



Photo 2016 med

FESTIVAL OF MEDITERRANEAN
PHOTOGRAPHY

26 MAY ▼ 19 JUNE

- ▼ SANARY-SUR-MER
- ▼ TOULON, HÔTEL DES ARTS
- ▼ SUD SAINTE BAUME :
MAISON DU PATRIMOINE,
LA CADIÈRE
- ▼ ÎLE DES EMBIEZ
- ▼ MARSEILLE

Press Kit

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Official Opening Days 26 & 27 May, 2016

Exhibitions Timetable Free of charge

SANARY-SUR-MER
Every day, 11am to 9pm / Closed Monday

HÔTEL DES ARTS - TOULON
Open on May 14
Every day, 10am to 6pm / Closed Monday

SUD SAINTE-BAUME
LA CADIÈRE

ÎLE DES EMBIEZ

On 15 January 2016, during the terrorist attacks in Ouagadougou, Leila Alaoui succumbed to the bullets of ignorance, obscurantism and barbarity.

We'd met Leila in Beirut and, impressed by the power of her work, we immediately offered to present her first exhibition outside her gallery – at Photomed 2014 in Sanary. Leila embodied everything that Photomed represents: openness, exchange, creativity, and Mediterranean beauty. To pay tribute to her, we have decided not to have a guest country this year, and instead to dedicate the festival to Leila. She will present as posthumous curator of the first exhibition of the work of her mother Christine, who is also a photographer.

This tragedy took place the day before the opening of the third edition of Photomed Beirut, which was also dedicated to her. At the inaugural presentation, the words of the Lebanese arts minister, the EU representatives, and the French, Spanish and Italian embassies were both moving and important: in Lebanon, where war is so close by, Photomed's mission assumes a completely different dimension and its role as a disseminator of culture and dialogue forms a rampart against obscurantism. This encourages us to push forward with our ambition to use photography to highlight the positive shared values of Mediterranean peoples. Sanary and the *Conseil Départemental du Var*, as well as the *Sud Sainte Baume Communauté d'Agglomération*, can be proud to be among the initiators of Photomed and to help convey its messages.

Photomed has a still broader vision and hopes that, after Beirut, editions in Casablanca and Barcelona will emerge, allowing the artistic and photographic scene to continue to develop around the edge of the Mediterranean as part of a shared dynamic.

The event deserves even greater support from the *Provence-Alpes-Côte-d'Azur region* and the Ministry of Culture (*the DRAC*), since Photomed is an ambassador that proudly carries a message in harmony with current needs and realities.

The 2016 edition of the festival offers, under the aegis of its new curator, Guillaume de Sardes, a varied programme focusing on the themes of cinema, ancient ruins and Beirut; it will take place in Sanary, at the heritage museum in La Cadière, at the Hôtel des Arts in Toulon, and on the island of Les Embiez. Once again, the photographers' diverse approaches will offer the public not only moments of wonderment, but also opportunities to stop and think.

We would like to thank all of our institutional and private partners for their invaluable support, without which this festival would not be possible.

We wish you all an enjoyable visit.

**PHILIPPE HEULLANT
& PHILIPPE SÉRÉNON**
*Founders and organisers of
Photomed Festival*

Christine Alaoui

Georges Awde

Olli Bery

Ivana Boris

Eric Bourret

Richard Dumas

Alain Fleischer

Ferran Freixa

Wassim Ghozlani

Nick Hannes

Dolorès Marat

Marc Riboud

Giulio Rimondi

Hans Silvester

Sergio Strizzi

Lara Tabet

Bilal Tarabey

Ambroise Tézenas

Paolo Ventura

Stephan Zaubitzer

Animal & Cie

Moussa Sarr

Mediterranean Expressions. From Poetry to Politics

Vidéodrome / [Marseille](#)

Espace Saint Nazaire / **Sanary-sur-Mer**

Friche la Belle de Mai / [Marseille](#)

Espace Saint Nazaire / **Sanary-sur-Mer**

Musée Dumas / **Sanary-sur-Mer**

Maison du Patrimoine / **La Cadière d’Azur**

Maison Flotte / **Sanary-sur-Mer**

Maison Flotte / **Sanary-sur-Mer**

Espace Saint Nazaire / **Sanary-sur-Mer**

Espace Saint Nazaire / **Sanary-sur-Mer**

Île des Embiez

Galerie Barthélémy de Don / **Sanary-sur-Mer**

Espace Saint Nazaire / **Sanary-sur-Mer**

Espace Saint Nazaire / **Sanary-sur-Mer**

Place de la République / **Sanary-sur-Mer**

Maison Flotte / **Sanary-sur-Mer**

Espace Saint Nazaire / **Sanary-sur-Mer** + Friche la Belle de Mai / [Marseille](#)

Espace Saint Nazaire / **Sanary-sur-Mer** + Friche la Belle de Mai / [Marseille](#)

Labo Photo Rétine / [Marseille](#) + Kiosque à musique / **Sanary-sur-Mer**

Atelier des Artistes / **Sanary-sur-Mer**

Galerie Barthélémy de Don / **Sanary-sur-Mer**

Hôtel des Arts / **Toulon**

Hôtel des Arts / **Toulon**

The Sea at Night

Guillaume de Sardes

We usually associate intense, unique light with the Mediterranean: photographers know this more than anyone. And yet a large number of those whose work is presented here have made a different choice: that of the night, of shadow, of electric light. The images of Beirut, where a twin edition of Photomed is taking place, do not show the city in the daytime, sunny, vibrant, and a little chaotic. The photographer who knows its secret places (Lara Tabet), the photographer who returns to them (Bilal Tarabey) and the young Italian who discovers them for the first time (Giulio Rimondi), prefer to explore their nocturnal intimacy, as if another city, more faithful to its elegant and sensual destiny, returns at nightfall.

There are also a lot of shadows, criss-crossed with beams of light, in the hammams of Istanbul Marc Riboud visited. Ordinary places in Tunisia, elevated to the rank of “postcards” by Wassim Ghozlani, are the realm of deliberately muted hues. Shadows fall once again on mountains and church walls during Olli Bery’s austere journey. The mist of yesteryear shrouds the pétanque players of Provence so dear to Hans Silvester. We clearly should not expect Mediterranean photography to deliver predictable shots of sunny vistas and blue skies!

Even more surprising, at least at first glance, is the fact that several of the artists exhibited here find photographic heaven in darkened cinemas. The cinema is at the centre of Photomed 2016. It has to be said that, where the heart of the greatest Mediterranean empire once beat, the famous Cinecittà studios remain one of the sanctuaries of the art of film. Alain Fleischer has seized upon some of their finest productions and projected them onto the stones of Rome, combining the ephemeral with the eternal. Richard Dumas gives us sensitive portraits of some of their stars. And Sergio Strizzi haunted their film sets to capture serendipitous moments and intense encounters. But cinema is not confined to Italy: Stephan Zaubitzer’s Cinés-mondes reveal the cinemas of the southern Mediterranean. Coincidentally, but no less meaningfully, in all these places we feel the presence of the ghost of Michelangelo Antonioni, one of the twentieth century’s greatest creators of images.

Deserted spaces, closed cinemas... In the Mediterranean, the palimpsest of abandoned history brings the perspective of ruin in its wake. It can be a source of poetry, as in the work of Ferran Freixa where archaeological finds and ruined buildings are “saved” by the grace of vegetation, light, and water. But in an era marked by Islamist terrorism, ruins quickly lose their romanticism. Dolores Marat’s views of Palmyra are taken under a sombre, brooding sky. There is a sense of impending doom for what has since been largely annihilated. Eric Bourret’s Paysages archéologiques, where black overpowers white, spark similar feelings. Is this the indistinct reason that prompts the photographers gathered here to haunt the nights of the South, in the hope of saving something from oblivion: fragments of time, a body loved one night by chance, or the apparently unchangeable remains of ancient, glorious civilisations? When desire has gone, when death has come, all that remains are photos in a box—like the image of Roland Barthes’ deceased mother in *Camera Lucida*.

conversation

with **Guillaume de Sardes**
Curator of Photomed

Guillaume de Sardes, you are a writer, a photographer, an art historian, and chief editor of Prussian Blue magazine. Why did you agree to curate the Photomed festival?

It was Jean-Luc Monterosso who first mentioned the possibility of taking over from Simon Edwards as curator of Photomed. At the time this only concerned the Lebanese edition. I loved the idea: I'd been to Beirut several times, first for a solo exhibition, then to run a workshop in an art school, l'ALBA, and finally to do a feature on the city's art scene. During these trips I'd met photographers and gallerists in Beirut. I'd also made the acquaintance of Serge Akl, co-founder of Photomed Lebanon, so things happened quite naturally. I then met Philippe Heullant and Philippe Sérénon to talk about the French edition. We discussed the way I thought I could move the festival forward. With unusual elegance, they promised to give me a lot of freedom, so we immediately came to an agreement.

Do you have a special connection with the Mediterranean?

Part of my family is from France, the other part from Russia. My ties to the Mediterranean are thus unrelated to my roots: they're more sensitive and intellectual. Italy is the first country I started to visit alone, when I was seventeen. I discovered Venice, Rome, Naples, Como, and so on, the novels of Alberto Moravia and Mario Soldati, the films of Visconti and Antonioni. Then I went to other countries: Morocco, Jordan, Israel and Lebanon.

This is the sixth edition of Photomed; what new aspects do you intend to bring to the festival with respect to previous years?

A festival programme is a balance between its identity and that of the curator. Photomed's aim is to underline similarities, rather than differences, between Mediterranean countries, to show that there are themes and a common language specific to the artists in this area. I've respected this framework, but within it I've focused on some of my favourite themes: the night, wandering, intimacy, and nostalgia. I also wanted to open up the festival (a little) to photography used by as a raw material by artists (rather than just the work of photographers). Alain Fleischer and Olli Bery fall into this category. And I designed the programme around three main subjects, unlike previous editions that didn't bounce themes off each other in this way.

What are these?

First there's the cinema, with Alain Fleischer, Sergio Strizzi, Richard Dumas (three artists paying tribute in their own way to Antonioni) and Stephan Zaubitser; then there's the city of Beirut, with Lara Tabet, Giulio Rimondi and Bilal Tarabey; and finally there's the theme of ruins, with Dolorès Marat, Ferran Freixa and Eric Bourret, the last two having been selected, very fittingly, by Philippe Sérénon.

In parallel with these exhibitions that give the programme its overall structure, others with no links between them have been chosen, so as to offer the public a broad selection of images: for example the wonderful Nick Hannes, recommended by Jean François Camp, and Paolo Ventura, presented by Simon Edwards. The Photomed programme remains the work of a team.

Is there such a thing as "Mediterranean photography"? If so, what sets it apart?

It's always risky to make generalisations. I think it's hard to judge "Mediterranean photography" as a whole. As Fernand Braudel said, the Mediterranean is a thousand things at once: not one landscape but countless landscapes, not one sea but a succession of seas, not one civilisation but many. This means you have to make distinctions. French and Lebanese photography, which I am most familiar with, strike me as outstanding. Neither occupies the place it deserves internationally, for reasons that relate to the structure of the art market. In Lebanon, the emerging generation is very strong. For three years Photomed Beirut has been an opportunity to show this. I think Lara Tabet, whom we are presenting this year in Sanary, has a great future ahead of her. Ziad Antar, Gilbert Hage, Randa Mirza and Fouad Elkoury have already achieved international renown.

