

Press Kit

Photo▼
2013 **med**

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

23 MAY 16 JUNE



MEDITERRANEAN
PHOTOGRAPHY
FESTIVAL

free admission

NINO MIGLIORI - *Italy*

GABRIELE BASILICO - *Italy*

COSTA-GAVRAS - *Greece/France*

NASCENT LEBANESE PHOTOGRAPHY

CAROLINE TABET
EMILE ISSA
TANYA TRABOULSI
MAZEN JANNOUN

GHADI SMAT
LARA ZANKOUL
JOANNA ANDRAOS
TONY HAGE

FOUAD ELKOURY - *France/Lebanon*

ASPECTS OF SLOVENIAN PHOTOGRAPHY

BORIS GABERSCIK
JANE STRAVS
BOSTJAN PUCELJ

METKA VERGNION
DANICA KUS
TIHOMIR PINTER

BRUNO RUFI - *France*

STRATIS VOGIATZIS - *Greece*

KATERINA KALOUDI - *Greece*

GUY MANDERY - *France*

BRUNO MOURON & PASCAL ROSTAIN - *France*

JACQUES FILIU - *France*

DIDIER MASSARD - *France*

GALI TIBBON - *Israel*

JULIA PIROTTE - *Poland/Belgium*

DAOUD AOULAD-SYAD - *Morocco*

PATRICK TOURNEBŒUF - *France*

Photomed 2013

Mediterranean Photography Capital

Edito

Over the years, Photomed has made a name for itself as a festival for discovery or rediscovery. It also provides us with the opportunity to pay homage to the great names of Mediterranean photography such as **Gabriele Basilico**, **Nino Migliori** or **Fouad Elkoury**. At the espace St Nazaire in Sanary-sur-Mer, nascent Lebanese photography, under the expert eye of Curator **Tony Hage**, rubs shoulders with the powerful and evocative works of **Julia Pirotte**. This photo-journalist of Polish origin, whose archives are housed at the Musée de la Photographie in Charleroi has produced some exceptional images of the liberation of Marseilles. Prefaced by Bernard Plossu, this exhibition represents one of the compelling moments of the festival, as does the presentation of the work of **Nino Migliori** proposed by Alessandra Mauro or even the as yet unseen photographs of the great film director **Costa-Gavras**. Nino Migliori is part of the tradition of Italian neo-realism but stands apart through his constant research and experimentation. As for Costa Gavras, his formidable portraits of Simone Signoret, Yves Montand, Allende, Régis Debray, Jorge Semprun... reflections of his friendship and his militancy, are to be discovered both at the Maison Européenne de la Photographie in Paris and at Photomed....

On the Island of Bendor, the Patmos and Mykonos rooms house the work of two Greek photographers: **Katerina Kaloudi**, who provides us with an unexpected vision of today's Greece, and **Stratis Vogiatzis**, who describes the life of the fishermen of the Mediterranean using disturbing and powerful images. In collaboration with Ljubljana's Galerija Fotografija the exhibition "**Aspects of Slovenian photography**" shows the work of two generations of photographers (salle Flotte) with, as a counterpoint, images from **Bruno Ruffi** at the Sanary médiathèque.

After last year's revelation of the Sanary mermaid by Joan Fontcuberta, it is the turn of **Didier Massard** to entice us 20,000 leagues under the sea, to discover flooded cities and dreamlike landscapes (salle Maurice Fargues).

In Bandol, the photographer and film director **Daoud Aoulad-Syad**, acclaimed by the public in 2012, returns with a commission placed by Photomed covering the region's winemakers. This novel Pantheon adjoins the architecture of Marseilles' **Jacques Filiu**. On the port, **Bruno Mouron and Pascal Rostain** have us buzzing for the bygone Dolce Vita, with their outsized portraits of Brigitte Bardot, Sophia Loren, Liz Taylor... printed on canvas. This exhibition is rounded off in the salle Flotte at Sanary, by less well-known and at times unpublished images taken from the archives of these two famous and likeable paparazzi.

In the chapelle de la Pitié, the Israeli photographer **Gali Tibbon** accompanies the cortège of pilgrims who come from all over the world and from all religions to the Church of the Holy Sepulchre in Jerusalem, birthplace of Christianity.

But the Mediterranean also lives on through the eyes of the great photographers of the past. **Guy Mandery** has opened up his collection of "vintage" photos for us, where we can find the work of Hoyningen-Huene, side by side with that of Boubat, Giacomelli and all those wandering photographers who have roamed the Mediterranean Basin, including Guy Mandery himself. This historian and critic will exhibit his images taken during his travels and sojourns in Greece, Sicily and Tunisia, in the salle Barthélemy de Don.

In the Atelier des Artistes, **Fouad Elkoury** has compiled photographs of the Lebanon of his birth, a subtle symphony of internal and spiritual landscapes. In reply to Fouad Elkoury's Beirut is the work of **Gabriele Basilico** who chose Toulon's Hôtel des Arts to display nine Mediterranean cities in which, at different stages of his life, he produced both precise and poetic photographic references. Barcelona, Beirut, Genoa, Istanbul, Monaco, Naples, Palermo, Rome, Valencia are thus the cornerstones of a production that has become emblematic in contemporary photographic history. We therefore wish to dedicate the 3rd edition of the Mediterranean Photography Festival to this great photographer who passed away so recently.

Jean-Luc Monterosso
Photomed Artistic Director

NINO MIGLIORI

The stuff that dreams are made of

Espace Saint-Nazaire - Sanary-sur-Mer

Nino Migliori surprises us with the extent of his production and by the diversity of the projects he has undertaken. Everything Migliori has done and continues to do, everything he has produced and thought about, revolves around a single strong point: understanding what photography is about and how this language, made of a mix of chemicals and mechanical devices, has not only become part of our everyday life but has changed it irrevocably. This singular approach stems from a realism, a need to give a tangible and visible reality to daily life.

"I started taking photos in 1948, the war had just come to an end and I felt the need to take hold of life, reality, by recording events which today seem to us banal, but which at the time had a strong meaning, linked no doubt to the feeling of freedom and the possibility of being able to choose."

