

# Photo 2015 med

28 May – 21 June

SANARY-SUR-MER

ÎLE DE BENDOR

HÔTEL DES ARTS, TOULON

MAISON DU TERROIR ET DU PATRIMOINE

SUD SAINTE BAUME LA CADIÈRE D'AZUR

P R E S S      K I T

FESTIVAL OF MEDITERRANEAN PHOTOGRAPHY

[www.festivalphotomed.com](http://www.festivalphotomed.com)

# DOWNLOAD PHOTOMED APP



**T**hanks to the technological evolution of smartphones and Internet, a photo exhibition can become a connected object!

**Photomed** has always had the desire to make the works and authors always more accessible to the public. Photomed Lebanon is the best proof, but also Photomed's website on the Internet.

**Photomed** takes another step by launching an original application, placing it among the most technologically advanced photo festivals.

By relying on the talented startup, On Print, [www.onprint.com](http://www.onprint.com), **Photomed** will allow visitors to access through their smartphones, to an enriched content of the exhibitions. The free application can be downloaded from an iOS or Android platform. The visitor only has to open the app and point the camera of its smartphones to the photo with the pictogram (below) and then do as he/she would take a picture.

Then appears on the screen of his smartphone a list of web links that provide access to videos, sounds, the website of the artist or the Festival among others.

In each show, some photos will be selected to provide access to this information.

However, the pictures presented in the exhibitions in the stations of Paris-Lyon, Marseille and Toulon St Charles by Gares & Connexions will be enriched.

For those who wish, a draw will offer books- catalogues of the exhibitions by following the link provided for this purpose.

## EDITORIAL

Photomed was born five years ago, dropping anchor in Sanary. We are grateful to the town and its mayor, Ferdinand Bernhard, for having trusted us and for hosting the festival. We also thank the Conseil Général for its unfailing support, and for the inclusion of Photomed in the annual programme of the Hôtel des Arts.

We thank the Ricard family for hosting us on the island of Bendor, which alone represents the 100,000 square kilometres of Mediterranean islands and their 10 million inhabitants. And we thank the unstintingly loyal partners, friends, volunteers and staff, too numerous to name here, who have once again demonstrated their commitment to the event this year.

Last but not least, we thank the 118 photographers who have placed their trust in us, and who have made it possible for the general public to discover a wide and varied photographic panorama.

This year in Beirut, we were proud to hear the role of the festival described in speeches by ministers and ambassadors: namely, to show how peaceful, open, and creative the reality of the Mediterranean can be. It has perhaps never been so vital to share our cultures and our knowledge. We were eager for Photomed to make its own contribution to this, and this official acknowledgment has further strengthened our determination to pursue our ambition, thanks to all the indispensable public and private support we receive. Our other source of satisfaction is to have allowed new talents to emerge: several photographers have spoken of the way Photomed has helped them, by bringing their work to the attention of the public and by providing a forum for meeting others, both in the South of France and in Lebanon.

Since the beginning of Photomed, we have chosen to set a challenging course: namely, to organize the festival in different venues around the Mediterranean. This is why a different country is invited to take part each year. Photomed is patiently developing internationally, and the success of Photomed Beirut encourages us to continue in this direction. A third Photomed is in preparation, and new countries have asked to take part in the coming years.

But this internationalization would not be possible without the French festival that forms a template for the international programme: this is why Photomed continues to develop in the western Var region. This year, for example, the Communauté d'Agglomération Sud Sainte Baume has become a new partner, making it possible for the festival to offer the public several new initiatives, in particular an exhibition at the Maison du Terroir et du Patrimoine in La Cadière.

Visitor numbers and media coverage have grown steadily since the festival began. We look forward to seeing you, and to celebrating this anniversary with a varied programme that we hope you will enjoy as much as ever.

Philippe Heullant and Philippe Sérénon  
Founders and organizers of the Photomed Festival

# CONSEIL GÉNÉRAL DU VAR

As a tool for the development and prestige of local administrative areas, the cultural policy of the Département of the Var has, for several years, focused strongly on Mediterranean issues. Major annual events offered by the Département, such as the Fête du Livre (book festival) and the arts programme at the Hôtel des Arts, reflect this approach, while offering the general public opportunities to discover the cultural richness of the Mediterranean Basin. As part of this dynamic, the Centre d'Art Départemental du Var is particularly attentive to contemporary themes, especially urban issues in the Mediterranean area. This is why the Hôtel des Arts has partnered with the Photomed Festival for the fourth year running, and will be presenting an exhibition on video art from 24 May to 14 June 2015.



# SANARY-SUR-MER

In 2011, Sanary hosted the Photomed Festival for the first time. Four years later the festival has become an unmissable event devoted to Mediterranean photography, attracting large numbers of professional and amateur photographers, admirers of the Mediterranean Basin, and visitors drawn by simple curiosity.

At a time when the south of the Mediterranean Basin is experiencing major political, geopolitical and strategic events, where the daily lives of thousands of men and women are being redefined in pain and suffering, it is important to look at the region from a perspective focusing on beauty, light, and a sense of escapism.

For this fifth edition, we celebrate a country with which France has strong links: namely, Spain.

You will be able to discover this country through photographs from the collection of Gabino Diego, a well-known Spanish actor; and through tributes to Toni Catany and other major Spanish photographers. You will also be among the first to discover photos of the Mediterranean by Edouard Boubat, the result of several years' travel in the region, brought together specially by his son Bernard for Photomed.

From the Espace Saint-Nazaire to the Maison Flotte and from Sanary to Toulon, with a short hop to the island of Bendor, no less than 14 different venues and over 20 exhibitions are awaiting your visit.

In the name of the entire municipality, I would like to wish you a pleasant visit full of new discoveries.

Ferdinand BERNHARD  
Mayor of Sanary-Sur-Mer

Ferdinand BERNHARD  
Maire de Sanary-Sur-Mer





## TABLE OF CONTENTS

### EDITORIAL

### EXHIBITIONS

#### HÔTEL DES ARTS DE TOULON

*Mediterranean Expressions - Vidéo Art : From Poetry to Commitment*

**EDOUARD BOUBAT**, *Mediterraneo*

**TONI CATANY**, *The Cabinet of Shadows*

**COLLECTION GABINO DIEGO**, *Women and Children First*

**ÁLVARO SÁNCHEZ-MONTAÑÉS**, *Unprepared and unsorted*

**LUIS VIOQUE**, *An Imaginary Voyage*

**JORGE RIBALTA**, *Works 1987-90. Collection de la Maison Européenne de la Photographie, Paris*

**MINOT-GORMEZANO**, *L'ivre du monde*

**BEIRUT IN MOTION**, *Photography collection of the Ministry of Tourism, Lebanon*

**KARIM SAKR**, *Beirut street photography*

**RANDA MIRZA**, *Pigeons Grotto*

**SACIT KUTLU**, *Turkish postcard collection*

**GEORGE GEORGIU**, *Fault Lines*

**ARNO BRIGNON**, *Free doors to Spain : Gibraltar*

**JOHN R. PEPPER**, *Evaporations*

**ANGELO ANTOLINO**, *Wives of the Camorra*

**EMMA GROSBOIS**, *Those Who Behold Us*

**VASANTHA YOGANANTHAN**, *Piémanson*

**ALESSANDRO PUCCINELLI**, *I travelled the 7 Seas*

**PHILIPPE JOACHIM**, *Freediving*

**BRUNO BOUDJELAL**, *Circulation*

**HENRI DEL OLMO, PASCAL FAYETON ET**

**SYLVIANE BYKOWSKI**, *Photographs of Provence*

**DOMAINE DE L'OLIVETTE**, *Contrasts and convergences*

### PHOTOMED OUTSIDE THE WALLS

ORAN

BEIRUT



# PHOTOMED 2015

## The Mediterranean through history: from the Ottoman period to Spanish modernity

For this fifth edition of the festival, while remaining faithful to our editorial principles, we are eager to continue to reflect the evolution of Mediterranean photography: « “Discovering and rediscovering”—the idea proposed by Jean-Luc Monterosso at the start— remains our guiding principle.