If I had to generalise, I'd say that Lebanese photography remains influenced by the themes of war and memory, even though the new generation is moving away from them. I've also noticed that it tackles some subjects less frontally than in the West. George Awde, for example, whom we are going to present in Marseille as part of Photomed+, tackles homosexuality in an allusive way. I find such restraint interesting.

Photomed was born in Sanary-Sur-Mer and grew up on the other side of the Mediterranean. Can you tell us about the foreign editions?

First there was Photomed Lebanon, which took place in Beirut. In three years this edition, jointly founded by Philippe Heullant and Serge Akl, became the most important photography festival in the Middle East. We receive support from major private firms such as Byblos Bank and Solidere, as well as from important galleries, museums, and alternative venues such as Station. The programme is mainly modelled on that of Sanary, the rest being made up of exhibitions by Lebanese photographers. We're currently working on a new edition in Casablanca, which may take place this year in October, and another in Barcelona.

I'd also like to mention once again a project that's very close to my heart: Photomed+, which will take place in Marseille from 7 July to 21 August. The idea is to present not only part of the exhibitions shown at Sanary at the *Friche-Belle-de-Mai* and at *FRAC PACA*, but also new shows by George Awde and Antoine d'Agata. All this will be rounded off with a selection of art videos shown at the *Videodrome* cinema.

Guillaume de Sardes is a writer, photographer and videographer. He has been distinguished several times, notably by the Prix François Mauriac of the Académie française. His work is regularly exhibited in France and abroad. Lecturer at Sciences Po Paris, he is also the editor-in-chief of *Prussian Blue*, a contemporary art magazine. He just took the artistic direction of Photomed festival.

Photo!
2016 med

exhibitions

Christine Alaoui
Georges Awde
Olli Bery
Ivana Boris
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Stephan Zaubitzer
Animal & Cie
Moussa Sarr
Mediterranean Expressions.
From Poetry to Politics.

*Festival
of Mediterranean Photography*



© Christine Alaoui

Christine Alaoui

curator: Leila Alaoui

Blended

On 15 January 2016, Leila Alaoui was murdered during the terrorist attack in Ouagadougou. Photomed presents the first exhibition of the work of her mother Christine Alaoui, who is also a photographer but who had never shown her photographs until now.

Just before she died in Ouagadougou, Leila had selected and retouched sixteen photos by her mother, whom she had encouraged to organize an exhibition. Leila will be the posthumous curator of this exhibition.

With her photographs taken in the 1970s, Christine Alaoui offers a very personal journey during a period when she and her husband lived in the USA and Morocco.

Following in the footsteps of French humanist photography, she captures moments that convey both emotion and a sense of timelessness. Her framing is reminiscent of the work of Brassai or Meyerowitz, each image engaging the viewer in a process of restrained, sensitive intimacy. The exhibition title refers to the blend of cultures that characterise the photographer, who was born French, married a Moroccan, and prefigured the situation today, when many people feel that they are citizens of the world instead of being tied to their native land.

Philippe Sérénon

This exhibition has been made possible thanks to support from the CCME (*Conseil de la Communauté Marocaine à l'Étranger*) a consulting and foresight institution founded in 2007 by appointment to His Majesty King Mohammed VI.

Sanary-sur-Mer / Espace Saint Nazaire
26/05 • 19/06 2016



© Christine Alaoui



© Christine Alaoui

George Awde

Paths Within Edges

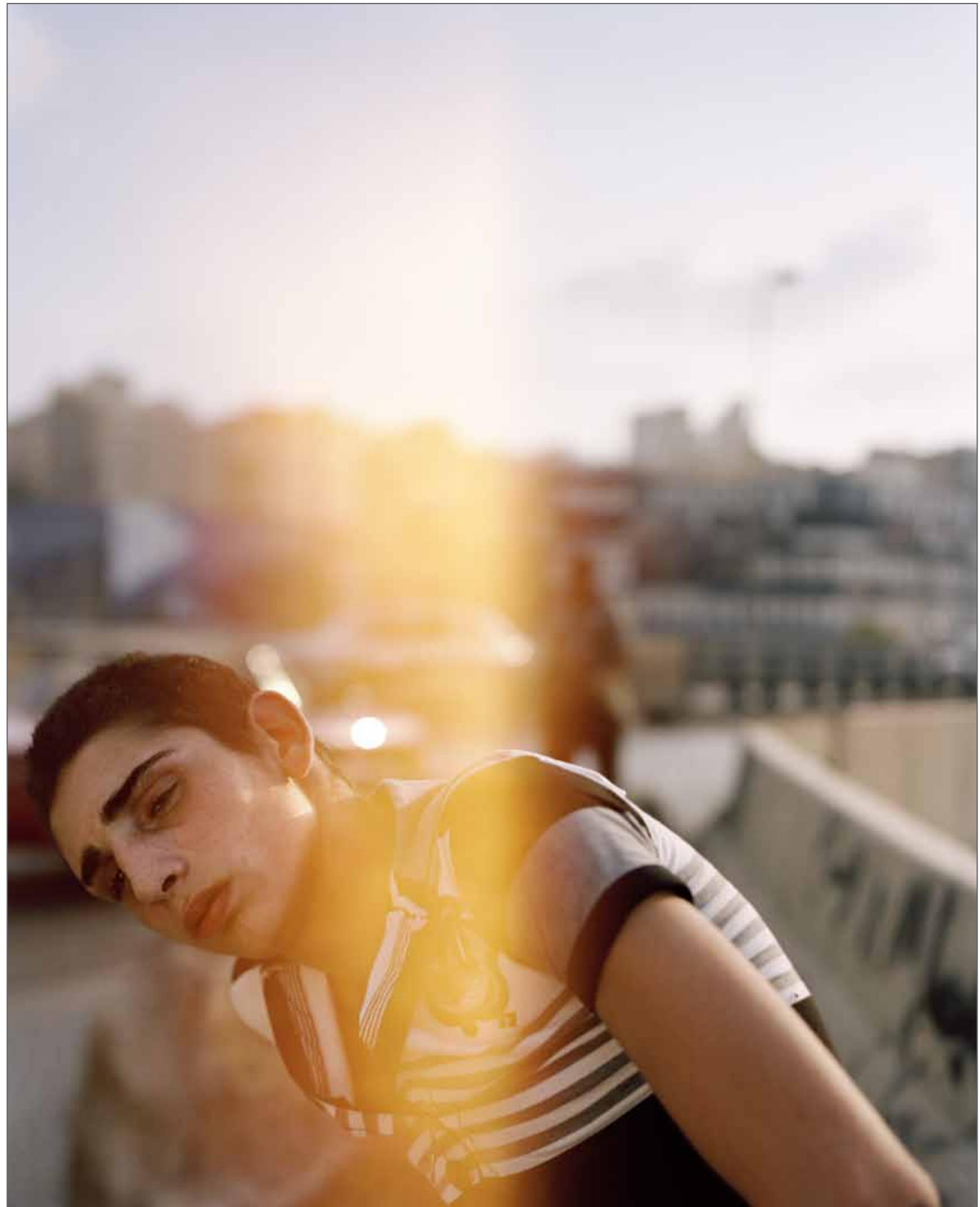
Big cities, especially when they spread unchecked like Beirut, can quickly make you dizzy with their skyscrapers, their noisy avenues, and their dense crowds. Although he works in the heart of a Middle Eastern metropolis, this is not the image of the city that the photographer George Awde wants to give us. Even between the skyscrapers and in the rubble of semi-abandoned building sites shines a young, chaste light—the light of the world’s first morning. The scene is often shown just after the rain, as if the storm has purified Babel. Fragile flowers grow in cracks in the concrete.

The children and young men in these pictures also seem to belong to a new world that strangely recalls Christophe Honoré’s beautiful contemporary interpretation of Ovid’s *Metamorphosis*. Their semi-nudity, instead of appealing to desire, speaks of how remote they are from the theatre of society. Their closeness to one another and the tenderness that bonds them suggest a utopian community. Beyond all the mirages that fascinate so-called “advanced” societies, Awde seeks out ways of being-in-the-world and the primal impulses that govern them. This is why the eyes of his subjects have something solemn and profound about them, underscoring the triviality of artificially cheerful portraits in magazines.

Awde photographs refugees forced to come to Lebanon to escape the horrors of the war dragging on in neighbouring Syria. But he has too much respect to reduce them to their political status, making them into actors in a scene imbued with pathos. Like Antoine d’Agata filming camps for “displaced persons”, Awde gives back to his models their dignity and their singular beauty. What their big, dark eyes are asking for is not our pity, tinged with condescendence and well-meaning guilt; it is our brotherly admiration.

