FESTIVAL

LA GACILLY

PHOTO







1ER JUILLET - 31 OCTOBRE 2021

# PLEIN NORD





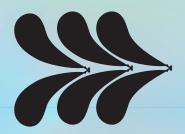






# **DUE NORTH**

1ST JULY • 31ST OCTOBER 2021





**PRESS KIT** 10 May 2021





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Founder of the Festival, Mayor of La Gacilly

### **AUGUSTE COUDRAY,**

President of La Gacilly Photo Festival

## STÉPHANIE RETIÈRE-SECRET,

Director of La Gacilly Photo Festival

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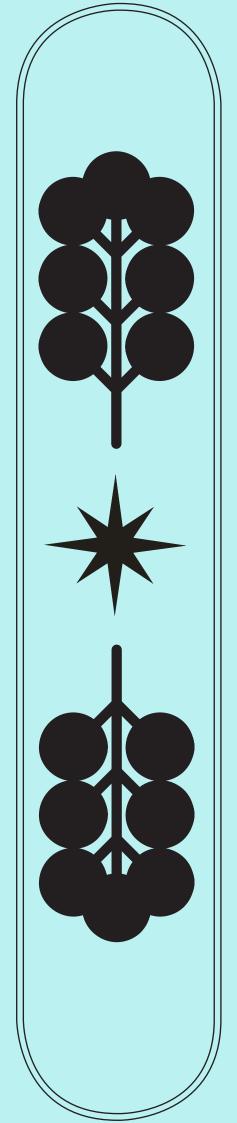
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# **EDITORIALS**





# THE IMPORTANCE OF BEING PRESENT



We are convinced that culture breeds a sense of community, along with an understanding of others and ourselves. As a result, the municipal team in La Gacilly and I are deeply committed to the area's cultural life, and we actively support the initiatives of local associations and their volunteers.

Every year for the past 17 years, over 300,000 visitors have come to the La Gacilly Photo Festival to contemplate the different photographers' views of our world, our societies and our environment.

Photography is an art that is dear to me, and sharing a new programme in our streets, public gardens and homes with the public each year confirms just how important this event is for us all.

2020 and the impact of Covid-19 on our lives came with a set of challenges, adjustments and doubts. But it also marked a time for rebirth, solidarity and collective effort. In these unprecedented times, the La Gacilly Photo Festival association hosted a revised version of its event. I would like to take this opportunity to thank our public, private and technical partners along with the municipal staff and active members of the La Gacilly Photo Festival association for their help in rolling out last year's event.

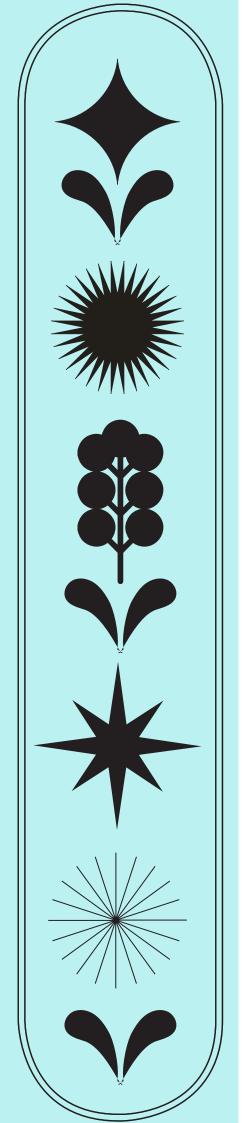
2021 promises to be a year of hope and achievement. Let us give photographers this opportunity to exhibit and share their works, their artistic approaches and their questions about the world, so that together we can forge our understanding of it all.

This 18th edition of the festival will also boost the region's tourist appeal and economy, both of which are of paramount importance in the current context.

So, let us continue our efforts to ensure that the La Gacilly Photo Festival and the cultural structures of Brittany remain active as they aspire to an exciting future ahead.

## **Jacques Rocher**

Founder of the La Gacilly Photo Festival and Mayor of La Gacilly



# FINDING MEANING, FINDING COMMUNITY



The La Gacilly Photo Festival is a landmark event, a kind of territorial creation that reveals emotions and generates meaning, hand-crafted by qualified, committed, inquiring and warm people who are driven by passion. High standards, truth, generosity and accessibility are its guiding principles. But it is also about plurality, mixed viewpoints, and the diversity of the approaches and visions of our guest photographers.

Moving, informing and mobilising as many people as possible around environmental and societal issues is our mission. Each year, true to our 'People & Nature' rationale, we tackle new themes that reflect the latest societal trends. Over time, we have built up an editorial database. This is our intangible cultural heritage, which we have chosen to share with you.

A world that wants to get better is a world that takes action with its eyes wide open. Of that, we are convinced. And it is for this very essential reason that we endeavour to exhibit the best in La Gacilly every year. Some images are tragic, others are simply wonderful, but they all encourage us to change our perspectives and question our value systems.

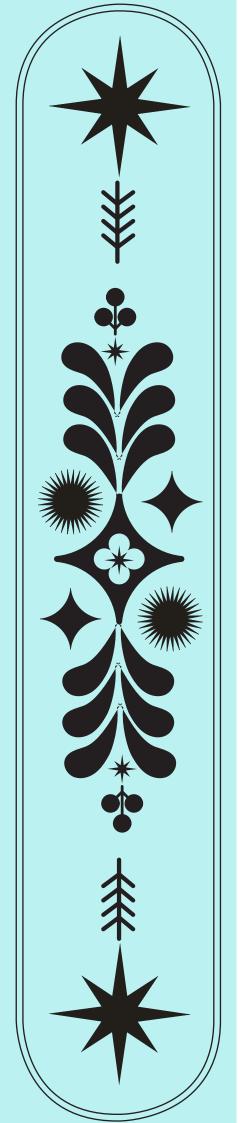
The pandemic continues to pose challenges. Just like last year, our team is hard at work thinking about new ways of bringing the event together, coming up with new models that successfully combine compliance with the inevitable health constraints with tailor-made solutions for inclusion, conviviality and peace of mind. You can count on them!

There will be plenty of new features in the 2021 festival. It will also be a year of experimentation, with one or more events curated for our visitors, partners and professional photography friends... if the health context finally improves, that is.

So here we go: Due North!
Welcome to La Gacilly and enjoy the festival!

## **Auguste Coudray**

President of La Gacilly Photo Festival



# COMING TOGETHER

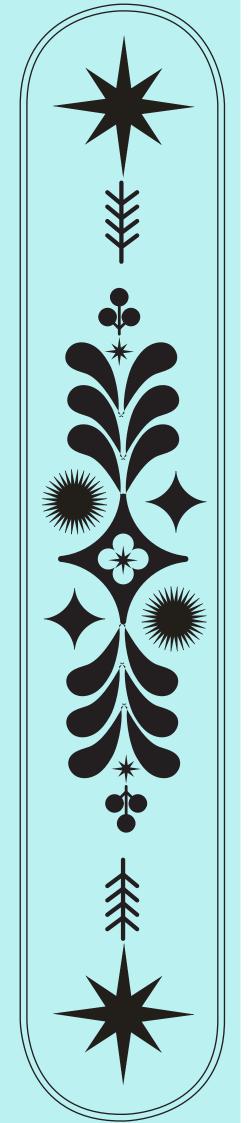


The La Gacilly Photo Festival is a sort of space-time continuum where distances are overcome by the photographers, visitors and everyone else involved in the event. Where borders are forgotten as visions from all around the world are shared, unique views that move us and take us beyond the scope of our own thoughts.

Our exhibitions, accessible to all, are theatres of intimate dialogue and venues for encounters, inspired by the opportunity to discover photographs and debate the ideas that they generate in the forum provided by the public space. Public space: two words that say it all. A place for sharing and for dialogue; a place that belongs to each individual, but which is rooted in collective understanding.

When everything grinds to a halt and distance governs our reality, a large void appears and we attempt to come to terms with this turn of events. What are we to do, alone, in this huge, hyperconnected system? This is a question that we have been asking ourselves for some time now. But when a global pandemic forces each and every one of us to address it, time suddenly stands still, caught between yesterday's world and the worlds of tomorrow that are yet to be invented. So we create a horizon and we move forwards.

Moving forwards together is ultimately what the festival has been striving to do with its programme for the past 17 years, aided by the visions of artists who testify to the darkness and light in our world. Believe in the world is another of our tenets, as we accompany artists: the first opus of the Ruralité(s) creative residency demonstrates this with its capacity for forging ties. The way forward is also a series of steps, small or large. It is what we all do, whether festival organisers or festival-goers, as we participate in the paradigm shift that is now not just a necessity but an imperative as we face the consequences of our unbridled development. And finally, growing together means working together on education for the young and the not-so-young, as reflected in the mediation work orchestrated by our association all year round. This year, for example, we will be celebrating the 10th anniversary of the Morbihan School Photo Festival, an artistic and cultural educational programme that also encompasses our environmental and societal commitments. In all, 3200 pupils have participated in this unique initiative, which runs throughout the school year and is backed by the Morbihan Departmental Council.



So we move forwards, not with our heads down and stuck in our ways, but open-minded and alert. As humans, we have the ability to plan ahead, to turn our ideas and thoughts to the future. The photographers are here to remind us of that. And we also have the capacity to think about tomorrow. How wonderful it is to be able to imagine meeting up here in La Gacilly, this summer!

## **Stéphanie Retière-Secret**

Director of La Gacilly Photo Festival



# **RE-ENCHANTING OUR LIVES**

"The future is not what will happen, but what we will do." Henri Bergson

Could we have imagined, even for an instant, that our lives would suddenly be put on hold, that our societies would be brought to a dramatic halt in their rush towards an often unchecked modernity? The Covid-19 pandemic has turned everything upside down. Nothing has gone to plan since the beginning of 2020. Millions of lives have been lost, the global economy is experiencing its worst recession since the Great Crash of 1929, cultural events have been sidelined and every one of us has been stripped of our most fundamental freedoms to move and meet up as we please, to hug our loved ones, to enjoy the great outdoors... quite simply, to live a normal life. Our social lives have slowly been whittled down to our inner family circles.

Yet the lockdown measures introduced to combat the spread of the virus have, paradoxically, hinted at the possibility of a brighter future. The sudden suspension of economic activity in the name of public health has also revealed the strength of utopias: the disaster currently underway highlights the fragility of a system formed by interconnected social structures, our productive system and the biosphere. A desire for solidarity has emerged, and we now know that we can orchestrate change at any time and forge awareness from a catastrophe. This is true of our relationship with nature, and it is the message that we have always aimed to convey since the very first La Gacilly Photo Festival: using images to showcase the precarious beauty of our Earth through the visions of artists.