Rediscovering, for example, Edouard Boubat’s pictures from *Mediterraneo*, a book published in Italy: this little known body of work from the 1950s et 1960s is a tribute to Mediterranean peoples in the great tradition of French humanist photography. The soothing nature of these images raises challenging questions about today’s reality.

This year’s guest country is Spain, whose participation is curated by Fernando Perracho, founder of the Valid Foto gallery, who offers an insight into the extremely rich domain of Spanish photography. First of all via a tribute to Toni Catany, who recently died, with a selection of his outstanding platinum prints. Then by way of counterpoint, contemporary artist Álvaro Sánchez-Montañés, who designed the festival poster, will be presenting his unusual, distanced photographs outdoors, on Sanary harbour. The great Madrid-born actor Gabino Diego has entrusted the festival with the Spanish photographs from his rich collection. Luis Vioque will be exhibiting his panoramic images, evocative of time standing still, in the Galerie de la Rochetaillée. Last but not least, Jorge Ribalta’s miniatures raise questions about the reality of photography as a documentary medium.

The winner of the Photomed Lebanon 2015 competition, street photographer Karim Sakr takes over from Serge Najjar, who won the award in 2014. Beirut In Motion, an exhibition organized by the Lebanese Ministry of Tourism, offers a vision of the city in the golden age of the 1960s: another opportunity to see how the Mediterranean has changed and become less carefree. The photos of young divers at the famous Rocher aux Pigeons by Randa Mirza echo the ebullience of the city. The link between Sanary and Turkey will be underscored by two exhibitions: historian Sacit Kutlu will take us on a journey to late nineteenth century Turkey with his period postcards, while George Georgiou (Signatures) gives us his astonishing personal view of contemporary Turkey. Arno Brignon, also represented by Signatures, takes an unusual look at the Rock of Gibraltar, gateway to the Mediterranean.

For the first time in France, the black and white photography of Italian-American John R. Pepper will be on show. The exhibition of the work of Angelo Antolino (Cosmos) presents the lives of Neapolitan women whose husbands, members of the Camorra, are in prison. The journey to Sicily continues with Emma Grosbois’ pictures of religious imagery sold in tiny shops in Palermo. Alessandro Puccinelli makes us sharply aware of the damage done to the sea by the waste it contains; Philippe Joachim, by way of counterpoint, shows the purity of the marine environment through which free divers plunge.

Vasanthi Yoganathan takes us into the daily lives of the inhabitants of Piémanson beach (Camargue), who perpetuate the tradition of cabanons (seaside huts: a distinctive feature of southern French culture), despite the efforts of the weather and freedom-curtailling laws to do away with them. Minot-Gormezano presents "L'ivre du monde" on the island of Bendor, a series of photographs making up a dreamlike evocation of matter and space. Bruno Boudjelal (VU') will be exhibiting his own photographs, as well as a selection made during the workshop in March organized in Algiers by the Institut Français.

The extension of the festival to include the Communauté d'Agglomération Sud Sainte Baume is evidenced in two exhibitions in the villages of La Cadière and Le Castellet: at the Maison du Terroir et du Patrimoine in La Cadière, Sylviane Bykowski, Henri Del Olmo and Pascal Fayeton will be sharing their personal visions of the local landscape and natural environment; while in Le Brûlat (Le Castellet), the Domaine de l'Olivette winery, which is heavily involved in arts initiatives in general, presents a summary of its overall programme.

Last but not least, Photomed and the Hôtel des Arts in Toulon have decided to celebrate this fifth anniversary in an unusual and ambitious way by presenting a collective Video Art exhibition. 14 Mediterranean video makers demonstrate the power of this new form of expression, with poetic works on the ground floor and politically engaged pieces upstairs. A real discovery!

Simon Edwards and Philippe Sérénon  
Artistic directors

We thank the other members of the editorial committee for their active contributions and sound advice: Philippe Heullant, Jean-François Camp, Sylvie Grumbach, and Jean-Luc Monterosso.

# MEDITERRANEAN EXPRESSIONS

## *From Poetry to Commitment*

### VIDÉO ART

The Hôtel des Arts, the contemporary art centre run by the Conseil Général du Var, has focused its programme on the Mediterranean and urban issues. Its partnership with Photomed, in place since the second year of the festival's existence, was thus only natural, and one of the four annual exhibitions at the art centre now forms part of the Photomed programme.

Following exhibitions devoted to Joel Meyerowitz, Gabriele Basilico and Mimmo Jodice, the Hôtel des Arts and the festival, to mark the latter's fifth edition, wish to take a new look at images and their contemporary implications by presenting an exhibition of Video Art. Although in its early stages video art was experimental and enjoyed no particular status, it is now a predominant means of artistic expression, and many of today's photographers move freely between making fixed and moving images.

The exhibition entitled *Expressions méditerranéennes. De la poésie à l'engagement* presented at the Hôtel des Arts from 23 May to 14 June 2015 shows the video work of fourteen Mediterranean artists. Some prefer a more formal approach, such as Ange Leccia, Beatrice Pediconi, Miller Levy, Noa Gur, Chris Quanta and Alain Fleischer, while others show themselves to be more committed and eager to tackle contemporary social issues, such as Ali Kazma, Joan Fontcuberta, Yto Barrada, Mehdi Meddaci, Joseph Dadoune, Mohamed Bourouissa, Leïla Alaoui, and JR.

The exhibition, jointly curated by Jean-Luc Monterosso, Philippe Sérénon and Ricardo Vazquez, will begin with a vernissage on 22 May (before Photomed starts) and will end on 14 June 2015. On 29 May, a round table session bringing together several participants including some of the artists whose work features in the exhibition, will address the question of the place of video in contemporary art. It will be chaired by Jean-Luc Monterosso, director of the Maison Européenne de la Photographie, joint founder of Arte VideoNight, and member of the Photomed editorial committee.

The exhibition will take place from 23 May to 14 June  
Further information: <http://www.hdatoulon.fr/>

Stills from videos  
presented at the  
Hôtel des Arts,  
Toulon



Ali Kazma  
*Clerk*  
2011  
courtesy  
Barbara Polla



Chris Quanta  
*Coup de balai sur  
l'impressionnisme*  
2012  
Collection MEP



Beatrice Pediconi  
*Untitled*  
2009  
Collection MEP

# ÉDOUARD BOUBAT

## *Mediterraneo*

The Mediterranean is the mother of our civilisation—and of life itself if we consider that all life originated in the oceans. “The sea, always the sea...” entones Paul Valéry in *The Graveyard by the Sea*.

It is a sea peopled by the imagination of ancient gods and goddesses: Aphrodite, Neptune, Poseidon ... and by the wanderings of Paul of Tarsus, Mary Magdalene, Marco Polo, and Chateaubriand... And for me the infinity sign engraved on the camera lens reminds us of the sea meeting the sky: “It is found! What? Eternity. It is sun and sea become as one” (Rimbaud).

In 1951, I crossed the Strait of Gibraltar. I saw Africa for the first time. I was starting my travelling reportage for the magazine *Réalités*, where I was to work for over twenty years. I discovered the world: Italy, Rome, Sardinia, Sicily, Gargano, Greece, Lesbos, Paros, Jerusalem, Bethlehem, Lebanon, Alexandria, Egypt, Tunisia, North Africa... and once again last year from a ship I saw Delos and the south of Italy. Today the miracle of photography reveals the light of the Mediterranean. For me it's not only an image, but what is it? It's also all our lives, our bodies in the sea. It's an invitation to look at the Mediterranean with fresh eyes.