Guillaume de Sardes

Marseille / *Friche la Belle de Mai*
07/07 • 22/08 2016





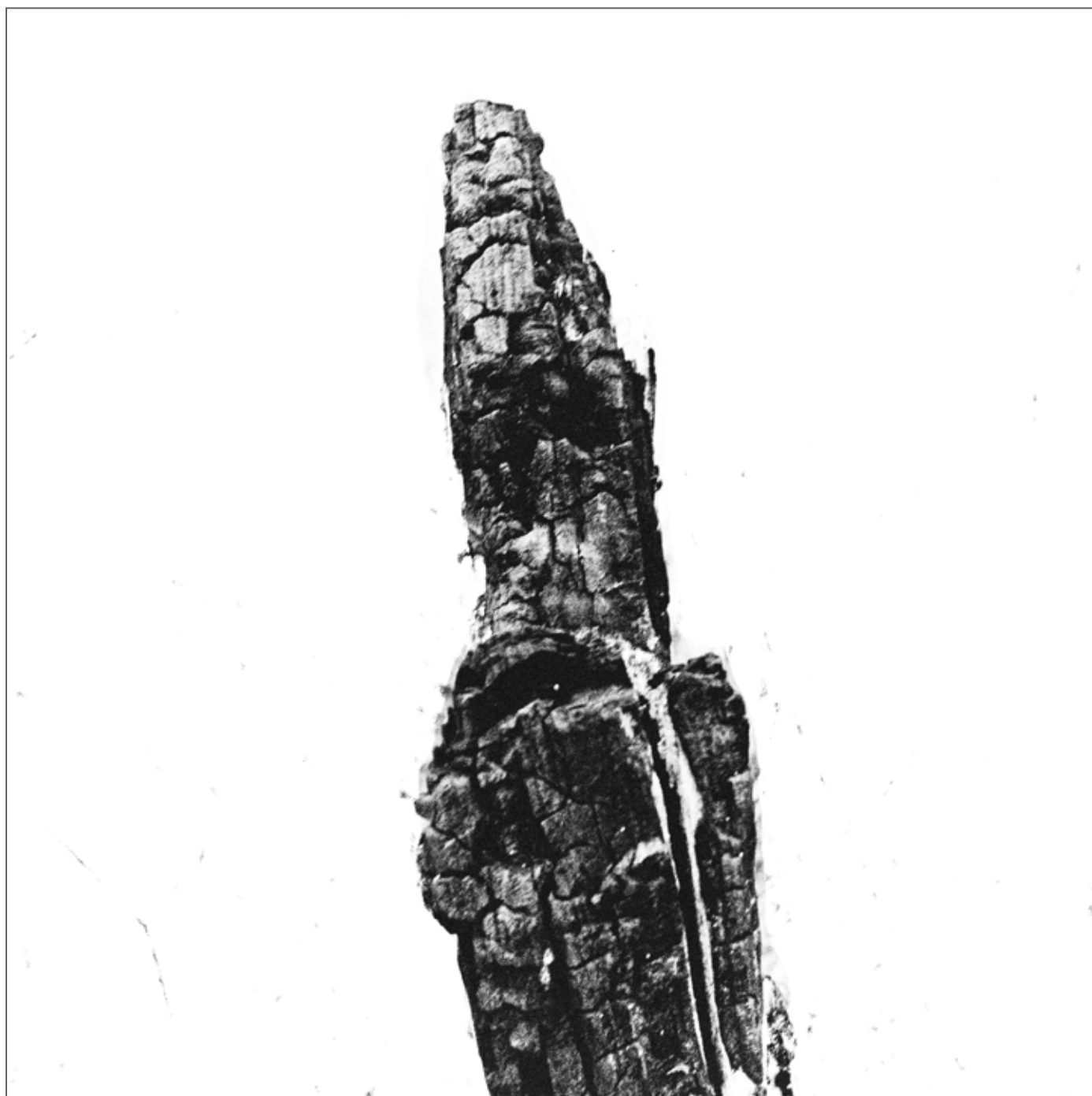
Série Paths Within Edge © George Awde



Série Paths Within Edge © George Awde

Olli Bery

The Toll



Series *The Toll* © Olli Bery

Once a photojournalist, Olli Bery, a French artist in his forties, still has a taste for travel. The Toll was created in the South of France, near Avignon, and also in Sicily, in particular in Palermo. Turning his back on realism by abandoning documentary work, Olli Bery set out to develop a new, minimalistic, almost arid style, like the places he photographs: Mont Ventoux, the Dentelles de Montmirail, and Mount Etna.

This work follows in the footsteps of the almost abstract formal experiments of William Klein and Christer Strömholm in the early 1950s. Like these two pioneers, Olli Bery can also be linked to Otto Steinert's theory of *Subjektive Fotografie*. Steinert wanted the image to be a vector for "*the creative personality of the photographer*", unlike practical or documentary photography.

This is certainly true of the photographs that make up the series entitled *The Toll*. These sharp black and white images inevitably put us in mind of engravings. Olli Bery has thus deliberately moved towards what the critic Dominique Baqué elegantly terms *photographie plasticienne*.

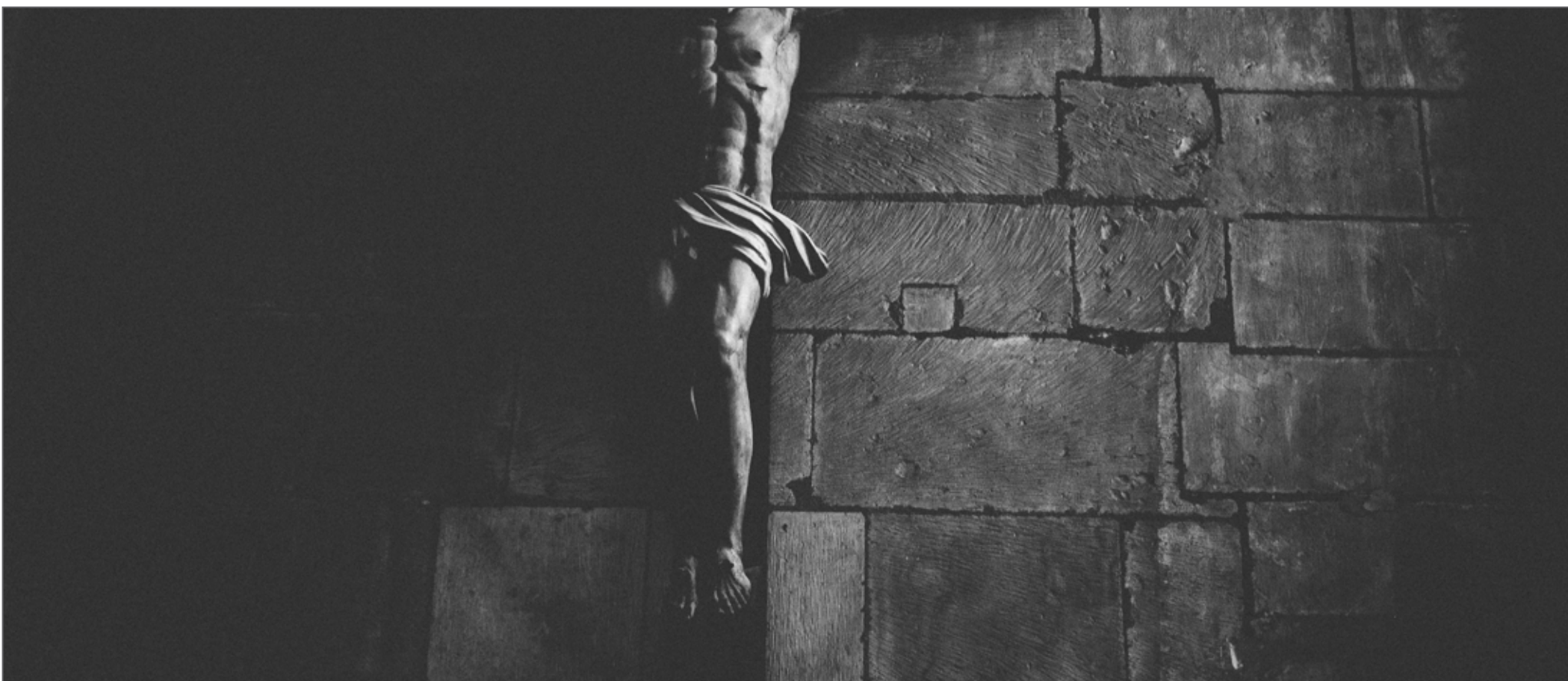
Guillaume de Sardes

Exhibition sponsored by Sigma

Sanary-sur-Mer / Espace Saint Nazaire
26/05 • 19/06 2016



Series *The Toll* © Olli Bery



Series *The Toll* © Olli Bery

Primal Rituals



Series *Rituels Originels/Primal Rituals*, 2013 © Ivana Boris

Ivana Boris is Italian and has lived in Monaco for 27 years. She follows in the footsteps of great artists who have taken the risk of confronting their work with a collection of objects relating to the discovery of the undersea world at the Frédéric Dumas International Diving Museum.

Ivana takes us on a strange, phantasmagorical journey into a world where fish might be inspired by characters from Star Wars. Elegant in the way they move, suspended in a space with no background except an evocation of the surface of the water, their eyes beckon to us frontally.

This pared-down approach focuses us on the subject and refers us to the kind of calm we find in Japanese culture. Ivana Boris plays with paradoxes: first, the relationship with time does not exist, whereas it's the "decisive instant" that makes photography possible. Second, her work in colour is unsettling thanks to an almost total absence of a colour palette, only revealed by the silvery hue of the fish against the inky black background of the sea.

The title of the exhibition references the text by Alain Renner, art consultant and expert at Sotheby's: *"Rites and rituals... In the work of Ivana Boris everyone will find reasons to wonder about the relationship between human awareness and animal instinct, between rituals decided by the mind and primal rituals."*

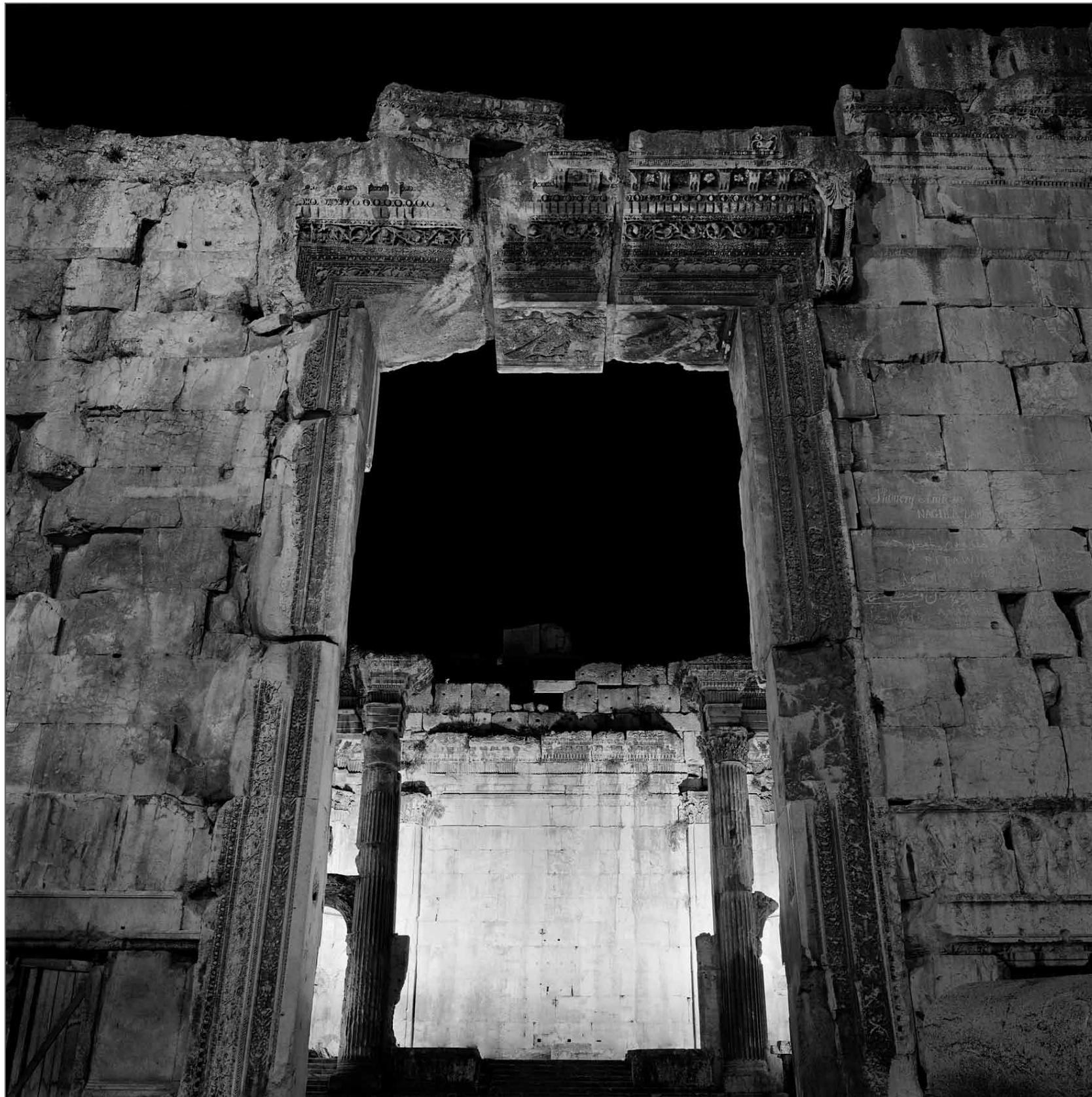
Philippe Sérénon

Eric Bourret

Archaeological Landscapes

1995 - 2000

Egypt, Jordan, Lebanon, Syria, Yemen



When asked where he lives, Eric Bourret replies "*in La Ciotat, in the Alps, and in the Himalayas*". If La Ciotat is a retreat between the cliffs of Cassis and Saint Cyr-Les Lecques, the Alps and the Himalayas are favourite places that lend themselves to endless walking. He excels at handling contrasts, including for himself: though extremely sociable, he has walked alone for twenty-five years, spending entire days in the mountains in a kind of romantic quest for himself, like travelling writers such as Chateaubriand, Lamartine, Sand, or Nerval.