Migliori called in on people, capturing their ceremonies, their fêtes, even going to the hairdresser's or the local bar just before closing time in the evening. His purely documentary style is close to that of the humanist photographers of the second half of the 20th century, but he has also looked for new viewpoints, transforming the vision of the city with new perspectives and plastic poses. His photography is complete, impertinent, voraciously curious. This approach to reality is common to the photographers of his generation, Giacomelli, de Biasi, Roiter, even if the result is different.

.../...



Diver, 1951
© Nino Migliori



From the series
«People of Emilia»,
1957
© Nino Migliori

NINO MIGLIORI

The "Walls" series marks the beginning of research into the language of photography and its possible interpretations, research which continues still today. *"I did "Walls" because I was interested in Man. These are the only documents of Man's past, from the caves of Altamira to today's graffiti or the wall paintings of Pompeii".* The work on "Walls" illustrates this need to provide testimony of a gesture, traces left by Man and the passing of time. Migliori is also interested in his own gestures, those of the author who, deus ex machina, chooses, sets up and carries out the shot.

"At the time, due to limited means, I made myself a dark room in a corner of my home, I developed and printed at night and was always eager to see the results appear. And it was here that I came upon a strange phenomenon. A drop of badly fixed developer on sensitive paper opened an entirely new world to me, not only a representation of the "real" but the possibility of conceiving an image with fantasy and movement. Out of this was born ceaseless experimentation, either with technical inventions such as oxidization, "pyrograms" and "watergrams", or with earlier techniques such as "clichés-verre" or "photograms"."

Migliori's work with Polaroid represents a fundamental part of his production especially from the 1980s. With the Polaroid he explored the possibility of leaving his own fingerprint on the photographic paper during the short development period, this fleeting moment in the banality of a simple snapshot. *"With the Polaroid, I realised that by applying pressure with my fingernail or, better, with something rigid, the image developed before my very eyes and little by little was deformed and reformed on the surface, red, yellow, black... marks appeared, depending on the intensity of the pressure".*

At the same period, Migliori started to give performances such as the legendary "Controtempo Blu", at the Galleria Blu in 1977, where each guest wore round his neck a Polaroid photo made recently by another guest, thus creating a circle of identity and portraits all linked one to another.

Migliori lives with his time, he listens, looks, assimilates and makes comparisons between the experiences which surround him. He is highly attentive to the new communication means, curious of the new potentialities of photography. Nino Migliori affirms that taking photographs means choosing and transforming. As though by alchemy, the material chosen transforms into something else, as a souvenir for those to come or an interrogation for his contemporaries, a new path to tread, among the many paths that Migliori has already opened up.

Alessandra Mauro

Curators of the exhibition: Alessandra Mauro and Simon Edwards.

Exhibition produced in collaboration with Gensu Bononiae, Bologna and Fondazione Forma per la Fotografia, Milan



NINO MIGLIORI



From the series «Erasure», 1960
© Nino Migliori

GABRIELE BASILICO

Osessione Urbana (Urban Obsession)

Hôtel des Arts - Toulon

A photographer of cities, Gabriele Basilico is without doubt the picture-taker who has best understood the urban transformations that have taken place on the planet. For the Hôtel des Arts in Toulon and the Photomed festival, Basilico has chosen nine Mediterranean cities in which he has produced, at different stages of his life, precise and poetic photographic references. Barcelona, Beirut, Genoa, Istanbul, Monte Carlo/Monaco, Naples, Palermo, Rome, Valencia... The visitor will find in his pictures, in both large and medium format, what makes up the specific nature of this great Italian photographer: the cities and their buildings at the moment when the streets are void, as well as the often abandoned extra-urban economic and industrial areas. All of it treated in an apparently neutral style. A "critical" photographer, Gabriele Basilico subtly demonstrates that despite the efforts of the planners, the city remains a cauldron of unpredictable disorder: that of life and human activity itself.