Edouard Boubat, April 1997

Curator: Chantal Soler, with the kind cooperation of Bernard Boubat



Egypte 1955 © Édouard Boubat



Collioure 1954 © Édouard Boubat



# TONI CATANY

## *The Cabinet of Shadows*

### SIX PLATINUM/PALLADIUM PORTFOLIOS

Toni Catany, was born in Lluçmajor (Mallorca) and died in Barcelona in 2013. He became internationally renowned thanks to his still lifes in colour. He was also a talented landscape and portraitist photographer. His work was exhibited, among others, at Le Château d'Eau in Toulouse and at La Maison Européenne de la Photographie in Paris. In July 1991, the French Ministry of Culture gave him the title of Chevalier de l'Ordre des Arts et des Lettres. In September 2000, the National Museum of Catalan Art (MNAC) presented an anthology of his work "Toni Catany. El artista en su paraíso". In 2001, the Generalitat de Catalunya awarded him El Premio Nacional d'Arts Plàstiques and the Ministry of Culture and Education gave him the National Photography Award. The exhibition on view Toni Catany: Arxiu d'Ombres consists of over 40 prints, 36 of which are grouped into 6 portfolios on 6 themes : Angkor, Venice, Mexico, nude, dance and still lifes.

Since its creation at the end of the 19th century, photographers as Alfred Stieglitz, Paul Strand, Clarence White, Edward Weston, Edward S. Curtis, Irving Penn, Manuel Álvarez Bravo and most of the great photographers produced superb platinum or palladium pictures. Although difficult as well as costly to create, platinum prints are the ultimate in photographic art.

Two aspects that make the platinum/palladium prints so special and loved by photographers and so treasured by collectors and investors are beauty and permanence. A platinum/palladium image, properly made and preserved, can last thousands of years.



Exhibition organised by the Valid Foto Gallery, Barcelona

Portfolio Mexico © Toni Catany / collection Valid Foto Gallery Barcelone



Portfolio Shadows © Toni Catany, collection Valid Foto Gallery Barcelone



COLLECTION

# GABINO DIEGO

## *Women and Children First*

Well known Spanish actor Gabino Diego owns over 300 photographs. Some of the authors are represented in his collection with numerous pieces. The collection started 18 years ago and incorporates constantly new Spanish and international acquisitions. In this collection we can find recurrent subjects: portraits of women, children and animals. The different photographs coexist and offer a timeless universe created by the owner of the collection. Gabino Diego is a collector who shares his passion and wide knowledge of photography.

The exhibition at Photomed is a focus on Spanish and South American photographers such as Toni Catany, Mario Cravo Neto, Alberto Garcia Alix, Joan Fontcuberta, Isabel Muñoz, Cristina Garcia Rodero...

Exhibition organised by the Valid Foto Gallery, Barcelona



Serie Danza Cubana, 2001 © Isabel Muñoz,  
Collection Gabino Diego



Seria España Oculta, «La confesión, 1980» © Cristina Garcia Rodero,  
Collection Gabino Diego

# ÁLVARO SÁNCHEZ-MONTAÑÉS

## *Unprepared and Unsorted*

If you are unprepared for something, you are not ready for it, and you are therefore surprised when it happens. Álvaro Sánchez Montañés has the virtue of capturing unclassifiable moments. The photographs included in the exhibition are a group of unique situations caught by the photographer's same way of looking. Álvaro Sánchez Montañés is a photographer born and raised in Madrid (1973) where he lived until completing his University studies. He is currently living in Barcelona where he has developed his photography career for several years now. His work has been exhibited in Madrid, Barcelona, Seville, Bilbao, London, Mexico D.F. and New York among other cities, achieving several awards and mentions such as the Epson Photography Award 2009, Descubrimientos PhotoEspaña 2010 (finalist), International Photo Award 2009 and Fundación AENA 2012. His work is present in numerous public and private collections.

Exhibition organised by the Valid Foto Gallery, Barcelona



© Álvaro Sánchez-Montañés, Valid Foto Gallery Barcelone



© Álvaro Sánchez-Montañés, Valid Foto Gallery Barcelone



© Álvaro Sánchez-Montañés, Valid Foto Gallery Barcelone



# LUIS VIOQUE

## *An Imaginary Voyage*

The photographer as voyager.

In a long line of diarists, of errant poets, who have already produced a considerable number of admirable contemporary examples, Luis Vioque now presents, for our contemplation, a series of panoramic shots, under the title *Un viaje imaginario* (An Imaginary Voyage).

The Mediterranean and southern Atlantic coast: spaces out of a road movie. A palm tree in Castelldefels, rising up out of a vaguely suburban twilight, and others in Manga del Mar Menor. Some chairs in Minorca, a turret in Cabo de Gata, someone carrying a surfboard in a Chiclana with ships on the horizon; a lighthouse in El Palmar; an old, broken-down car in Matalascañas. Fleeting moments, captured by the magic of photography. The moment when another cloud floats across the middle of a desert landscape in Almería. The moment when someone dives into the water on a Minorcan beach. His small discoveries attract the onlooker's eye, alerting our attention to the great world that surrounds and shelters us with such tenderness and magical benevolence.

Exhibition organised by the Valid Foto Gallery, Barcelona



© Luis Vioque, Valid Foto Gallery Barcelone



© Luis Vioque, Valid Foto Gallery Barcelone



© Luis Vioque, Valid Foto Gallery Barcelone

# JORGE RIBALTA

## *Works 1987-90*

Maison Européenne de la Photographie collection, Paris

Jorge Ribalta lives in Barcelona. He is an artist, a writer, a publisher and a freelance exhibition curator. From 1981 to 1986 he studied at the Fine Arts faculty of the University of Barcelona, and lived as an artist in New York (1989-90 and 1997-98), Nice (1990), Chicago (1996) and Giverny (2011). He was in charge of the cultural programme at the MACBA (Barcelona Museum of Contemporary Art) from 1999 to 2009.



Sans titre # 9 - 1987 © Jorge Ribalta

Ribalta's work presented here dates from the 1980s. The exhibition features black and white photographs printed on canvas, mounted and framed. In this series, the artist seeks to challenge a traditional view of photography, in particular its documentary aspects. Working as a visual artist, he develops a process of photo-realistic reconstruction using miniature elements—not elements of reality—that he photographs. The absence of dimensional reference points makes it possible to create an illusion of reality and to express the artist's creative intention. The non-representability of reality is manifest in these photographs thanks to a particularly subtle blurring effect that imitates the afterimage. Anonymous figures, and even crowds, become ghostly presences. The poetic dimension that emerges lures the viewer in. We feel drawn to the image and are even tempted to touch its improbable reality: we really are in the presence of the "aura" Walter Benjamin described... It is especially interesting to place these works in the context of its era: although photography since Man Ray has been an experimental domain, both as a means of expression and a technique, Ribalta's approach is nonetheless bold, iconoclastic and avant-garde, reflecting the ebullient artistic energy that prevailed in Barcelona at the time.



Sans titre # 156 - 1990 © Jorge Ribalta



# MINOT-GORMEZANO

## *L'ivre du monde*

Pierre Minot and Gilbert Gormezano have worked and travelled together for thirty-five years, producing a unique shared body of work based on the adventure of travel and symbolic journeys; the dreamlike qualities of matter and space; the physical and emotional testing of the fundamental links forged between the world's spaces and the spaces of the body and between landscape and interiority; and the radical nature of the photographic experience which, as a light-sensitive imprint, involves interactions between the light that shines on the world and the matter that reflects it, somewhere between reality and imagination. Their work has been exhibited many times in France and abroad, in particular at the Bibliothèque Nationale de France en 2003 (Le Chaos et la Lumière) and at the Maison Européenne de la Photographie in Paris in 2009 (L'Ombre, le Reflet). The images from *Passeurs*, presented here, made on the shores of the Mediterranean, form part of the third stage of their work in progress entitled *L'ivre du monde*:

*After having explored, between Chaos and Light, the combined movement of the heart, of matter, and space, and deployed, between Shadow and Reflection, the desire for Places and Dreams, these artists of the image seem to be accomplishing their ultimate metamorphosis: by cheerfully allowing colour to bloom and gently laying words down on stones, they take a new ascetic path to eternity, towards the shores of Openness, of "He who has been intoxicated by the world".*

Nicolas GO (Philosopher)



« Amant du vide » © Minot-Gormezano



« Passant céleste » © Minot-Gormezano



# LEBANON

## *Beirut in Motion*

PHOTOGRAPHY COLLECTION OF THE MINISTRY OF TOURISM, LEBANON

There's no need to highlight Beirut from 1950s to the 1970s - the city speaks for itself. Beirut was distinguished among neighbouring cities and countries because by that time it had founded universities, hospitals, schools and seen major developments in technology and modern architecture by local engineers and architects which were reflected in new buildings, new materials, techniques and design concepts. Cultural efficiency and economic prosperity went hand in hand. What made the city stand out most of all was its people. The joy of living had a great impact on the general atmosphere of the city with its seashores, bright sun and glamorous nightlife. Beirut's inhabitants enriched the city simply by living there. During these golden years mixing East and West, Beirut's culture expanded and attracted tourists from all over the world. Sparkling and shining, from a small and calm town, Beirut became a city totally in the spotlight, its Mediterranean atmosphere enchanting all who flocked there. At a crossroads between the Arab and European worlds, Western powers focussed on this coastal city where it was possible to resource natural wealth and reach local markets through the port. The boom in the oil industry and expansion in the Far East in areas such as the silk industry provided a new local niche for the global economy.