The work presented here comes from his early trips to archaeological sites in the Middle East, most of which are now either destroyed or inaccessible. This testimonial alludes to tragic contemporary realities and prompts us to remember Khaled al-Assaad, director of museums and antiquities at Palmyra, who was brutally tortured and murdered last year.

This exhibition also refers back to the history of photography which, from the late nineteenth century, developed in these countries of intense light, playing a role as an active witness by documenting and authenticating archaeological finds.

Eric Bourret's work is not documentary photography; it is an aesthetic endeavour that gives objects a personal resonance, as in the theory of Roland Barthes. The framing is subjective, the details the result of love more than a desire for authenticity. As he says himself, "*photography transcribes the flows than run through a landscape, just like those that run through our own bodies*". This early work, carried out over a period of seven years, allowed Eric Bourret to find his way and assert his photographic style. He moves away from representation, creating an osmotic relationship with the landscape, and his photographs become abstract artworks in their own right.

Philippe Sérénon

La Cadière d'Azur / Maison du Patrimoine
26/05 - 19/06 2016



Egypt, 20 October, 1996 © Eric Bourret



Egypt, 20 October, 1996 © Eric Bourret

Richard Dumas

Mediterranean Suite

Paradoxically, the contemporary era, where self-image plays such an important role, has only produced a handful of masters of portraiture. Richard Dumas is one of them. Like his great predecessor Richard Avedon, he considers that a portrait is the image of a person who is aware of being photographed, and that the person's reaction to this experience is as important as their clothes or appearance. Richard Dumas never "steals" photographs: always elegant and discreet, he stays for an hour or an afternoon, chatting to his models and waiting for an expression or gesture to catch his eye.

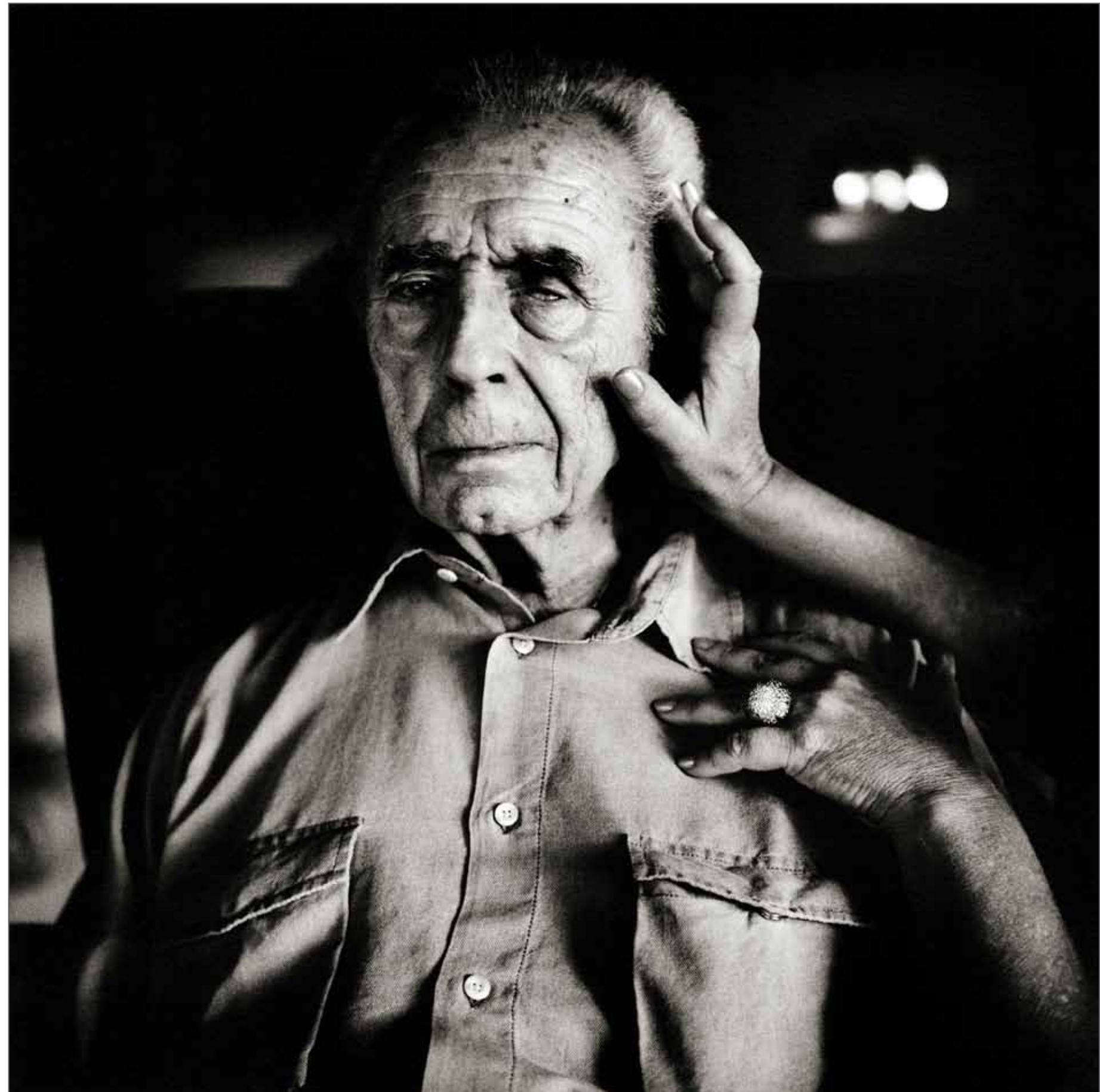
He usually works with a traditional medium-format camera, and develops and prints his own photographs. This traditional approach to photography might make Richard Dumas appear to be a classicist; if he avoids this, it is because he is less interested in depicting his model than in recording the truth of the instant. Where others always apply the same strict protocol, he adapts to the situation, the location, and the available light, producing a wide variety of photographs within a single aesthetic framework.

The series presented here comprises portraits of Mediterranean film personalities, actors and directors taken between 1992 and 2015, often at the Cannes Film Festival. They demonstrate not only Dumas' taste for sharp contrast and interiority, but also his lightness of touch: he sets forth his subjects without ever trying to interpret them. Probably because he never imposes a preconceived idea of his model, these portraits are at once open, mysterious, and inexhaustible. Some of them, like the portrait of an absent-looking Antonioni with his wife delicately supporting his head, are very moving indeed.

Guillaume de Sardes

Sanary-sur-Mer / Maison Flotte

26/05 • 19/06 2016



Michelangelo Antonioni and his wife, 2002 © Richard Dumas / Agence VU'



Ludivine Sagnier, 2003 © Richard Dumas / Agence VU'



Juliette Greco, 2015 © Richard Dumas / Agence VU'

Alain Fleischer

Cinecittà



Series *Cinecittà* © Alain Fleischer

Few artists have such a close connection to the city of Rome. Few have such extensive knowledge and such regular hands-on experience of cinema. It thus came as no surprise when, in 2003, Alain Fleischer combined the two in a single artistic endeavour.

The connections he created in this series are complex: not only did he project stills from films made at Cinecittà, the famous cinema complex modelled on Hollywood, created in Rome in the late 1930s, onto the walls of Rome; he also chose films set in the city itself, such as William Wyler's *Roman Holiday*, Federico Fellini's *La dolce vita* and Michelangelo Antonioni's *L'Éclipse*. This mise en abyme goes hand in hand with an ambiguity inherent in the title of the series itself: Does *Cinecittà*, the *città* del cinema, refer to the studios or the Italian capital itself? Is Rome itself not the "city of cinema": not only the setting for famous films, but also, and above all, the screen of stone on which Alain Fleischer projects images?

We find this reversal at the very heart of the series, which runs counter to the traditional view of photography as a voyeuristic pursuit and turns it into an exhibitionist activity: this is about projecting images more than capturing them. The photographs on display here are just a record: a testimonial to the projections that make up the core of the work. For years, Alain Fleischer travelled around the world with a slide projector and images that he projected onto the walls of buildings, mainly from the hotel rooms where he was staying. When the images were pornographic, they formed part of his Exhibitions series. When they came from masterpieces by Fellini or Antonioni, they gave rise to the *Cinecittà* series. But in both cases, at different levels of interpretation, the idea was to display life-size images of imaginary nocturnal cityscapes.

Guillaume de Sardes

Sanary-sur-Mer / *Maison Flotte*
26/05 • 19/06 2016



Series *Cinecittà*
© Alain Fleischer



Series *Cinecittà*
© Alain Fleischer

Alain
Fleischer

Ferran Freixa

How Time Flies

From his training as a classical painter Spanish photographer Ferran Freixa has kept a taste for frontality and compositional balance and an intuition for qualities of light. This classicism is tempered by a genuine sensitivity, particularly to the fragility of things. What Ferran Freixa wants to capture is the passage of time when he photographs the ruins it leaves behind. His images show abandoned places and the slow, inexorable process by which nature reclaims them, be they old luxury hotels or industrial buildings. The pictures are sometimes tightly framed, emphasising the interplay of lines and shapes, and sometimes show broader views reminiscent of the rhetoric of painting, such as the sculpture of a child fallen into a pond, which seems to be gently sinking into the calm waters of Poussin's *The Flood*.

The subject of decrepitude and ruin is once again tackled in the series devoted to the *Liceu* theatre in Barcelona. We are in 1994, and the theatre has just burnt down. Although access was prohibited, Ferran Freixa managed to obtain special permission to photograph the charred remains of the building. "*I knew that every image was unique, because the next day it would no longer exist*", he said. A simple sentence that sheds light on the basis of his approach: what drives him is less morbid fascination than the desire to keep a record: a fragile testimony to what used to be.