Exhibition produced and presented by the Hôtel des Arts de Toulon



Napoli, Italy, 2004
© Gabriele Basilico



Valencia, Spain, 1998
© Gabriele Basilico



COSTA GAVRAS

Portraits

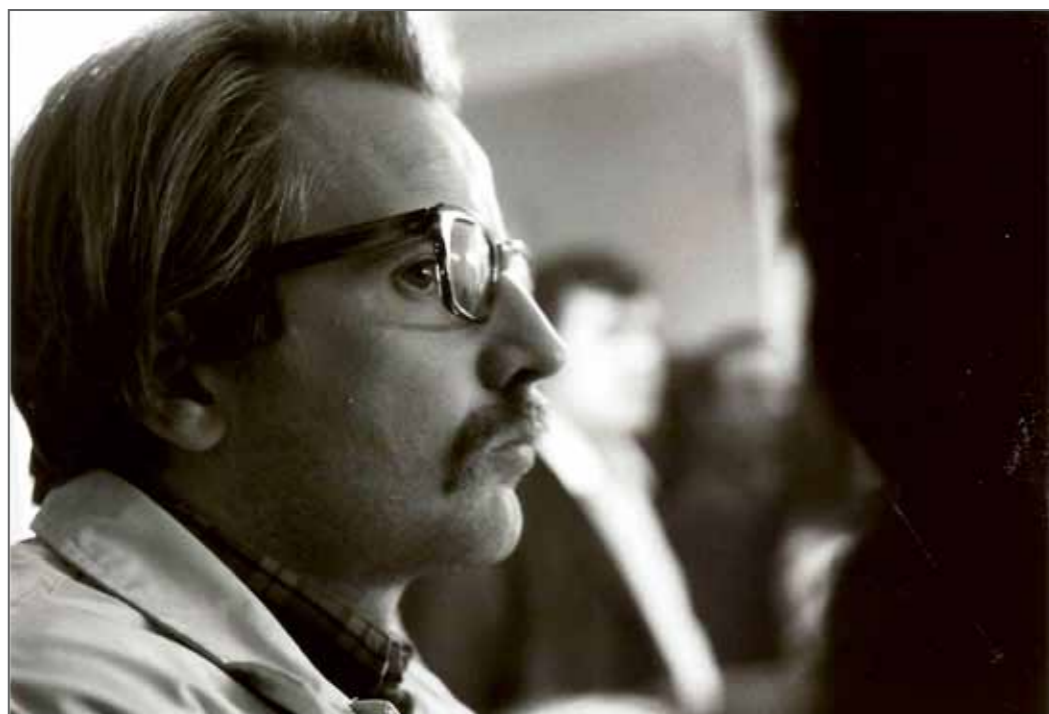
Espace Saint-Nazaire - Sanary-sur-Mer

Creator of mythical films, from "Z" to his latest film, "Le Capital", not forgetting "l'Aveu", "Clair de Femme" and "Missing", Costa-Gavras is also a photographer. This militant film director has kept personal and emotive images of some of his friends and his combats, Simone Signoret, Yves Montand, Georges Semprun, Régis Debray and many more creating a whole gallery of moving and previously unseen portraits. It is the first time that Costa-Gavras has agreed to open this large album of photographs. We recognise in his work, in black and white, both the lucid eye and the sensitivity of a man for whom Life should be lived with warmth and conviction. This exhibition is presented for the first time at Photomed. An exhibition to be presented at the Maison Européenne de la Photographie a few weeks later will add other riches and complete this public preview.

President Allende, 1971
© Costa-Gavras



Régis Debray, 1972
© Costa-Gavras



Simone Signoret and Yves Montand, 1980
© Costa-Gavras



NASCENT LEBANESE PHOTOGRAPHY



«Tcup 8», 2012 © Lara Zankoul



From the series «Sightless», 2012
© Caroline Tabet



From the series «Watercolor», 2012 © Mazen Jannoun

NASCENT LEBANESE PHOTOGRAPHY

Joanna Andraos - Emile Issa - Mazen Jannoun - Ghadi Smat - Caroline Tabet - Tanya Traboulsi - Lara Zankoul

Espace Saint-Nazaire - Sanary-sur-Mer

By inviting Lebanon this year, the directors of Photomed have opened the doors to a young, emerging and promising photography. This little country on the shores of the Mediterranean has set photography - art and profession - firmly in its cultural, economic and university life, for almost all Lebanese faculties teach photography in the context of their audiovisual programmes. Publishers, cultural centres, art galleries frequently propose the works of Lebanese and international photographers. Highly qualified photographic and production studios, respond to the commercial demand from Lebanon and the Middle East.

Our selection for the festival Photomed 2013 is an example of the creative diversity of Lebanese photography. We have chosen seven young artists, living and working today in Lebanon, among dozens of others who, we hope will have the occasion in future to present their work through the cultural exchanges developed between both our countries. The young pessimistic and critical generation proposed, focuses on enriching the nation's cultural life and cultivates the hope of a stable post-war society in search of a civil identity, justice and freedom following the still visible human and intellectual heartbreak.

Thus, **Caroline Tabet** is "sightless", as she observes a city that she has yet to tame, letting her blurred gaze wander during a stroll in measured time. With his departure from Canada and return to Lebanon, **Emile Issa** seeks out this same city in the shadows and in the gestures of a beautiful yet ghostly woman in the midst of a dilapidated decor. **Tanya Traboulsi** plunges into a cold and weary solitude and sees herself as if in a mirror which accompanies her day and night. **Mazen Jannoun** captures the social contrasts, all along the Lebanese coast, revealing a joyous yet taciturn and realistic simplicity. **Ghadi Smat** flies over the extraordinary and unexpected aspects of the city. **Lara Zankoul**, in her universe of symbols, searches for a better world and explores her young woman's dream in imaginary settings. **Joanna Andraos** penetrates a 19th century palace in Beirut, haunting it with her macabre extras, tragic witnesses of time passing.

The universes presented here focus on wandering or staged personae. This nascent Lebanese photography is rich with promise and is about to take its place in the country's cultural landscape.

Tony Hage

Curator

NASCENT LEBANESE PHOTOGRAPHY



Shadows Project, 2012 © Emile Issa



Stalker, 2010 © Joanna Andraos



© Ghadi Smat



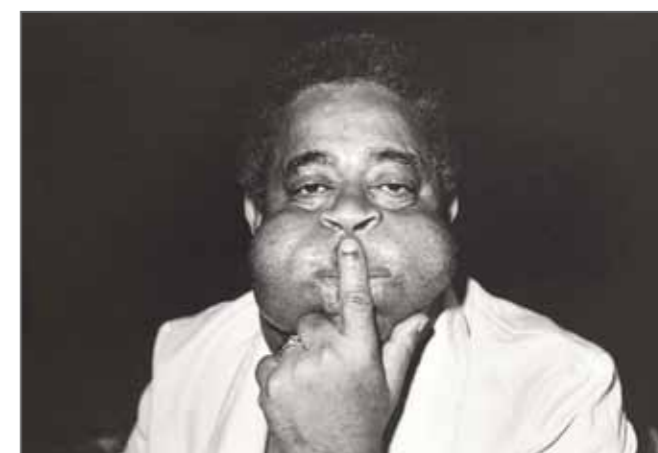
«Seules», 2012 © Tanya Traboulisi

NASCENT LEBANESE PHOTOGRAPHY

A look back at photographer Tony Hage's early years
Espace Saint-Nazaire - Sanary-sur-Mer



Youssef Chahine, 1980 © Tony Hage



Dizzy Gillespie, 1982 © Tony Hage

Tony Hage

Born in Beirut on 24 October 1961 of Franco-Lebanese nationality, Tony Hage started photography when he was 16 years of age. When he arrived in Paris at 17, he took evening classes in photography and less than a year later started to publish his pictures. In the 1980s, several trips to Jordan and Egypt provided him with the opportunity to undertake some very varied assignments - from Egyptian cinema actors to portraits of Queen Noor. His photographs have been published in the international press through the intermediary of the Agency Gamma. On his return to Paris, he began a long project on the Lebanese community in France and published a book on this theme. His photographs have been published in leading articles of the international press.

Tony Hage is co-founder of the Toromoro Photographic Agency.