But what distinguished Beirut from other cities was its soul. Walking down the streets of Beirut, its people mingling and laughing, shedding tears or giving away endless smiles, their gracious movements filling the squares and parks made the city accessible to all. It's that spirit which has remained throughout the years and defied time. The city of Beirut was rebuilt day by day by the souls of the people, it can never be totally demolished. A city for all tastes, were it for business or pleasure, investment or commerce, beauty and wealth came uppermost - a dream come true in one place : Beirut. The Ministry of Tourism wanted to share all of these emotions with those who knew Beirut in those golden years or had simply heard about it. This exhibition « Beirut in Motion » from the photography archives of the Ministry of Tourism is a tribute to the collective memory of a city which never ceases to intrigue and fascinate.

Nada Sardouk, General director of the Ministry of Tourism, Lebanon



Piscine de l'hotel Phœnicia © MTL



L'Hôtel Carlton © MTL



Souk Bad Idrissold © MTL

# KARIM SAKR

## Beirut Street Photography

### WINNER OF THE 2015 PHOTOMED BEYROUTH PHOTOGRAPHY PRIZE

*The Beirut Street Photographers (BSP) is an open community of photographers with a passion for documenting life on the streets. Founded in November 2010, BSP has since become a hub for street photographers of all backgrounds to get together, collaborate and share their work with others. Our main activities include photo-outings, workshops, discussion panels, exhibitions and international photo-trips. In 2011, I joined the BSP community which forever changed the way I look at Beirut in particular and Lebanon in general as I started to see everything around me from a new and different perspective. It helped me express my feelings towards this beautiful city I am in love with. The Hamra area, with its always busy narrow streets, became my photo-playground. It's a busy cultural hub three minutes away from where I live. It reflects the mutations Beirut is going through and therefore, it is the main reason why I became a street photographer; I wanted to show others the tiny details that made this city unique, even nowadays with all the changes it's going through.*

*"Beirut is to me what New York is to Bruce Gilden".*

*Winning Photomed's 2015 Beyrouth photography contest was a big surprise to me. Honestly I didn't expect to win this contest since my photo-style, and street photography in general, aren't very popular in Lebanon and the Middle-East. I am a food industry engineer with a passion for street photography whose dream is coming true through Photomed's exhibition which I hope will turn out to be a success and will help shape my photo-career.*

Karim Sakr



© Karim Sakr



© Karim Sakr



# RANDA MIRZA

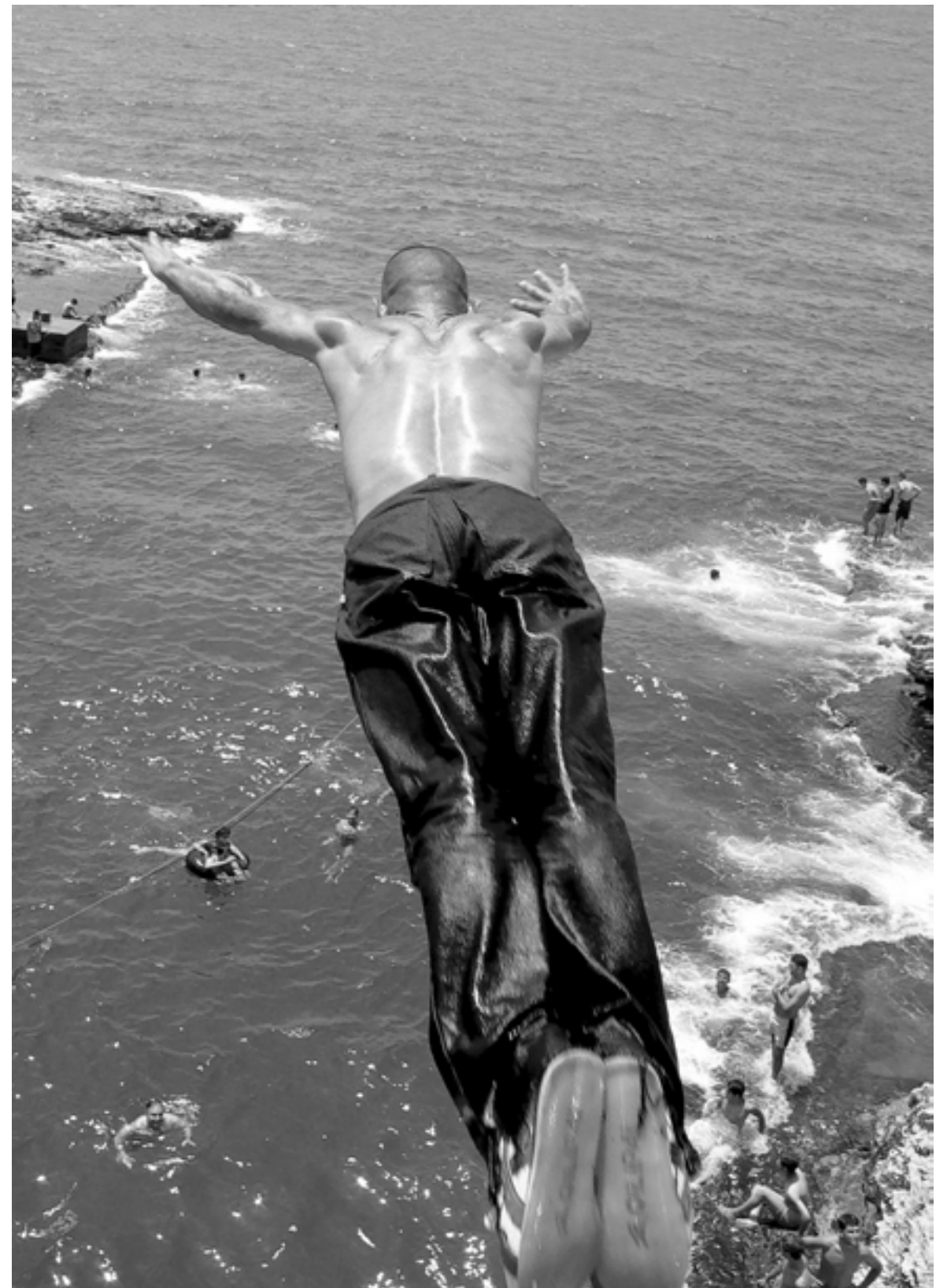
## *The Pigeon Grotto*

A public area, both wild and urban, Dalieh is a peninsula in Beirut; a place where time has stood still, away from the noise and hubbub of the city. The “pigeon grotto” rises from the water: it is a rock annexed to the city and carved into an archway by the sea. It is said that, on the top of these cliffs, the Phoenicians bred carrier pigeons to send messages to other cities. Among the visitors to the spot, a community of swimmers, mostly men, meet here to practice an activity combining physical prowess with bravado. The men dive into the sea, keenly aware that they have an admiring audience. Children, adolescents and adults dive from great heights, gracefully arcing their seemingly weightless bodies. The open and public nature of this spot is now being threatened by financial and state powers, and Dalieh finds itself at the heart of a controversy pitting civil society against private interests. But the place resists and remains.