At the height of the pandemic, when Europe first went into lockdown, images bloomed across our screens, showing dolphins in the Venetian Lagoon, wild animals in city streets and the Himalayas stripped of its pollution halo thanks to a very real drop in CO2 emissions. The Director-General of the World Health Organization (WHO) made no mistake. In May 2020, Dr Tedros Adhanom Ghebreyesus declared: "The pandemic is a reminder of the intimate and delicate relationship between people and planet. Any efforts to make our world safer are doomed to fail unless they address the critical interface between people and pathogens, and the existential threat of climate change, that is making our Earth less habitable."

Could this health crisis be the wake-up call-and, hence, the opportunity-we needed to change course, alter our relationship with nature and re-enchant our lives?



















## AFTER DARKNESS, LIGHT

While policy-makers some insisted that a pandemic of this magnitude was unforeseeable, many experts believe that it was actually inevitable given the proliferation of zoonoses. More than 60% of new infectious diseases are now of animal origin. This trend is directly linked to human activities. From intensive agriculture and deforestation to mining and the exploitation of wild animals, our destructive practices bring us in ever-closer contact with animals, creating the ideal conditions for a virus to cross the species barrier. In this respect, Ebola, HIV, Severe Acute Respiratory Syndrome (SARS) and Middle East Respiratory Syndrome (MERS)-all zoonotic in origin - were all warnings that we ignored.

It is in the depths of darkness that we are starting to seek the light. Finally, it has become clear that we are playing with our lives, putting ourselves at risk by brutalising biodiversity and the natural balances from which we benefit. It is no longer about merely taking stock of the mass destruction of living things: more than 100 million hectares of forest have been destroyed in the last 20 years, and a million animal and plant species (i.e. one in eight) have disappeared as a result of habitat destruction, climate change and the overexploitation of soil. Yet, in 2025, demand for water will exceed the quantity available, and over half of the world's population will be living in water-stressed regions.

The longer we wait, the longer we delay and the worse the problems will be. And, as always, the same question is ever-present in our minds: how have we become so estranged from our own planet? How have we managed to break the bond that once tied us so intrinsically to nature? Over time,

mankind has gradually distanced itself from the natural matrix with which it used to be at one. First, humans left the forest haven in which they had taken refuge 300,000 years ago. Then, by inventing agriculture, they abruptly freed themselves from the vast fabric that bound them to plant life. And finally, in the second half of the last century, their decision to take cover in towns and cities led to the industrialisation of livestock farming, and of wheat, corn and other crop growing. As they came to dominate the Earth, they slowly locked themselves into a denial of the living world, unwittingly cutting their umbilical cord with Mother Nature.

More than half of all humanity now lives in urban spaces, where sensory contact with the living world is a rare occurrence. As Carl Jung, founder of analytical psychology, observed: "Through scientific understanding, our world has become dehumanised. Man feels himself isolated in the cosmos. He is no longer involved in nature." The Covid-19 pandemic has considerably heightened our sense of the climate emergency, serving as a catalyst for our need to return to natural spaces, to emerge from our torpor and appreciate the simple pleasures of walking in the forest or along the beach, to take in a big breath of fresh air as a kind of deliverance.

If we are to rebuild our societies positively, we clearly cannot fall back into the same bad habits of yesterday's world. Instead, we must heal ready for tomorrow, seek out greenery and find new harmony with our natural environment. Last summer, in the midst of the health crisis, our many visitors were delighted to stroll through the narrow streets, gardens and alleyways of La Gacilly to view the large-format photographs displayed in the great outdoors. While most festivals in France had been cancelled, we refused to give up: in the name of the general public, in the name of photography and in the name of our unwavering determination to raise awareness about the connection between









humans and nature and elicit an emotional response to this key theme. We sensed a need for fresh air and art, and simply observing the joyful expressions on the faces of our visitors was enough to realise just how important our mission to provide free access to culture really is.

# *'DUE NORTH':* SPOTLIGHT ON SCANDINAVIAN PHOTOGRAPHY

For this 18th edition of the La Gacilly Photo Festival, bringing some joy back into the world seems more important to us than ever. 'Due North' is not only an opportunity to set our unhinged lives back on course, but also to highlight the often little-known creative power of artists from Northern Europe who, since the dawn of photography, have maintained an almost carnal link with the ruggedness of their homelands - these motherlands that they reveal and honour in their work. For the people of Denmark, Finland, Iceland, Norway and Sweden, solitude and the wild environment form an integral part of their relationship with the world. They do not blindly exploit the fruits of nature, but strive to understand how it all works, observing it with a caring eye. Their knowledge and constant desire to learn more about flora and fauna mean that they are more committed to respecting the natural world.

It is no wonder that the countries of the North, with their insolent economic health, are considered to be among the most pleasant nations to live in. Regularly paralysed by frost and cold and acclimatised to the great outdoors, they have developed a centuries-old tradition of political consensus, rejecting conflict and societal development based on the strict preservation of natural resources. In Copenhagen, 40% of residents cycle to work; in Stockholm, buses run on bioethanol; in Reykjavik, geothermal energy is now commonplace. These are all good

examples of Scandanavian pragmatism. Some will see the legacy of Lutheranism, others the more distant traces of a Viking tradition. One cannot survive in the Far North without a certain propensity for adaptation. In countries where heat and light are vital commodities six months out of twelve, the environmental challenge is critical. This makes it easier to understand why Swedish teenager Greta Thunberg emerged as the new face of climate change for the world's youth: she knows that, not far from home, melting glaciers and sea ice are not some kind of boreal illusion. When your culture is threatened by the effects of global warming, it is your duty to alert public opinion.

With their diverse photographic approaches - some explore the harshness of their environment while others investigate the complexity of our modern evolutions-these photographers from the Far North share a view mingled with poetry, occasionally tinged with surrealism, but always keen to raise awareness for a better understanding of tomorrow's world. In their own way, they are the artistic sentinels of a positive civilisation. Less than a century ago, the Swedish countryside followed the rhythm of the seasons, in a world of solitude and small daily pleasures. Sune Jonsson, who hails from a remote rural village, has fondly immortalised this bygone society. There is something of Walker Evans in his photographs documenting the poverty of this rural world, and something of Willy Ronis in the way he flawlessly captures his contemporaries' portraits. His images from another era have not been displayed often enough in France. They are the work of a photographic virtuoso. Pentti Sammallahti, meanwhile, is one of the great contemporary masters of black and white. A seasoned observer of his native Finland and an insatiable traveller of the most distant lands, he takes us on a melancholic journey into the redeeming silence of the great expanses, as if to bear witness to the extreme fragility of our natural world.















# <del>→>>>>>>></del> <del>← ←<</del>



It is impossible to evoke the coldest countries without venturing into this polar universe threatened by global warming and the consequences it inevitably brings for the few people who live there. Finnish photographer Tiina Itkonen has been travelling the frozen coasts of Greenland since 1995, spending months sharing the daily lives of the Inughuit people, an Inuit minority struggling to maintain their ancestral lifestyle. From magnificent landscapes rendered in panoramic format to pared-down visions of a colourful habitat, she brilliantly recreates this territory caught between sky and ice. On the same frozen steppes of Greenland, Icelandic photographer Ragnar Axelsson uses his unparalleled black-andwhite aesthetic to faithfully reflect the unique atmosphere of a disappearing world, where people are constantly on the move across the polar ice cap, their faces clearly feeling the bite of the wind and their sleigh dogs as wild companions that are intrinsically linked to their own destiny.

Examining life amidst the flora and fauna and taking time to contemplate the unspeakable beauty of the Earth, our matrix, is vital. Tine Poppe, originally from Oslo, enthuses in astonishing plant variations and strives to showcase wildflowers, fresh grass and forests, combining psychedelic and naturalistic visions in a welcome ode to nature. Meanwhile, the keen sense of observation and rigorous scientific approach of Finnish artist Sanna Kannisto, recalls the precise sketches of Buffon or Darwin. She has spent the last two decades visiting ornithological sites around the world with her portable studio in tow, photographing birds from the same distance and framing them in the same way to highlight the details of their anatomy and the beauty of their plumage. Hers is an inventory for posterity.

Offering visitors a kaleidoscope of photographic visions, raising questions, challenging and eliciting emotion are all part of our desire to reveal the full breadth of our artists' creative diversity. Erik Johansson certainly stands out in this respect. For this Swedish post-production pioneer, pressing the shutter button is just the first step: he is a true virtuoso, skilled in the use of digital tools to create optical illusions and surreal compositions that deliver his message about the absurd world humans have invented. Similarly, Swedish photographer **Helena Blomqvist**, Blomqvist is unafraid to take us into the heart of a strange world influenced by terrifying fairy tales, peopled with creatures dreamt up in childhood and popular legends from her homeland. Her intriguing, poetic and sometimes disturbing creations evolve in an almost cinematic universe that would appeal to the brilliant Tim Burton. Elsewhere, we are showing two diametrically opposed works by famous photojournalist and Magnum member Jonas Bendiksen, whose work often graces the pages of National Geographic. In Big Melt, he takes us from the glaciers of the Tibetan plateau to the Asian plains to reveal the dramatic consequences of global warming and rising water levels on the populations living directly beneath the Roof of the World. Alongside this documentary work, we will discover a more intimate set of images, produced for local newspaper Vesteraalen in the north of his native Norway, which comprehensively capture the identity of this rural region.









Finally, to conclude our programme of photography from the Far North, we are pleased to extend our partnership with Agence France-Presse, which usually focuses on the latest news stories. Two photographers were selected to share AFP's view from these frozen lands: Swedish artist Jonathan Näckstrand who portrays the ecological awareness of the countries that are at the forefront of the climate crisis, and French photographer Olivier Morin, who spent many years based in Stockholm and has cultivated a profound love of these Scandinavian countries, offering us a panorama of the most extreme sports, enjoyed in the coldest frozen conditions.

# SPOTLIGHT ON THE WORLD OF TOMORROW

We must also reflect on the world of tomorrow that will emerge from the health crisis: a world we both idealise and dismiss. Ever since Nick Brandt chose to defend wildlife in Africa, the La Gacilly Photo Festival has always supported the ambitious work of this visionary photographer. This year, we will unveil his latest opus This Empty World, which features some spectacular scenes denouncing the rapid urbanisation that is threatening our ecosystems and the habitats of large mammals. With Mathias **Depardon**, the latest winner of the Yves Rocher Foundation Photo Award, we will journey along the Tigris River and witness its slow, agonising decline. From Turkey to the borders of Iraq, the photojournalist has been working on this documentary-an environmental road movie - for several years. The construction of huge dams upstream, domestic wars and endemic droughts have combined to gradually drain the ancient marshlands of Mesopotamia. And now, these populations are suffering the full force of human folly.