FOUAD ELKOURY

MR1

Atelier des Artistes - Sanary-sur-Mer



© Fouad Elkoury / Signatures



© Fouad Elkoury / Signatures

Lebanon as it was, as it is and will always be.
 Forget about the numerous pictures I've taken elsewhere in the course of my life.
 Lebanon is my first choice, and preferably during the war years.
 Put aside my latest work as well, those photos which excite me most for they are novel. It's the archives that are called for here.
 Hence, I'm being obliged to dig up my past, to confine myself within that past with, as an irritating consequence, the obligation to admit that my life's behind me. Everyone knows that compilations are the lot of the retired.
 So, I chose random pictures from several series, and then took pleasure in inviting several friends whose portrait I'd taken a long time ago to take part and since I'm not averse to the occasional jape, I amused myself by cheating a little and inserting here and there some images taken outside Lebanon.

Fouad Elkoury
Paris 2013

Fouad Elkoury is represented by the Signatures Agency.

ASPECTS OF SLOVENIAN PHOTOGRAPHY

Boris Gaberščik - Danica Kus - Tihomir Pinter -
 Boštjan Pucelj - Jane Stravs - Metka Vergnion

Maison Flotte - Sanary-sur-Mer

In 2011 Photomed presented the work of photojournalist Manca Juvan on Ordinary Lives on Afghanistan. It became apparent that the French public did not know the work of photographers from Slovenia and the Adriatic region in general. This year Photomed presents a selection of photographic creativity since 1965. This exhibition aims to show certain aspects of that production centering around urban landscape, man-made objects and architecture in general. Through the work of six contemporary photographers the visitor questions and reflects on modern man's relationship with the changes in our environment, the influence materials such as cast iron, steel and concrete have had on the landscape and which have become so much a part of our lives.

In **Tihomir Pinter's** ironwork photographs, created between 1965 and 1990, he reveals a love of detail and a passionate quest for beauty in harmonious compositions. He recreates a golden mean, the careful relation between light tones, structures, the rhythm and examination of form which are similar to the poetics of the photographers of the 1930s.

Boris Gaberščik is one of the few Slovenian art photographers who have dedicated themselves to still lifes. He is fascinated with the effects objects have on one another, emanating peace and quiet, perfectly still, engrossed or caught up in the mysterious power of forms. In over twenty-five years of work he has developed a clear, systematically elaborate visual language. The photographer addresses them like an architect, a constructor of forms, a creator of space. Many of these objects played an important role in his life and hold special memories, they are almost archetypal, leading us into the artist's markedly poetic and intimate interior space. (Sarival Susic)

.../...



From the series «Missing in action», 2006 © Boštjan Pucelj

ASPECTS OF SLOVENIAN PHOTOGRAPHY

Jane Štravs creates an unusual photographic «Road Movie». The camera turns North America into a continent of images, enviably expressive views created by the camera and our imagination in an interpretation of the urban expanse which has fed our collective imagination since the 1960s. The author's encounter with North America and the Californian climate is a *ménage à trois* between Štravs, photography and film, Modern society is driven by consumerism to achieve comfort. **Boštjan Pucelj's** series «Missing in Action» depicts the victims of this society - shopping trolleys - as strays, away from their primary habitat, like modern refugees forced to leave their home. Agitated by the ecological impact of his discoveries Pucelj playfully applies the principal of documentary photography, portraying the suicidal nature of these «victims» of consumer warfare. In «The Spritual Garden» **Metka Vergnion** walks through a metaphysical Japanese garden to find comfort in peaceful contemplation, picturing her sensations, possessed by the vibrations of light and losing track of time confronted with such beauty in its frugal complexity.

Danica Kus' view of modern architecture reveals an ability to transform or translate a structured visual language, leaving the viewer questioning the reality of what he/she sees. In her photographs of the quarries of Carrara silhouettes appear; in her stairwells passing figures seem to intrude, seeming alien almost insignificant. She says of her work: «My inspiration derives from contradictions, rhythm, darkness, light, structures, material,... I try to explore the symbolic meaning of constructed forms and create a spatial ambiguity, an imaginary space».

Photomed would like to thank the Galerija Fotografija of Ljubljana for their precious help in the preparation of this exhibition and the Embassy of Slovenia.



Raindrops, 2008
© Metka Vergnion

ASPECTS OF SLOVENIAN PHOTOGRAPHY

From the series «Stairs», 2012
© Danica Kus



Drawing with water, 1999 © Boris Gaberščik



© Tihomir Pinter

BRUNO RUFİ

Slovenia, between sea and mountain

Médiathèque - Sanary-sur-Mer

"For more than 30 years, I have photographed far-off countries, from Asia to America, from North Africa to Russia, but here Man and Nature have created a unique mosaic of cultures from its Mediterranean point to the Pannonian plain, Through the prism of my lens I have turned this brief encounter into images which like all my photographic voyages, compel me to return to explore the multiples facets of this secret country on the Adriatic."

Bruno Rufi



Slovenia, 2009 © Bruno Rufi

STRATIS VOGIATZIS

Fishermen

Salle Patmos - Bendor Island

I've been photographing fishermen in the Mediterranean Sea for the last four years. Recently my project concerning fishermen in seven countries in the Mediterranean Sea has been completed.

I consider myself very privileged to be spending time with them, documenting their lives, penetrating their world which is so hard and magical and quite different from the people of the land. Sometimes I felt myself engaging in a ritual, while watching all these men, silently, patiently pulling up the nets for hours and feeling that there is more to this than a job to be done. It is more like meditation, a channel that opens and connects them with the eternal secrets of the sea. The fisherman's existence has in a sense resisted the modern way of life and has kept its traditional spirit in most of its forms. There is no doubt that the fisherman's toil is one of the hardest; working on fishing boats in the harshest weather conditions often with just two or three hours of rest, sometimes without getting paid at all if they don't return with fish, away from their families and with no health insurance. As hard as the working conditions are, the bonds they share are incredibly strong.



There is no complexity in the life of the fishermen, neither is it hypocritical to say they are exactly what they are. What overwhelmed me the most is the authenticity of their lives and the fact that they are maintaining the same simple, 'insignificant' way of living that they have always had. The limited space they share is contrasted by the infinity of the ocean and the harsh conditions of their work are compensated by the freedom they share by living in the middle of it.