Randa Mirza, March 2015



Untitled 13 © Randa Mirza  
Courtesy of the artist and  
galerie Tanit (Beyrouth-Munich)



Untitled 4 © Randa Mirza  
Courtesy of the artist and  
galerie Tanit (Beyrouth-Munich)



# SACIT KUTLU

## *Turkish postcard collection*

Lighthouses shining on Franco-Turkish history (1854-1914)

Sacit Kutlu is a surgeon, a lover of history, and a collector of old postcards. Using these postcards, he has revisited the history of Turkey and its efforts to modernise in the late nineteenth century, and written a book entitled *Didar-i Hurriyet*.

There are two reasons why we chose to exhibit facsimiles of these cards. First, the descriptive text, printed on the picture itself as was customary at the time, is in French. And second, we wanted to celebrate the historic links between Sanary and Turkey. It is a unique opportunity to see how this shared history was experienced on the other side of the Dardanelles.

The nineteenth century was a period of reform for the Ottoman Empire: Sultan Abdulmecit (1838-1861) pursued a determined modernisation and westernisation programme. Significant progress was made in terms of human rights and judicial equality between Muslims and non-Muslims.

The improvement of relations with western countries who supported these efforts culminated with the engagement of Britain, France and Piedmont-Sardinia alongside Turkey in the war against Russia on 23 March 1854. The Crimean War ended on 30 March 1856 with the Treaty of Paris, and the Ottoman Empire was recognised as a member of the Concert of Europe formed after the Congress of Vienna in 1815 with a view to cementing peace.

This rapprochement also expressed itself in economic terms: the Ottoman Empire lacked the necessary funds to build modern infrastructures, factories, railways and ports, and industrialised countries such as France and Britain were looking for markets to invest in.

The history of an eminent nineteenth century figure, Marius Michel-known as Michel Pacha-which links Sanary to Istanbul, illustrates the development of relations between France and Turkey; based on political and economic rapprochement after the Crimean War, they became strained when Germany allied with Turkey on the eve of the First World War.

This outdoor exhibition gives visitors an opportunity to discover part of our history.



# GEORGE GEORGIU

## *Fault Lines*

Fated by its geography to occupy an intermediate position between Asia and Europe, for over a century Turkey has been a constant arena for tensions between modernity and tradition, secularism and Islamic forces, state centralism and calls for independence, democratic freedoms and repressive order. These contradictory tendencies often fuel violent confrontations, but they do not prevent the country from pressing forward with its process of transformation. British photographer George Georgiou spent five years travelling around Turkey. He was struck by the extremely rapid changes to the landscape, as construction work takes place everywhere at a phenomenal pace: roads change the appearance of the countryside, but above all there are huge numbers of housing developments, designed to allow cities to absorb the influx of people from rural areas, not to mention rapid population growth.

George Georgiou is represented by the Signatures agency



© George Georgiou / Signatures



© George Georgiou / Signatures



# ARNO BRIGNON

## *Free Doors to Spain: Gibraltar*

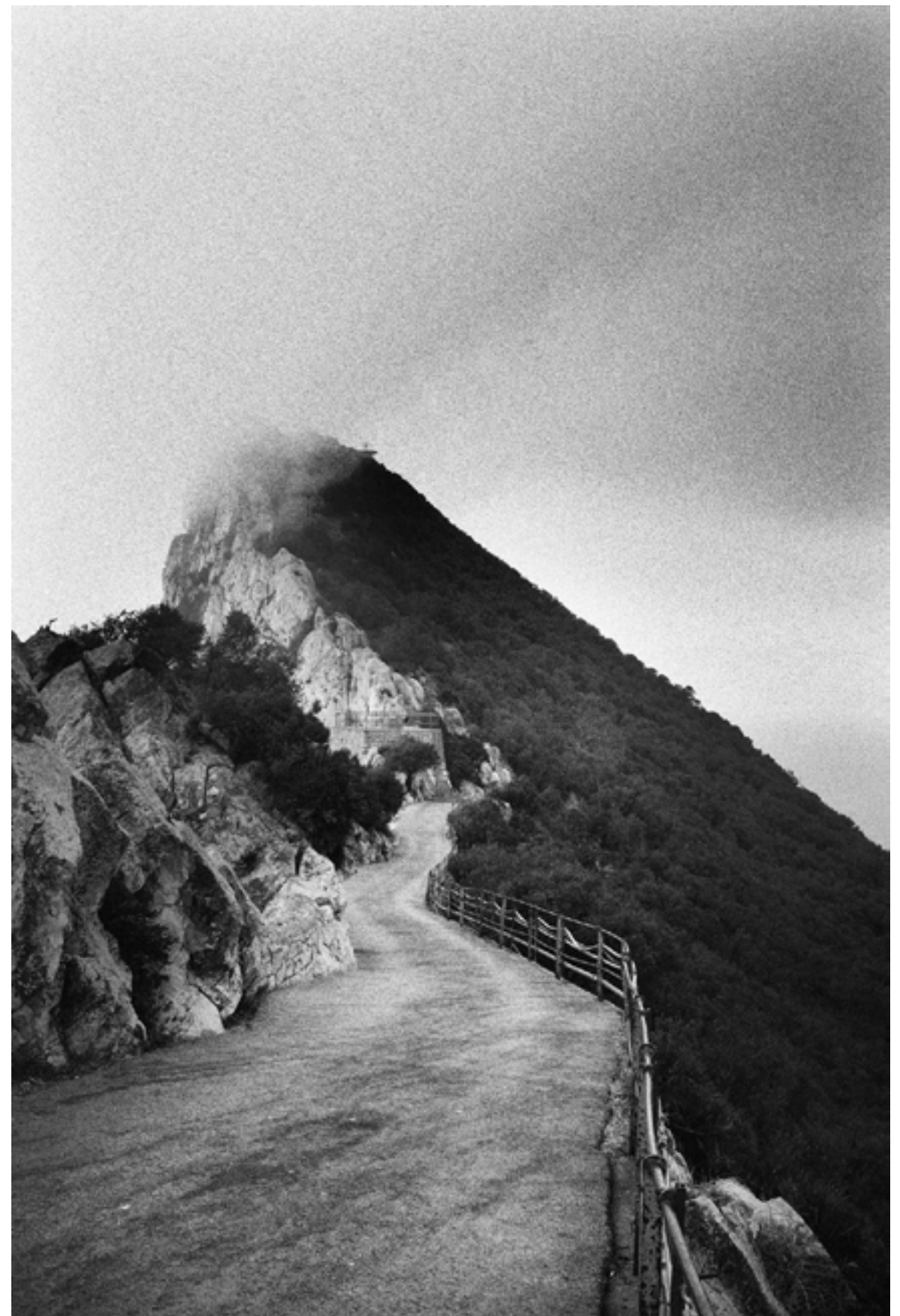
It's the tip of Europe, the tip of Spain...so much so that it's no longer Spain, and no longer really Europe. Steeped in ancient and modern myths, Gibraltar seems not to be experiencing the recession: less than 2% unemployment, thousands of jobs for Spanish people from over the border, one of the highest GDPs in the world (1.4 billion euros) and a natural reserve with monkeys frolicking about. And yet this rock covering 7 square kilometres, standing at the opening to the Strait, is a source of significant challenges and constant tensions; it is still on the UN list of territories to be decolonised, and diplomatic friction between Madrid and London is common, for example this summer concerning concrete blocks thrown into the sea. Banking and financial services, tourism, port activities and on-line gambling are Gibraltar's riches; it is a tax haven that is no longer referred to as such, as it has been recently taken off the blacklist.



© Arno Brignon / Signatures

But with 18,000 officially registered businesses for 30,000 inhabitants, tax exile is a well-established practice. Cut off from the rest of the world during the years when Franco closed the border, Gibraltar has cultivated the paradox of being both a crossroads of the globalised economy and a village where everyone knows each other and where people enjoy living as a community. It's a little world where people proclaim their allegiance to the Union Jack whether their name is Antonio, John or Jamel... It has to be said that religions and nationalities live side by side here, and walking around the town, it seems to work out pretty well... People come here to seek their fortune by working for billionaires who live elsewhere, or spend their holidays here, taking time off from their offshore ventures. The other side of the coin for this economic Eldorado is that one has to be prepared to make all kinds of compromises on working conditions: most people work six or seven days a week and do two or three jobs at once, and there are few or no public services—all this for salaries that are far from generous; but as long as there's work and money, people don't ask themselves too many questions.