Our Festival refuses the destruction of the living world, contributes to the renewal of plant life and acts to promote all living things by supporting the photographers who share our fight. An unfailing sponsor of our event, the Yves Rocher Foundation committed to planting 100 million trees by 2020 and to financing photographic projects that raise public awareness about deforestation. And it has risen to the challenge! We will be exclusively unveiling the latest work produced on these projects by photographers who are faithful companions of La Gacilly: Pascal Maitre takes us to Mexico to witness the incredible odyssey of the monarch butterflies, which come in their millions to overwinter in the forests of Michoacán; Catalina Martin-Chico takes us to Ecuador to meet the Kichwa people, who are concerned about conserving the forest land that provides the bulk of their resources; and German photographer **Ulla Lohmann**, shows us the daily life of the Sakalava community in Madagascar, where near-extinct lemurs are considered sacred and where deforestation is severely punished.

# SUPPORTING PHOTOGRAPHIC CREATION

However, our production policy goes even further to encourage photographic creation. With support from the Morbihan Departmental Council, Florence Joubert, set off this winter, in the midst of the health crisis, to meet the women and men here in Morbihan who, in a time of disruption, are firmly focused on anticipating our future needs. Innovation drives their inspiration as they mark out new paths, urging us to buy locally produced food, place our trust in community action, take care of our land and remain mindful of a sustainable society. Taking care of our region, gaining a better insight into social interactions, putting a face on those who shape the place in which we live:

























this is the credo underpinning the *Ruralité*(s) residency granted this year to photographer Aglaé Bory after a call for projects was issued by our festival. For two months, she worked as closely as possible with the people who live in and around La Gacilly to build a visual fresco, Horizons: Mapping Possibilities in portraits and landscapes, and to reveal a clear, evolving identity. In addition, for the 6th year running, we are continuing our partnership with Fisheye magazine to showcase tomorrow's talent through the New Takes on Environmental Photography Award. Three winners have been selected, anvvd we are exhibiting their distinctive photographic visions: Imane Djamil from Morocco with her polyptych work on the sunken city of Tarfaya; Franco-Peruvian artist Florence Goupil who has looked into the fate of an Amazonian community plagued by the Covid-19 epidemic; Frenchman **Brieuc** Weulersse who, in a very clinical approach, took his camera into experimental laboratories in search of positive solutions to the announced collapse.

Finally, we are celebrating the 10th edition of our **Morbihan School Photo Festival**, where over 350 pupils will use images to question their vision of the future on the theme 'In your dreams'. Dreams to soothe our imagination...

Re-enchanting the world means reviewing and re-evaluating the role of humans in the organisation of our societies, rediscovering the meaning of the sacred and the ability to marvel at the beauty of the world we have been given, and, finally, asking ourselves what progress we need to make to achieve fulfilment.

Artists remind modern individuals of their duty to respect natural harmony. By inviting photographers to hang their works among the plants and flowers of our village, the La Gacilly Photo Festival forces us to keep our eyes firmly focused on a future that is ripe for reinvention.

## **Cyril Drouhet**,

Exhibition Curator at La Gacilly Photo Festival











# PROGRAMME FOR THE 18TH EDITION







© Sune Jonsson / Västerbottens Museum.

## **SUNE JONSSON** SWEDEN • 1930-2009

#### **SWEDISH MEMORIES**



"The years go by like telephone wires along the roadside. Yet pictures freeze the passage of time, turning it into a multitude of provinces that we continue to inhabit. We can observe them, step into them and relive things that we let go long ago. At best, they can arbitrate knowledge and bring people together. [...] That was my intention, anyway." These words from Sune Jonsson, written in 1986, perfectly sum up the nature of his work.

Born in 1930 in Nyåker, a remote village on the Swedish plains, Sune Jonsson is a faithful disciple of social and documentary photography. While art critics rightly compare him to his forerunner, the American Walker Evans, his images also show similarities with Robert Doisneau's rural France and the atmosphere depicted by Willy Ronis.

Heavily influenced by the work of photographers from the Farm Security Administration (FSA), who documented American rural poverty during the Great Depression in the late 1930s, Sune Jonsson set out to write a similar testimony this side of the Atlantic.

For half a century, he immortalised society in his native province of West Bothnia – a far cry from the capital Stockholm, where he studied in the 1940s when his family moved there. Upon returning to his birthplace, he viewed the area with a fresh eye. An intellectual and poetic eye, which enabled him to tenderly encapsulate a fragment of Swedish society that has now disappeared.

### **Q JARDIN DE L'AFF**

Exhibition produced in collaboration with Västerbottens Museum Sweden.



# **PENTTI SAMMALLAHTI** FINLAND • BORN IN 1950

### HERE IN THE DISTANCE



Pentti Sammallahti's photographs are real gems. Not only because his contemplative images are brimming with poetry, but also because the Finnish photographer is a real virtuoso behind the camera. For him, black and white never means flat monochrome, with suffocated blacks and blinding whites. Quite the contrary: in his images, the shades of grey form an infinite palette of bright colours that he uses to compose his shots. The lensman has established himself as one of the great living masters of black and white and is best known for his outstanding work featuring the landscapes of his homeland, where wonderfully simple, pared-down beauty vies with the splendour of Japanese prints. Here, however, the full diversity of his work is on show. A selection of images that, whether focused on animals or human beings, are always infused with an innate empathy. Photographs with universal grammar and vocabulary, whose humour and humanity speak to all generations.

Sammallahti was born in Helsinki to a family of artists: his father was a silversmith and his grandfather was the Swedish photographer Hildur Larsson. A family heritage that explains both his unique eye, fostered by an unparalleled photographic culture, and his painstaking love of detail and refinement. His talent refuses to restrict itself to any one genre, style or format. The artist does away with such barriers to embrace photography as a whole, using it to nourish his imagination and his deep sensitivity.

### • PRAIRIE

Exhibition produced in collaboration with Camera Obscura gallery, Paris.



# TIINA ITKONEN FINLAND • BORN IN 1968

### WHERE SKY MEETS ICE



Tiina Itkonen set off for Greenland in the 1990s, keen to discover the indigenous peoples of the Arctic and their deeply ingrained culture. There, she took one of her first photographs – the portrait of a woman lying down, hair grips and fish bones pinned in her long black hair, which recalled the waves of a gentle sea. That was just the beginning of a long adventure. Since then, a part of Tiina Itkonen has always remained in Greenland, the world's second-largest ice cap after Antarctica. With her numerous trips there, the photographer has learnt the basics of the local language to communicate with the people in front of her lens. In 2004, after a third two-month trip to the country, she published her first book on the Inughuit community, a Greenland Inuit minority in the Thule region, who were nomadic for centuries but gradually settled during the 20th century. Tiina Itkonen travels the Greenland coast, crossing the hazardous icy lands on a sleigh or sailboat, or in a helicopter, plane or tanker, doing whatever she can to reach the tiny villages lost at the tip of the ice and to record the daily life, habits and customs of the Greenlandic people. Having earned international recognition for this work, the photographer continues to pursue her projects around the Arctic, focusing a little more on how landscapes are evolving with global warming and the influence that humans are having on this place where sky meets ice.

O BOUT DU PONT ET PLACE DE LA FERRONNERIE



# Ragnar Axelsson

# RAGNAR AXELSSON ICELAND • BORN IN 1958

#### MAN AND WINTER



For Ragnar Axelsson, winter is not coming: winter has always been here. The man known simply as 'Rax' was born in Iceland in March 1958 - in the depths of winter, fittingly. His has been a life of ice, blizzards and piterag, the katabatic wind that sweeps over the Arctic polar ice cap and howls over the icy steppes of Greenland and Iceland. The same wind that constantly blows through Axelsson's photos. He has taken photographic possession of this sublime white yet hostile world. For over thirty years, he has strived to document every aspect of these frozen lands, where the people of the extreme cold live in harmony with the area's wildlife. His exemplary work on sled dogs underscores how the potential extinction of this iconic animal threatens the very survival of the traditional Inuit 4,000-year-old way of life. With unrivalled mastery of black and white, which he uses not as a shortcut to aesthetics but as a form of photographic syntax to shape his narrative, 'Rax' captures with equal mastery the snowbitten jaws of a wolf-dog and the windblown face of a hunter wandering along a wave-drenched, gale-swept Dyrhólaey beach.

Axelsson worked for a long time as a photojournalist for the Icelandic daily Morgunblaðið but has now decided to devote himself to his personal work. He is currently in the midst of creating an extensive series on the eight Arctic countries, where the effects of global warming are increasingly devastating. A photographic journey deep into the cold.



Tine Poppe

## TINE POPPE NORWAY • BORN IN 1957

### **VERDANT VARIATIONS**



2020 may have kept Tine Poppe physically confined, but her creative force remained as free as ever! Restricted in her movements by the Covid-19 pandemic, the Norwegian photographer embarked on a special photographic experiment, collecting bouquets of flowers that would otherwise have been thrown away. "Visibly faded, drained and neglected, the imperfections of each flower told a story, revealed a character, expressed something that provoked empathy." This series, known as *Precious*, complements other projects by this artist, who has received many awards and exhibited in several collections.

In *Psychedelic Perceptions*, the photographer also centred her reflections around plants in a tribute to the 1960s summers of love, the high point of hippie culture and the psychedelic movement. Celebrating the anniversary of the term 'flower power' coined by poet Allen Ginsberg, this series takes a look at weeds and wildflowers from an ant's perspective.

In *Rearrange*, she explores urban and forest landscapes bathed in hazy and dreamlike atmospheres. The exhibition here opens with one of those images. A path criss-crossing through the grass and winding between majestic trees. The beginning of a photographic journey in three essays that reveal how we look at nature. Three essays like three different musical scales. Like verdant variations.

**Q LABYRINTHE VÉGÉTAL** 



# SANNA KANNISTO FINLAND • BORN IN 1974

## ONE FLEW OVER THE PHOTOGRAPHER'S STUDIO



To produce her bird portraits, Sanna Kannisto travelled from Finland to Lake Baikal in Russia via South America and even Italy. It is, however, impossible to tell where you are when you look at these images of birds posed in front of an unchanging white background. They are reminiscent of the illustrations in 16th century scientific works, or paintings where the backdrop has been removed. And there's an easy enough explanation: all these photographs were taken in a portable studio set-up that Kannisto takes with her on all her ornithological observation trips. Once the birds have been captured by professionals, she has them pose for a brief portrait session. They are fed and watered, then quickly released back into the wild.