Guillaume de Sardes





Gran Teatre del Liceu, view from the stage, Barcelona, 1994 © Ferran Freixa



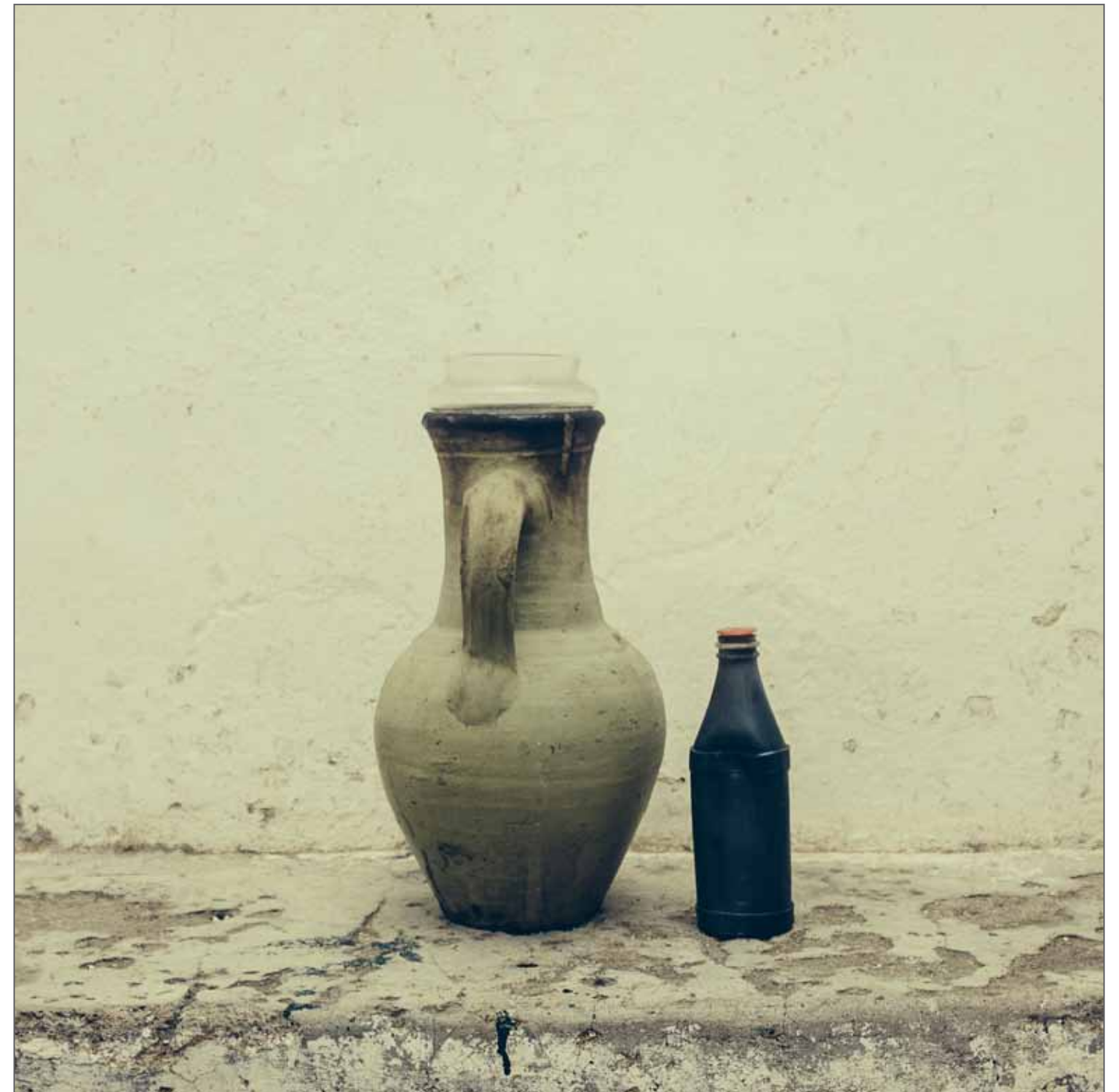
Jardins de Boboli, Palais Pitti, Florence, Italy, 1981 © Ferran Freixa

Wassim Ghozlani

Postcards from Tunisia

Wassim Ghozlani, a central figure of young Tunisian photography, named this series ironically: the images it contains are the exact opposite of postcards. First of all, they're all square, made with a medium-format classic camera, going against rectangular tradition. Second, none of them depict a famous Tunisian place or monument, such as the Great Mosque of Kairouan, the El Jem amphitheatre, or the archaeological site of Carthage. On the contrary, Wassim Ghozlani has photographed ordinary, anonymous places: a country road, an old petrol station, a building, a factory. Last of all, none of these pictures shares the advertising theatricality that characterises postcards. There's no blue sky or bright sunshine; there are no vivid colours, sea views or beaming craftsmen in their workshops. The colours are muted, the views banal.

By adopting a counterpoint to the imagery of postcards, Wassim Ghozlani subtly pokes fun of the clichés to which his country is often reduced, offering instead a more accurate view of contemporary Tunisia. But the main strength of *Postcards from Tunisia* lies elsewhere. It lies in the delicate restraint of the images: a jug and a bottle side by side are reminiscent of Morandi; an empty rocket-shaped swing evokes a childhood that has flown away; a road running along the ruins of an aqueduct recalls the passage of time. All these images are imbued with an atmosphere that is hard to define—but if we had to choose a word, it would be “nostalgia”.





Nick Hannes

The Continuity of Man

"The Pacific may have the most changeless, ageless aspect of any ocean, but the Mediterranean Sea celebrates the continuity of Man."
Ernie Bradford, historian.

Culture and civilisation have spread throughout the world from the shores of the Mediterranean, shaping humanity through the ages. Phoenicians, Greeks, Romans and Persians fought, by war and by trade, to control this sea surrounded by land. The cradle of the three monotheistic religions, it has, for thousands of years, been the setting for countless exchanges.

This geographical, cultural, political and social area is extremely diverse: Monaco, Gibraltar and Gaza are on the same coast...

It is the most popular tourist destination in the world. Over ten million tourists come to its beaches, putting its ecosystem in danger whilst remaining an essential natural resource for its economy. Historically the moat of Fortress Europe, *Mare Nostrum* is no longer an obstacle to the migrations of refugees arriving in droves from war-torn nations.

In 2010, Belgian photographer Nick Hannes began his journey around the Mediterranean to capture and put into perspective its various contemporary challenges: tourism, urban development, migration, and conflict.

His approach is almost anthropological: he looks at sharply contrasting realities that exist side by side in an area that is very small on a planetary scale. He seems to move from wonder to denunciation, covering a large spectrum of feelings including emotion, irony and laughter. His pictures are always meticulously composed, setting him apart from classical documentary photographers and showing that he has taken his time instead of merely seeking to inform. Characters in the foreground, and, always seeking to enrich his narrative, sharply focused backgrounds that lead the viewer's eye further into each situation. Although subjective, his point of view is always highly pertinent, showing all the facets of human nature.

Philippe Sérénon

Nick Hannes was born in 1974. He graduated from the Royal Academy of Fine Art in Ghent in 1997. After working as a freelance photojournalist for ten years, he worked on documentary projects. He has published three books: *"Red Journey"* (2009, a documentary on the transition in the former Soviet Union), *"Tradities"* (2011, on Flemish traditions and culture), and *"Méditerranéens. La continuité de l'homme"* (2014, a portrait of the Mediterranean region). Since 2008, he has taught documentary photography at the Ghent School of Art. Nick Hannes is represented by Cosmos.



Series Méditerranée © Nick Hannes / Cosmos



Series Méditerranée © Nick Hannes / Cosmos



Dolorès Marat

Palmyre



Dolorès Marat travelled to Palmyra, Syria in 2005. It was then possible to see what is now gone forever: the ruins of the great ancient city, the monumental splendour of the Greco-Roman empire in the heart of the desert. In a recent essay charged with emotion, the great historian Paul Veyne talked about the prestige, the beauty, and also the lesson of Palmyra. Wondering what it meant to adopt the Hellenistic model so near and yet so far from the marbles of the Aegean, he wrote that "*Adopting Hellenistic models meant remaining oneself by becoming oneself*". It involved using cultural otherness to open oneself up to the universal, and as a broader and purer way of allowing the spirit to breathe: an entire horizon of light, and of Enlightenment, which the bloodthirsty twentieth century destroys every day, and of which Palmyra will remain a painful symbol.

In her way, Dolorès Marat is also part of the tradition of what Michelet called the *grand siècle*: the eighteenth century. Her delicate work recalls, in some ways, the paintings of ruins that were fashionable at that time. She creates a sensitive, subtle dialogue between ruined pediments, half-erased faces, and the gullied stone of desert passes, blurring the frontiers between the hand of man and the work of nature. But when we look at these images we hardly feel the "sweet melancholy" that charmed Diderot at the *Salon*. The leaden skies under which Dolorès Marat has captured Palmyra, as well as the absence of human figures, leave an unsettling impression. One gets the feeling that, of the two values attached to ruins—memory and anticipation—she has preferred the latter, leading the viewer towards a *memento mori* rather than a reflection upon the sublime. The former capital is now deserted: you are what it once was, and you shall be what it has now become...

Palmyra, through Dolorès Marat's lens, is a *vanitas* on a monumental scale rather than a *locus amoenus*. The fact that recent history has borne out something that may be akin to foreboding only adds to the emotional power of these beautiful images full of solitude and silence.