Arno Brignon is represented by the Signatures agency



© Arno Brignon / Signatures

# JOHN R. PEPPER

## *Evaporations*

'Evaporations' is a journey to the wastelands of solitude, fragility, and alienation. Silent, isolated figures stand on the sea shore facing distant horizons, cloudy skies, or dark skylines. A hint of discomfort goes through these intense, lyrical, and uncanny pictures. The American flag feebly waves in a desert landscape, or on the wall of an abandoned hut. Great dreams have been shattered yet there is still hope for tomorrow - as tenuous as it might seem.



Barcelone © John R. Pepper

John R. Pepper was born in 1958 and raised in Rome, Italy. His father, Curtis Bill Pepper, was the head of the Rome bureau for 'Newsweek' magazine and his mother the sculptor Beverly Pepper. Pepper's career in black & white analogical photography started with an apprenticeship with Ugo Mulas at 14 and from growing up listening to photographers such as Henri Cartier-Bresson, David Seymour (Chim) and Sam Shaw at his parents' dinner table. Later, he studied History of Art at Princeton University. He became a Directing Fellow at The American Film Institute, and worked as a director in theatre and film for 20 years, always taking black and white photographs and using the same Tri-X film stock. Pepper's latest book 'Evaporations' was published in 2014 and previewed at the Venice Biennale 2014. In July 2014, 'Evaporations' had its official opening at Rosphoto (St Petersburg National Museum of Photography); it is now travelling to eight cities in Russia, ending in Moscow in 2016. Simultaneously, 'Evaporations' will also travel to Helsinki, Rome, Paris, New York and Beyrouth. Currently working on his next project and future book (to be published in 2016), 'Deserts and Droughts', Pepper is investigating desert landscapes and their effect on time, history and people.



Barcelone © John R. Pepper



# ANGELO ANTOLINO

## *Women of the “Sistema” Wives of the Camorra*

In March 2007, after three years' surveillance, the District Office of the Anti-Mafia organisation in Naples began the clean-up operation called “Piazza pulita” (literally, clean square) designed to break up the Giuliano and Mazzeola clans. These had been at the head of a drug cartel—“the public squares” in local jargon—in the old centre of Naples. At dawn on the 19th of March, thousands of police entered the maze of dark streets in the old Greco-Roman city, and arrested 200 people including 28 women. The men of most of the families living in a single city block, Vico de Maiorani, were arrested. For over a year, only the women were allowed to

remain free, and they had to meet the needs of entire families. They had to reorganise their lives and those of their families. Serious accusations were made against their husbands, such as the selling of illegal substances and mafia activities. Everything pointed to their being sentenced to long years in prison. This photography project aimed to show the “Camorra” from a particular angle. Not from the perspective of bloody revenge and brutal murder, but from the women's point of view, showing lives that are removed from, and yet lived in parallel with, those of the other women in the city.

Angelo Antolino is represented by the Cosmos agency



Three women chatting in the kitchen in their apartment. None of them has a job. Their husband's clan pays them a “salary” every month, called “me-sata”. These women spend most of their time at home.  
© Angelo Antolino / Cosmos



A group of women in the courtyard of the building where they live.  
Naples - 2007  
© Angelo Antolino / Cosmos

# EMMA GROSBOIS

## *Those Who Behold Us*

"Quelli che ci guardano" (Those Who Behold Us) is a photographic project carried out in Palermo, Sicily, in 2013-2014 focusing on the presence of sacred and profane images and the survival of "altars" in houses, shops and garages. What is the deep-seated meaning of these images? To what extent do they form part of the lives of their owners—whom we do not see in the pictures—and how is their silent presence reflected in them? These assembled images seem to be rebuses that we have to decipher to understand a history that began in the distant past. What at first sight seems to be "jumbled" actually turns out to be a precise cartography of human experience, and each place that has been photographed becomes a portrait of the person who lives there. "Votive images are organic, vulgar, as unpleasant to look at as they are numerous and diffuse. They stand the test of time. They are shared by a variety of different civilisations. They ignore the split between paganism and Christianity. In fact, the fact that they are so diffuse is what makes them so mysterious and unique".

Georges Didi-Huberman,  
Ex Voto, Images, Organes, Temps.



Ceux qui nous regardent © Emma Grosbois



Ceux qui nous regardent © Emma Grosbois

### FRAGMENTS OF INTERVIEWS

*"To remember, we seek to use images to perpetuate something that used to exist and which we otherwise might lose. That's why we place pictures of the deceased on altars, to say that the person was important for society, for the street, for the neighbourhood, otherwise we risk losing human memory, and it's dangerous if we lose it."*

*"These images represent those dearest to me. You see them here, as I see them every day. They're dead people, hanging on the wall, and it's as if they were here with me—as if they were present."*

*"If money comes and goes, the saints are our only hope..."*

*"If I come across a sacred image on the ground in the street, I hang it up, because I like that: I have that passion."*

*"La Santuzza\* is part of our family, if we called her 'the saint' it would put a distance between us, but by calling her La Santuzza we talk to her like she's part of the family."*

*\*La Santuzza is the nickname the people of Palermo give to the patron saint of their city, Saint Rosalia.*



# VASANTHA YOGANANTHAN

## *Piémanson*

The summer season has not yet begun but already caravans, camper vans, cars and trailers are inching along the road to Piémanson. Here, on the evening of 30 April, summer visitors feverishly await the start of a unique race: at the stroke of midnight, the authorities will open the beach to everyone.

This is said to be the last non-regulated beach in Europe. At the heart of the Camargue National Park, it stretches 25 kilomètres to the mouth of the Rhône. Its history began in the 1970s, when fishermen, campers and caravaners took over the beach without authorisation. Since then, Piémanson has remained the last non-regulated area on this stretch of coastline.

The summer population varies from a few hundred in May to almost 8,000 in August. For now, the authorities tolerate these crowds, even though it's against the "loi littoral", the law that states that camping is only allowed for a single night. At the end of the summer, in September, the campers have left without trace, without knowing if, next year, they will be able to reinvent their magical getaways in a part of the world lawmakers have had the good taste to forget.



Le Silure, de la série "Piémanson" (2009-2013) © Vasantha Yogananthan



Les aventuriers, de la série « Piémanson » (2009-2013) © Vasantha Yogananthan

# ALESSANDRO PUCCINELLI

## *I Travelled the 7 Seas*

According to the Italian observatory, Goleta Verde, in 2014, on average, for every square kilometer of sea, there are 27 pieces of refuse, of which 90% are plastic. This has profoundly negative consequences on the environment and on marine life, without even beginning to take into account the impact of micro plastics entering the food chain.

Out of this problem was born the project I travelled the 7 Seas and I'm Still Alive which deals with the fact that every generation has its own particular road to travel and has associated objects that it carries with it on the way. Some of these objects become collectors pieces, they are cared for, kept as tokens of the time, whilst others are discarded, destroyed and in this case of plastic in the sea, simply and mindlessly abandoned.

I imagined that these objects carried by the sea and washed up onto the world's beaches (in places even as remote as Easter Island) would have provoked a certain sense of disgust in the population but it seems that as time goes by, the sad and slow normalization of this process has meant that the public has simply got used to seeing all this plastic on the beach thus sadly becoming desensitized to it.

I wanted therefore take a new look at this from the perspective of the objects identity as being exploited, abandoned and avoided. I did this by removing items from the beach because this is not a place where they should be, and I put them in the context of a photographic set. I placed them on a perspex surface, reflective like the surface of the sea but black like that which is lifeless, then I gave them a photographic treatment as if they were objects for an advertising campaign. I gave them an air of glamour. I gave them the feel of soldiers returning home from war, battered and bruised. I idealized their wounds and conferred upon them the aura of



Rubber duck © Alessandro Puccinelli

having survived storms, wind, rain, sun and salt. I wished to reshape them as warriors - never victorious but at the same time never giving up. Warriors that will not go away by themselves unless we wake up and deal with them ourselves, all of us.