Her almost Darwinian work – where photography meets scientific observation – reveals the birds in a new and unexpected light. Like any scientific journal worth its salt, each photograph is accompanied by the Latin name of the species photographed. By taking them out of their natural habitat, the lens captures the birds and offers them to us, free of distraction, to reveal their stunning plumage, the sublime details of their anatomy and the countless shapes of their beak.

Sanna Kannisto has had the opportunity to exhibit her work far beyond her native Finland, in the most prestigious American galleries, in museum photography exhibitions and in contemporary art collections. Proof, if needed, of how amazingly rich her images are.

#### **Q LABYRINTHE VÉGÉTAL**

Exhibition printed thanks to the support and expertise of CEWE.





# Erik Johansson

## ERIK JOHANSSON SWEDEN • BORN IN 1985

#### TROMPE L'ŒIL



"I like creating photographs that force the viewer to stop for a few seconds to understand where the trick is." The closer you look at Erik Johansson's photos, the less you understand them. When he discovered photography at the age of 15, the artist quickly came up with a principle that would influence his entire career. For many photographers, the creative process stops after pressing the shutter button, but for Erik, who has a passion for art and drawing, that is where it all begins.

His technique is to combine several images that have nothing to do with each other to create surreal, sometimes absurd, views with one common thread running through all his works: concern for the environment. "I'd rather capture an idea than a moment," the 36-year-old Swede likes to point out. For Johansson is a virtuoso of post-production, manipulating his digital tools as precisely as a surgeon wields his scalpel. His retouching skills are even the subject of entire conferences, where the professional graphic artist shares his tips and methods step by step. "You have to create a puzzle from reality," explains the photographer. "You have to ask yourself what creates an illusion. Then you assemble the different pieces to create alternate realities." Certain rules underpin his process: for example, the images must share the same perspective, the same light and the same contrast. "The aim is to make the reading of the final image as complicated as possible," he concludes. "The beholder shouldn't be able to spot where the original photo begins." Like a cleverly performed magic trick.



Helena Blon

# HELENA BLOMQVIST SWEDEN • BORN IN 1975

### THE SOURCE OF DREAMS



Intriguing? Terrifying? Charming? Poetic? Melancholic? Pensive? Disturbing? Faced with the works of Helena Blomqvist, we find ourselves grappling with a tumult of contradictory feelings. To produce her burlesque, delirious compositions, the Swedish photographer first creates images on paper in her small studio in Södermalm, Stockholm. "I always sketch out my ideas before I start," she says. "Then I build my sets and models. I sew clothes, rent accessories, contact models, etc." She confirms that she spends more time preparing her image and then digitally editing it than she does behind her camera. Some of these scenes require several months of work before the shutter button is pressed.

Free from convention, her detailed creations attract the eye of both contemporary art lovers and the general public alike, who inevitably see in them the dreamlike relics of folk universes and popular legends. Like a patchwork of dreams, nightmares, pages ripped from dusty story books, old paintings inhabited with strange creatures, or the reel of some fantasy film.

Because, beyond her flair for composition and ability to imagine scenes animated by a universal language, Blomqvist also invests her images with a certain cinematic power. A journey to the source of your dreams.

**Q** RUE LA FAYETTE



© Jonas Bendiksen / Magnum photos Series *Vesteraalen News* 

## JONAS BENDIKSEN NORWAY • BORN IN 1977

## **BIG MELT followed by VESTERAALEN NEWS**



In 60 years, China's largest glacier in the Qilian Mountains has retreated some 500 metres. The same phenomenon has been observed on most of the 40,000 glaciers perched atop the world's highest peaks around the Tibetan plateau. These glaciers make up the largest freshwater reserve in the world, forming the headwaters of mythical rivers such as the Indus, Mekong, Yangtze and Ganges. In all, more than two billion people depend on this water to survive. Here, rising water levels do not come from below, as is the case with the melting of the two ice caps and the Arctic, but are instead descending from the Roof of the World. Last February, a glacier that broke away from the Himalayas led to the death of ten people and the disappearance of a hundred others. An incident that is just the tip of an iceberg that is melting before our very eyes. Norwegian photojournalist Jonas Bendiksen, who regularly features in National Geographic and has been a member of the Magnum agency since 2004, has documented this ecological disaster that is threatening an entire way of life: from the flanks of the Himalayas to the gigantic cities reminiscent of ant hills with their soaring demographics. A rigorous observer of the turmoil in our changing world, Bendiksen is also the guiet scribe of a much calmer daily life. In Vesterålen, for example, in the north of his home country of Norway, where he was hired by a local newspaper and produced an intimate body of work that brilliantly captures the atmosphere and identity of this remote region and its inhabitants. This exhibition juxtaposes these two series and their diametrically opposed focal points.

**9 JARDIN DU RELAIS POSTAL** 



🕽 Jonathan Näckstrand / AFP

# JONATHAN NÄCKSTRAND SWEDEN • BORN IN 1984

#### **ACCLIMATISATION**



North. "There's only one place I haven't yet been: Svalbard." Norway's northernmost archipelago is thus missing from the repertoire of this Swedish AFP photographer based in Stockholm. But he has roamed the rest of the Scandinavian countries and explored them in all their complexity. "It's certainly more difficult for an agency photographer to find a story in Finland than in the Middle East," jokes the journalist, who acknowledges "that everything is quite slow and peaceful here." However, when you look through his archives, a common thread immediately emerges. A theatre shrouded in snow and cold far from the turpitudes of the big news stories, the Nordic territories and their problems are gradually making their mark on the world. For while ecological awareness is not a new phenomenon, it took on a whole new dimension in the summer of 2018 with teenager Greta Thunberg. And with good reason: all these countries are sentinels, among the first to feel the effects of global warming - well ahead of Europe's southern states. "Whether it's covering the Sámi people who are having to change their lifestyles because of rising temperatures, car races on snow that can no longer take place or Greenland's glaciers breaking off into the sea with global warming,

we cannot deny the obvious." Having become acclimatised to the cold,

these territories must now deal with its gradual waning.

Jonathan Näckstrand has travelled the length and breadth of the Far

#### **Q** RUE SAINT-VINCENT

Views Across the Far North
For the second year of this
partnership between the AFP
and the La Gacilly Photo
Festival, two photographers
have been selected to
illustrate the French press
agency's view of the Far
North. Both deal with a theme
that is dear to our hearts: the
connection between Humans
and Earth.

Exhibition organised in partnership with Agence France-Presse and produced with the support and guidance of the Initial Labo photo laboratory.





# © Olivier Morin / AFP

## OLIVIER MORIN FRANCE • BORN IN 1965

### TRUE WINTER SPORTS



# **♥ RUE SAINT-VINCENT**

Views Across the Far North
For the second year of this
partnership between the AFP
and the La Gacilly Photo
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Exhibition organised in partnership with Agence France-Presse and produced with the support and guidance of the Initial Labo photo laboratory.



What drives a surfer to pursue their passion in waters of around 3°C amid the snowy fjords? "They just don't have a choice," says Olivier Morin, head of the AFP's photo department, formerly based in Stockholm and a lover of the Scandinavian countries he continues to document. "For Norwegians, who represent the vast majority of people I photograph, extreme temperatures are not a problem: they live with them all year round." Living with the cold all your life changes your relationship with freezing temperatures. "There's even a point at which we develop a kind of addiction to the physiological and psychological sensations it procures," Morin continues. "I am a fan of cold weather!"

Conditions such as these force photographers to adapt, both logistically and psychologically. Leaving equipment in the cold when not at work to prevent misting, choosing a diving suit that is warm enough to work in but light enough to be able to move quickly if there's suddenly a problem... "It's a whole routine that you learn as you go along," explains Morin. "The first time I went into the water with my camera, I had to stop working after 10 minutes." From freedivers and ice divers to surfers, he captures the intimate relationship between these somewhat crazy athletes and the extreme cold. "They don't suffer, and neither do I," Morin concludes. "It's fun, more than anything! Real and authentic."





# © Nick Brandt

# NICK BRANDT UNITED KINGDOM / BORN IN 1964

#### THIS EMPTY WORLD



"On This Earth, A Shadow Falls, Across the Ravaged Land." A single expression was not enough for Nick Brandt. Made up of the titles of his first three books, *On This Earth, A Shadow Falls, Across the Ravaged Land*, he alerted the world to the dangers of hunting and poaching African wildlife early on, championing the cause through his commitment and his NGO, Big Life Foundation.

Despite some progress made in the field of conservation—such as the closure of the ivory market in China—the photographer is continuing the fight. With *This Empty World*, he decries the rampant urbanisation that results in the loss of natural habitats for animals—the main threat to ecosystems today. In photographs where dystopia rubs shoulders with surrealism, elephants, rhinos, lionesses and giraffes wander aimlessly amid scenery created from scratch by Nick Brandt and his teams. His pictures are produced by merely superimposing two images. No other trickery is involved. A process that is very much like its creator: ambitious, committed and visionary. This latest monograph, a first in colour for Nick Brandt, is a striking illustration of a world in which there is little room left for animals, overwhelmed by rampant human development, to survive. This is a work that questions us about the future of our world.

#### **Q** GARAGE

Reference publicatione: This Empty World, Thames & Hudson, 2019.



Mathias Depardor

# MATHIAS DEPARDON FRANCE • BORN IN 1980

## THE TEARS OF THE TIGRIS



The Garden of Eden exists and is in danger. Located in Iraq, in the marshlands of ancient Mesopotamia, it truly embodies the vast richness of the cradle of the ancient Sumerian and Assyrian civilisations. Nestled at the confluence of the Tigris and the Euphrates, western Eurasia's largest wetland ecosystem, which was listed as a UNESCO World Heritage Site in 2016, is now on the verge of drying out.

In 1991, Saddam Hussein condemned the region by building dykes to drive out the Shiite rebels who had retreated there, leading to an exodus of the local population. After the fall of the Iraqi dictator, inhabitants destroyed the barriers and released the water. But the surface coverage afforded by this water has now dwindled drastically: in 1990, it covered up to 13,000 km², but today, that figure has fallen to just 1,600 km². Reasons for this include the mismanagement of resources by the Iraqi central government and the construction of several dams upstream in Turkey (the GAP Project), which have significantly diminished the rivers of Mesopotamia.