Guillaume de Sardes

Sanary-sur-Mer / Barthélémy de Don Gallery
26/05 • 19/06 2016



Series *Palmyre* © Dolorès Marat



Series *Palmyre* © Dolorès Marat

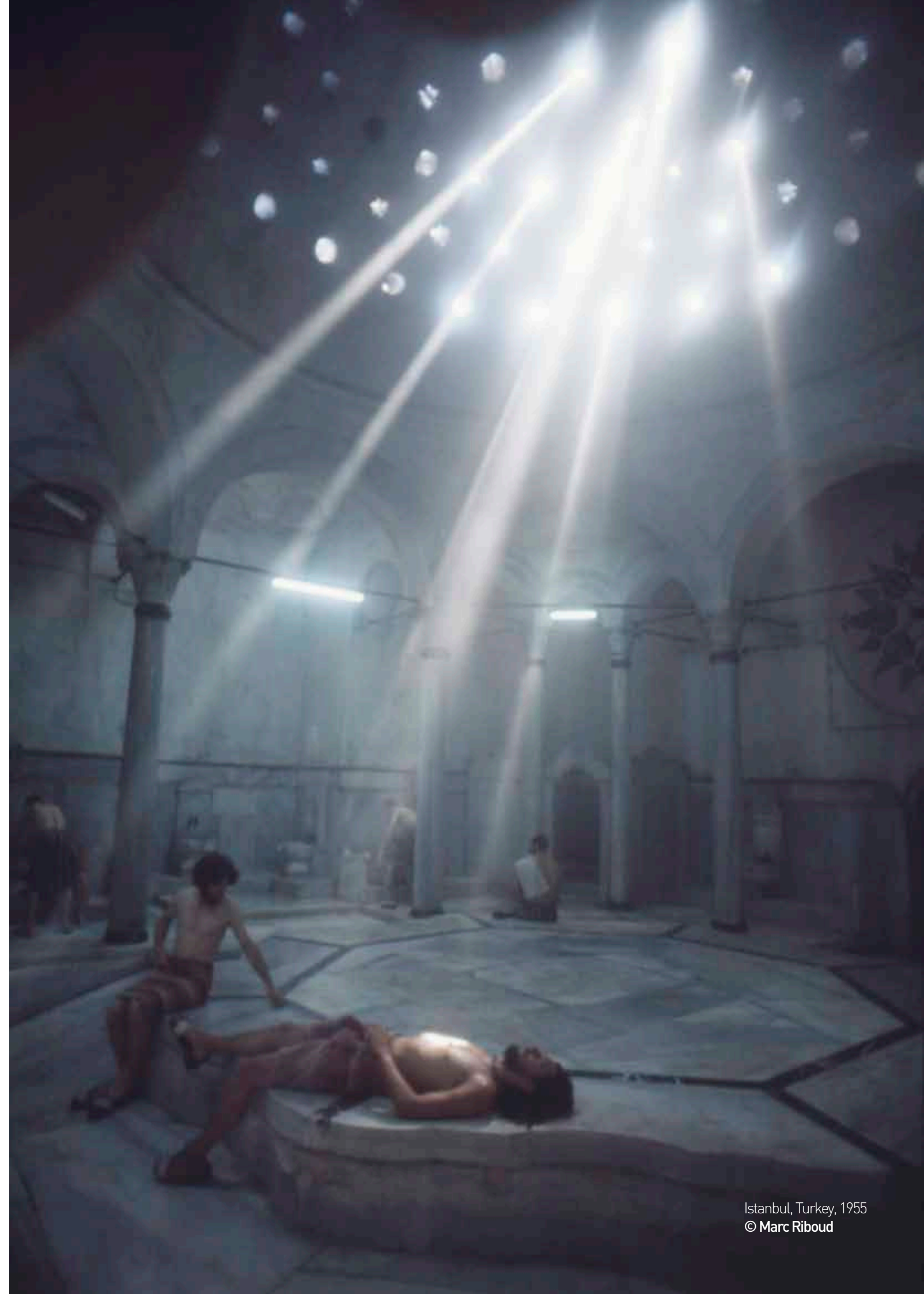
Marc Riboud

Au gré des voyages

When he began travelling around the Mediterranean in the early 1950s, Marc Riboud discovered a world on the threshold of modernity and yet, in a way, almost frozen in time. It was no accident that he first experienced it on the Dalmatian coast, where Fernand Braudel saw one of the beating hearts of "his" Mediterranean. Between Split and Dubrovnik, the boy diving in a perfect arc is the younger brother of the Paestum diver. The old women in black and the nuns in full costume belong to the past, while the girl walking along in a bikini under the reproachful gaze of her grandmother is the younger sister of Gina Lollobrigida... So many culture shocks as we turn the pages of time... Riboud sees the same density in Morocco and on the Bosphorus. The risk of the picturesque is never far away: the great arches of the palaces of Fez are admirably majestic, but are these unsmiling children bent double under huge piles of fabric excuses for a beautiful picture or echoes of unbearable exploitation? The photographer records the scene, without commentary, leaving the viewer free to decide. *"Photography cannot change the world, but it can show the world when it changes"*, as he often says.

It was perhaps in Istanbul that he found peace, in the unique atmosphere of the hammam, captured forty years before Ferzan Özpetek's beautiful film. The marble and the pools are bathed in light sculpted by the outlines of the vaulted ceilings, just as they were in the Roman *mithraea*, whose design Le Corbusier, at around the same time, was rediscovering for his churches. Bodies rest as if abandoned, lightened by scrubbing and steam. A lightness reminiscent of the dawn of the world, fuelled by long centuries of spa culture, invites us to linger. Under the beating sun, halfway between East and West, these clever, playful images celebrate a delicate balance redolent with calm sensuality.

Guillaume de Sardes



Marc
Riboud



Fez, Morocco, 1978 © Marc Riboud

Marc
Riboud



Split, Yugoslavia, 1953 © Marc Riboud

Giulio Rimondi

Beirut By Night



Beirut is not—or rather is no longer—a beautiful city. Not, at least, in the way one might say that Paris or Rome are beautiful. Even people fascinated by the Lebanese capital bemoan its destruction, first by the war, then by unbridled redevelopment in the neighbourhoods that made it so charming until the 1970s. The old palaces and three-arch houses, typical of the Ottoman urban middle class of the late nineteenth and early twentieth centuries, have given way to modern buildings.

And yet when night falls, Beirut changes. The lack of public lighting, the cool air, the absence of traffic jams, the lively streets... all this gives the city a new look. It is this Beirut that Giulio Rimondi, a young Italian photographer sensitive to the human dimension of his subjects, photographed from 2009 to 2010: *"I worked at night because the semi-darkness erases the frontiers between districts, which are so different from one another in daylight. The streets are quieter, and some are almost deserted. Something of pre-war Beirut comes to the surface: it's as if the old city discreetly survives under the new one."*

It is suspended time that Giulio Rimondi wanted to record on film. This explains why he chose black and white, tight framing, blurred images, and scenes of waiting. He achieved his aim, producing timeless images that are timeless but disembodied. *Beirut nocturne* captures what is, by nature, impalpable: the atmosphere of a city.

Giulio Rimondi was born in 1984 in Bologna, where he lives and works.

After graduating in literature and art history, he quickly became interested in the social and humanistic dimension of photography. He chose the Mediterranean as the starting point for his early work. His photographs now form part of the permanent collections of the Maison Européenne de la Photographie in Paris, the Library of Congress in Washington, and the Historical Archives of the Venice Biennale. As a photojournalist, Giulio Rimondi works for many newspapers and magazines including *Time*, *The New-York Times-Lens*, *Le Monde*, and *Leica Fotografie International*.

Sanary-sur-Mer / Espace Saint Nazaire
26/05 • 19/06 2016



Series *Beirut nocturne* © Giulio Rimondi



Series *Beirut nocturne* © Giulio Rimondi

Giulio
Rimondi

Hans Silvester

Pétanque

Now half a century old, Hans Silvester's photos take us back to a France that has become almost as legendary as early films written by Michel Audiard, a world in black and white, a close-knit society where old men all wore berets and caps pulled down over their eyes and where you could display your packet of *Gauloises* Caporal without fear of being fined: it was, in short, the France of Pagnol and Raimu. In the post-war boom years, what did all these men do (try finding a woman in these pictures!) when the sun went down? They played pétanque, of course! And as the kids in singlets and the hoary old men know, there's nothing more serious than this game. Especially as it's not just about the less-than-thrilling adventures of heavy steel *boules* and little white cochonnets. They're all here to practice a highly theatrical social ritual that lends itself particularly well to being captured by an inquisitive photographer. You need a set (a village square or a sand-covered path), rows of old plane trees and—most importantly—a café in the background. The heroes of the play move according to precise rules which, for the most accomplished players, are almost like choreography—or perhaps even a bird taking flight. Even the old timers with their walking sticks and cigarettes hold the *boule* in a surprisingly “camp” way before they throw it, as Cocteau or Callas might have done. Around them, playing the part of the tragic chorus, is the attentive audience, still intergenerational at a time when youngsters hadn't quite yet formed a world apart. And the audience chats and makes comments on the performance. That's what counts, in this tiny agora where it's not the future of the city being discussed but lines in the sand: they raise their hands and their voices, hone their epithets, marshal their vocabulary... But all these words are but a strategy: the exuberance is a mask, and Mediterranean societies are fundamentally very closed, when you go from *forum* to *domus*. There's a lot of Aristophanes, of course, in Hans Silvester's photographs of Provence. But on closer inspection, there's something of Sophocles too.

Guillaume de Sardes

Sanary-sur-Mer / Place de la République
26/05 • 19/06 2016





Series *La Pétanque* © Hans Silvester



Series *La Pétanque* © Hans Silvester

Sergio Strizzi

On Set With Antonioni

From the early 1950s to his death in 2004, Sergio Strizzi documented the greatest films of some of the most legendary filmmakers of all time, the Italian registi. Directors and actors of all generations, from Toto and Vittorio de Sica to Ettore Scola and Liliana Cavani, loved to be photographed by him. One brief, intense collaboration from the early 1960s really stands out, however: when Strizzi worked alongside Michelangelo Antonioni as he filmed *La Notte*, *L'Éclipse* and *Red Desert*. Photographing Antonioni's sets did not mean casually recording moments of cheerful improvisation, however. Antonioni was thorough and meticulous, thinking about each shot as a unique work, and could only see eye to eye with a photographer who was as exacting as he was. Strizzi succeeded in constructing each of his photographs like a painting faithful to the atmosphere and the spirit of Antonioni's films. His approach to colour was similar to that of the master, moving to and fro between the sober elegance of black and white and the ever-present temptation to use colour. He recorded the somewhat unreal-looking and often unsettling sets—the big city without humans and devoid of joy—but more than this he managed to make palpable the feeling of solitude that inhabits Antonioni's characters, even in love (perhaps above all in love). His lens captured the desperation in Mastroianni's dandyism, the sublime in the face of the young Delon. But it was women that most caught his attention (not to mention his interest). Who better than him could have done justice to the majestic bearing of Jeanne Moreau or the vague gaze of Monica Vitti? The haughty master of ellipsis in cinema found in Sergio Strizzi not so much a colleague as a partner whose talent matched his own.

Guillaume de Sardes

Sanary-sur-Mer / Maison Flotte
26/05 • 19/06 2016

Marcello Mastroianni & Jeanne Moreau on the set of *La Nuit* © Sergio Strizzi



Monica Vitti on the set of *Désert rouge* © Sergio Strizzi

Alain Delon and Monica Vitti on the set of *L'Éclipse*
© Sergio Strizzi

Sergio
Strizzi



Lara Tabet

Reeds

Lebanese artist Lara Tabet trained at the International Center of Photography in New York and follows in the footsteps of photographers focusing on the body, sexuality, and marginality. Her series entitled *Roseaux*, created in Beirut in 2012 with Michelle Daher as her guide, echoes the series Kohei Yoshiyuki made in Tokyo in 1973 entitled *The Park*. In both cases the aim was to show what should normally remain hidden: furtive nocturnal encounters in the heart of a city. Both series implicitly ask the same questions, one about Japanese society, the other about Lebanese society: what prompts these couples to make love outdoors? Exhibitionism? Sharing a tiny apartment? Not being able to have guests in their parents' house? Is it a choice or an expedient?

But whereas Kohei Yoshiyuki placed himself—and the viewer—in the position of a voyeur, Lara Tabet takes a different approach. *Roseaux* is not merely about voyeurism; it is about moving from the state of the spectator keeping her distance to that of a person who plays an active part in these random nocturnal encounters. This means that voyeurism tips over into exhibitionism. The status of the images is modified, because they no longer constitute a mere documentary record. An ambiguity has been established. What do we see exactly? Where is the line that separates naked reality from staged scenes? By becoming an actor in her own images, Lara Tabet opens up their meaning to fiction.

Guillaume de Sardes

Lara Tabet is a Lebanese photographer and pathologist. She was born in 1983 and lives in Beirut.