A friend of mine, Jason Baffa, a Californian film director, has recently released a good short film that deals with this subject. The inspiration for the film comes from an idea by Tim Silverwood called Take Three where he proposes that every visitor to the beach removes three pieces of refuse and simply puts them in the nearest appropriate recycling bin. Whilst I doubt this would completely resolve the problem, I do believe that seeing many beachgoers each returning from the beach with plastic in hand would, at the very least, be a significant gesture raising awareness of the problem and compelling people to reflect more carefully on their habits and how they can reduce unnecessary plastic usage. I would like at this point to plant the idea of Take 3 and invite all of us to reflect on this, especially now just prior to the beginning of the summer.



Plastic bottle © Alessandro Puccinelli



# PHILIPPE JOACHIM

## *Freediving*

If underwater photography is a tough art to master, what about the same art when it takes place without the use of scuba tanks? For many years, I've "tailed" a large number of marine creatures, from sea slugs to humpback whales, either for reportage work or in competitions (in 2000 and 2012, I covered the World Freediving Championships organised by AIDA). Nowadays, even photographers have to freedive (the bubbles produced by a scuba diver can disturb the freediver). Thanks to this new approach, I've noticed, in my reportage work, that I'm rarely the one who initiates encounters with marine mammals, be they whales, dolphins or freedivers... I've had to adapt, and above all I've had to rethink my working methods to avoid disturbing the environment. Underwater photography requires quite a lot of experience, but most of all it demands knowledge of the subject to be photographed: it's a lesson in patience and sharing. Our attitude has to draw inspiration from the unhurried movements of the freedivers. They make very high demands on themselves and the people they work with: that's the price to pay for accomplishing such feats. It's impossible to remain indifferent to this desire to be at one with the aquatic environment. They also sometimes dive serenely alongside fish and marine mammals. I share this passion in all my underwater reportage work. Today, a lot of freediving schools are under development, and we're starting to become more aware of the notion of symbiosis. Freediving is a wonderful school of freedom and harmony...



© Philippe Joachim



© Philippe Joachim

# BRUNO BOUDJELAL

## *Circulation*

For ten years (1993-2003), when I was working on my previous project, I couldn't travel around Algeria and all the trips I made at the time were limited to a few apparently safe places: with my family (in Sétif and the surrounding region) and with certain friends (in Algiers, Annaba, Bejaïa, and Oran). Over the past four years I thus focused my work on two main ideas:

- The ability to travel around the area: "circulation". My own "circulation", in a country which, in the end, I don't know very well, and my encounters with places and people. But also the "circulation" of Algerians in their own country, people who have been prevented from travelling because of roads that are too dangerous, fake roadblocks, army cordons, kidnappings, and forced disappearances...

- Asking myself whether I belong to this territory, to this country. In February 2003, I crossed Algeria from east to west and to my astonishment I sensed a very strong connection (above and beyond family ties) with the country. How can I explain the closeness and intimacy I felt with places I'd never been to before, with unfamiliar landscapes or people I didn't know? For a long time these feelings deeply troubled me and forced me to ask myself a lot of questions; so I decided to try to analyse and understand them.

These pictures are attempts to provide answers, produced during a number of trips I made around the country between 2009 and 2013.

Bruno Boudjelal



Une cité à Badjarah, lieu d'émeutes très importantes en 2010-2011, 15 juin 2011, Alger, Algérie © Bruno Boudjelal / Agence VU'

### *The continuous deterioration of colours*

At a time when the background noise of commemorations is fading, Algeria moves still further away... Algeria is a journey that always begins anew. Not the kind of journey one would like to make again, no, each time we're forced to start from scratch. History responds to the expectations of no one. Face to face, the protagonists of this drama look at one another, devoid of reassuring resources. Algeria is an overwhelming mountain that Sisyphus will never climb. The Mediterranean is a wall, less shameful than others, but just as insuperable.

...From the initial separation to now regular journeys, Bruno Boudjelal chronicles his own story. Behind each image we sense both curiosity and constant doubt. Indeed the photographer is led towards the places he chooses in advance less by a need to return to his roots than by an anxious desire to avoid venturing into superficiality. It is true that it's he man, more than the photographer, who is searching for a unique history, but above all he sets out in search of respectable men. When he takes to the road, it's with a determination to settle scores not with the past, but with the present.

...Night and day, day and night; villages and towns go by in a continuous deterioration of colours. In these hazy nights with weakly coloured lights, Bruno Boudjelal pursues neither bodies nor thrills, even less lost lives. Dominating everything, the event that commands the shot and shapes the print is boredom. This immeasurable boredom that



La grande digue, 15 juin 2011, Alger, Algérie © Bruno Boudjelal / Agence VU'

connects the Algerians despite familiar sounds, people playing football and lovers strolling. One of the most painful things about this less than glorious time is undoubtedly this sluggishness that has taken hold of their bodies. A fatigue with no false notes, at an inorganic time when nothing ever changes. Accursed photography: the perfect metaphor for time that has stood still.

*From a text by François Cheval, chief curator of the Nicéphore Niepce museum in Chalon-sur-Saône*

#### *To Corinne, Mona and Nejma...*

This project was made possible by support from the Musée Nicéphore Niepce in Chalon-sur-Saône, and Autograph-ABP in London, the Institut Français d'Alger, the French Embassy in Algeria, the CNAP (photography support fund 2011), and the Institut Français (Villa Médicis Hors les Murs 2012).

Many thanks to François Cheval who was the first to offer his support for this project.

Bruno Boudjelal



# PHOTOGRAPHS OF PROVENCE

This year Photomed invites three local artists to present their work carried out in the Var region. They show three aspects and interpretations of nature.

## HENRI DEL OLMO

### *Ventoux Altitude 1910-1912*

« As we dream, our dreams gather. They spread out and cover the plain. Others form mountains, cordilleras. »

Eugenio Roda

A mountain like an altar in the middle of the plain and visible for miles around. Climbing it, which is akin to a quest, is an offering to the pagan gods that reign there and still impose their law on us citizens. For four years, I went regularly to the top, I tried to look at my contemporaries benevolently, gathering a collection of behaviours, aspirations, quests, magical thoughts, metaphors of our desires and frustrations. This is a photographic story akin to ethnology but without scientific discipline, a bridge between our physical, materialistic lives and the rare, free, and inexhaustible resource of dreams.



Ventoux © Henri del Olmo

## PASCAL FAYETON

### *Encres de Giens*

These images tell the story of my imaginary landscape. They draw from my memory other representations of the landscape and other graphical techniques. From this area where I live and where I started this series, I bring out the contrast-laden, chaotic and harsh character. The intertwined follies refer to old drawings and engravings, and cutouts create superimposed grid patterns. These elements undo my perception of perspective and create a new space made up of contiguous motifs that seem to be assembled freely. My eyes no longer only look for the way to an exit but play at following the rustling shadows like trails of ink. From the Presqu'île de Giens to the Monts du Cantal, this journey has transformed my way of seeing.



© Pascal Fayeton

# PHOTOGRAPHS OF PROVENCE

## SYLVIANE BYKOWSKI

### *Les Princes des végétaux*

A photographer of the world of plants, the artist involves herself deeply in her subject, presenting an abstract view of plants and absorbing their environment to make us aware of the fragility of the world.

As she powerlessly watched the palm trees in Hyères die off, she felt that it was important to immortalise these plants that are gradually vanishing. "Les Princes des végétaux" (the Princes of Plants) is the name given to palm trees by Carl von Linné, the father of botany, and is a tribute to these "giant grasses".

This is not an inventory but an artistic approach, extracting details to give free rein to everyone's imagination by drifting imperceptibly towards abstraction. The intention is to raise people's awareness of their immediate environment and, more broadly, of their heritage.

"Plants hide nothing, they hold the truth of what is obvious. They don't even try to hide their skeletons: they carry their bones on the outside, without pretence, as if to say: look at us, we are as you see us, just sate yourselves on our harmony..."

