

Photo 2014 med

SANARY-SUR-MER
ILE DE BENDOR
HOTEL DES ARTS TOULON

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 **PRESS
KIT**

THE FESTIVAL OF MEDITERRANEAN PHOTOGRAPHY

Photomed 2014

In the footsteps of Ulysses: Italian photographic wanderings from the columns of Hercules to the gates of the Orient

Photomed is about opening our eyes, about gazing, about looking at photographs. It is an invitation to discover, to rediscover, to honor and promote artists, to look at the images that mirror the personal journeys that have shaped each artist's creative work.

Photomed is also an opportunity to wander through one's own imagination fuelled by photographic images that are deceptively silent and still. Italian photography is in the spotlight for Photomed's fourth édition. Without claiming to be an exhaustive or a representative view, visitors will be able to get a better insight into what Italian photography is today.

Cartier-Bresson gave photography the «decisive moment», an idea of suspended time, **Mimmo Jodice**, the guest of honor in 2014, takes us into infinity. His portraits of antique statues which appear surprisingly alive refer us back to the origins of the Mediterranean world. His landscapes and seascapes are a bridge between the ancient past and the present that appear unchanged and eternal. The exhibition will be held at the Hôtel des Arts de Toulon, the art center of the General Council of the Var.

On the island of Bendor, **Barbara Luisi** takes us on a voyage across waves of deep nocturnal blue. **Patrice Terraz** proposes powerful documentary images of the lives of sailors who live aboard merchant ships abandoned in Mediterranean ports. In a sense, these artists incite us to ponder on our relationship with time. Alessandra Mauro, the curator for Italy, invites visitors to discover **five Italian photographers** through two exhibitions – «*Dreams & Visions*» and «*Daily scènes*». **Paolo Verzone** unveils the life of cadets in the military academies of Mediterranean countries.

Our gaze is drawn inexorably to the heart of the Mediterranean into which the Italian «boot» extends: to the **legendary villas** on the sea shore - from Dali's house in Port Liggat to the Casa Malaparte - all beautifully photographed by prominent artists taking us on a superb guided tour. At the invitation of Laura Serani, we follow **Stefano De Luigi**, roaming in the footsteps of Ulysses in his work entitled *iDyssey*, while **Bernard Plossu** takes us on an intimate tour of the Italian islands of the Mediterranean and **Bastien Defives**, a compulsive hiker, captures the surprising light and landscapes of the otherwise well-known French Mediterranean islands. **Sandra Rocha** allows us to reflect on the idea of the horizon and its role as the dividing line between the sky and the sea.

Keiichi Tahara hosts the cherubs of Croatian churches inside the Notre-Dame de Pitié chapel. **Arslane Bestaoui**, who trained at the Tlemcen French Institute and was selected by the World Press for a one-year scholarship, demonstrates remarkable photographic maturity in his moving work on the women of Oran who live alone and play all the roles for their children.

Photomed 2014

At the Festival House, Lebanese photographer **Serge Najjar**, who won the Photomed-Beirut competition in January 2014, shows an amazingly graphic vision of Beirut's architecture. **Patrick Tourneboeuf** continues the commission initiated last year on train stations along the French Mediterranean coast and also photographed the superb train station of Oran (exhibition to be held in the *Gare de Lyon* train station in Paris at the same time as the festival). He has also delved into the world of 60's style postcards of the seaside towns to reinvent in «*Resorts*» the visual language of these images which form part of collective memory.

In the «Frédéric Dumas» museum, **Jean-François Rauzier**, who claims to be a digital baroque photographer, shares his vision of cities lost to the waves, together with an original work made especially for Photomed using the museum collections.

Denis Dailleux will bring visitors inside Egyptian dwellings; as an adopted resident of Cairo, he pays a moving and intimate tribute to the martyrs of Tahrir Square. The Moroccan photographer **Leila Alaoui** immersed herself in the lives of Moroccan people, taking portraits which reveal the soul and spirit of individuals who are often over photographed and who end up being ill at ease with their own representation.

Last but not least, in the «Pavillon de la Plage Dorée» - Suzette Ricciotti's new gallery in Sanary-sur-mer - **François Delebecque** will share one year of his life as a photographer in residence in the Villa Medici.

Philippe Sérénon & Simon Edwards

Exhibitions

MIMMO JODICE
Mediterraneo

BARBARA LUISI
Dreamland

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ITALIAN PHOTOGRAPHY
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Shores

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Waterline

KEIICHI TAHARA
The Croatian Cherubs

ARSLANE BESTAOUI
The Women of Sidi El Houari

SERGE NAJJAR
Abstract Realities

PATRICK TOURNEBOEUF
*Stations
Resorts*

JEAN-FRANÇOIS RAUZIER
Cities Lost to the Waves

DENIS DAILLEUX
Egypt: the Martyrs of the Revolution

LEILA ALAOUI
The Moroccans

FRANÇOIS DELEBECQUE
Life in a Villa



Mimmo Jodice

MEDITERRANEO
HÔTEL DES ARTS TOULON

Exhibition will be held
from May 24th to June 22nd

www.hdatoulon.fr



Cartagena, 1994 © Mimmo Jodice

*"But what was I thinking about earlier when I got lost
by gazing away?"*

Fernando Pessoa.

Unlike Basilico, exhibited at Photomed in 2013, who reveled in capturing the banality of sites, Mimmo Jodice chooses subjects that are naturally powerful. Both photographers share however an amazing talent of expressing very personal and sensitive visions of their subjects through their respective ability to give them importance but without yielding to them or falling into complacency.

Neither of them provides time references to the viewers. Both photographers merge the past and the present and thus project us into a future that suddenly becomes reassuring owing to the unchanging nature of things.

Whilst Basilico, the Milanese, is marked by contemporary urban design, Jodice, the Neapolitan, seeks the origins of Mediterranean civilization. Anyone born near Herculaneum and endowed with artistic sensibility can only be but marked by a history which, in fine, is his own. Jodice claims to be Neapolitan by birth and by choice since Naples offers endless creative possibilities. With its bay and its vast city the archaeology of Naples is an inexhaustible source.

Jodice photographs with medium-format black & white films. He optimizes the resources of the medium and produces intricate photographs that capture the emptiness of landscapes, the remains of time and the relationships with the past. Light plays a key role in his work: the moment at which he takes the photograph is essential, optimizing the lighting of the subject and encouraging the viewers to look beyond the surface of the photograph and to reach the imagination of the artist. Light remains an essential dimension of his work in the laboratory where he produces his own prints, developing and fixing the emotions that emanate from the antique statues which he brings back to life.

This exhibition of landscapes and portraits in stone allows us to share in his vision of the Mediterranean.

Barbara Luisi

DREAMLAND

Seeing, hearing, touching...

The ocean is a voice. It talks to the distant stars...

Michelet

It is this 'voice of the ocean' that Barbara Luisi's photographic seascapes bring to us. As we look at them, do we not think we hear the endless low rumble of the waves? This cenesthetic phenomenon is not surprising: the visual impressions the pictures convey are so strong that they readily transform into auditory impressions.

They also echo the cosmic dialogue between the sea and the firmament evoked in Michelet's work. They speak to us of the time when this wordless colloquy began—the time of the world's first dawn, an immemorial time when mankind did not yet exist. Is this the reason for the strange disquietude that takes hold of us when we behold these images of sombre expanses empty of all human presence?

"A brave Dutch sailor, a steadfast and cold observer, who spends his time on the sea, frankly says that the first impression one gets from it is fear": thus begins Michelet's book *"The Sea."*

One might suppose that there are pragmatic reasons for the fear this impetuous seaman feels: a fear of what seems to him to be a hostile power that must be faced. But the reasons for our fear are of a metaphysical kind: it is a fear that arises from the encounter between our own finiteness and the infinite. It is interesting to note, in this respect, that in Barbara Luisi's seascapes, there is nothing to limit the immensity—neither shore nor horizon, for the sea often blends into the sky, which can only be identified thanks to the starlight reflected on the surface of the bitter water. It is as if this expanse has neither beginning nor end. Neither does it have contours, which is why, because it is taken beyond the category of 'things'—since everything in our rational cosmology has a form—it has been so difficult for painters to depict. For a long time, in painting, the sea was just a setting for genre scenes or historic events: views of harbours, gulfs, bays, ships at their moorings, or illustrations of mythological events such as the birth of Venus or the exploits of Poseidon, or real events such as a ship battling heroically against the raging sea, the human tragedy of a shipwreck, or a naval battle that has gone down in history. Only when the impressionists (preceded by Turner) came along did the sea become a painterly subject in its own right.

Barbara Luisi takes up the challenge that the sea throws down to painting. But hers is not the diurnal, lambent sea that allowed Monet, Renoir, Manet and many others to play with shades of blue, grey and green; it is not the tamed sea

that offers a tempting venue for bathing—a fashion that was not slow to catch on during that period. Hers is a nocturnal, shadowy, inky sea, now black, now blue—a blue so dark it borders on blackness. And only what the poet so aptly dubbed 'the dark light that falls from the stars' punctures this dark surface with its cold light. And it matters little that the stunning chiaroscuro that results owes more to the moon than the stars!