Very often I felt like a play was taking place in front of my eyes, a play that showed the desperate, primeval need of the people to tame nature, to overcome their weaknesses, confronted by the power of the sea and the demand from her to obey her will. It is my strong belief that "the people of the sea" as Proust called them are the gatekeepers of a world that is totally unfamiliar to us. They know the sea like we know a certain neighborhood in the city we live in and at the same time the sea remains the biggest mystery. Although they know her moods, the winds and the changing currents, they will nevertheless remain foreigners, invading an alien space.

Very few young people nowadays tend to live the life of a fisherman, firstly because of the hard working conditions and secondly due to the shrinking possibilities of earning a sufficient wage. To a large extent this is one of the main reasons that on the large fishing boats there are mostly immigrants working, mainly from Egypt. Thus it seems totally acceptable to say that the culture of the fishermen is vanishing. If the young people don't receive the adequate funds, if the urgent problem of overfishing remains, there is still another more urgent problem: that the beautiful seascape, with small boats traveling gently across it, will cease to exist.

Stratis Vogiatzis

Special thanks to the Museum of Photography Thessaloniki - Greece.

KATERINA KALOUDI

Greeks

Salle Mikonos - Bendor Island

I studied mathematics but later derived profound joy from the art of photography. By photographing, I discovered a way to access parts of myself which I could not and cannot otherwise express.

The photographs for this exhibition have been selected from various thematic entities in order to describe the path of my inner journey. Most are photographs I made for myself. Some images come from recollections of fairytales, personal feelings and experiences as a child, other images come from my love for nature and for Greece, while others are connected subconsciously to my fear of death, loneliness and the irrationality of life.

I work on subjects that interest me through scenes of everyday life. I watch the movement of things and create new compositions by adding or subtracting elements from the photographic frame. Usually I subtract, as I love images that tell their story in a simple way.

For me the most fascinating aspect of photography is the impulsive selection of a moment in order to capture an image. It cannot be explained by logic: it is like a revelation. It depends on who you are and what is happening to you right then. All the magic of «to photograph» is hidden in the undetectable flash of a second where the soul, the mind and the eye will come into balance in a straight line.

Finally, in my photographs there is, beyond the clearly visible part which lends form, an invisible part which moves beneath the surface. The presence of the invisible is what gives value and creates a relationship between them and myself and, perhaps, you.

Katerina Kaloudi



Greece, 1994 © Katerina Kaloudi

GUY MANDERY

Journey through a privileged epoch

Salle Barthélémy de Don - Sanary-sur-Mer

Creeping around flea markets early in morning with a torch has never really been my cup of tea. I did attend few auction sales, but for me these places smell all too much of mould and the dead. My collection has been put together almost inadvertently, never with the rage of a real collector, except in the case of a few emblematic photo books. It has always been built as a result of a relationship, often ephemeral but always true with an artist, throughout my life as a journalist, editor, and curator of exhibitions. In such a way that each of these images is rather like the calling card left by a friendly visitor. Before 1970, when we published photographs, the editorial committee or the secretary would receive the negatives which were stapled together with the text on paper. Then the graphic artist reformatted them with a soft lead pencil or taped tracing paper to them, wrote the dimensions on the back for the photogravure and sent them off to the printer. They would perhaps come back at times covered in ink, often bent, nearly always covered in fingerprints. After they were signed off for printing they were then discarded.

Obviously, with the beginnings of the market and the opening of the early photo galleries in France, a significant change took place. At that time, photographic prints had not yet acquired the status of works of art that they have today. You only had to show interest in their work for the most generous of photographers to willingly give you a photo on the occasion of the publication of a portfolio... even more true when assembling an exhibition, or publishing a book.

Of course, my collection carried the mark of my inclinations. A childhood friend bought a box of photographic plates and I could not wait to publish them and print the sumptuous portraits from the Studio Soler Pavia, active in our village in Tunisia around 1900. In the choice presented here, I have of course very much put the emphasis on Italy, with images from Patellani, the great Giacomelli and those of my friends Barbieri, Basilio, Berengo Gardin, Jodice, Radino, and many more still, as if proof were needed of my belonging to this land and this culture which for me provide the bridge between Tunisia and France.

I have made a point of putting the images of these great creators opposite my own photographs, not out of vanity, but simply because had I not known them, I would never have been able to make my own.

Guy Mandery



Mother and child
© Studio Soler Pavia, Tunis, circa 1900
Courtesy Guy Mandery

GUY MANDERY

The Mediterranean today *Salle Barthélémy de Don - Sanary-sur-Mer*

"I wanted to photograph the Mediterranean landscape in order to reveal what this most famous and surely most represented of landscapes is like today. It is often cited as the reference for the founding space of civilisations and thought... showing both its perennial nature and the landscape that Man has fashioned.

*If today I attempt to question it with a camera in my hand, it's because before it was a landscape to be photographed, this Mediterranean was for me a land of warmth and dust, of fields of sun-blackened wheat, the smell of orange flowers, silky beaches and sunburn. It then took on literary tones thanks, among others to Camus, Char, Giono, Mahfouz, Pavese and Vittorini then a pictorial sense with Cézanne and the Provence and Languedoc regional painters. It became cinematographic with the Antonioni's *l'Aventura* and became photographic in the 19th century with Bonfils, Rives and Sommers and the Tunisia of Rudolf Lehnert at the beginning of the 20th, with yet more photographers, all leaving for the South in search of a Greek and Roman past. The simple and direct aesthetics of these pioneers to which I belong, run through a great part of contemporary photography. Later, the photographs of Mario Giacomelli, emblematic of a binary Mediterranean universe of black and white, sun and shadows, had a profound effect on me, even if, or perhaps precisely because, they are inimitable.*

When photographing the remarkable Mediterranean sites, one flirts inevitably with the old favourites, the post cards. Their images are part of the more or less conscious iconography that we all carry and to which we are emotionally attached, whatever their artistic value. I too can claim a certain connection to them, applying myself solely to enlarge here and there details that show the effect of modern life.

But naturally in my work, I acknowledge above all the heritage of the photographers of the 20th century whom I have watched, exhibited, criticised, published or taught for several decades. It is thanks to them that I can take these photographs today and, as the grown man that I have become, pay tribute to the dreams of my adolescence."