Sanary-sur-Mer / Espace Saint Nazaire

26/05 • 19/06 2016

Marseille / Friche la Belle de Mai

07/07 • 22/08 2016

Series *Les Roseaux* © Lara Tabet





Series *Les Roseaux* © Lara Tabet



Series *Les Roseaux* © Lara Tabet

Bilal Tarabey

Al Aawda (The Return)



Series *Al Aawda* (The Return) © Bilal Tarabey



Series *Al Aawda* (The Return) © Bilal Tarabey

Born during the war in Lebanon, Bilal Tarabey grew up and studied in Paris. His series *Al Aawda* tells the story of his “return” (the translation of the Arabic title) to his country in 2015. Photography was a way for him to reappropriate the city of Beirut. We follow Bilal Tarabey through the streets and into the private world of interiors. In this sense he goes beyond street photography, although he adopts some of its codes. His influences can also be found in the work of classical photographers such as Paolo Pellegrin, whose taste for black and white and unsteady images he shares. He says that he is mainly inspired by graphic novels, especially the work of Enki Bilal and the new school of American comics.

Bilal Tarabey is one of those photographers who refer little to the history of their medium, preferring a more instinctive approach. If he avoids superficiality, it is because he is able to give his work a dimension that is at once personal and universal: personal because the twenty-one images of *Al Aawda* map out a private geography; universal because the theme of return is one of the most ancient *topoi* of Mediterranean culture, to be found in *The Odyssey* as far back as the eighth century BCE.

Guillaume de Sardes

Bilal Tarabey has been awarded the Prix Photomed-Institut français du Liban, a prize for Lebanese photographers living in Lebanon.

Sanary-sur-Mer / Espace Saint Nazaire

26/05 ▪ 19/06 2016

Marseille / Friche la Belle de Mai

07/07 ▪ 22/08 2016





Ambroise Tézenas

Medina: Portals to the Past

In the early 1930s, when the writer Paul Bowles first visited Tangier, Morocco, where he would end up living for more than a half-century, he described its medina, or old city, as *"ancient, its passageways were full of people in bright outlandish costumes, and each street leading to the outskirts was bordered by walls of cane, prickly pear and high-growing geranium."* Today Morocco's medinas are much the same. The photographer Ambroise Tézenas visited medinas in the Moroccan cities of Tangier, Tetouan and Chefchaouen, which is known for its striking buildings painted bright blue. They *"aren't just tourist playgrounds like you have in downtown Paris,"* Tézenas says. *"What I was interested in is the fact that it's not just nice and pretty. You still have people working in little shops. It's like stepping back in time, and nothing has changed."*

Julie Bosman

Marseille / *Labo Photo Rétine*

11/05 • 11/06 2016

Sanary-sur-Mer / *Kiosque à Musique*

26/05 • 19/06 2016



Chefchaouen, Morocco, 2013 © Ambroise Tézenas / Signatures



Tetouan, Morocco, 2013 © Ambroise Tézenas / Signatures

Paolo Ventura

Short Stories



Stories have always fascinated Paolo Ventura. When he was a child, his father would often tell stories—some funny, others more disturbing—as the family sat around the table. Ventura's work inhabits a world that is imaginary yet oddly familiar, in a recent past that seems pieced together from dream images.

In *Short Stories*, Paolo Ventura played a number of different roles. He built the sets, painted the *trompe l'œil* backdrops, and used members of his family as models. He invented stories of a world inhabited by illusions, war and tension. In "*The Napoleonic Soldier*", for instance, we see a soldier in a frozen Russian landscape, his life inevitably haunted by the spectre of death. Ventura likes telling stories in a handful of images where the viewer sees what he or she wants to see. His melancholy poetry takes us back to the imaginary world of our childhood, where reality and dreams are constantly intertwined.

The idea for this series came after an accident that occurred in his studio. Part of the ceiling collapsed and, noticing that the light was very beautiful, Ventura decided to put in a glass ceiling. He then set up a real stage with backdrops and *trompe l'œil* elements, and his characters, which had until then been in miniature, suddenly assumed human proportions whilst keeping their artificial appearance reminiscent of old-fashioned fairground acts.

Anna Rosa and Giovanni Cotroneo's large collection is internationally famous. In 2007 it formed the basis for a major exhibition at the MEP à Paris. The Short Stories series is an important recent acquisition, part of which is shown here. The Cotroneos often lend works to museums and festivals to support artists, including Italian photographers who are especially well represented in their collection.

Curators: [Anna Rosa Cotroneo](#), [Giovanni Cotroneo](#), [Simon Edwards](#)

[Sanary-sur-Mer](#) / *Atelier des Artistes*
26/05 • 19/06 2016



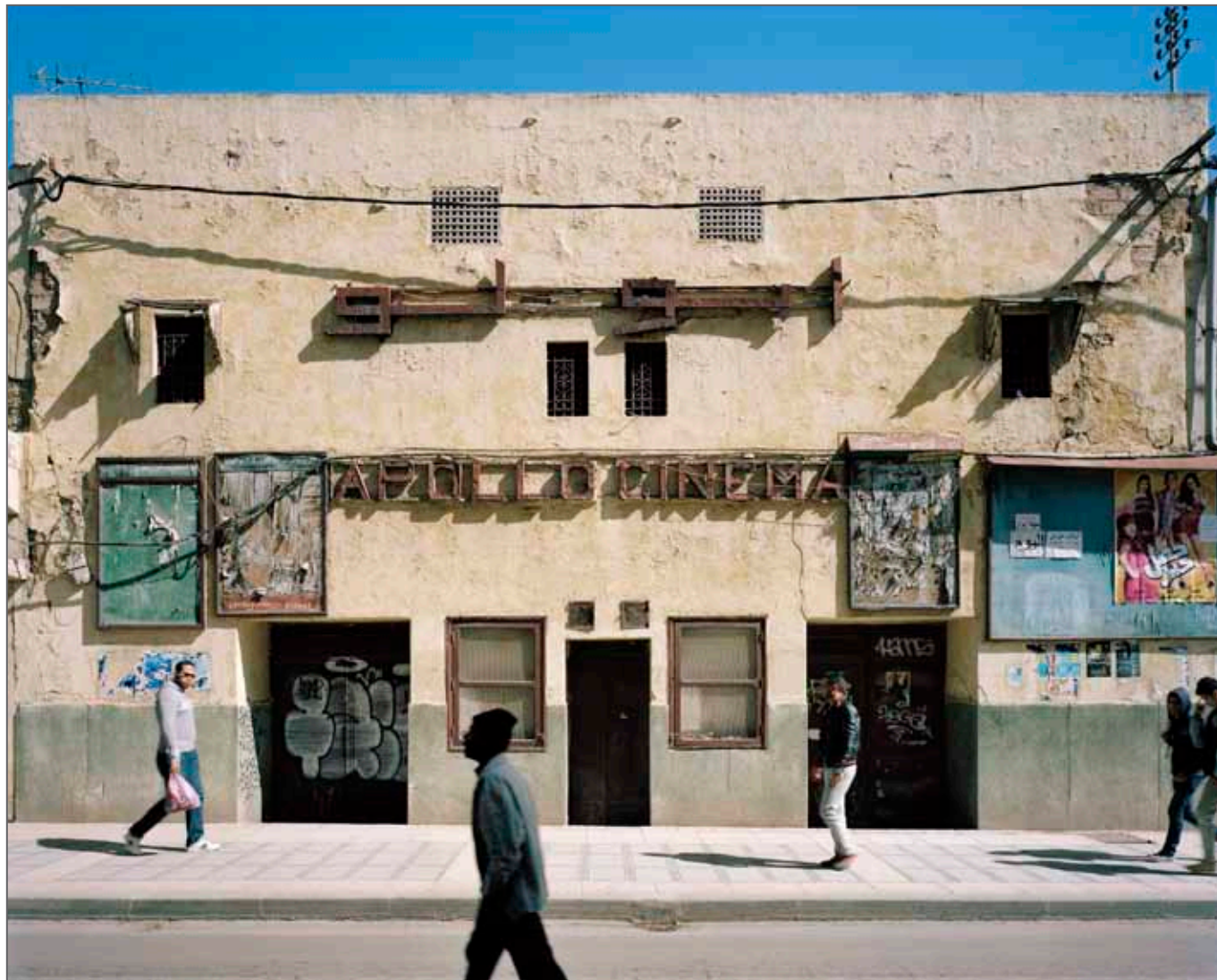
The Vanishing Man, 2013 © Paolo Ventura



The Juggler, 2014 © Paolo Ventura

Stephan Zaubitzer

World Cinemas



Series *Marocco* © Stephan Zaubitzer

Stephan Zaubitzer is not someone who steals images: the way he works does not allow it. Among his most recent approaches is to work with a view camera on a tripod, his head hidden under a cloth—just like in the old days. He calls this a “ceremony”—admirably echoing the ceremony people used to celebrate, and sometimes still celebrate, in the places he photographs. All over the world, the photographer has put together an astonishing collection of profane Saturday evening sanctuaries: namely, cinemas. There’s no need to be very old to remember films... dating from the last century! When we stepped through the door, we entered a fairy-tale world, with its own figures (the usherette, for example) and its own rituals (newsreels, the interval); then, when we were completely ready, we would hear the kitsch, unforgettable music (the balalaikas in *Doctor Zhivago*!) and see the magical, dream-laden beam of light shining down from the Holy of Holies: the projectionist’s booth.

Some of these cinemas, in Morocco or Egypt, have survived and still welcome visitors eager to forget or escape. The most beautiful are modelled on traditional proscenium-arch theatres or reinterpret art deco motifs in a modernistic way. Others are less striking. How many have closed their doors forever! From street to street, blind façades where a sign bearing an exotic name still swings (*Rex*, *Alcazar*, *Rialto*, etc.) are the last traces of a local enthusiasm for films that has now been replaced by domestic TV screens. But in the balmy evenings of the East, there is no need for four walls and a roof to share a moment of filmic adventure or passion: Stephan Zaubitzer also shows us open-air cinemas that only need a white wall and a few seats. We move to and fro between nostalgia for a time long gone and the youthful joy of the most universal of art forms: an art form to which, its older sister, photography, naturally pays tribute.