Where are we, as we behold these powerful waves? What absent shore are we standing on to avoid being swept away by this menacing, fascinating force? Ulysses feared the Sirens' song. Did he not understand that their chant was but the song of the roaring ocean, calling to us, terrifying us, drawing us towards it? Where can we stand to resist that call? In what derisory place can we take shelter from this violence, all the more disquieting in Barbara Luisi's photographs because it is contained within them?

The feeling of fear as we contemplate a grandiose natural spectacle whose sheer size crushes us, and which nonetheless sparks a specifically aesthetic emotion within us, is the very definition of the sublime. The best illustration of this can be found in the poetry and painting of the German Romantics. Although the calm and serenity they exude is a far cry from the dramatisation and theatricality dear to Romantic poets and painters, Barbara Luisi's pictures are entirely involved in this aesthetics of the sublime, if only because of their tormented skies and the rays of light which, falling from the clouds like the divine shafts of light in religious imagery, invite us to go beyond the experience of the senses and move towards a feeling of transcendence. Is the sublime not that which lies beyond beauty and which takes us beyond the senses when we see it?

But to attribute the strong emotions stirred up by Barbara Luisi's photographs to a fusion between the pleasure of the senses and a quasi-mystical elevation of the spirit that belongs to the realm of the sublime would be to pay inadequate tribute to what these emotions owe to the painterly attributes of her work.

If Michelet's ocean converses with the stars, Barbara Luisi's ocean engages in a dialogue with painting. First of all, with Courbet: in the work of this great artist, the sea stops being a liquid element and becomes a thick, viscous, opaque substance whose consistency is similar to that of



Montauk © Barbara Luisi

the coloured paste the painter applies to his palette before spreading it wildly over the canvas. A dialogue with Richter; too: specifically his series of Seascapes, although to produce the tactile effect produced by Barbara Luisi's pictures—Gilles Deleuze would have called it a 'haptic' effect—Richter had to move from photography to painting. I said that in Barbara Luisi's photographs we hear the sea; we touch it, too. There is also a dialogue with Rothko's work: his coloured fields with uncertain outlines which, like Luisi's oceans, challenge notions of form, frontier and colour. Although eminently figurative, Barbara Luisi's seascapes have something abstract about them. Not only because they are unexplainable, but also because beyond the images we are presented with, they speak of what belongs to the realm of painting: colour, substance, and light. They speak to us about the way light, itself invisible, requires the materiality of opaque bodies to be seen. Whence these dark oceans made of an almost solid substance that reflects the cold light filtering through the clouds.

When she deals with another subject, for instance the nude, the photographer pursues her investigation of light and substance. It gives her nudes a sculptural look. But this is not the primary intention, which is to work on the mystery that makes all things appear before our eyes. So it is perhaps no exaggeration to say that she depicts a body as a landscape and a landscape as a body—in the ordinary sense of the word, and in the sense that physics has given it: that of a material object.

"Art is at its apogee when it appears to be nature, and the latter achieves its aim when it encapsulates art without our knowing it": so, long ago, wrote Longin, one of the first and greatest theorists of the sublime. These words might have been written for the photographic work of Barbara Luisi, so effectively do the natural and the artistic come together as one through her lens.

Françoise Gaillard

Patrice Terraz

WELCOME ON BOARD

They come from distant countries. They are sailors who navigate all the seas of the world. Every year hundreds of them are abandoned by rogue ship owners. Sea transport is in a chaotic organized opacity aggravated by ships sailing under flags of convenience.

Patrice Terraz met with these sailors who fell from grace with the sea, stuck on immobile ships, without any money or food, and for whom time stands still.

The reportage started in 2001, with Yves Reynaud, an ITF (International Transport Workers' Federation) inspector in Marseille, a London-based consortium of trade unions that protects the rights of sailors against operators of flags of convenience.

Patrice Terraz was able to meet with these crews who are in dire situations: they have been underpaid or not even paid for months, and their only fault was to have boarded doomed merchant ships such as the *Fenix*, the *Atalanti* or the *Zaccar*. The most striking example is that of the *Florenz*, a Panamanian cargo ship abandoned in the port of Sète in January 2001. The crew, composed of Greek, Croatian, Georgian, Cameroonian, Ghanaian sailors, had to wait one year and three months until the ship was auctioned and money was obtained to pay their salaries.

In 2005, he went to Dakar and got onboard the *Marine One*. In January 2010, he went to Istanbul for *M Le Monde*

Magazine to work on the subject again as hundreds of ships with undecided fate were anchored on both shores of the Bosphorus.

The general downturn of the world economy has had an immediate impact on maritime traffic; at the end of the line, exhausted sailors, in a process of homelessness, are abandoned to their fate, drifting between boredom and isolation on ageless ships, such as the *Nemesis*, a derelict cargo ship, under the flag of Sierra Leone, anchored some cable's lengths from the coast.

In September 2010, the ITF sent Patrice Terraz to the port of Algeciras to report on the sailors of the *Eastern Planet*. In January 2011, he went back to Sète where the *Rio Tagus*, an old ship dating back to 1979, was immobilized in the port due to a technical breakdown. She was no longer fit to navigate and the salaries of the Ghanaian sailors had not been paid for a very long time. Repatriating the crew was the only solution left, but this is the nightmare of any sailor who left his family months ago and has to return home with no money.

Since 2001, the situation has not evolved much. Sailors remain on the margin of society and Plato's quote remains meaningful: «A sailor is neither amongst the living nor the dead for the man who belongs to earth has, as he were amphibious, thrown himself upon the sea, and become wholly in the power of fortune.»

Patrice Terraz lives and works in Marseille. He is represented by Signatures, a house of photographers.

For several years his work has dealt mainly with the maritime world and its specificities. Those who know him well are impressed by his diversity, his commitment and his artistic richness.

His work has been exhibited in Paris, Marseille, Montpellier, Cannes, Palermo, Newcastle, Zürich, London, Barcelona, New York...



Sète, France, Mars 2001 © Patrice Terraz / Signatures



On Fenix, January 2001 © Patrice Terraz / Signatures



On Florenz, March 2001 © Patrice Terraz / Signatures

Italian photography

DREAMS AND VISIONS

by SILVIA CAMPORESI, SIMONA GHIZZONI,
BEATRICE PEDICONI

Curator: **Alessandra Mauro**
Foundation Forma for Photography

These two exhibitions bear witness to the vitality and variety of visual research in Italy today. The artists use photographic and video media to explore traditions and to give them a new life, with each artist pondering in a specific way upon the notion of the present and his/her role as creator of images in a world and in a land which for centuries has thrived on images.

Dreams and Visions. Three women photographers, three established artists of the Italian contemporary art scene, who by means of different methods use images and video to interpret their own lives, real or imaginary, with a new, poetic and intense vision.

Each artist exhibits two photographic corpuses in different formats, thus creating their own histories and visions within a body of work in which communication takes place through memories and symbols.

Silvia Camporesi (Forlì, 1973) often produces series of works which convey her interpretation of her own world, at times light and amusing, at times darker, shrouded in a magical and disquieting atmosphere of expectation. Her work is marked by the influences of literature and art as a whole (such as the Zabriskie Point diptych as a tribute to Antonioni), or simply uses scenes of daily life.

The subtle and evocative color images of **Simona Ghizzoni** (Reggio Emilia, 1977) always include a feminine character as the true protagonist of each story or vision, like a fleeting impression captured just before it disappears forever. This is the case in the series produced for Alina Marazzi's feature film «*Tout parle de toi*» (2011), featuring Charlotte Rampling – a very original experience that blends stories and feminine visual languages.

The astonishing images of **Beatrice Pediconi** (Roma, 1972) confuse the viewers as nothing is what it seems to be and everything appears as the result of a process of continuous, liquid, material transformation similar

DAILY SCENES

By FABRIZIO BELLOMO, MASSIMO SIRAGUSA

Curator: **Alessandra Mauro**
Foundation Forma for Photography

to a transfer of substances. Images seem to be raw material undergoing constant changes, endlessly taking new shapes and telling new stories, showing new signs and new visions.

In a completely different manner, the *Daily Scenes* exhibition invites the viewers to take a stroll through famous sites of the Italian architectural tradition, from Roman amphitheaters to colorful shopping malls.

The large color photographs of **Massimo Siragusa** (Catania, 1958) display antique and modern public spaces that are part of our daily lives. These images are willingly frontal and accurate as were the works of the 18th century landscape painters. They form a catalogue of the sites and spaces where our daily social exchanges and interactions take place, except that they are as empty as De Chirico's theater scenes.