Only a concerted solution implemented by the countries bordering the Tigris and the Euphrates can prevent a major ecological disaster: the disappearance of a unique biosphere and the evaporation of an ancestral culture based on fishing and buffalo farming. If a solution is not found, the rapid draining of southern Iraq could spark another conflict. From Turkey's dams to the waters of the Shatt-el-Arab river in southern Iraq, photographer Mathias Depardon has followed the course of the Tigris, impoverished by major construction works, wars and an endemic drought. His photographic road movie depicts a slow, agonising decline.

# **OCHEMIN DES LIBELLULES**

Mathias Depardon won the Yves Rocher Foundation Photo Award in 2020, in partnership with Visa pour I'Image. He was awarded a grant of €8,000 to pursue this long-term opus, which will be shown in full for the first time at La Gacilly.

In partnership with the Yves Rocher Foundation and *Le Figaro Magazine*.



LE FIGARO MAGAZINE



# PASCAL MAITRE FRANCE • BORN IN 1955

## THE INCREDIBLE ODYSSEY OF THE MONARCH BUTTERFLY



This is the tale of a journey, of an epic migration rarely seen in the animal kingdom. When winter comes, the Monarch butterfly leaves its North American domain and spends two months travelling at a speed of almost 75 kilometres a day to the sacred-fir forests in the mountains of central Mexico. The insects head to what scientists call their 'overwintering location' high up in the state of Michoacán. The Monarchs come here to flee the frigid temperatures of the northern part of the continent, travelling up to 5,000 kilometres to hibernate on the trunks and branches of these soaring fir trees.

However, as a butterfly's lifespan rarely exceeds five weeks, those that make the return trip are actually distant descendants of those who made the outward journey! What is even more astonishing is that every year, as summer ends, the Monarchs give birth to a special kind of butterfly known as the Methuselah generation. Unlike the others, these butterflies can live up to eight months and thus take part in both legs of the journey. It's as if humans were able to give birth, as required, to children with a life expectancy of several hundred years.

Pascal Maitre travelled to the Mexican sanctuary of these butterflies, which are threatened with extinction because of rampant deforestation. This problem has now been successfully countered by the action of WWF Mexico, with support in its reforestation policy from the Yves Rocher Foundation.

#### Q JARDIN DES MARAIS

In partnership with the Yves Rocher Foundation.





## CATALINA MARTIN-CHICO FRANCE-SPAIN / BORN IN 1969

## **ECUADOR, THE LIVING FOREST**



"For us, the native people of the Amazon, the forest is alive. It is Kawsak Sacha. It is inhabited by Protective Beings who watch jealously over the balance of fragile ecosystems and their relationship with human beings. The waterfalls, lakes, rivers, marshes, trees of life, sources of food and minerals, the great trees and the mountains all have their protective beings: these are the Runayuk." The Kichwa people of Sarayaku in the heart of Ecuador are entirely self-sufficient. They live in the mountainous forests of Pastaza, criss-crossed by numerous rivers that flow downstream to join the Amazon. Like all the people living in these tropical forests eroded by urbanisation and industrial exploitation, they are fighting to preserve their way of life. Developing wells for extracting oil from beneath the forest floor is a threat to water quality as well as to biodiversity and residents' health. French-Spanish photojournalist Catalina Martin-Chico received a World Press Photo award in 2019 for her long-term project on the FARC in Colombia, and is highly familiar with South America and areas that evolve behind closed doors. After a long journey by car and then pirogue, she reached a Kichwa village and spent several weeks living alongside its inhabitants to understand their identity and their struggle. She shared the life of an ethnic group dependent on a subsistence economy, where the forest provides most resources. It is a community committed to protecting an endangered biodiversity.

#### **9 JARDIN DES MARAIS**

In partnership with the Yves Rocher Foundation.





# **ULLA LOHMANN GERMANY / BORN IN 1977**

#### THE GUARDIANS OF BIODIVERSITY

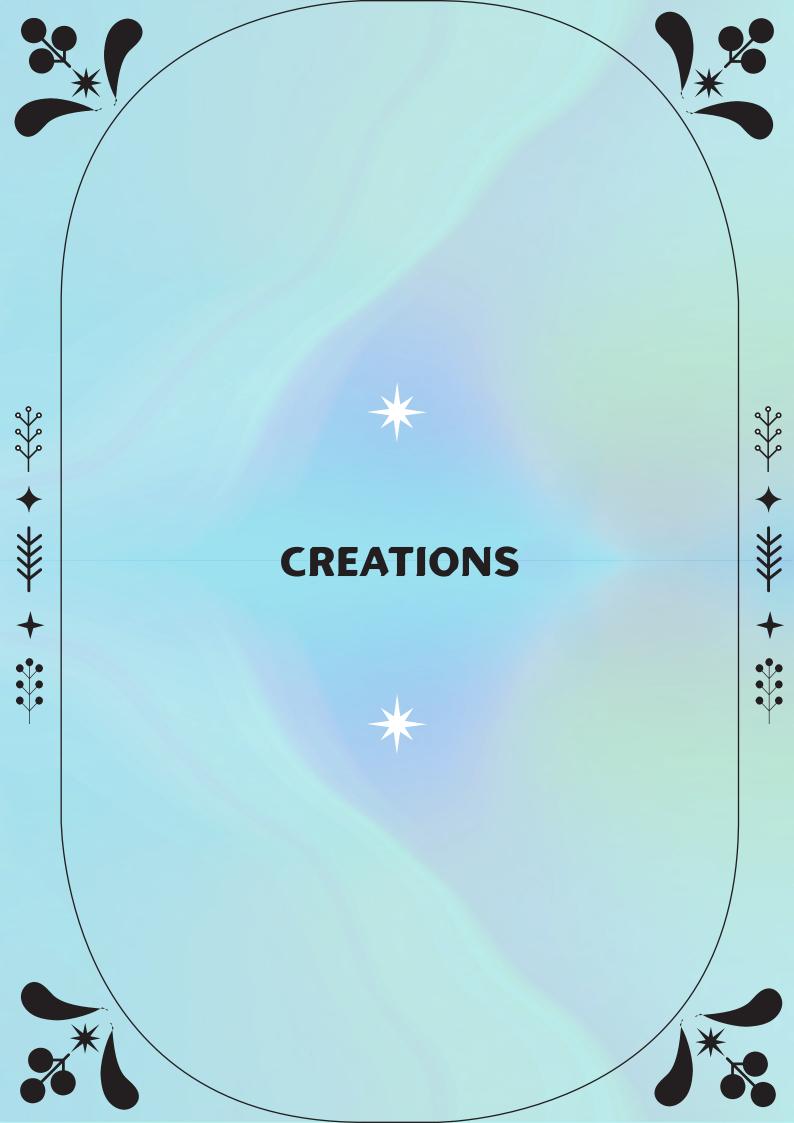


Ulla Lohmann is a German documentary film-maker, photographer and adventurer with nature at the core of her concerns. She is renowned for her extraordinary images of the Vanuatu volcanoes and the ethnic groups of Papua New Guinea. "Ever since I was a child, I've learnt to read animal tracks in the forest and understand the flow of the seasons and the cycles of animals." Unsurprisingly, therefore, the Yves Rocher Foundation tasked her with capturing images of the people in Madagascar who are fighting to preserve a threatened natural area. On this southern African island, deforestation is a disaster: through the exploitation of precious wood and bush fires, the country has lost almost half of its natural forest area over the last 60 years. Ulla Lohmann visited the site of Antrema in north-west Madagascar, a 20,660-hectare biocultural reserve protected by the Sakalava community. Here lemurs, an endangered species, are considered sacred and are thus protected, while wild logging is severely punished. Meanwhile in the Analanjirofo region on the other side of the island, reforestation has become a regional cause: whole families are working with NGOs to replant clove trees or fertiliser trees to generate additional income. Lohmann's road movie resounds like a true hymn to life.

### Q JARDIN DES MARAIS

In partnership with the Yves Rocher Foundation.









© Florence Joubert / La Gacilly Photo Festival for the Morbihan Departmental Council

# FLORENCE JOUBERT FRANCE • BORN IN 1978

#### **INNOVATORS**



We live in an age of disruption. This extraordinary, brutal year, marked by an unprecedented global health crisis, has sown the seeds of radical change in the way we understand the modern world and in our consumer habits. Our economy will now be subject to new constraints, and new hopes too. Taking care of our planet, looking for new clean sources of energy, buying locally produced goods, placing our trust in the collective, moving forwards together, and better understanding the benefits that the digital and technological revolution brings in a world that is emerging from lockdown to establish a new future: change is imperative if we want to bring joy back into our lives.

Many economic stakeholders and representatives of civil society refuse to give up and continue to defy obstacles one after the other to anticipate our future needs: innovation is both their watchword and their source of inspiration. Florence Joubert is a photographer based in Brest in western France. She trained at the École Nationale Supérieure des Arts Décoratifs in Paris and enjoys exploring different professional worlds through her photography. She is equally at ease with the art of portraiture as she is with landscapes, creating a soft intimacy with the subjects she captures. In recent months, she has taken to the roads of the Morbihan region of France to meet these innovators, these women and men concerned about a sustainable society. These pioneers include a nursery with an educational project focused on the natural world, a former medical representative now working to support local production, and an agri-food company promoting quality and direct sales. All testify to the excellence on offer in Morbihan and all are perfect ambassadors of a region that is looking to the world of tomorrow.

#### **♥ ARBORETUM**

Photographic commission supported by the Morbihan Departmental Council.







Aglaé Bory

# AGLAÉ BORY FRANCE • BORN IN 1978

#### HORIZONS: MAPPING POSSIBILITIES



# ♥ BERCERIE Duralité(e) Artiet

#### Ruralité(s) Artistic Residency

In partnership with Les Champs Libres in Rennes, the La Gacilly Photo Festival association has developed a residency programme on the theme of rurality(ies), giving a photographer the opportunity to compose and produce a creative body of work over an extended period of time. The photographic series will be presented simultaneously at Les Champs Libres.

This residency programme receives financial backing from the Brittany Region and the Regional Cultural Affairs Department, with participation from Oust à Brocéliande Communauté.









Aglaé Bory is part of a new generation of photographers who place people at the heart of their photographic work. She has shaken off the codes of humanist photography and developed an aesthetic and fictional narrative that draw on a documentary approach. The story she tells us no longer belongs to the people in her images. She appropriates and adapts it through her compositions and the narratives superimposed on her photographs.

In this work, produced during a creative residency in La Gacilly, Aglaé Bory questions the intimate and poetic space of the horizon. Elusive and yet omnipresent in our landscapes, the horizon is a shifting line, a focal point for our eyes and our thoughts, but also a dividing line between the visible and the invisible.