Guy Mandery



Greece, 2012 © Guy Mandery

BRUNO MOURON & PASCAL ROSTAIN

The Dolce Vita *Harbour - Bandol / Maison Flotte - Sanary-sur-Mer*

Having devoted their lives to tracking the latest scoops, today it is their turn to be in the spotlight. Bruno Mouron and Pascal Rostain are the most well-known paparazzi in France and have worked together since the end of the 1970s when they first joined forces for *Paris Match*. Amongst some of the names they photographed for the famous magazine are Bardot, Marchais, Le Pen, Tapie, Noah and Depardieu. Encouraged by Daniel Filipacchi, they pursued their joint adventure expanding their experience across the Atlantic as they immortalised the trash cans of Hollywood stars such as Brando, Nicholson, Madonna, Michael Jackson and even Ronald Reagan. They displayed the result of this project at a large exhibition held at the Maison Européenne de la Photographie in Paris. In 2012, they published their book *"Famous"* and became the heroes of a comic strip *"Chasseurs de scoop"* (meaning Paparazzi). In the first, they invite us to (re)discover the most glamorous stars caught in their lens. This series of pictures was recently on display at the Palais de Tokyo contemporary art centre and the A.Galerie.

In Bandol and the Salle Flotte in Sanary-sur-Mer, our two photographers have mined their archives to bring us some of the highlights of the Mediterranean Dolce Vita. Visitors will be able to admire some great portraits of Brigitte Bardot, Marlon Brando, Sophia Loren, Elizabeth Taylor and Richard Burton.



Brigitte Bardot, Saint Tropez, 1967
© Mouron & Rostain

JACQUES FILIU

Marseilles, precisely

Centre Culturel - Bandol

Jacques Filu is a very precise sort of person. So too are his photographs. Photography has changed over the course of history. It became "de-romanticised" with the photographer Lewis Baltz and the "new topographics" movement. Marseilles is a city full of clichés captured through tales and photos!

Quietly wandering through its streets a discreet gentleman can be seen. This man is Filu. And yet, he really SEES Marseilles like nobody else. With his disciplined and austere approach, he has not fallen into any visual traps. Rarely have I seen such a true rendering of Marseilles since the works of art of the Transborder Bridge period.

How does he do it? Although no longer in the first flush of youth, Filu wanders from south coast to north coast, drawing on his culture and applying his incisive historian's eye to the seaside resort of Le Prado, now called the Gaston Defferre beaches, the Kennedy Corniche, the Dromel quarter, the Arenc district, Les Hauts de l'Estaque, using a digital camera. He takes colour photos. But we are not just talking about blue sky. His photos are

a tribute to his observations. They are incredibly precise, where each thing has its place. There is nothing romanticised about his work. Marseilles is shown without pathos. The most insignificant post or character has a precise position in his composition.

Filu has been able to find, perhaps even invent, a sort of non-colour. In any case, his colour is in no way a reflection of the pleasant weather. It is much more discreet, reminding us more of post cards from the olden days.

His pictures are horizontal, devoid

of any vanishing effects, decorum, spectacle or shouting. They withhold a sort of silence, not due to the absence of noise, but to the extremely applied quality of his vision. For me, his photographs of this city with its preconceived images are of the highest rank. They overturn the situation and show us at last what has really become of this city: precisely.

Bernard Plossu



Marseilles, 2009 © Jacques Filu

DIDIER MASSARD

Artifices

Salle Maurice Fargues - Sanary-sur-Mer

After working with Henri Langlois, founder of the French Film Library, Didier Massard pursued his career as a professional photographer in the fields of still life, landscape and architecture. It was in 1993 that he embarked on a series of personal works based on the design and construction of miniature scenery photographed in the studio. Following in the footsteps of Méliès, the work of Didier Massard reflects his understanding of scenery, lighting and attention to detail as much as it does his love of wonder. In the Salle Maurice Fargues, devoted to deep-sea diving, Didier Massard reveals how truly skilled he is in the art of illusion as he invites us on a fantastic voyage through underwater remains and coral structures full of surprises and wonders.



The Sunken Cathedral, 2012 © Didier Massard

GALI TIBBON

Echoes of Christian Jerusalem

Chapelle Notre Dame de Pitié - Sanary-sur-Mer

This is an invitation to embark on a magical mystical tour, a glimpse into a secret world through a labyrinth of chapels and altars, a kaleidoscope of colours and textures, a unique fusion of people and cultures. Tucked away, deep in the maze of winding, narrow streets in Jerusalem's Old City, stands the Church of the Holy Sepulchre, one of the most famous but least explored religious sites in the world. The church was built on the spot where Jesus is believed to have been crucified, buried and resurrected, the very place where Christianity was born. The church of the Holy Sepulchre was constructed by the Byzantines and rebuilt by the Crusaders. It remains the most popular destination for countless Christian pilgrims from across the globe. Clergy and believers chant words of prayer in a mix of languages last heard in the Tower of Babel. Bishops conduct exotic rituals in biblical Aramaic as other ancient tongues echo through the darkness of Christianity's most sacred shrine. Mysterious monks circle the tomb swinging aromatic incense, as rays of magical light break through. It is an enigmatic mix of rituals belonging to some of the earliest Christian sects, still conducted today. It is perhaps the only place in the world where processions and masses converge under the same roof and a diverse crowd of worshippers recites prayers side by side.

Over the past seventeen centuries people from all over the world have been drawn to the ancient, sacred stones as if by a magnetic power: pilgrims in ecstasy, enlightenment in their eyes, praying with the ultimate expression of devotion, not leaving before they have touched, kissed, prayed and knelt before every sacred altar. Outside, transfixed worshippers carry wooden crosses as they retrace the last steps of Jesus along the winding

path of the Via Dolorosa that comes to an end at the Holy Sepulchre.