Could such empty spaces be populated by the characters of **Fabrizio Bellomo's** videos? (Bari, 1982) The «characters» selected by the author inhabit these otherwise empty spaces and give shape and rhythm to staged role plays of today's society worthy of a major playwright. The films on peddlers on the beaches of Bari portray the construction of a pantomime of complex human relationships deceptively simple at first glance but that are the result of long and meticulous work. Likewise, the young people photographed in a public swimming pool during the preparation of a summer party become real actors, with attitudes and gazes full of emotions, of this staged daily scene which is the «site» where their lives are being played.

Alessandra Mauro is the curator of the exhibitions in collaboration with gallery Z20 - Sara Zanin in Rome (Dreams and Vision) and with Forma Galleria, Milan (Dreams and visions and Daily Scenes).

Italian photography

SILVIA CAMPORESI, SIMONA GHIZZONI, BEATRICE PEDICONI
FABRIZIO BELLOMO, MASSIMO SIRAGUSA

After Zabrinskie © Silvia Camporesi / Courtesy Galleria z2o



Campo San Polo, Venice, Italy, 2011 © Massimo Siragusa



Italian photography



Le Persone sono piu vere se rappresentate © Fabrizio Bellomo / Still

SILVIA CAMPORESI, SIMONA GHIZZONI, BEATRICE PEDICONI
FABRIZIO BELLOMO, MASSIMO SIRAGUSA



© Béatrice Pediconi



© Simona Ghizzoni / Courtesy Galleria Forma, Milan

Paolo Verzone



France © Paolo Verzone

CADETS

Paolo Verzone's passion for the European identity motivated his major works - *See Europeans* – an extended series of portraits shot on different European beaches between 2009 and 2013. Then Paolo Verzone travelled all over Europe to take portraits of young officer cadets from the largest military academies of the «old continent», who form the military elite of their countries and who have agreed – an exceptional feat – to open their doors to the photographer of the VU' agency.

In most of these academies tradition and discipline prevail, as do aristocracy and in some rare cases a laid-back attitude. In each of these institutions, Paolo Verzone takes a wicked albeit respectful view of the cadets photographed in symbolic sites they themselves selected.

In the ballroom or on the parade ground, in the main courtyard or on quays facing the sea, the poses are rather tense, stiff, ill at ease, but always proud.

Numerous cadets chose to pose before the portraits of glorious predecessors or of their monarchs, such as the British and the Spanish cadets, other did not hesitate to take position before the symbols of the history of their country: Emperor Franz Joseph for an Austrian cadet, a formidable steel cross for a future officer of the German navy. The cadets of the Polish naval academy opted for a more «warrior-like» environment: shells or models of submarines. The Danish cadets, more laid back and donning everyday battledress, stand with their hands in their pockets.



Hellenic Naval Academy, Greece © Paolo Verzone

Portraits of Europe's main military academies that combine tradition, history and the future.

The Saint-Cyr Spécial Military Academy (France), the Marineschule Mürwik (Germany), the Sandhurst Royal Military Academy (Great Britain), the mother of all academies where physical training is said to be even harsher than in the US Marine Corps, the Theresianische Militärakademie (Austria) which is the world's oldest military academy founded in 1751 by the Austrian Empress Maria Theresa who imposed an equal number of nobles and commoners in the cadets, the Hærens Officersskole (Denmark), the Saragossa Academia General Militar (Spain), the Generolo Jono emaicio Lietuvos karo akademija (Lithuania), the Akademia Morska Gdynia (Poland) where the day starts at 5am and dinner is served at 4.30pm, Nunziatella (Italy) with its very stringent discipline, and the Greek Naval Academy near the port of Pireus, an exceptional site.

This exhibition includes the military academies of the Mediterranean region (France, Greece, Spain, Italy,...).

Born in Torino in 1967. Member of the VU agency (Paris).

Ever since he started at the age of 18, Paolo's work – which much to his satisfaction is uncategorizable – has always been shared between portraits and reportages. Coming from the printed media with which he is still collaborating, he has known for a long time that printed pages are not the sole medium to «convey» his visions or view points. Alone or with his accomplice Alessandro Albert, he undertakes large scale projects with series that query today's world. Paolo Verzone uses a view camera and produces black and white prints. This may seem nostalgic or anti-technology, but it enables him to achieve an exceptional form of documentary aesthetics and of freedom of expression. Paolo Verzone is a regular contributor to national and international press and has been awarded several prizes: World Press Photo, American Photography, IPA International Photography Awards. His photographs are found in numerous collections including those of the London Victoria and Albert Museum, and of the Bibliothèque Nationale de France.

Mediterranean Villas

Scamozzi prescribed a «*Luogo privilegiato in sito elevato*» (a desirable site in an elevated location) whereas Le Corbusier advocated the «authenticity that nature itself stages in its works» – its economy, its purity, its intensity – which became palaces on a day of sun and perceptiveness». Different periods in time produced different architectural representations, yet the problematic remains the same, that is the «villeggiatura», that of the site and of the time of the «otium», outside of the space-time of the city. It is said that the Mediterranean world invented the city, and the Mediterranean villa has invented vacationing.

Whatever the style - palladian, neoclassic, modernist or contemporary, imposing or minimalist - or the design - rationally structured or integrated within its natural environment, intended to impose itself to the gaze of the viewers or to hide from them - the Mediterranean villa provides the privilege of pleasurable residence... the enjoyment of living in the primeval geography, to restore links with nature, light, rocks, the sea... while nestling in the shadow of man's creativity that toys with techniques and myths, dreaming about eternity and paradise regained.

«Here is the indisputable truth, the lesson the Italian villa bestows to whoever enters it for the first time and glances at the sea and the mountains that make him forget what he has seen outside (...). Indeed, the landscape is displayed in the window for him ; and for him it was signed by the hand of God» (Walter Benjamin).

Photography captures and prolongs this landscape suspended in the window, this lingering of human and urban time, this moment of perceptiveness that makes it possible to glimpse at eternity. Remote from bourgeois clichés, the Mediterranean villa reveals itself with the writing of light in photographs.

The Photomed Festival wishes to thank:

Mrs. Jacqueline Dieuzaide, Mrs. Judith Hervé, The Association of friends of Lucien Hervé and Rodolphe Hervé, The Le Corbusier Foundation The Palais Bulles and Pierre Cardin, the Architecture and Built Heritage multimedia Library, the Roger-Viollet Agency and the Parisienne de Photographie, the Mallet-Stevens Estate, The Villa Noailles Association, Culturespaces amongst others.

BY...

JEAN DIEUZAIDE, LUCIEN HERVÉ, KARL LAGERFELD,
STÉPHANE COUTURIER, FRANÇOIS HALARD,
JACQUELINE SALMON, LOUIS-PHILIPPE BREYDEL,
ROLAND HALBE, JEAN GILLETTA,
LEON & LEVY, STUDIO NEURDEIN,
... AMONG OTHERS



Villa Kerylos © François Halard

Stefano De Luigi



Tunis, Tunisia, April 2012 © Stefano De Luigi / VII

iDYSSEY

Curator: Laura Serani

iDyssey is a photographic project that aims to combine two extremes of our culture: past and future. The first epic novel of our (western) history transmitted through the most contemporary media; the iPhone is able to best combine today's events with the tales of an ancient time.

There are several theories concerning Odysseus' itinerary from Troy towards the island of Ithaca, but none of these has been confirmed till today. I decided to follow the path narrated by the famous Hellenist Victor Berard in his book "*Dans le sillage d'Ulysse*", 1933. *iDyssey* follows part of the most common accepted itinerary of the Odyssey, including 12 stops through Turkey, Tunisia, Italy and Greece.

The purpose of the project is to describe what remains of an epic world and how the Mediterranean, birthplace of western culture, has evolved, modifying its aspect and substance. I tried, through stories of people I met on my route, to describe places and cultures of three sides of a sea that still represents an ideal bridge of tradition and religion between Asia, Africa and Europe. Crossing restless border countries I went through the Greek crisis, which is also the crisis of European politics, through Turkey, divided between pro-European ambitions and a strong "other" identity, as well as Tunisia's profound hopes for change that have seen it as the first one to start this great freedom movement known as the Arab Spring. At the same time it has been inevitable to face the great themes of immigration, the journeys of hope from Asia or Middle East, the closing of frontiers and of communications. Then I travelled through southern Italy and its mysterious lands in the hands of crime organizations, characterized at the same time by religious feasts that still preserve their pagan mysticism.

I have chosen to go on the Odyssey again because Homer's tale represents a metaphor of man in the world. It was amazing to find modernity in a so ancient epic, and to realize how much the adventures, the mysticism, the great characters and the people met by Odysseus during his journey have enormous points of contact today.

