place on June 18th at Petit Galli in Sanary-sur-Mer.

Along with receiving awards, the winners will have their photographs published on the Photomed website. / 1st Prize – a Bridge HS30 Fujifilm camera / 2nd Prize – a Brother printer / 3rd Prize – a XP50 Fujifilm camera / 4th and 5th Prizes – a 40-page high resolution photobook 30x30 cm (11,8x11,8 inches) / 6th to 10th Prizes – a one-year subscription to Images magazine

“DIVANS” PHOTO

Friday 8th June Jules Verne Theater, Bandol

Henry Chapier, the President of *Maison Européenne de la Photographie*, is a former film critic, director, actor, and the author of cult TV show: *Le Divan*.

Le Divan started airing on April 4th 1987. The TV show portrayed a session with a psychoanalyst and had a running time of about 25 minutes. Over the years, Henry Chapier hosted more than 300 famous people who answered his questions while lying on the yellow divan, the symbol of the show. *Le Divan* is famous for the originality of the interviews, for the prominent personalities who made appearances, and for the voice of the host. The show ran for 7 years and opened the doors for innovation at that time by creating a format and a style that's been emulated many times since.

Photomed has decided to pay a tribute to the great show of Henry Chapier, on Friday, June 8th in the Jules Verne Auditorium at the Bandol library, from 7pm to 8:30pm.

Three interviews with figures from the world of photography and the Mediterranean will be screened:

- Gina Lollobrigida, the actress who played in René Clair, Luigi Comencini and John Huston's movies, among others, and who now devotes her life to photography.
- Youssef Chahine is an Egyptian director – the man who brought Omar Sharif to stardom. He made more than 40 movies, received countless awards, and established himself as one of the greatest Arab filmmakers.
- Helmut Newton is a legend in global world of photography. He divides his life between Monte-Carlo and Los Angeles and has shot often in Cote d'Azur.

The three interviews were conducted by Henry Chapier himself, who will also share his memories of these encounters.

Entrance to this event is free and open to the public.

7pm-8:30pm - Free

PORTFOLIO REVIEWS

Saturday 26th May House of Festival

Photomed offers portfolio reviews to photographers on Saturday 26th at the House of the Festival, Quai Wilson in Sanary, from 10am to 12:30pm, and from 2pm to 5pm. In order to participate, you must register on the official website (*subscription form and modalities on Photomed website*). The portfolio reviews are open to everyone, advanced photographers and professionals, art school students... Each session lasts 20 minutes maximum and offers a critical appraisal of the work. The discussion is an occasion for the photographer to receive useful advice.

List of reviewer approached:

Jean-Luc Monterosso

Director of Maison Européenne de la Photographie

With a degree in philosophy, Jean-Luc Monterosso is the director of Maison Européenne de la Photographie (Paris), which was established in 1996. He initiated the first *Mois de la Photo* in Paris in 1980 and the European Photo Month in 2004. He regularly collaborates on several publications and curates many exhibitions, in France and abroad.

Matthieu Charon

Photo Consultant

Matthieu Charon was director of the photo gallery at Fnac from 2006 to 2011. He has worked previously with photographers from the Metis agency from 2000 to 2001, before joining Janvier as a director of development in 2006. In parallel, he launched a collection of photography books for the publishing company Léo Scheer, which will be published soon and includes, among others: Denis Darzacq, Jean-Christian Bourcart, Edouard Levé and Claude Lévêque. Between 2004 and 2007, he organized two exhibitions that were part of the *Mois de la Photo*: "Traffic" (JC Bourcart) and "Amérique" (Edouard Levé). He is currently in charge of Labelexpositions and is the co-founder of RVB Books.

Benoit Baume

Editorial director - IMAGES

Benoit Baume is the editorial director of *Images* magazine. He is extremely knowledgeable with contemporary photography in terms of creativity, financing and distribution. He follows closely the evolution of the medium and the many technical developments. He is also in charge of other publications such as *Le Monde de l'Image*, *Images Fnac*, and many special issues dedicated to the image.

Simon Edwards

Head of photography exhibitions

Simon Edwards was a project manager at Paris Audiovisuel from 1985 to 1995, then worked on the pre-opening of Maison Européenne de la Photographie. He is regularly involved in photographic project in France and abroad (collections and exhibitions). He is a member of the artistic committee of Photomed and is responsible for the work preparation for the festival.

Olivier Bourgoïn

Director of the agency Révélateur

Before establishing the agency Révélateur in 2010, Olivier Bourgoïn was in charge of the communication and the traveling exhibitions at *Patrimoine Photographique* (an institution that merged in 2005 with *Le Jeu de Paume* and the *National Center of Photography*). Révélateur focuses exclusively on photography. The ambition of the agency is to discover and support photographers it represents. In parallel, the agency offers communication services for several photography events. In 2012, the agency represents 14 photographers from France and abroad.

Portfolio Review Protocol:

On May 26th, each participant can present his work, in printed or digital form (*in which case a personal computer is required*). In order not to impair the quality of the review, it is recommended to limit the number of images presented in the portfolio. Each review lasts 20 minutes and costs 20 euros. A participant may not register for more than 3 sessions.

portfolio@festivalphotomed.com

Phone (cell): +33 (0)6 22 32 10 10

www.festivalphotomed.com
Entrance to all the exhibitions is free of charge

GETTING THERE

By Car

From Paris, Lyon or Marseille
A7 Highway - Exits: Bandol or Toulon

By Plane

Toulon/Hyères Airport
Marseille / Marignane Airport

By Train

Train stations: Toulon, Marseille
Local train stations: Bandol, Sanary-sur-Mer/
Ollioules

Additional information

Tourist Office in Sanary +33 4 94 74 01 04 / www.sanarysurmer.com
Tourist Office in Bandol +33 4 94 29 41 35 / www.bandol.fr
Hôtel des Arts - Toulon +33 4 94 91 69 18 / www.hdatoulon.fr

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