Jerusalem is not just the focus of international political attention; it is also the focus of the three great monotheistic religions. Ancient texts and maps describe Jerusalem as «the centre of the world», the world's point of beginning. Halfway between east and west, Jerusalem has not become a melting pot, but remains a mosaic in which cultures and religions mix yet never combine, each remaining as distinct as possible from the other. The Christians are an ever-dwindling minority in the Middle East and the

different streams share a common concern about their future in the region. But instead of being united by belief inside the Church, they are often divided, each fighting a constant battle to preserve its ethno-religious identity. A centuries-long struggle over power and territory left the church divided between six denominations of Christianity. The fierce devotion with which each faction guards its turf is legendary. Three main sects – Roman Catholic, Greek Orthodox and Armenian – have principal custody of the church under an edict issued in 1852 by the ruling Ottoman Sultan, known today as the Status Quo agreement. The additional denominations, Coptic (Egyptian), Syrian Orthodox and Ethiopian, are given space and rights within the church. The Sultan's Status Quo froze time. Centuries of unchanged religious traditions and multi-ethnic domination combine into a unique and extraordinary collage of people and faith, not seen anywhere else.

Gali Tibbon



JULIA PIROTTE

A photographer in the Resistance

Espace Saint-Nazaire - Sanary-sur-Mer

As a committed photographer, Julia Pirotte was a photo-journalist activist. Born in 1908 in Poland, she spent much of her life in Belgium and France. Known above all for her reportage of the liberation of Marseilles and her superb portraits of Pablo Picasso, Irène Joliot-Curie and Paul Eluard at the World Congress of Intellectuals for Peace in 1948 in Wroclaw, her work has only recently been rediscovered.

She was a true resistant and wielded her Leica like a weapon. As Georges Vercheval wrote, "Her pictures were born from an imperious need to testify... her pictures are spontaneous, powerful and incisively real".

And in the words of Bernard Plossu, "Julia Pirotte showed me the way. She was in Marseilles in the 1940s during the war. Her photos provide incredible testimony to life in the "Panier" at that time... Her testimony is all the more courageous and engaged given that her own sister had just been executed by the Nazis. Her work lies somewhere between Ben Shahn, Robert Frank in the 1930s and the Russian constructivists."

Julia Pirotte (born Gina Diamant) 1908 – 25 July 2000

This exhibition has been organised jointly with the Charleroi Photography Museum, where most of the Julia Pirotte negatives and prints archive is housed.



A «Marianne», day of the Capitulation,
8th May, 1945, Marseilles
© Julia Pirotte
Collection: Museum of Photography at
Charleroi

DAOUD AOULAD-SYAD

The photographer, the winemaker and the light

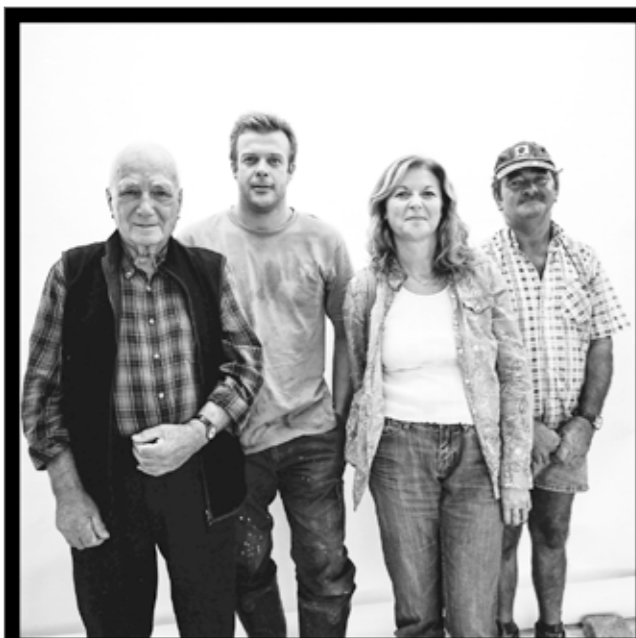
Galerie Ravaisou - Bandol

The story of this man could have been taken from a fable, a legend or a tale from a distant land. Moroccan photographer Daoud Aoulad-Syad, who is internationally famous as a creative and meticulous filmmaker, has chosen Bandol and Photomed as the place for his return to still pictures. This man, who was encouraged by Henri Cartier-Bresson at the beginning of his career, returned to photography in 2012 when he exhumed unpublished works from the past, notably portraits. This flashback awoke latent instincts and led him to carry out a personal project on winemakers of the Bandol region. Working meticulously, he was able to capture the history, troubles and joys of these men who work the soil to produce the nectar adored on all sides of the Mediterranean. With his misleadingly casual airs, his generous laughter and thirst for good books, he could not help but be accepted into this community as a member, sharing the same codes and values. Through his photos, Daoud Aoulad-Syad talks to us of things which no words can express but which seem so obvious when seen. They do not just speak of passion and commitment, but something much vaster. Like a djinn, he generates a form of magic and we cannot help but fall under his spell.

Benoît Baume

Exhibition organised with the help of the Association des Vins de Bandol.

Fortuné Piche, his grandson Cédric Gravier, Christine Castell and Roger Dalmasso (domaine de la Suffrène), 2012
© Daoud Aoulad-Syad



Didier Masson and Ian Johnston
(domaine de la Suffrène), 2012
© Daoud Aoulad-Syad



PATRICK TOURNEBŒUF

With the help of its partners Fujifilm France, Gares & Connexions and Central Dupon, Photomed invited Patrick Tournebœuf to do some original work on Mediterranean railway stations. From the Spanish to the Italian border, Patrick has questioned the role of the station, its relationship with all those who use it and the changes to its status over the course of time. Stations are part of our everyday life but each and every one of us experiences and uses them differently.

The notion of travel has considerably evolved. How can this change be reported on?

For instance, the addition of roller wheels to suitcases led to the disappearance of station porters. And this is just one story about the changes that have occurred. Today, the station has become a place full of busy life, each station offering its own specific quirks.

Artists have been haunting stations for a long time. Saint-Lazare station was painted by Claude Monet while Perpignan station was rendered sacred, so to speak, by Salvador Dali. Patrick Tournebœuf has an historical and emotional link to stations, starting with Sète station. His great-great grandfather was born in Sète station, while that gentleman's own great-great grandfather was the station master from the day it opened! Another of his ancestors was from Vintimille, on the other side of the border, just after Menton.

Drawing inspiration from his own personal history, Patrick has focused on all things "Monumental", embarking on a deep-reaching project over a two-year period: the first year is the result of a week of travel in April, which takes him from Perpignan to Sète, Marseille, Bandol, Nice and Menton. He will be reporting on his impressions through an exhibition at the Photomed Maison du Festival but also in one or several stations.