(Troy) - Behramkale Turkey, March 2012 © Stefano De Luigi / VII



Bernard Plossu

THE SMALL ITALIAN ISLANDS OFF SEASON

From 1987 until today

Curator: Laura Serani

After having spent many years on the Taos high plateaus in New Mexico, at an altitude of 2,200 meters, upon my return to Europe I wanted to visit and even live in wild, isolated spots. For years I had kept a photo I had found somewhere I don't remember, of the small port of the Levanzo island, close to Trapani in Sicily. I really wanted to go there with Françoise, my wife. Thanks to the help of Jean Digne from the Naples French Cultural Center, we moved to Stromboli with our little Joaquim in the fall of 1987 for our first residence. Then another one followed in 1988 on the Lipari island, in Cannello. From there, we were able to visit all the Aeolian Islands, one at a time, for two months, and finally we took a boat back to Naples in December, under the snow! One at a time, I visited ALL the small Italian islands, climbing to all their summits, with the intention of producing a gigantic fresco of all these sites, from the Tremiti islands to the other ones such as Giglio, Ventotene or Marettimo in fact all of them. Often in the climate of the high seas with no ship on the horizon... My two favorite islands are the smallest ones, Alicudi and Levanzo.

Slowly, with the help of my old Nikkormat and its 50mm lens, I started collecting the photos.

At the beginning, Digne suggested that I should do a small book. We were thinking about a title. One day, staying with friends of Mimmo D'Oria in Bari, the wife of the architect Toto Radichio found a lovely expression: «Dopo l'estate», after the summer... That was it! These are simple and true photographs, a real, eternal Italy, a sort of tribute to Visconti's black and white film «The Earth Trembles»... a follow-up to the harshness of the American West, and my stay at Port Cros island in my youth, when I caught the virus of small islands!

This is a passion, and a meaning given to photography that matches what is remote, past.

Bernard Plossu

This exhibition forms part of a larger project in progress.



Stromboli, Italie
© Bernard Plossu / Signatures



Marettimo, Italie © Bernard Plossu / Signatures

Bastien Defives

SHORES THE FRENCH MEDITERRANEAN ISLANDS

Today, no coastal zone is spared by human planning. This process is obvious in industrial areas and in sea resorts, and even in the delineation and management of preserved natural areas. I decided to walk along the entire French coastline between the sea and the land, with a rucksack, to sleep wherever I was and to capture the light at sunset and at sundown, to immerse myself, to observe... thus I was able to make a photographic survey of this border for which often the only natural aspect is the name. Because I walked, I was able to observe at high level, to take my time, to get involved in the landscape which unfolded at the pace of my steps. Since 2004, I have walked 16 months along the French Mediterranean coastline, then from the Belgian border to Bordeaux.

Between September 2012 and February 2014, I walked along the coastlines of the French Mediterranean islands I could gain access to: Lérins islands (Sainte-Marguerite, Saint-Honorat), Brescou island, the Frioul islands (Château d'If, Pomègues, Ratonneau), the Hyères islands (Porquerolles, Port-Cros, Île du Levant), Bendor island, Embiez island and Corsica.

The idea was not to walk on these islands and to tick their names on a list of photographed islands, but instead to take my time, for each island, to understand the impact of insularity on landscapes, things and people. I was able to uncoil a red thread that floats between these different territories rising out of the sea.

Bastien Defives
Transit



Corsica © Bastien Defives / Transit

Sandra Rocha

WATERLINE THE INVISIBLE FLEET

The other shore concerns you... Jean-Luc Raharimanana

«Sandra Rocha's seascapes are strongly tinged with emptiness and solitude. They trigger a form of strangeness and anxiety. Something lies beyond the horizon, beyond what the artist proposes to the viewer, leading to questions about what is not visible. Let's go a bit further. The photographs were taken between February 2012 and August 2013, in twelve specific locations in six different countries: Spain (Fuerteventura, Tarifa and Melilla), Italy (Bari, Brindisi and Lampedusa), Albania (Durrës and Vlorë), Tunisia (Mahdia and Sousse), Morocco (Tafalla) and the Western Sahara (Laayoune). Moreover, we are looking at two seas (the Mediterranean and the Adriatic), and at one ocean. They are points of departure as well as points of arrival, depending on how one looks at it. Whereas the horizon is an imaginary line which coincides and moves with our viewpoint, Sandra Rocha proposes other lines that would bring these extreme points closer. All these points share the same issues: they are the ways out and the gates in for illegal immigration and thus they are the stage of a contemporary exodus of individuals (mainly adolescents and youths) who take to the sea in the hope of escaping from situations of war and extreme poverty in their countries of origin, dreaming about a more dignified life on the other shore.

Just as the horizon imposes its distance, so does our vision of the other. Each image draws a borderline or a limit between the visible and the invisible, just as the horizon separates the formal from the informal, and, by analogy, between life and death. In its perpetual movement and shapeless nature, the ocean is ambivalent in character. It can be both germinal and destructive. Thousands of stowaways – from the Maghreb, but mainly from sub-Saharan Africa and from Asia - new Argonauts who herald an invisible diaspora from multiple horizons, undocumented, who put their lives in danger in that attempt, driven by the utopian idea of the «over there». Only the sea separates them from the old continent, an area that is permanently monitored and segmented into zones that States have distributed among themselves as per their economic, political or strategic interests, and without any regards paid to human rights.» (...)

Abstract from the text «The invisible fleet», by Marta Mantecón.



© Sandra Rocha



© Sandra Rocha

Keiichi Tahara

THE CROATIAN CHERUBS



© Keiichi Tahara

This is a journey to the heart of Croatia and Slovenia to discover a long lost baroque art. At a time when these countries at the confines of Christianity were threatened by the advance of the Turkish armies, baroque art experienced an exceptional blooming. The unknown or renowned artists, influenced by Italian, German and Center-European art, had to adjust their talents to the expressive vitality of popular traditions. The silent cherubs that the photographer Keiichi Tahara brings back to life in this exhibition bear witness to the moving grace of an heritage that is still poorly known.

«Remote from the beauties imposed by the power-that-be, this form of art seems both simple, naïve and luxuriant. They express the life of men, the warmth and odors of the bodies, the traces of hands, the emotion of the faith... It is as if men carried within them dreams of ascent, as if they wanted to capture celestial light, their altars are tall, very tall, almost reaching the ceiling, shaping visions of the apocalypse...»

K.T.



Arslane Bestaoui

THE WOMEN OF SIDI EL HOUARI

Sidi el Houari: first district of Oran, in the north-west part of the city, opening to the sea. It is the oldest district of the city and is considered as a symbol of the passage of several civilizations: Arabic, Turkish, Spanish and French, which have marked the history of Algeria. It includes several listed sites and monuments and is decaying. This popular district has sunk into oblivion, just as its inhabitants who are never talked about, especially the single women, the housewives, the widows, and their children. They live in poverty in dire conditions, and they do their best to ensure a better future for their children. They work long hours, they receive little affection, but they experience feminine solidarity. They do not complain, they take up the challenges with courage in a young country where work and employment are scarce.

Arslane Bestaoui was born in Tlemcen, in the south-western region of Algeria, near the Moroccan border, the former capital of the greater Maghreb. Assiduous visitor to the Institut Français, he decided to become a photographer and was awarded the World Press Photo grant for the Maghreb that enabled him to do this reportage. He took photos of these women in their daily lives, their houses, their hard work. His vision is tender and poetic capturing the harsh conditions as well as the strength and beauty of these women in their own territory. Arslane uses composition and light that enable us to enter their world with decency and sensibility.



Oran, Algeria, 2013 © Arslane Bestaoui



Serge Najjar

ABSTRACT REALITIES

COMPETITION WINNER
PHOTOMED-BEYROUTH, JANUARY 2014

An unexpected passion for photography arose in my life three years ago, where my interest grew for architecture; that created by Man, the other drawn through lines and light.

Living in Beirut raises challenges and suspicions. Reassuring the inhabitant that I am neither a terrorist nor a spy, meaning no harm, is a constant concern. I have to act efficiently and manage with what is present on sight by trying, when possible, to incorporate the human presence in my pictures. This «duel» and the complicity between Man and architecture is interesting because a human being in a picture brings at the same time warmth and scale to the architecture. This gives, in its turn, an abstract dimension to Man.

My aim in photography is to get as close as I can to abstraction. To draw with my camera the way we draw with a brush; seeing objects the way I want them to appear and not the way they actually are.

I try to recompose, restructure what I see; my eye constructs reality by transforming it.

I grew up with the privilege of being able to read auction catalogues and books on modern and contemporary art. I was never really interested in photography until one day I found myself signed up for a photography class without my prior knowledge. This is when I realised that my eye had learnt to compose. The technique I learned was important but the work of composition came instinctively.

I always try to create with what lies before my eyes. Each vision becomes an artistic challenge.