This series was designed as an installation and addresses the verticality of the horizon, of the beholder and of the subject. This photographic approach questions the way we live in a world that is shared yet plural. "We need shared horizons more than ever. We make images to create meaning, to reinvent the ties that hold a society together, to re-establish some common ground, a changing identity and, hence, to make history." By residing in the very heart of these landscapes and meeting those who inhabit them, work with them and dream of them, Aglaé Bory invites us to view and imagine the infinite possibilities of our rurality.



© Imane Djamil / winner of the New Takes on Environmental Photography Award in 2021

### DISCOVERING NEW PERSPECTIVES

## NEW TAKES ON ENVIRONMENTAL PHOTOGRAPHY AWARD



The 6th edition of the now well-established New Takes on Environmental Photography Award, organised by the La Gacilly Photo Festival in partnership with *Fisheye magazine*, has moved away from an annual theme to focus on contemporary affairs.

As privileged witnesses of major societal and environmental upheavals, photographers hone the way we see the environment and, very often, prompt a change of behaviour through their subjects, approach and aesthetics. At the La Gacilly Photo Festival, we are convinced of the role of photography in what is the greatest collective challenge of our era. We address this award to professional photographers or those about to embark on a professional career, regardless of whether they approach photography from a visual arts, documentary or photojournalistic angle.

This year, the jury, made up of members of the La Gacilly Photo Festival and *Fisheye* teams, welcomed two guests: photographer Aglaé Bory and Tess Raimbeau, Picture Editor at *Libération* newspaper.

The three award winners – Imane Djamil, Florence Goupil and Brieuc Weulersse – offer contemporary interpretations and differing but complementary approaches to the issues that link humans to their environment. Through fiction and documentary, their work – in Morocco, Peru and Belgium – shares this collective questioning about the consequences and solutions linked to the great environmental challenge of our times.

### Winners 2021: Imane Djamil • Florence Goupil • Brieuc Weulersse

Winners 2020 : David Bart • Coline Jourdan • Sébastien Leban Winners 2019 : Charles Delcourt • Marine Lécuyer • Julien Mauve

## **9 JARDIN DE LA PASSERELLE**







# © Imane Djamil / winner of the New Takes on Environmental Photography Award in 2021

## IMANE DJAMIL MAROC • BORN IN 1996

### **80 MILES TO ATLANTIS**



80 Miles to Atlantis is the second part of Imane Djamil's work on the historic coastline of Tarfaya, a Saharan city that lies across the sea from the Canary Islands. In fact, the closeness of the Spanish archipelago, where the mythical city of Atlantis is thought to have been located, inspired the name of this series. In 360 BC, the dialogues of Greek philosopher Plato, Timaeus and Critias, described the mythical state of Atlantis as an almost Utopian civilisation, found on a lush and resourcerich archipelago. Plato claimed that these islands existed 9,000 years before his time and that their history had been passed on orally by his grandfather. While Atlantis was submerged by the ocean after falling out of favour with the Gods in Plato's story, Tarfaya's coastline is being engulfed by sand, not for offending a higher entity, but because of natural phenomena combined with the State's apathy towards preserving its cultural heritage. The abandonment of this city and its heritage is further highlighted by the desertification of the Sahara, which is prompting populations to flee to urban areas because they can no longer produce yields or access an adequate water supply. Imane Djamil offers a fresh perspective and stands out for her use of a 'docu-drama' style to better express the reality she sees through her lens.

### 9 JARDIN DE LA PASSERELLE







© Florence Goupil / winner of the New Takes on Environmental Photography Award in 2021

## FLORENCE GOUPIL FRANCE-PÉROU • BORN IN 1990

### SHIPIBO-KONIBO: HEALING PLANTS

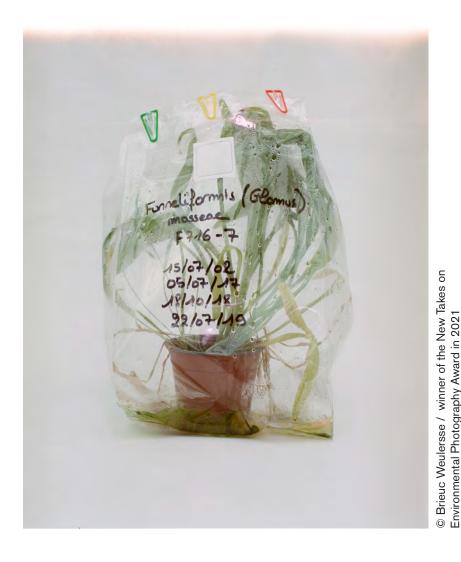


In this series produced in 2020, Florence Goupil documents the impact of the COVID-19 crisis on the peoples of the Amazon. The indigenous Shipibo-Konibo people have long protected the biodiversity that surrounds them, making use of it in traditional medicine. Today, this close relationship with plants is on the brink of extinction. Confronted with the neglect of the Peruvian government and the lack of access to healthcare, with just one overstretched hospital in the Amazon, the Shipibo-Konibo have come together to protect their community. In May 2020, they founded Comando Matico, a group of traditional healers available to care for people living along the banks of the Ucayali River. However, the presence of Catholic and Evangelical churches has rocked the traditional, cultural system of these communities. Many Shipibo-Konibo patients have completely rejected the presence of this Comando and its traditional methods, sometimes opting for low-quality self-medication instead. In January 2021, Peru's Directorate of Indigenous People reported more than 224,442 confirmed cases of COVID-19 since the health crisis began and 3,831 deaths, including many indigenous elders and leaders, who have taken their knowledge of the plants and biodiversity of the Peruvian Amazon with them.

### **♥ JARDIN DE LA PASSERELLE**







## **BRIEUC WEULERSSE** FRANCE • BORN IN 1994

### **RESEARTH**



Brieuc Weulersse is a French photographer based in Brussels. Having discovered collapsology (the study of the risks of collapse of our industrial civilisation), he began to question his own conception of ecology. What was once only a vague aspect of his daily life, manifest in the sorting of waste or his choice of political party, took on another dimension encompassing growth and decline, food production, the limits of ecosystems, ecological debt, and so on. He then read the reference work on this theory: *How Everything Can Collapse* by Pablo Servigne and Raphaël Stevens. The scientific explanations given and possible scenarios for our future came as a real shock. Prompted by this ecological emergency and his questions about the future of humanity, Brieuc turned to science and the people who seek solutions and alternatives for tomorrow. He worked alongside researchers in experimental research facilities and universities, photographing the experiments they conduct.

### ♥ JARDIN DE LA PASSERELLE







## SUPPORTING PHOTOGRAPHERS



# THE LA GACILLY-BADEN PHOTO FESTIVAL





La Gacilly-Baden Photo Festival ©Gerd\_Ludwig

Since 2018, the La Gacilly Photo Festival has acquired an international dimension with a sister event in Baden, a town that lies 30 kilometres south of Vienna in Austria. Baden is an imperial spa town nestled in an unspoilt natural setting and, like La Gacilly, it nurtures a sustainable vision of development and a love of art.

Both festivals are run by associations that work together on artistic and cultural education projects, pooling their resources and ideas in an effort to reduce their environmental impact, for example, by reusing the same photograph prints at both events.

As the 18th festival unveils a programme largely devoted to Northern Europe this summer in Brittany, the 4th La Gacilly-Baden Photo Festival will present the entire 2020 programme, *Viva Latina!* 

Last summer, the 3rd La Gacilly-Baden Photo Festival attracted more than 306,000 visitors, meaning that a total of 615,000 people saw the works on display over the two-year cycle.

For the exhibited photographers, the Baden event represents another opportunity for them to showcase their work and connect with a new audience in a context that guarantees their rights and remuneration.

### La Gacilly-Baden Photo Festival

18 June > 17 Octobrer 2021 4<sup>th</sup> edition - *Viva Latina!* 

### Lois Lammerhuber,

Director of La Gacilly-Baden Photo Festival

### Florence Drouhet,

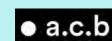
Artistic Director of La Gacilly-Baden Photo Festival

## **ART NETWORKS**



Creating and doing things together: by sharing skills and experiences with other regional and national cultural operators, the festival association encourages interaction and the exchange of viewpoints. This collective energy better serves and defends photographic creation and a policy focused on the audiences present locally.

### ART CONTEMPORAIN EN BRETAGNE (CONTEMPORARY ART IN BRITTANY)



a.c.b – art contemporain en Bretagne – is a regional network of 50 professional structures working to promote the visual arts throughout the region.

With a federal structure, this network brings together a high number of production, presentation, training, publishing, resource and research venues and covers urban and rural areas in the region.

The festival association joined this network at the beginning of 2020 in recognition of the work it carries out providing mediation and support resources for the creation and dissemination of photography.

www.artcontemporainbretagne.org

### LE COLLECTIF DES le collectif FESTIVALS le collectif des festivals

A member of the Collectif des Festivals since 2011, the festival association works with other cultural events in Brittany to discuss ideas and initiatives about the environmental and social issues raised by the organisation of these events.

www.lecollectifdesfestivals.org

### LES FILLES DE LA PHOTO,





This is the first professional women's network to advocate photography. It brings together female photographers currently in work who are keen to transmit, support and reflect with other professionals.

They aim to use their influence to promote and defend photography. The association recently published the results of its observatory on diversity in the world of photography, and is currently working on recommendations and proposals for photography stakeholders.

www.lesfillesdelaphoto.com

# JOINT PROJECTS WITH CULTURAL OPERATORS



The La Gacilly Photo Festival is part of a dynamic local network of cultural partners working together on a programme of artistic and photographic events across Brittany. This rich regional programme spans four months, with exhibitions and other cultural events open to the public.

# UNE TRAVERSEE PHOTOGRAPHIQUE EN BRETAGNE

## A PHOTOGRAPHIC JOURNEY ACROSS BRITTANY

A Photographic Journey across Brittany is the result of a union between seven of the region's artistic and cultural organisations involved in photography. The aim of the initiative was to unite this network of stakeholders, to create routes that invite the public to meander and meet, and to showcase the region's rich output in contemporary photography through joint communication efforts.

### **APRIL - SEPTEMBER 2021**

Encompassing solo exhibitions, festivals, Breton collections and urban projects, A Photographic Journey across Brittany is presenting over 30 events this summer, inviting the public to travel the region in the wake of photographers and their photographs.

In Châteaugiron, Daoulas, Fougères, Guingamp, La Gacilly, Lannion, Lorient, Rennes, Saint-Briac and Saint-Carré.