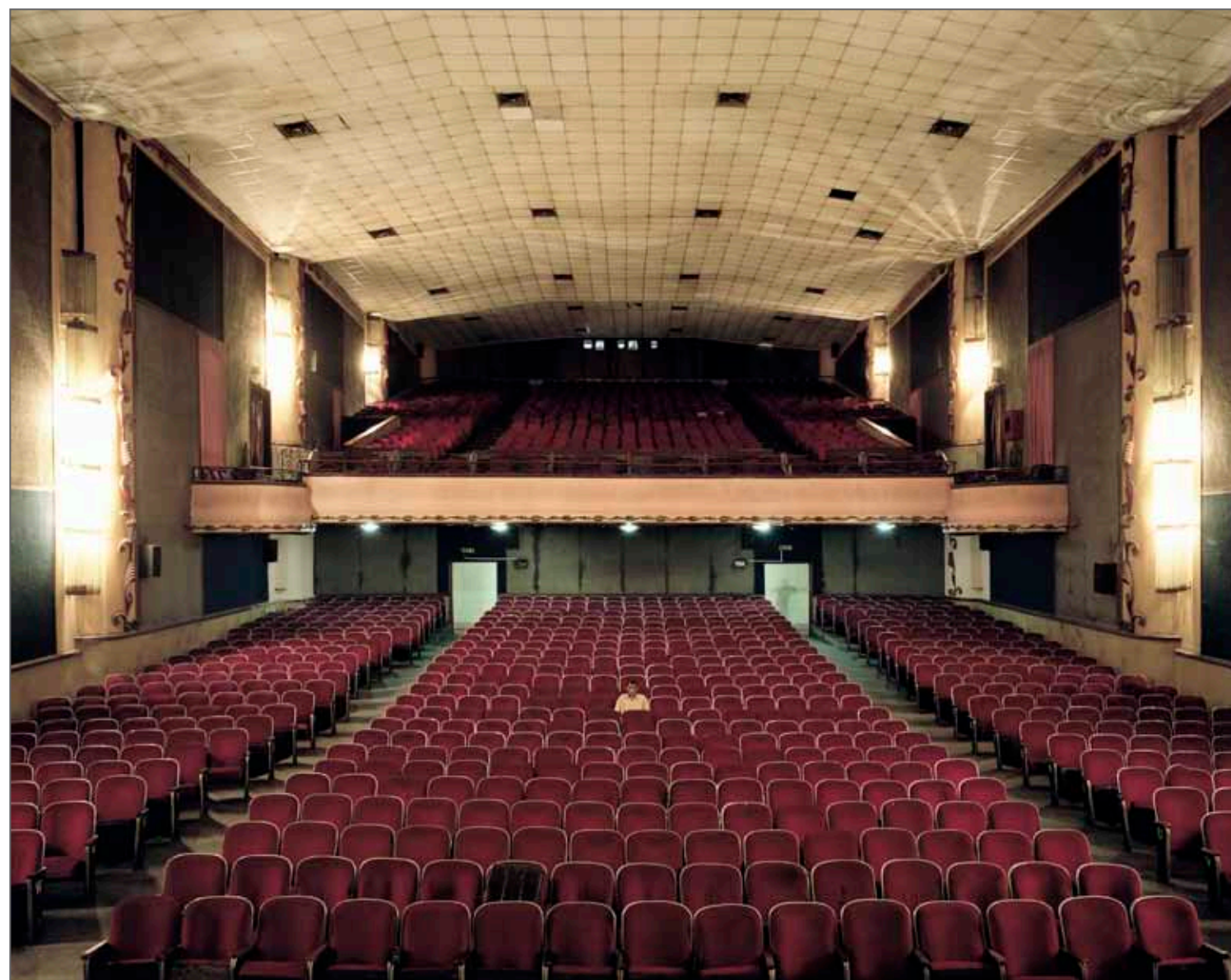
Guillaume de Sardes

Sanary-sur-Mer / *Barthélémy de Don Gallery*
26/05 • 19/06 2016

Series *Egypt* © Stephan Zaubitzer



Series *Egypt* © Stephan Zaubitzer



Hôtel des Arts Toulon

Animal & Cie

This exhibition organised by Photomed and presented on the ground floor of the Hôtel des Arts features videos by artists who use animals as metaphors. Social issues are often most effectively expressed through allegory: as Moussa Sarr says, "*Man is an animal without knowing it*". Drawing inspiration from the animal kingdom makes it possible to introduce relevant analogies into a narrative, and to deal light-heartedly with serious or disturbing subjects.

In the video, previously unseen in France, by Argentinian artist Miguel Angel Rios, dogs tirelessly dig bizarre tunnels, symbolising the migrants who seek desperately to reach the opposite shore.

The frontier represented by human or natural obstacles can also be found in the work of the Iraqi artist Adel Abidin who, in *Mémorial*, illustrates the tragedy that awaits any candidate for exile.

In *Glucose*, Romanian artist Mihai Greco returns to the obsessions of his early videos. Fish swim through the glass walls of their fishbowl, symbolising the universal desire for freedom.

And if Martial Cherrier identifies with butterflies, it's because the Lepidoptera are insects that undergo total metamorphosis. Just like the bodybuilder who constructs a body by pushing it to the extreme.

American artist Chloe Piene embodies a ferocious, disturbing she-wolf, bringing forth ghosts of animality we believed to have vanished forever.

In the work of British artists Alice Anderson and Frances Young, a flock of birds expresses, sometimes unsettlingly, the sudden emergence of the unexpected. Finnish artist Sanna Kannisto focuses with humour on the mating behaviour of Amazonian frogs and discovers an ambiguous spectacle in fierce fighting between males.

All these bestiaries, traditionally the domain of poets and writers, find in the art of video a means of expression that matches their potential. By introducing movement, colour and sound, video makers are inventing the new fables of the 21st century.

Curators:

Dominique Goutard,
Jean-Luc Monterosso
& Philippe Sérénon

Artists and Video Works

Mihai GRECU / Thibault GLEIZE

« *Glucose* », 2012, 7'19"

Mihai Greco © ADAGP, Paris, 2016
<https://vimeo.com/35109656>

Adel ABIDIN

« *Mémorial* », 2009, 3'44"

<https://Vimeo.com/30302084>

Miguel Angel RIOS

« *Landlocked* », 2015, 5'05"

collection Maison Européenne de la Photographie, Paris
<https://vimeo.com/113741529>

Chloe PIENE

« *Blackmouth* », 2004, 2'47"

courtesy Galerie Nathalie Obadia, Paris / Bruxelles
<http://chloepiene.com/videoclip8.html>

Sanna KANNISTO

« *Poison Dart Frogs Males* », 2001-2007, 3'27"

Sanna Kannisto © ADAGP, Paris, 2016 © Galerie La Ferronnerie, Paris

Martial CHERRIER

« *Fly or die* », 2008, 44'

collection Maison Européenne de la Photographie, Paris
http://www.dailymotion.com/video/x50kcg_fly-or-die_news

Frances YOUNG

« *Songs of Farewell* », 2007, 4'58"

<https://vimeo.com/74025421>

Alice ANDERSON

« *Journey to the invisible cities* », 2005, (moins d'1 minute)

collection Maison Européenne de la Photographie, Paris

ASILE Moussa SARR

ANIMAL & CIE

Adel ABIDIN

Alice ANDERSON

Martial CHERRIER

Mihai GRECU / Thibault GLEIZE

Sanna KANNISTO

Chloé PIENE

Miguel Angel RIOS

Frances YOUNG



HÔTEL DES ARTS

14 MAI > 19 JUIN 2016

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Hôtel des Arts
CENTRE
MÉDITERRANÉEN
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DÉPARTEMENT
DU VAR



LE DÉPARTEMENT

Direction de la Communication du Département du Var - conception/édition en page : J. Cléchet - Photographie : Graphix Azur - Impression Méditerranée - © Moussa Sarr - Supremes, série Postures, 2014 - 82 x 120 cm - Coproduction de l'Hôtel des Arts, centre d'art du Département du Var

Hôtel des Arts Toulon

Moussa
Sarr

The Hôtel des Arts, a contemporary art centre in the *Département of the Var*, looks at the world at large and in particular the Mediterranean area through its cultural programme. Commissions from artists including Massimo Vitali, Claudio Parmiggiani or more recently Stéphane Couturier (on Algiers) and Jacqueline Salmon (on the city of Toulon) have identified the Hôtel des Arts as a place devoted to artistic endeavour in the Mediterranean. The partnership between Festival Photomed and the Hôtel des Arts thus came about quite naturally.

Several major photographers have been exhibited since 2012 in the framework of this partnership: Joël Meyerowitz, Gabriele Basilico, Mimmo Jodice, as well as a number of video makers (in 2015 the Hôtel des Arts explored the image from a new angle by presenting the video work of 14 Mediterranean artists for the first time).

As part of this dynamic, after four years working together, the Hôtel des Arts and the Festival, now in its sixth edition, are turning the spotlight on Moussa Sarr, whose video and photographic works are part and parcel of his approach as an artist.

Moussa Sarr stages his own presence in his work, which denounces stereotypes and social prejudice or the exercise of power and the discriminations that arise from it.

The exhibition entitled *Asile* is the result of a commission from the Hôtel des Arts, which produced most of the artworks shown and organised the event, in close collaboration with the artist, with Ricardo Vazquez as curator.

This exhibition, presented on the first floor, invites the public to reflect upon society and its preconceived ideas through the prism of the animal kingdom.

ASILE

"Man is an animal without knowing it".

The Asile project follows on from the rest of my work as an artist. It arises from my studio, which acts as a refuge where almost anything is possible: it's a place for letting go".

Moussa Sarr

Toulon / Hôtel des Arts

13/05 • 19/06 2016

Mediterranean Expressions. From Poetry to Politics.

From its beginnings as an experimental art form with no status, video as, over time, come to be a crucial part of contemporary creation. Some of the greatest institutions now readily devote entire exhibitions to it, from the Bill Viola retrospective at the Grand Palais to Schaulager's Steve McQueen exhibition. At the same time, a number of International Fairs have sprung up, such as, LOOP in Barcelona, and festivals, such as the Biennale of Moving Images in Geneva.

Photographers are the artists naturally most at home with video work, not only because it is a short artistic step to take from fixed image making, but also, on the technological front, due to the recent appearance of the "video" function on photographic cameras. So it is that many artists now move effortlessly between fixed and moving images.

The Mediterranean Expressions. From Poetry to Politics exhibition was originally conceived by Jean-Luc Monterosso, Philippe Sérénon and Ricardo Vazquez for the Hôtel des Arts in Toulon. From the original collection, Guillaume de Sardes presents this restructured, pared-down version. As his title implies, it showcases the work of Mediterranean artists, some of whom work primarily with form, whilst others address contemporary social issues. Artists such as Ange Leccia and Beatrice Pediconi might be classified within the former group, with Danielle Arbid in the latter, whilst Luidgi Beltrame occupies a kind of middle ground between these two video art schools.

Danielle Arbid

Danielle Arbid's documentary film, *This Smell of Sex* (2008), seems, on the other hand, firmly anchored in reality, with the filmmaker presenting a series of intimate confessions collected from her Beirut friends. However, these revelations are delivered as a series of off-screen voices, played over archival Super 8 video footage, creating strange echoes which interplay voices and images. Danielle Arbid hereby transcends straight illustration, resulting in a surprising video with tremendous style and grace.

Luidgi Beltrame

Luidgi Beltrame's video *Brasilia/Chandigarh* (2008) examines methods of human organisation as expressed through 20th century town planning and architecture. His documentary looks at the creations of Oscar Niemeyer in Brazil and Le Corbusier in India, creations which spring from the same utopian dream: creating the ideal city.

Beatrice Pediconi

Italian Beatrice Pediconi's video (*Untitled*, 2015), goes further still into formalism as what she shows us (flowing particles and fluids moving in an indeterminate space, set to music by Alessio Vlad) becomes purely abstract. Undoubtedly, the fascination her video holds for the viewer is down to this indeterminacy, this vagueness, this abstraction itself.

Photo! med

2016

FESTIVAL OF MEDITERRANEAN
PHOTOGRAPHY

26 MAY ▼ 19 JUNE

- ▼ SANARY-SUR-MER
- ▼ TOULON, HÔTEL DES ARTS
- ▼ SUD SAINTE BAUME :
MAISON DU PATRIMOINE,
LA CADIÈRE
- ▼ ÎLE DES EMBIEZ
- ▼ MARSEILLE

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