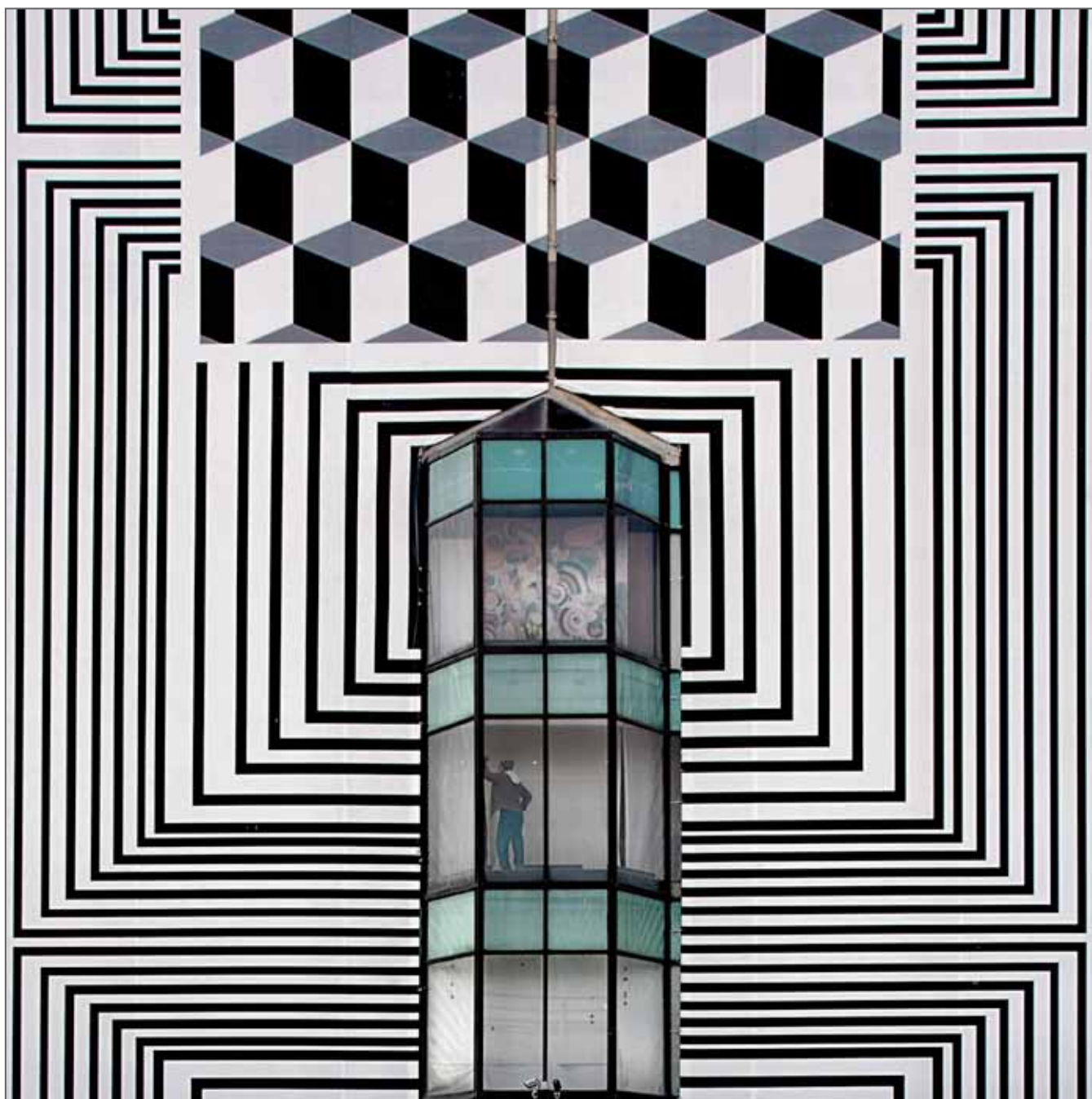
The eye listens. It reconstructs what it sees and a new world can be born at every blink of the eye.

Serge Najjar

Paper Clip © Serge Najjar



Serge Najjar is born in Beirut. He is a doctor at law and a lawyer at Court. He began publishing his pictures on Instagram in May 2011. His first exhibition, «Lines, Within» was held at galerie Tanit (Beirut-Munich) in September/October 2012. Today his photographs are exhibited in international fairs, including Paris Photo in 2014.



Patrick Tourneboeuf

STATIONS

Train stations are places where exchanges, meetings and crossings occur. The seasoned travellers going their usual way pass by hesitant occasional travellers, unsure where they are. Everyone's on a tight schedule – trains don't wait – and the space in which they have to stay a while, reveals their different attitudes and expectations: people in a hurry, lazy strolling onlookers, shopaholics, patient readers and the consumption of drinks and food...

Train stations are bona-fide living quarters, each with its own personality. *Gares & Connexions*, an SNCF group dedicated to the valorization and management of the 3,000 French train stations, strives permanently to adapt the train stations to the needs travellers. In partnership with Photomed, the Mediterranean photography festival, *Gares & Connexions* invited Patrick Tourneboeuf to do a reportage on the day to day reality, through a very specific body of work, in French Mediterranean train stations from Cerbères to Menton. Nobody was better suited to undertake this commission as he happens to be the great-great-great grandson of the first station master of Cette (Sète since 1927) and photographer of monumental sites. The idea was not simply to create documentary photographs, but to show through photography a different vision of the train station enabling visitors to the exhibition an understanding of its aesthetic and function. A train

station is not just a place for passing through since it also carries emotions that have inspired so many architects and artists. The photographic commission took two years to complete visiting the stations of Cerbère, Perpignan, Montpellier Saint-Roch, Nîmes, Aix TGV, L'Estaque, Marseille Saint-Charles, La Ciotat, Bandol, Toulon, Cannes, Nice, Villefranche, Beaulieu and finally Monaco (the only underground train station in this series), which celebrates its 15th anniversary this year. Moreover, we wanted to pay a symbolic tribute to all the other train stations in the Mediterranean, beyond French borders. We the help of the French Institute of Algeria Patrick Tourneboeuf was invited to photograph the Oran train station with its magnificent Moorish architecture, where the exhibition will be also displayed. We wish to convey our gratitude to our Algerian friends whose support and help were essential and thanks to whom the ambitions of Photomed - to gather together what unites the Mediterranean peoples - has been achieved.

Stations will be displayed simultaneously at the Paris Gare de Lyon (Hall 2 and Fresco Hall), in Sanary and at the Oran train station. The opening of the Paris exhibition will take place on the morning of May 21st, before the official opening of Photomed in Sanary.

Oran, Algeria © Patrick Tourmeboeuf / Tendance Floue for
Photomed 2014 and Gares & Connexions



Nîmes, France © Patrick Tourmeboeuf / Tendance Floue for
Photomed 2014 and Gares & Connexions



Patrick Tourneboeuf

RESORTS

For the last fifteen years I've been sifting through the boxes of postcards from the 50s to the 70s on the theme of the seaside in flea markets and second hand shops.

This collection has its echo in my work on abandoned seaside resorts in winter and my fascination for the film by Jacques Tati «*Mr Hulot's Holiday*»

What interests me in these pictures is that they are both souvenirs of a place - in the «I was there» sense - and also give out a message connected with leisure and holidays in a banal photographic process with no other purpose than to give a «positive and sunny» image of a moment of happiness in a given place.

When you look a little closer, the photographs are a real source of information. Each has its own identity and records a certain period in time.

The paradox lies in the fact that these postcards were printed by the thousands and were seen by hundreds of passers-by on the swiveling postcard stands of souvenir sellers without their paying any real attention. These images fulfilled a purpose, to get people to write.

The fact that today one looks closer at these images and takes them out of context by framing them like a photographic print, by blowing up a certain detail to make a large format print, by repeating the same viewpoint or the same scene taken at different times, allows us to create a powerful language out of what seemed everyday, banal. It is this plastic approach which allows us to look at these old time-worn images in a new way, images which remain ever-present in our subconscious.

Patrick Tourneboeuf



Postcard of Costa Dorado, Tarragona. Spain.
Collection Patrick Tourneboeuf.



Postcard of Sanary-sur-Mer. France.
Collection Patrick Tourneboeuf.

Jean-François Rauzier

CITIES LOST TO THE WAVES

Jean-François Rauzier is an unconventional artist who has created an dream-light postmodern world through which he ponders the future of our heritage. He is involved in the preservation of imaginary architectures, by bringing them back to life. The artist asks the viewer to reflect on the position of human beings in a city, of the marks they leave on the world and on the preservation of History. This plastician-artist-photographer seeks to transcend reality and to toy with our perceptions.

Damien Sausset, art critic and exhibition curator calls him the «re-enchanter of reality», and according to exhibition curator Régis Cotentin he belongs to the «digital baroque» artist movement. His work has been exhibited in various international venues and institutions (Annenberg foundation in Los Angeles, Palais des Beaux-Arts in Lille, the Moscow MOMA, the Botanique in Brussels, the Hôtel des arts in Toulon, etc). He is also present in contemporary art collections, and his work is represented by various galleries amongst which Waterhouse & Dodd (New-York and London), Paris-Beijing (Paris), Nev (Istanbul), Villa del Arte (Barcelona).