### Partners:

Festival Photo La Gacilly - La Gacilly et Fougères Les Champs Libres - Rennes Le Frac Bretagne Le Centre d'art Gwinzegal - Guingamp La galerie Le Lieu - Lorient La galerie L'Imagerie - Lannion Les Balades photographiques de Daoulas

www.traverseephotobretagne.fr

PRESS CONTACT
FRAC Bretagne communications department
+33 (0)2 99 84 84
communication@fracbretagne.fr



## A UNIVERSAL RIGHT TO CULTURE



The festival offers outreach initiatives from nursery school upwards, with year-round educational projects to accompany and enhance the visitor experience. We also foster debate and expression in the public arena.

Through our suggestions for vulnerable population groups who have little or no access to culture, the association strives to ensure that everyone can benefit from these opportunities to meet up, discuss and enjoy art.

The festival's project acknowledges cultural rights and offers a new vision for the future: a shared project that gives people the chance to express themselves and take action at their level.



# THE MORBIHAN SCHOOL PHOTO FESTIVAL 10TH EDITION

### IN YOUR DREAMS



'In Your Dreams' may sound like a retort at first, like a youngster rebelling when we attempt to impose our way of doing things, our way of thinking and our vision of the world upon them. In this sense, it could be compared to the expression "OK boomer", which emerged on social media and was made famous by New Zealand parliamentarian Chlöe Swarbrick. 'In Your Dreams' is firmly rooted in our era, when young people are taking a stand in response to the ecological emergency or to outdated models of society. In this context, where young people are having their say and staying informed, and in a world where political movements (in Belarus or Hong Kong, for example) are led by young adults, it seems more important than ever to listen to the young teenagers who are the future of our planet.

'In your dreams' is also open to a dream future, a future that young people envision, whether based in reality or fantasy, individual or collective. Let's hope it is positive and inspiring, a source of new ways of living together and new perspectives by and for young people.

### **Q** LES HALLES

Supported by and in collaboration with the Morbihan Departmental Council.





Opening of the Morbihan School Photo Festival exhibition 2019 / © Jean-Michel Niron

Spurred on by the success of previous years, the La Gacilly Photo Festival and the Morbihan Departmental Council, in partnership with the French Ministry of Education, are inviting local secondary schools to take part in this educational project based on an exploration of photography for the 10th year running.

### A year-long educational project

350 students from 16 public and private secondary schools in the area have spent time working on anexhibition on the theme of 'In your dreams' throughout the academic year. The pupils are supported by their teachers and a photographer-mentor as they discover photography: from initiation to artistic reflection, from the photo shoot and editing process to the final printing of their images, this project allows them to explore the many facets of professional photography while expanding their vision and knowledge of this art. The resulting exhibition is an integral part of the festival's programme and showcases all the work accomplished by the pupils throughout the year. It will be presented at La Gacilly to mirror the French

students' work, which will, in turn, be exhibited in Austria in 2022.

### **Q LES HALLES**

Supported by and in collaboration with the Morbihan Departmental Council.



### The photographer-mentors

Yvon Boëlle, Éric Frotier de Bagneux, Hervé Le Reste, Frédéric Mouraud, Gwenaël Saliou, Cédric Wachthausen.

### Participating schools

Collège Le Verger (Auray), Collège Sainte-Marie (Elven), Collège Sainte-Anne (La Gacilly), Collège Saint-Joseph (Grand-Champ), Cité Scolaire Brocéliande (Guer), Collège Saint-Jean La Salle (Guidel), Collège Max Jacob (Josselin), Collège Jean Lurçat (Lanester), Collège René-Guy Cadou (Malansac), Collège Yves Coppens (Malestroit), Collège Anne Franck (Plescop), Collège Beaumanoir (Ploërmel), Collège Saint-Ouen La Salle (Plouay), Collège Romain Rolland (Pontivy), Collège Joseph Kerbellec (Queven), Collège Notre-Dame Le Ménimur (Vannes).

## 10th anniversary of the Morbihan School Photo Festival

To mark the 10th anniversary of the Morbihan School Photo Festival, we want to highlight the support provided to the La Gacilly Photo Festival by the Morbihan Departmental Council, and praise their commitment to artistic and cultural education, which has a lasting effect on the area and on the educational paths trodden by young people in Morbihan.

To showcase the work accomplished over the past 10 years, measure the impact it has had on the various participants and share all the work produced as widely as possible, a special 10th anniversary programme will be launched in the spring and displayed at the Festival's official opening.

## SUPPORTING CULTURAL AWARENESS AT EVERY AGE



### **EDUCATIONAL APPROACH AND CULTURAL INITIATIVES**

To help visitors as they make their way around the exhibitions, the La Gacilly Photo Festival team is, once again, rolling out a series of mediation and awareness-raising initiatives to reach out to as many people as possible from a very young age.



🛭 Jean-Michel Niron / La Gacilly Photo Festival 2020

### AN ENHANCED EDUCATIONAL OFFER

The La Gacilly Photo Festival team can provide teachers and workers in various structures with an educational pack containing:

- Key information about the festival and the programme themes, with links to school curricula
- Themed tours (Scandinavia, Biodiversity, Sustainable Development) so that they can explore the exhibitions for themselves
- A range of cultural outreach activities for different ways of discovering the exhibitions: free self-guided tour resources, guided

tours, game-tours tailored to participants' ages, educational workshops, meetings with photographers and festival professionals.

To introduce young children to photography and the topics addressed, we can offer this kind of pack for everyone, adapting it as required for children from infant-school age upwards.

Find our educational brochure at: festivalphoto-lagacilly.com/mediation-et-education

### **TOURS FOR THE GENERAL PUBLIC**

### **DISCOVERY TOUR**

This guided tour of a selection of exhibitions will walk you through the festival's programme, giving visitors a special opportunity to discover the works of international photographers.

For individual visitors:

June & Sept : every Sunday at 2.30 pm - Duration: 1 hour July & August : every Thursday, Friday, Saturday, Sunday

at 2.30 pm - Duration: 1 hour For groups: booking required.

Find the program of visits on our website: festivalphoto-lagacilly.com

### **FAMILY FUN TOUR**

An unusual and entertaining way to sample the festival's exhibitions. This fun family tour involves a role-playing game where each player takes on the role of a member of festival staff. Put your observation skills, brainpower and team spirit to the test in a set of challenges!

Suitable for families with children aged 6 years and up. For individual visitors: every Wednesday at 2.30 pm.

Duration: 1.5 hours

For groups: booking required.

Infos et réservations :

contact@festivalphoto-lagacilly.com / 02 99 08 68 00

### PHOTOGRAPHY COURSES

The La Gacilly Photo Festival has set up a series of photography courses for beginners and budding professionals alike. These one- or two-day immersion packages give beginners or more experienced enthusiasts the chance to learn more about the discipline from a professional photographer.

The full programme will be available from 15th April on our website: festivalphoto-lagacilly.com.

For more information and to make a booking: contact@festivalphoto-lagacilly.com +33 (0)2 99 08 68 00

### **EXPLORING THE FESTIVAL YOURSELF**



### FREE SELF-GUIDED TOUR KITS

The Festival provides two free tour kits to help you explore the exhibitions alone, with friends or family, or as part of a group:

- The Zoom Zoom bag
- The photo rally

Free loan when you leave proof of identity at the Information Point, Place de la Ferronnerie. Booking mandatory for groups.



# EVENTS PROGRAMME



To give the festival yet another dimension, fuse it with other art forms and encourage interaction, an array of daytime and evening events are held throughout the summer. These include debates, screenings, meetings, conferences and live performances organised in partnership with other local stakeholders, and focus on three key topics:

Scandinavia and Northern Europe Biodiversity and sustainable development Being a photographer

The full list of events to come will be published on our website: festivalphoto-lagacilly.com.

### DIARY





© Jean-Michel Niron / La Gacilly Photo Festival 2020

In partnership with the television channel **ARTE**, the festival is holding a number of free screenings at Ciné Manivel in Redon and Artémisia in La Gacilly.

Inaugural weekend (dates awaiting confirmation): as a prelude to the opening of the festival, day-long conferences and meetings with photographers (visits to galleries, book signings, etc.).

**This weekend** is organized with the collaboration of **SAIF**, Society of Authors of Visual Arts and Fixed Image, a partner of the festival since 2019.

Weekend of 18-19th September: for the third year running, the La Gacilly Photo Festival will be hosting a series of events as part of

the European Heritage Days (behind-the scenes visits, open-air screenings, meetings, conferences and so on).

Through our partnership with **SCAM** (the French society of multimedia artists), since 2020 visitors will be able to discover the winner of the 2021 Roger Pic Prize, which is awarded to a photographer for their unique way of questioning our humanity.

The full list of events to come will be published on our website: festivalphoto-lagacilly.com.



# THE ASSOCIATION & ITS VALUES





# A PHOTOGRAPHY FESTIVAL WITH A MISSION

Since 2004, the La Gacilly Photo Festival has been defined by its commitment to the great environmental challenges facing society. Today, we are reaffirming our desire to be an active participant in the transition to a greener economy and outlook.

As a highly unique medium working to raise the alarm and propose solutions, we want to foster the development of a collective consciousness and generate a contagious sense of enthusiasm about the issues we raise. In this way, as well as being committed to these causes, we hope to inspire commitment in others, too!

This contribution to the common good, to environmental, societal, economic and cultural issues is embodied by:

## A RESPONSIBLE IN-SITU PROGRAMME THAT IS ACCESSIBLE TO ALL:

introducing work that addresses the great challenges facing our societies and our planet, and which plays a part in developing a collective consciousness and an artistic, oneiric expression of phtotography.

**SUPPORTING PHOTOGRAPHERS IN A CHANGING SOCIETY:** by reaffirming their roles, protecting their rights and helping them to create and disseminate their work.

THE EXEMPLARY PRACTICES AND SUSTAINABLE DESIGN CHOICES OF THE ASSOCIATION: focused on the continuous

**ASSOCIATION:** focused on the continuous evaluation and improvement of the festival's social and environmental impact.

**COLLABORATIVE INNOVATION AND PROMOTING ACTION:** through the work we carry out with visitors all year long and the various experiences we offer to ensure the festival acts as a laboratory for positive and promising initiatives.

**THE UNIVERSAL RIGHT TO CULTURE:** firstly, through its local roots in rural surroundings and its international reach and ambition, and secondly, by protecting cultural rights in response to shared and individual challenges.

**BUILDING AND WORKING TOGETHER:** by sharing skills and experiences with other cultural and economic stakeholders on both a regional and national level to encourage synergy and multiple viewpoints.