Patrick Lorenzini, writer and poet



Le Cri © Sylviane Bykowski

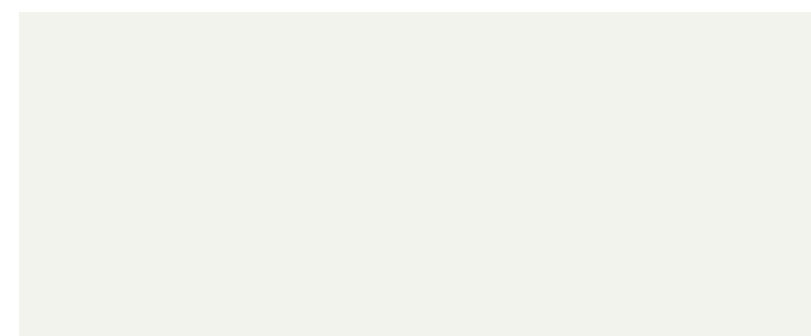




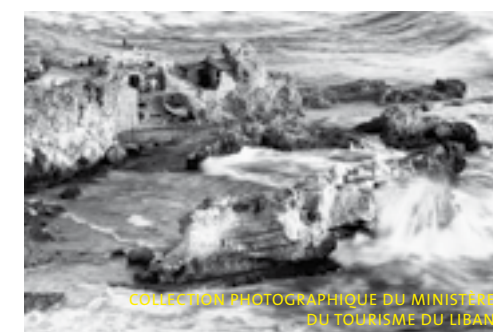
## CONTRASTS AND CONVERGENCES AT THE DOMAINE DE L'OLIVETTE

The track that leads to the Domaine de l'Olivette, lined with olive trees and vineyards, oozes Provençal charm. At the end of the track, we find a cluster of old buildings renovated in local style and a dovecote used to store water before the Canal de Provence was built. Flanked by Le Castellet on the left and La Cadière d'Azur on the right, the Domaine de l'Olivette is one of the largest wineries in the Bandol area. The family of Jean-Luc Dumoutier, the owner, has looked tended this land for over two centuries.

On this estate, talent is expressed through both art and wine. L'Olivette is famous for its annual jazz concerts and exhibitions of sculpture. All the exhibited artists have left their mark on the landscape, enriching a permanent collection and making the vineyards into something of an open-air museum. For PHOTOMED, Jean-Luc Dumoutier was eager to present an emblematic selection of the photographs exhibited in 2015.



PHILIPPE JOACHIM



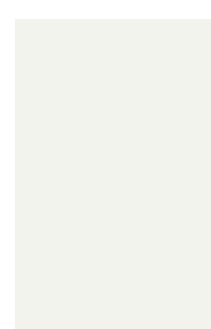
COLLECTION PHOTOGRAPHIQUE DU MINISTÈRE  
DU TOURISME DU LIBAN



EMMA GROSBOIS



LUIS VIOQUE



ALESSANDRO  
PUCCINELLI



KARIM SAKR



MINOT-GORMEZANO



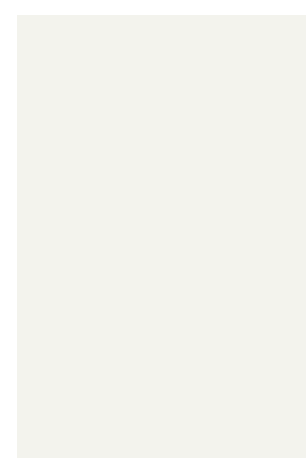
GEORGE GEORGIU



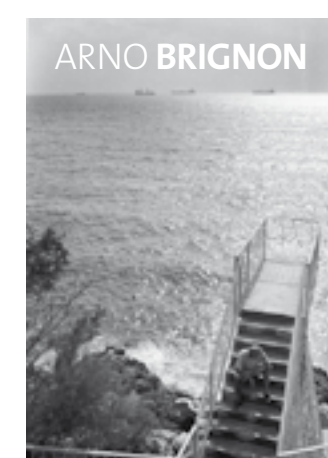
ANGELO ANTOLINO



ÁLVARO SÁNCHEZ MONTAÑEZ



RANDA MIRZA



ARNO BRIGNON



HENRI DEL OLMO



Photo  
2015 med

28 May – 21 June

SANARY-SUR-MER

ÎLE DE BENDOR

HÔTEL DES ARTS, TOULON

MAISON DU TERROIR ET DU PATRIMOINE

SUD SAINTE BAUME LA CADIÈRE D'AZUR

PHOTOMED OUTSIDE THE WALLS  
2014-2015

FESTIVAL DE LA PHOTOGRAPHIE MÉDITERRANÉENNE  
[www.festivalphotomed.com](http://www.festivalphotomed.com)

# PHOTOMED OUTSIDE THE WALLS ORAN

June 2014



After being put in contact with the Institut Français in Oran, Gares & Connexions, a subsidiary of the SNCF and long-time partner of Photomed, suggested that we might add the train station of Oran to the Paris-Gare de Lyon exhibition, then host the show at Oran's railway station. This was a wonderful experience in the company of Patrick Tourneboeuf who introduced us to Arslane Bestaoui in Tlemcen, whose work was exhibited last year, and enabled us to run a portfolio session in Mostaganem. Our hosts welcomed us very warmly and several projects arose from this meeting.

The opening took place in the presence of senior management of the SNTE, the French Consul, and the director of the Institut Français.

# PHOTOMED OUTSIDE THE WALLS BEIRUT

January 2015

## Second edition of Photomed Liban: A bridge for cultural interactions.

From 21 January to 11 February 2015, Photomed Liban presented the works of international and Lebanese photographers including Mimmo Jodice, Barbara Luisi, Silvia Camporesi, Simona Ghizzoni, Beatrice Pediconi, Fabrizio Bellomo, Massimo Siragusa, Patrice Terraz, Paolo Verzone, Bernard Plossu, Leila Alaoui, Arslane Bestaoui, Keiichi Tahara, Angel Albarran, Anna Cabrera, and Serge Najjar, and exhibitions reflecting the Lebanese photographic heritage with the archives of the Ministry of Tourism and the Bibliothèque Orientale at Saint-Joseph University, as well as the collection of artists' videos from the Maison Européenne de la Photographie in Paris. These exhibitions took place all around Beirut: from the city centre to Saifi Village, the jewellers' Souk and the Hotel Le Gray; at the Byblos Bank in Achrafieh, at the Institut Français, and at STATION.

Two workshops were organised: with French photographer Jean-Baptiste Ségas who presented ambrotype photography, and Lebanese photographer Samer Mohdad who ran a three day technical workshop. The Festival was very successful, both in terms of media coverage and the way it was received by both the world of Lebanese photography and the general public. It has thus confirmed its status as a major annual Lebanese cultural event and intends to become a flagship event for Photography, not only in Lebanon but also throughout the Levant region.



Press conference at Hotel Le Gray



Vernissage at Hotel Le Gray: Tony Hage, Philippe Heullant, Rita Saad, H. E. Michel Pharaon (Lebanese Tourism Minister), H. E. Patrice Paoli ( French Ambassador), Serge Akl.



# FREE ADMISSION TO ALL EXHIBITIONS

[www.festivalphotomed.com](http://www.festivalphotomed.com)

## EXHIBITIONS IN SANARY

SANARY-SUR-MER :

Every day 11 am - 7 pm. closed Monday.

ÎLE DE BENDOR :

Every day 10 am - 1.30 pm and 2.30 pm - 6 pm. Closed Monday

HÔTEL DES ARTS TOULON :

Every day 10 am - 6 pm. Closed Monday Open 23 May - 14 June

## GETTING HERE

### BY CAR

from Paris: A7 motorway, exit for Bandol or Toulon

### BY PLANE

Toulon/Hyères airport 40 kms - 40 mins

Marseille/Marignane airport 80 kms - 60 mins

### BY TRAIN

TGV stations: Toulon, Marseille

Local stations: Bandol, Sanary-sur-mer/Ollioules

## INFORMATION

**MAISON DU TOURISME** • Tel. +33 (0)4 94 74 01 04 / [www.sanarysurmer.com](http://www.sanarysurmer.com)

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