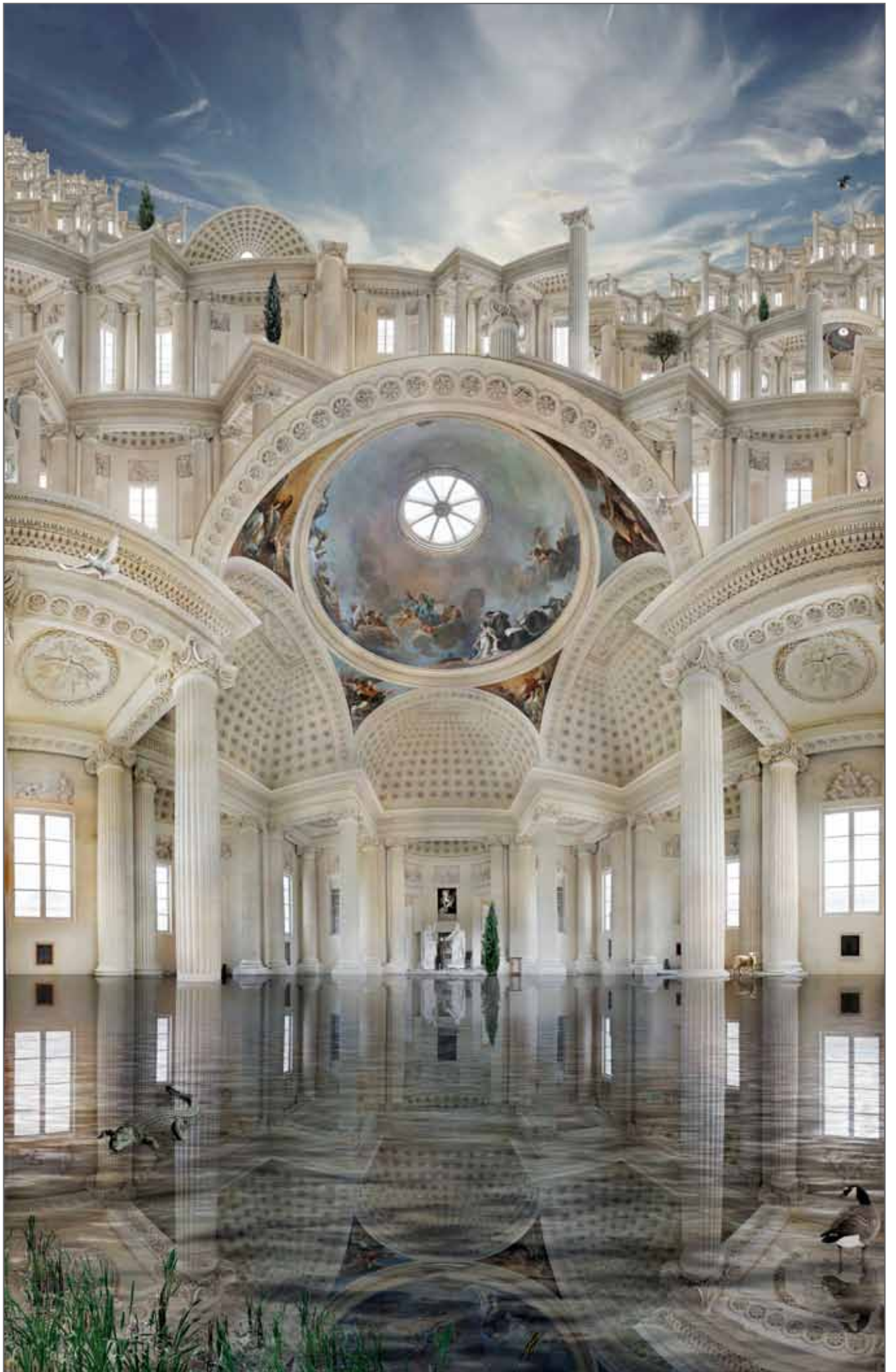
For Photomed 2014, Jean-François Rauzier exhibits a selection of Hyperphotos dealing with the theme of water, and he has created a body of work based on the collections of the Frédéric Dumas deep sea diving museum in Sanary-sur-Mer. Fascinated by undersea treasures, the artist invites the viewer on an imaginary journey into the world of deep sea diving.

News 2014

Hyperphoto for the artwork of Beat Assailant (US rap artist) opening on May 5th, 2014.

Personal exhibition in the Waterhouse & Dodd gallery in New York, opening on May 27th, 2014.

Jean-François Rauzier is represented by L'Art en direct, Paris



Denis Dailleux

EGYPT: THE MARTYRS OF THE REVOLUTION



© Denis Dailleux / Agence VU'

Denis Dailleux pays homage to the martyrs - men and women, often young ones – who lost their lives during the Egyptian revolution of January 28, 2011, victims of the violence inflicted by the police and the pro-Moubarak militias. He proposes an original, powerful device, composed of three images: portrait of the martyr, portrait of his/her family, and photo of his home. The photos are supported by texts from Abdellah Taïa and Mahmoud Farag who retell the lives of the victims and the nature of their commitment, using testimonies from their families and friends. Three years after this upheaval, whereas the coup of July 3rd, 2013 caused hundreds of deaths and the divide of society, this work reveals in a touching manner the individual trajectories that have contributed to this major event in contemporary history.

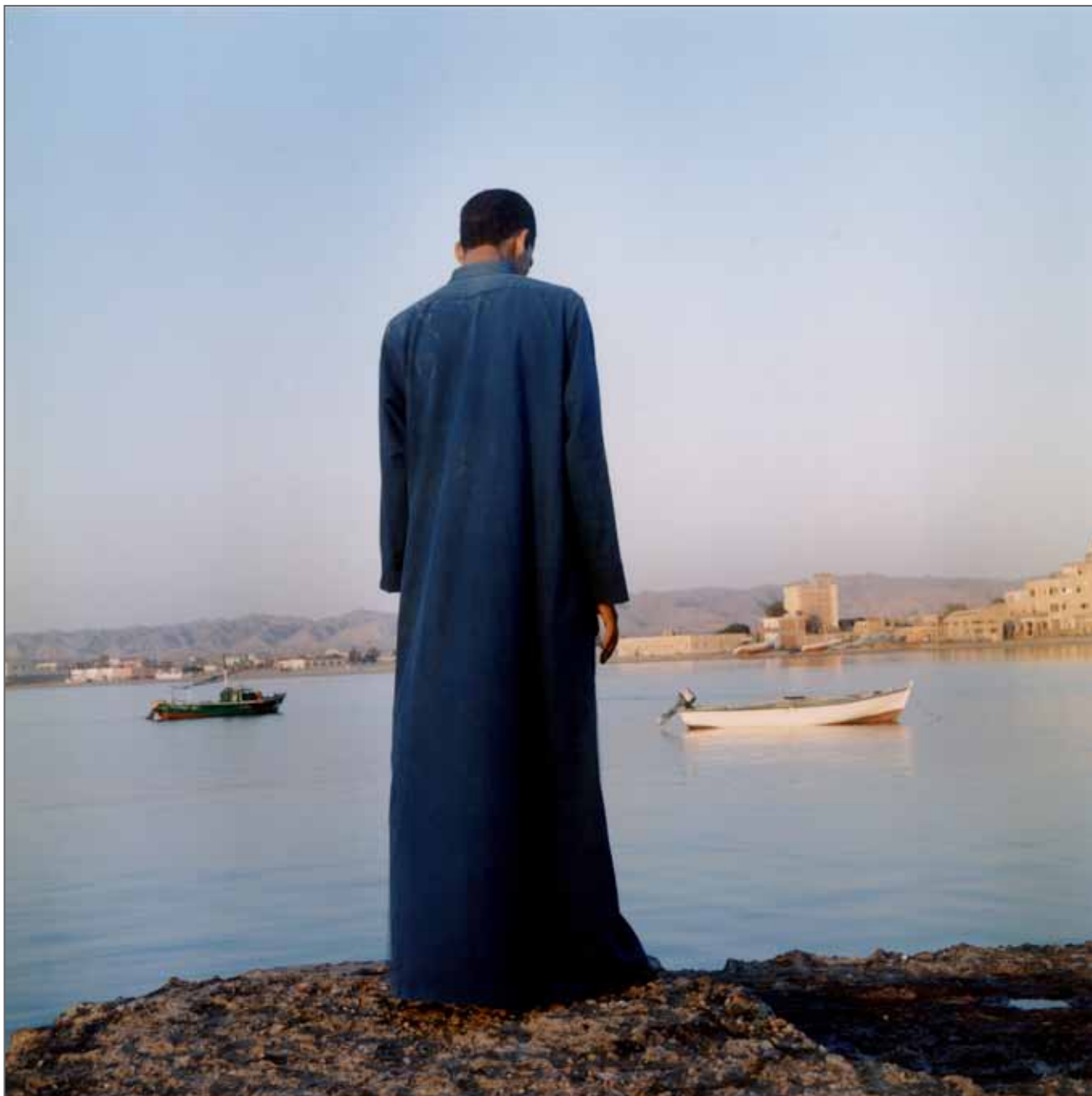
Over a period of four months, Denis and Mahmoud Farag met twenty families in Cairo.