Gare de Nice #02, 15 avril 2013.
Mission photographique sur les gares du pourtour méditerranéen pour Photomed
© Patrick Tourneboeuf/Tendance Floue

Photo
2013 med

 activities

www.festivalphotomed.com

MEDITERRANEAN
PHOTOGRAPHY
FESTIVAL

WORKSHOPS PHOTOMED 2013

These photography and image processing workshops last one day.

For the underwater photography workshop, participants must ideally be able to hold their breath and swim under water.

The workshop supervisors for the 3rd edition of the festival are **Nouara Aci** and **Philippe Joachim**.

● Sunday 26 May

Workshop with Nouara Aci

Training in digital photography

Provided by the association Les Semenciers Photographes, this workshop lasts one day and aims to teach participants how to personalise settings on their camera.

Motivated participants will be able to gradually move away from automatic modes. The workshop will help them put an end to blurred, dark or overexposed pictures. By changing the settings on your camera you will improve the quality of your photos.

Program

The morning will be devoted to camera operation, exploration and explanation of menus, ISO settings, aperture opening, shutter speed and exposure mode.

The afternoon will focus on getting the exposure right using exposure corrections and framing.

Practical Information

Full day workshop fee: €100

Half-day workshop fee: €60

People signing up for the full-day workshop take priority as the aim is to have the same group in the morning and afternoon.

Photographer running the workshop: Nouara Aci / www.nouara-aci.com

Date and times : 26 May 2013 from 9 :00 AM to 12:30 PM – from 1:30 PM to 5 PM.

Place: Maison Flotte in Sanary

www.semenciersphotographes.com

WORKSHOPS PHOTOMED 2013

● **Saturday & Sunday**
15 June 16 June

Workshop with Philippe Joachim

Underwater photography without breathing apparatus

(two courses: an introductory course and an advanced course)

Philippe Joachim is a photo-reporter who specialises in underwater photography. In 2005 he was elected French Vice-Champion of underwater photography. He won the Monaco Challenge in 2009-2010 and was also nominated for the Gold Diver award (in 2009 and 2010) at the World Festival of Underwater Pictures in Marseilles.

- Introduction to underwater photography, Saturday 15 June
- Advanced underwater photography, Sunday 16 June

The workshop will start with a theoretical part focusing on the underwater environment and its biotope (how to move around the underwater environment safely and without disturbing the fauna and flora, how to prepare the photography equipment and underwater case, diving equipment, etc.), physical phenomena relating to water (influence of light on the underwater world: reflection, refraction, absorption, diffusion, etc.) and photography basics (framing, influence of colour, flash, optics, speed, etc.).

The advanced workshop will focus more on picture composition.

The second part of the workshop will take place along the Sanary underwater trail.

This site has rocky and sandy sections housing many Posidonia. There is a wealth of fauna and flora to be seen: rock fish, mollusks, anemones, scorpion fish and sometimes barracudas.

Finally, the image processing part of the workshop will take place on the second floor of la Maison Flotte in Sanary. The pictures will be transferred to PC, post-processed (Photoshop if possible), and 5 photos will be chosen by each participant to create a slide show.

Practical Information

Workshop participants must bring the following with them:

A camera with a watertight case and, if possible, a computer for image processing.

Full-day workshop price: 135€.

If the weather is bad, the workshop fee will be fully reimbursed.

The workshop is for a maximum of 8 adults.

Times: from 8:30am to 7:30pm

www.subreportages.com



© Philippe Joachim

PHOTO COMPETITION

- The Mediterranean light, which so inspired painters at the start of the last century, will be the focus of this 3rd Photo Competition organised by the festival with the help of Sanary and Bandol shops.

“Mediterranean light and shade” will be this year’s competition theme for amateur and experienced photographers alike.

Competition forms will be available in Sanary and Bandol shops taking part in the operation (look for Photomed poster in window), or from the Sanary and Bandol tourist offices as of 30th April.

Once filled in, the forms should be taken back to the shopkeepers or to the Maison du Festival in Sanary (quai Wilson – Espace des Baux) **by 13th June at 6pm.**

Applications should contain: one A4 maximum photo, a caption and the duly completed competition form.

Applications sent by Post or those received after 13th June 2013 will not be accepted.

A jury made up of personalities from the world of photography will meet on 16th June.

Prizes will be awarded according to the following criteria:

- Aesthetic choices
- Suitability of theme
- Originality of work
- Technique used

The results will be announced on 17 June.

As well as receiving prizes (FUJIFILM cameras and photography books, subscriptions to specialist magazines, etc.), the winners’ photos will be published on the PHOTOMED web site.

PORTFOLIO READINGS

● **Photomed** is offering photographers portfolio readings:

Friday 24 May from 2:00pm to 5:00pm

Saturday 25 May from 10:30am to 12:30pm and from 2:00pm to 5:00pm

Sunday 26 May from 10:30am to 12:30pm
at the Maison du Festival, quai Wilson in Sanary.

Those interested must sign up for a reading (*form and information on the festival web site*).

The readings are for all photographers, whether amateur or professional, art school students, etc. Each session lasts 20 minutes maximum. The work presented will be critically reviewed and the photographer will receive advice and useful contacts for continuing their photography.

The list of professional reviewers involved will be published in April on the festival web site.

www.festivalphotomed.com

Portfolio reading protocol

For portfolio readings, participants can either present their work in the form of prints or on their PC. To ensure the quality of each review, it is advisable to limit the number of photos per portfolio.

Portfolio reading cost: € 20 per session

Registration & Information

portfolio@festivalphotomed.com

T +33 6 22 32 10 10 / +33 4 94 88 60 56

www.festivalphotomed.com

Free Entrance

HOW TO GO?

BY CAR

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

BY PLANE

Toulon/Hyères Airport
Marseille/Marignane Airport

BY TRAIN

Toulon, Marseille Stations
Bandol, Sanary-sur-Mer/Ollioules Stations

INFORMATION

Maison du Tourisme +33 4 94 74 01 04 / www.sanarysurmer.com
Office de Tourisme - 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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