OUR AMBITION IS SIMPLE: TO BECOME A
PHOTOGRAPHY FESTIVAL WITH A MISSION THAT IS
RECOGNISED FOR ITS COMMITMENT AND ITS CAPACITY
TO BRING THE PUBLIC TOGETHER AROUND
AN EXCITING FUTURE.



## LA GACILLY PHOTO FESTIVAL, A VILLAGE NESTLED AMONGST IMAGES



Founded in 2004, the La Gacilly Photo Festival invites you on an immersive photographic experience as you stroll around 20 or so open-air galleries presenting the very best in contemporary photographic creation that questions our relationship with our world and our natural environment.

Photographs adorn the streets, gardens and alleys of La Gacilly, whose outstanding built and natural heritage provides a perfect backdrop to the thousand or so images on display. Public space becomes a stage, shared and open to all, free of charge.

Every summer, some 300,000 people come to the La Gacilly Photo Festival with family or friends, as newcomers or devoted regulars, to enjoy large-format, open-air exhibitions of some of the greatest names and emerging talents in photography.

### **17 YEARS**

**4 MONTHS OF EXHIBITIONS** 

A FREE FESTIVAL OPEN TO ALL

MORE THAN 300,000 VISITORS OVER THE SUMMER

1,000 PHOTOGRAPHS
DISPLAYED IN LARGE FORMATS
IN PUBLIC SPACES

OVER 20 INTERNATIONAL PHOTOGRAPHERS ON SHOW EACH SUMMER

350 SECONDARY SCHOOL
PUPILS INVOLVED
IN THE SCHOOL PHOTO FESTIVAL

2 FESTIVALS IN 1: LA GACILLY AND LA GACILLY-BADEN (AUSTRIA)

> 4,200,000 VISITORS SINCE 2004

**370 PHOTOGRAPHERS EXHIBITED SINCE 2004** 





© Jean-Michel Niron / La Gacilly Photo Festival 2020

## LA CACILLY PHOTO FESTIVAL, A VILLAGE NESTLED AMONGST IMAGES



## AN OUTSTANDING ARTISTIC PROGRAMME

Sarah Moon, Jacques Henri Lartigue, Yann Arthus-Bertrand, Claudia Andujar, Elliott Erwitt, Robert Doisneau, Seydou Keïta, Karen Knorr, Sebastião Salgado, Josef Koudelka ...

Since 2004, almost 370 of the world's most prestigious photographers have been exhibited. The La Gacilly Photo Festival showcases ethical and humanistic photography captured by photographers from the realms of art and photojournalism who question our relationship to the world and our environment.

## A FESTIVAL FOCUSED ON MAJOR SOCIAL ISSUES

Two themes are addressed each year, one focused on contemporary creation specific to one country or continent (for example, America Latina in 2020, Eastern Europe in 2019, Africa in 2017, or Japan in 2016) and one that explores a social and environmental issue (such as Question Time for Earth in 2018, People/Animals in 2017, The Oceans in 2016, etc.)..

By tackling these topics from an artistic and aesthetic angle, the festival mirrors all of our concerns.

## A VEHICLE FOR COHESION AND DEVELOPMENT

In Brittany and on a national and international scale, the La Gacilly Photo Festival is seen as a key cultural event that contributes to the development and promotion of the region and of Brittany as a whole.

Led by an association of loyal and truly committed public and private partners who share the same values, the festival advocates a virtuous model of development as it contributes to the area's cohesion, identity and appeal.

### **AN INTERNATIONAL FESTIVAL**

The festival took on a European dimension in 2018 with the creation of a sister event in Baden, Austria which uses the same concepts. This event is a second chance to explore the La Gacilly programme the following year, resulting in a total of 615,000 visitors over the two exhibitions.





© Jean-Michel Niron / La Gacilly Photo Festival 2019

# SUSTAINABLE DEVELOPMENT NETWORKS



The La Gacilly Photo Festival is part of a dynamic collective network that brings together professionals who share the same concerns for sustainable development and solidarity.

## COLLECTIF DES FESTIVALS



### GREEN MORBIHAN



Since 2011, the La Gacilly Photo Festival has been part of the Collectif des Festivals, an association that backs thirty or so festivals in Brittany, all of which have signed up to a Festival Charter promoting sustainable development and solidarity throughout the region.

www.lecollectifdesfestivals.org

### 1% fFOR THE PLANÈTE



1% for the Planet is a non-profit organisation that connects individual donors and businesses with associations that run projects in an effort to accelerate environmental donations. Since September 2019, the Festival association has been officially approved to receive and process donations.

www.onepercentfortheplanet.fr

Green Morbihan is a non-profit organisation backed by the Morbihan Tourism Agency that brings together local tourism and leisure professionals who share the same desire to implement sustainable tourism with their visitors.

www.morbihan.com/accueil/decouvrir/art-de-vivre/green-morbihan

## AN ACTIVE FESTIVAL: SUSTAINABLE DEVELOPMENT INITIATIVES



The festival association strictly adheres to a process of evaluation and continuous improvement to analyse and reduce the social and environmental impact caused by its organisation and visitors. It addresses these issues in terms of exhibition design, as well as the consequences of its growing status.

The festival rolls out sustainable initiatives and strives to contribute to the transition to a greener economy and outlook. Below are just three examples of the kinds of initiatives implemented by the association.

Our militant stance has been further asserted by the publication of a manifesto setting out all the association's values and commitments.

### **DRASTIC ON PLASTIC**

The La Gacilly Photo Festival is working with 60 other French festivals on the Drastic On Plastic project, a national scheme launched in January 2020 by the R2D2 network (network of regional schemes supporting sustainable development at events). The aim is to help French festivals reduce and phase out disposable plastic at their events. It is a joint approach with practices shared on a national scale inspired by the UK initiative launched in 2018 by the AIF (Association of Independent Festivals) and the RAW Foundation.

For more information, go to : drastic-on-plastic.fr

### **RESPONSIBLY PRINTED MEDIA**

Keen to run our exhibitions in an eco-friendly

way, the festival continues to seek out and test new, greener materials for our printed media. Thanks to our supplier Media Graphic, the festival has been able to trial the printing of large-format photographs on Pure Banner® canvas, one of the first PVC-free canvases on the European market suitable for outdoor use. This recyclable material also requires less water and less energy for its production. Our team is continuing to source and experiment with new, more environmentally friendly materials and will test for this edition 2021 printing photographs on recycled PVC supports.

## COLLECTING USED FESTIVAL PROGRAMMES AND MAPS

Today, it is vital that we examine how our printed materials are used and ensure that quantities and distribution remain reasonable. Since 2019, the festival has urged visitors to return the Festival programmes and maps available from the Information Point once they're done with them. Special recovery stations have been placed at five key locations around the village to collect these materials and make sure that they are recycled or reused, as appropriate.

# PRACTICAL INFORMATION





© Jean-Michel Niron / La Gacilly Photo Festival 2020

### **O INFORMATION POINT**

Place de la Ferronnerie Every day, 10 am to 6 pm. festivalphoto-lagacilly.com Tél.: +33 (0)2 99 08 68 00

The Imagina app is available on Google Play and the App Store.
The full festival programme will be uploaded to Imagina in early May.





The Festival will be open from 1<sup>st</sup> July to 31<sup>st</sup> october 2021.

All exhibitions are **free of charge** and staged outside in public areas, so visitors can come and view the images as **and when they please**. Set aside an entire day at least to explore this year's **twenty or so exhibitions**.

We advise visitors to start at the **Information Point,** located at Place de la Ferronnerie, which provides full information on the event and a programme plan detailing all the exhibitions and activities on offer.

We also recommend downloading the Imagina app.

### THE IMAGINA APP

The festival has developed its own mobile application via the Imagina platform. Simply download the easy-to-use Imagina app onto your phone and subscribe to the festival page, where you can keep abreast of all the latest news and discover the visitor trail, along with other content to enhance your festival experience.

On the day of your visit, simply turn on Bluetooth, open the app and be guided around the festival throughout the day. Our Bluetooth beacons will be automatically activated as you pass by and send you contextualised information.

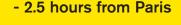
### **TRANSPORTATION**

Located in southern Brittany in western France, La Gacilly owes its appeal not only to its Photo Festival but also to its vibrant economic, tourist and associative fabric and to its dynamic craft industry.

Located close to the cities of Rennes. Vannes and Nantes, as well as the Gulf of Morbihan (40 minutes by car) and the Brocéliande Forest (30-minute drive), La Gacilly is a bustling village that has struck a successful balance between the modern economy and a respect for nature.

### Located:

- 1 hour from Rennes / Vannes / **Nantes** 





### Make the most of our eco-friendly transport solutions!

Details of the eco-friendly transport solutions implemented and a map of available car parks are published on our website: festivalphoto-lagacilly.com > Practical Information

### **CATALOGUE EXHIBITIONS**

On the occasion of this 18th edition, the festival publishes, in co-edition with Les Éditions de Juillet, a French English bilingual catalogue with all of its programming.

Catalog available at the Festival Info Point, Place de La Ferronnerie, at the Librairie Larcelet installed in the Tourism Office and at the Maison de la Presse The Havana, 15 Rue Montauban, La Gacilly.

Catalog also available for remote controls on the website of Les Éditions de Juillet. and in the best bookstores.

18th edition - La Gacilly Photo Festival Bilingual French-English edition Available from July 1, 2021





### **PUBLIC PARTNERS**











### LEAD PARTNERS











### **PARTNERS**





























### **MEDIA PARTNERS**





















### **NETWORK**













This 18th edition of the festival has also been made possible thanks to support from:

### Our technical partners

Sappi, IMAYE Graphic, Offset 5, La Nouvelle Imprimerie, PixTrakk, Europear, Facebook, Boostyourweb, Linévia, TER BreizhGo.

### Our institutional partners

Le Parc Animalier et Botanique de Branféré, Les Champs Libres, Fondation Yves Rocher, Västerbottens Museum, Galerie Camera Obscura, Ciné Manivel, Artémisia, Théâtre Equestre de Bretagne, Librairie Larcelet, Comité des fêtes de La Gacilly, Les Éditions de Juillet, KuB, Fonds de dotation Trajectoires, Manoir de Trégaray, Mission Locale du Pays de Redon et de Vilaine, Réseau Canopé.

And of course, we must thank our local benefactors from La Gacilly and its surrounding area, as well as all the festival-goers and volunteers who support us and remain loyal, year after year.



© Michel Ségalou / La Gacilly Photo Festival 2019



### CONTACTS

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### **Graphic design**

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