«Each time, we were received by the parents, we needed to exchange a few words, drink a cup of sweet tea, always with a cigarette. During these meetings you cried often. I only took photos at the end of the long discussions. The photos were always taken in your absence and in silence. (...)

After the last meeting, it became evident: we had finished. We wanted to gather all the parents in a book and an exhibition. This was our way to pay homage to the victims and to ease the pain and the anger of their families. We had decided to prolong this testimony by taking photos of the living fury of the young Egyptians of Cairo since the revolution. But unfortunately, you died swimming one summer day in 2012 in the Red sea. I had never met anybody like you, elegant, unique in your force and fragility. When we were together, you were an Egyptian, I was French, we belonged to the world.» These words were written by Denis Dailleux to his friend Mahmoud, who died suddenly in Egypt in the summer 2012, unable to complete his transcription and editing task, which the writer Abdellah Taïa has agreed to finish.

Amongst his books which have been translated into several languages, there is the *«Salvation Army»* (2006), from which he has recently made his first feature film. The film, screened in the Venice Mostra and in the Toronto Festival in 2013, will be distributed in France in 2014. Since the beginning of the Arab spring, he has published several columns in French and Moroccan newspapers.

Egypt, El Qusier, 2003
© Denis Dailleux / Agence VU'



Mer rouge, Egypte © Denis Dailleux / Agence VU'

This exhibition comes with images of Denis Dailleux's work on Egypt and Cairo.

«His passion for people and for the others has led him naturally to develop the portrait as a mode of representation of those he wanted to get closer to, to understand better... So, with patience, he has built a unique portrait of the capital of this Egypt with which he entertains a loving, even passionate relationship, to mix - between exemplary classic black and white photographs and color photographs with a rare subtlety – an absolute alternative to all cultural and touristic clichés that encumber our minds...» abstract from the text by Christian Caujolle

Member of the VU' agency (Paris), he is represented by the Camera Obscura gallery (Paris) and the Galerie 127 (Marrakech).

Leila Alaoui

THE MOROCCANS

THE MOROCCANS is a photographic series of contemporary live size portraits, shot in a mobile photo studio across Morocco.

Historically, Moroccans have too often been represented from the exotic and sometimes “orientalist” point of view of western photographers. My motivation was to re-visit the portrait practice and show Morocco in a way that I consider more natural, though no less objective, through the eyes of a native Moroccan. Knowing that my vision cannot be devoid of any form of subjectivity, I wanted to at least maintain a reasonable neutrality in my approach and make aesthetic choices to break away from usual folkloric representations. Inspired by Robert Frank’s THE AMERICANS and Richard Avedon’s IN THE AMERICAN WEST, I embarked on a road trip across the country to photograph men, women and children of all ages, from diverse ethnic and tribal groups, Arabs and Berbers, in various urban and rural regions of Morocco. I encountered many difficulties shooting portraits in a land where people have superstitious apprehensions towards the camera, and often see photography as a tool that steals the soul of people. Nonetheless, I was able to convince many to participate in the adventure, while setting up my portable studio in public places, souks (markets) and other private gatherings.

Since many Moroccans have rarely been photographed in this manner, no direction was needed as they naturally strike the same straightforward pose, looking intensely into the camera. Intimidated by the burst of the flash, they automatically step out of the studio after the first click, leaving me only with a one shot opportunity. I also chose to photograph Moroccans isolated from their environments in front of a black background with artificial flash lights, using techniques of studio fashion photography rather than classical lighting often used in travel photography. My approach follows a more contemporary aesthetic, with strong artificial lighting and a sharp depth of field that brings out the intensity of details. I favor cold color tonalities to contrast with the warm and exotic natural colors of Morocco. I also chose to photograph all the portraits using identical lighting and framing to create a visual unity. THE MOROCCANS is an ongoing project. Its images are an attempt to bear witness to the rich cultural and ethnic diversity of Morocco, an archival work on the aesthetics of disappearing traditions through contemporary digital photography.





François Delebecque

LIFE IN A VILLA

The Villa Médicis in Rome: a dream of work, freedom, creation. In his work «*Voyage in Italy*» in 1983-1984, the «resident» François Delebecque unveils with his elegant eye the sensuality of statues and constructing a physical poetry of the baroque and of Roman antiquity, and then he plunges into the geometric emotion of the Brocoli Romanesco. This exhibition in black and white square format, allows the visitor to follow his creative path, through the walks and interiors of the Villa, in the construction of his discourse on the body – «*the archer photographen*» - as Hervé Guibert called him. We follow him on his little excursions to Bomarzo or to Sicily, where we see him scantily clad, running in front of the ruins of a temple. We follow the life of the Villa by means of the portraits of the residents and of its famous visitors. The «*Villa*» is a sublime place for creativity, and owing to the richness and the history of the site, its unique location and the material comfort, most of the residents' work is produced with energy, creating artistic orientations that continue well after their time in residence.

Nominated in 1983, François Delebecque was the 3rd photographer with a scholarship, boarder of the French Academy in Rome – the term «*Prix de Rome*» is no longer used since the reform of 1968 – which opened up to photographers in 1980. He was the first «*plastician*» photographer.

*«It was at the beginning of the eighties; in those days François Delebecque would venture into the bosco of the Villa Médicis and hang his target to the trunks of the maritime pines. Variations, conscious or not, on the theme of lightning: arrows, quiver, taut string, slender muscles, the Saint Sebastian legend and the columns of Greek temples in Sicily between which a scantily clad tall young man is seen running».**

* Abstract from a text from Bertrand Visage (writer, resident in the Villa Médicis in 1983-1984) dated 2010.





© François Delebecque

animations

WORKSHOPS

Denis Dailleux

Pierre-Olivier Deschamps

PHOTO COMPETITION

PORTFOLIO REVIEWS

GUIDED TOURS

WORKSHOPS



For a week-end, in an exceptional setting and context, the **VU'Workshops** will welcome professional photographers, seasoned amateurs, to share the experience, the talent and the sensibility of two great photographers. **Denis Dailleux** and **Pierre-Olivier Deschamps** will teach them how to nurture and express their singularity, sharpen their eyes, share their impressions, to analyse, organise and shape their own «photographic history».

DENIS DAILLEUX

MAY 24-25, 2014

PORTRAIT IN SITUATION

To take a portrait in situ, it is necessary to seek the balance between the model, his/her attitude and the environment in which the photograph is taken. Denis Dailleux masters this approach to such an extent that today it is impossible to dissociate his portraits from the countries that inspired them, as shown by the photographs made in Cairo and more recently in Ghana.

In Sanary-sur-mer, Denis Dailleux will help the participants to master the sun light of the Mediterranean and will guide them in the fundamental choices of the frame and background that make it possible to optimise a successful portrait. He will also address other issues related to the possible intervention of the photographer in the pose, one factor of the relationship between the photographer and his model. This is a photographic chemistry that Denis Dailleux likes to observe and understand for himself and for the others.

PROGRAMM

Course master: *Denis Dailleux*

Dates and venue: *May 24th and 25th, 2014, during PHOTOMED, the Mediterranean photography festival, Sanary-sur-Mer*

Maximum number of participants: *maximum 12 people*

SATURDAY FROM 10AM TO MIDDAY

- Screening of Denis Dailleux's work and theoretical introduction,
- Presentation of portfolios from each participants,
- Brief and 1st series of outdoor photographic session.

SUNDAY FROM 10AM TO 6PM

- Editing and collective reading of the works from the previous day,
- 2nd series of outdoor photographic session and editing
- Workshop synthesis: assessment, comments and advices from the course master.

Important

The participants are invited to bring with them – as far as possible, the following elements:

Their portfolio (prints or digital files), a digital body and a laptop computer, since the format of this workshop necessitates the mastering of these tools.

- Full rate: €390

- Reduced rate: €290

(students, under 25, unemployed)

Payment:

50% upon pre-registration (check + pre-registration form).

Remaining 50% upon confirmation of the registration (check + confirmation email of your final registration).

Information & registrations: Mathias Nouel

Tel. +33 1 53 01 85 84 - vuworkshop@abvent.fr

BIOGRAPHY

His photography, characterized by his subtlety, is deceptively calm, amazingly demanding, mixed with permanent doubt and driven by the indispensable personal relationship he has with the subjects who will be framed by his camera. His passion for people, for the others, has led him to develop portrait as his most favoured mode of representation of those he wants, desires to approach them more as what they are.

His approach is the same as it was with Catherine Deneuve or with unknown people of the popular districts of Cairo. He uses the same reserve that makes him wait until the subject gives him what he expects, without asking for it, just hoping that it will happen. Thus he has been able to elaborate an impressionist and unique portrait of the Egyptian capital city, mixing classic black and white photographs with colour images of a rare delicacy of tones.

For the last few years, Denis Dailleux has continued his work in Egypt with more precise and formal series («the martyrs of the revolution», «mothers and sons»), and he also goes to Ghana where he discovers new relationships (with the body, space, life and death, communities, the sea), which open new horizons for his photographic quest.

Price:

PIERRE-OLIVIER DESCHAMPS

MAY 24-25, 2014

LANDSCAPES AND ARCHITECTURES

With Pierre-Olivier Deschamps, taking photographs of sites and spaces turns into a true initiatory journey through the fundamentals of image production. More than any other forms of reportage, architecture and landscape photography enables the photographer to play with shapes, volumes, light and colours, while raising the essential issue of the selection of the view point and of composition. Following a theoretical introduction which will enable the participants to rediscover and analyse the major movements in this photographic genre (from Atget to Gursky and from Stephen Shore to Gabriele Basilico), Pierre-Olivier Deschamps will go out with the participants to take photographs and will guide them individually in an original approach of locations. It should be noted that an exceptional site near Sanary-sur-Mer, selected for its photographic potential, will be open to the participants. Finally, an approach of digital processing software will complete this training course, thus making it possible to get the most from the photographic sessions of the week-end.

PROGRAMM

Course master: *Pierre-Olivier Deschamps*

Dates and venue: *May 24th and 25th, 2014, during PHOTOMED, the Mediterranean Photography Festival in Sanary-sur-Mer*

Maximum number of participants: *maximum 12 people*

SATURDAY FROM 10AM TO MIDDAY

- Theoretical introduction by Pierre-Olivier Deschamps,
- Presentation of the work of each participants,
- Brief and first series of photographs outdoor.

SUNDAY 10AM TO 6PM

- Editing and collective reading of the works from the previous day
- 2nd photographic series and editing
- Workshop synthesis: assessment, comments and advices from the course master.

Important

The participants are invited to bring with them – as far as possible, the following elements:

Their portfolio (prints or digital files), a tripod, a digital body and a laptop computer, since the format of this workshop necessitates the mastering of these tools.

- Full rate: €390

- Reduced rate: €290

(students, under 25, unemployed)

Payment:

50% upon pre-registration *(check + pre-registration form)*.

Remaining 50% upon confirmation of the registration *(check + confirmation email of your final registration)*.

Information & registrations: Mathias Nouel

Tel. +33 1 53 01 85 84 - vuworkshop@abvent.fr

BIOGRAPHY

Owing to his deep knowledge of photographic technique in all domains and using all formats, he is able to work professionally on commissions and to carry out personal projects for which he makes technique yield to the needs of the project.

Realistic, demanding, he switches from subtle works for interior design magazines to portraits, from travelling notebooks to architecture analysis. In the last few years he has started working on still lifes and architecture to overcome the constraints of representation and underline its stakes.

Price:

PHOTO COMPETITION

LIVING IN THE MEDITERRANEAN

Theme: **LIVING IN THE MEDITERRANEAN**

This 4th photo competition organized by the festival in collaboration with the storekeepers of Sanary-sur-Mer, will enable the participants to share their own visions of Mediterranean houses.

Classic, modern, traditional, splendid, integrated into the environment, the Mediterranean houses, so strongly associated with the sun and holidays, will reveal all their assets by means of photographs.

This competition is open to all photographers, professional and amateurs.

There is no need to live on the sea shore to be a participant! Any good quality photograph – composition, technique, originality – taken in a Mediterranean country and in the spirit of the theme of this year, will be welcome.

MODALITIES

The participation forms will be available as of April 29th in the Tourist Office and in the storekeepers of Sanary-sur-Mer, who take in this project (*Photomed poster in the window*).

Participation dossiers will have to be handed over before Thursday June 12th, 6pm, to the participating storekeepers or to the Maison du Festival in Sanary (*quai Wilson – Espace des Baux*).

The participation dossiers must include a photo print (maximum size A4), a caption (optional), and the participation form filled in.

Dossiers sent by post will be rejected and no dossier shall be accepted after June 12th, 2014.

A jury composed of personalities from the photographic world will gather on June 15th.

The awards will be given as per the following criteria:

- Aesthetic choice
- Adequacy with the theme
- Original dimension of the proposal
- Technique used

The results shall be announced as of June 16th.

In addition to the prizes (camera and photo books, subscription to the Images magazine...), the winners' photos shall be published on the PHOTOMED website.

PORTFOLIO REVIEWS

During the Photomed festival photographers will be able to submit their works to portfolio reviews:

Friday, May 23rd, from 2pm to 5pm

Saturday, May 24th, from 10.30am to 12.30pm and from 2pm to 5pm

At the Maison du Festival, quai Wilson in Sanary-sur-Mer.

The reviews will only take place after registration (form and modalities on the Festival website).

This is open to all photographers, confirmed and professionals, art school students ...

Each session will last 20 minutes maximum. The works submitted will be assessed with constructive criticisms, advices and contacts useful for photographic practice.

The list of participants shall be put on line as of the month of April on our website

www.festivalphotomed.com

Portfolio review protocol

During the review days, each participant will be able to submit her/his work as prints or on a laptop computer. In order to facilitate the assessment process, it is advisable to limit the number of images in each portfolio.

Portfolio review contribution: €20/session

Registrations and information

portfolio@festivalphotomed.com

Tel: +33 6 22 32 10 10 or +33 4 94 88 60 56

GUIDED TOURS

These tours will start on
Tuesday May 27th, until June 15th,
the opening days of the festival,
except on Thursdays.
The guided tours are free.

Photomed organizes guided tours intended for specific visitors (school groups, associations, photoclubs, etc.) or groups composed of individual participants (minimum 6), to make them sensitive to the diversity and richness of photographers with specific approaches but who can be grouped in this Mediterranean cultural identity movement.

Initiated in 2013, these tours will consist of deambulations with comments, based on four main themes.

- **MEDITERRANEAN PEOPLE – DIVERSITY OF POPULATIONS COMING FROM THE SAME SEA**
Arslane Bestaoui will describe the touching life of the women of Oran who live alone and play all the roles for their children. **Leila Alaoui** will present a series of life-size portraits photographed throughout Morocco using a mobile photographic studio. **Paolo Verzone** travelled across Europe to take photographs of cadets from the best military academies. **Denis Dailleux**, airene by adoption, was awarded the World Press Photo prize and invites us to discover his Egyptian portraits.
- **TO LIVE IN THE MEDITERRANEAN – WHEN ARCHITECTURE INSPIRES PHOTOGRAPHY**
Serge Najjar, a Lebanese photographer, will show an amazingly graphic architecture of Beirut. **Patrick Tourneboeuf** continues the commission started last year on the Mediterranean train stations and invites us to take a glance at the magnificent Oran train station (*this exhibition will be taking place simultaneously in the Paris Gare de Lyon*). Finally, **the Mediterranean Villas**, photographed by major artists, will complete the journey.
- **ITALY IN ALL ITS STATES**
Stefano De Luigi's exhibition *iDyssey* takes the visitors in the footsteps of Ulysses and invites them to follow the same path, to query the past and today in the cradle of our civilizations. The exhibition *Dreams and Visions* shows the work of three young **Italian female photographers and video artists** who use these two media to interpret their present, their life, real or dreamed. In *Daily Scenes*, the large colour images of **Massimo Siragusa** display public spaces, ancient and modern, such as squares, Roman theaters, shopping malls... whereas The videos of **Fabrizio Bellomo** show us their inhabitants.
- **WATER AND THE ISLANDS, THE MEDITERRANEAN FOREVER**
Bernard Plossu gives us his personal views on the Italian islands and **Bastien Defives**, a compulsive hiker, his views on the surprising lights and landscapes of our well known French islands. **Sandra Rocha** proposes to ponder the notion of horizon and the way it divides the world, between the sky and the sea.

Optionally and as per the choice of the groups, exhibitions which are not present in the themes could also be commented after the deambulation. This is the case for the exhibition:

- *The cities lost to the waves* by **Jean-François Rauzier**. This photographer who belongs to the digital baroque photographic movement shares with us his vision of the cities lost to the waves with an original work, amongst others, made from the collections of the Frédéric Dumas Deep Sea Diving museum.
- **Keiichi Tahara's** *The Croatian cherubs*. The silent angels presented by the famous photographer Keiichi Tahara bear witness of the moving grace of this poorly known heritage. In the heart of Croatia and Slovenia, baroque art experienced an exceptional period of growth. Artists, unknown or famous, contributed with their talent to the expressive energy of the popular traditions.

The Festival is open from 11am to 7pm.

Exceptionally for groups private visits can be organized during non-opening hours.

Contact: prod@festivalphotomed.com / Virginie Falcucci +33 4 94 88 60 56

www.festivalphotomed.com
FREE ENTRANCE

HOW TO ATTEND?

by car

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

by planes

Toulon/Hyères Airport
Marseille/Marignane Airport

by train

Station: Toulon, Marseille
Local stations: Bandol, Sanary sur Mer/Ollioules

Information

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