

FESTIVAL
LA GACILLY
PHOTO

BRETAGNE ^{BE}



1^{ER} JUIN AU 30 SEPTEMBRE 2022
VISIONS D'ORIENT

**FESTIVAL
LA GACILLY
PHOTO**



19TH EDITION
**VISIONS
OF THE EAST**

**1 JUNE •
30 SEPTEMBER 2022**



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President of La Gacilly Photo Festival

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UNVEILING THE WORLD



As uncertainty surrounds the future of Europe, hopes for a peaceful and harmonious tomorrow have never been stronger. These past few years have certainly been disruptive, transforming all our lives. Culture, and in particular photography, enables us to find the keys we need to move forward together as citizens of the world.

Since 2004, La Gacilly Photo Festival has contributed to the vitality and revival of a rural area. With its roots firmly established in the village, close to local people and institutions, every summer the Festival Association stages an event showcasing multifaceted photography that is acclaimed both nationally and internationally.

With the help of a team of enthusiasts and an invaluable crew of volunteers, backed by public and private partners who remain as committed and passionate as ever, the Festival is an inclusive event that unites photographers, other operators and the public around a set of shared values.

For the last 19 years, La Gacilly Photo Festival has proudly championed a fully committed programme presenting photographic perspectives, a variety of visions and a cross-section of viewpoints from different horizons on show for all to see, free of charge. With Visions of the East, the Festival is again expressing its ambition to explore the environmental and societal issues currently affecting our planet with more boldness and verve than ever.

Its success is shared with a loyal and ever-wider audience – there were more than 320,000 visitors last year – contributing to the economic vitality of our rural area. We hope to continue holding up a mirror to society for many more years to come, all the while fanning the flames of hope and positivity for a better world.

Jacques Rocher

Founder of the Festival & Mayor of La Gacilly



AWARE, RESPONSIBLE AND CONFIDENT



We have recently reached new thresholds of horror, revolt, anger and incomprehension. Our perspective of the whole world is being readjusted. We are being engulfed by a profusion of reports and messages, each more distressing than the last. Among all this confusion and conflicting information – sometimes disinformation, or incomplete information that is intended to further our understanding – what are we supposed to think and do?

This atmosphere weighs heavily on each and every one of us as we go about our daily lives. However, we mustn't stop living for fear of suffering. Let's continue to believe in the creative capacity and resistance to oppression of a nation that will sooner or later secure its own freedom. In parallel, we should be proud of the tremendous solidarity that we continue to show daily to this beleaguered population to ensure they will stand up again tomorrow.

Aware, responsible and confident: these three words have always guided La Gacilly Photo Festival and, rest assured, they will continue to do so in 2022.

Aware, in the editorial line of each year's Festival, as we highlight the environmental and societal issues of our time;

Responsible, in affirming our choice to show the perspectives of our guest photographers in order to sharpen our visitors' own visions;

And resolutely **confident** when we show the strength, adaptability and resilience of thousands of people around the world.

Tirelessly, we will give a voice to those who resist adversity, who reinvent themselves to avoid suffering, to those who think and then act, and who do their best in a world characterised by upheaval and change.

Our commitment remains the same: to move, to raise awareness, to share, in the interests of a responsible world.

See you very soon in La Gacilly!
Enjoy the festival!

Auguste Coudray
President of La Gacilly Photo Festival



OUR OTHERNESS



As we approach a new landmark anniversary, it is not unusual to feel a certain sense of excitement, impatience even, as we eagerly look ahead to what comes next. What is important, however, is to take our time and to savour each and every year. This is how La Gacilly Photo Festival has grown, taking its time and acting with sincerity. It is now officially entering its 19th year, ready to unveil new talents and new perspectives. New visions from artists, who are witnesses of history and culture – prophets (if there is such a thing) of a future, be it devastating or full of promise.

These photographers remind us how the Festival's fundamental aims – to Move people, Raise awareness and Share – are more relevant than ever. For it is all about living in an enlightened way and about being well informed. Our exhibitions also abound in emotions and sensitivity due to the extraordinary creativity that is implemented and displayed here.

Finally, we are also here to share values and take sustainable action. For several years, the Festival Association has been leading a series of projects to support young people and anyone who wishes to get involved with us via our artistic and cultural outreach programmes, and via our socially responsible initiatives designed to foster sharing, environmental protection and a sense of community. Take, for example, our travelling educational photographic exhibition about Sustainable Development Goals, which is an excellent demonstration of this.

Using photography to open a window onto the world and doing so from a rural community such as La Gacilly is a way of defending diversity and developing a sense of otherness, whether artistic, geographical or social. It is about creating the right conditions for an encounter.

Let's relish this latest edition of the Festival, which promises some wonderful artistic discoveries, and let's give our warmest thanks to everyone who has contributed and made it possible for us to stage it again this summer.

Stéphanie Retière-Secret
Director of La Gacilly Photo Festival



IMAGES OF HOPE



*"It's pointless Man conquering the moon
if he ends up losing the Earth."* François Mauriac

We often say that history repeats itself as a way of burying our heads in the sand or reassuring ourselves. History, with its bloody excesses and obscurantist tendencies, must not be repeated, or it would amount to a sad admission of man's worthlessness. When chaos reminds us, as it does all too often these days, of our worst memories, we focus on our immediate worries and put the more distant, less perceptible reality off until tomorrow. This is a very natural, human feeling, and no one should be blamed for it. And yet... The same is true of the fragile balance of our planet: we are aware of it, we can feel it, we know that the living world is dying, that we are subsisting in a precarious environmental state, but the troubles and dangers that make today's headlines obscure this inevitable fate.

Since its creation, La Gacilly Photo Festival has never strayed from its original aim: to show, without naivety and through the prism of photography, the beauty of nature and the need to protect it, the solutions available for leaving our children a healthier planet, and the challenges of a sustainable world. Without ever taking our eyes off the often dramatic reality. Playwright Octave Feuillet was not mistaken when he wrote: *"Hope is like the night sky – there is no corner so dark that the persistent eye does not end up finding a star."* The same is true of photography: it undoubtedly remains the most incisive tool for marking public opinion and kindling the embers of humanity. All photographs stand as acts of truth. Whether taken for documentary or artistic purposes, they capture emotion, a moment, and restore a notion of reality. Above all, they are a sign of a hope: hope of life and hope of our unalterable faith in a future that, if not more virtuous, is at least more mindful of a certain harmony.

We have barely emerged from a pandemic that turned our lives upside down, and yet bad news continues to engulf us, as if a wicked fairy has cast her spell over the cradle of our illusions. Last August, in an ironic twist of fate, the Taliban recaptured Kabul, 20 years after being ousted from power and now reign with an iron fist over Afghanistan once again, forcing their vision of Islamic law on a population already exhausted by over 40 years of murderous conflict. Then, in late February, Russian troops invaded Ukraine, horrifically reviving images of war that we thought we would never again see in Europe. Again and again, the folly of men rattles our consciousness and arouses our most legitimate fears.

REDISCOVERING EDEN



Despite it all, efforts to win the crucial climate battle must not be abandoned. It is true that the recent French presidential election campaign has put these crucial issues to one side in light of the tragic events unfolding on the geopolitical stage. It is also true that the COP26, held last November in a chilly Glasgow in Scotland, failed to keep its promises: at the end of the conference, Alok Sharma, the summit's British chairman, made no attempt at pretence. Moved to tears, he admitted that he was "profoundly sorry" that the discussions to curb global warming had not ended with any decisive agreements.

But the urgency cannot be denied. By the end of this century, half of the plants and animals that currently live on this planet will be extinct. "*Eden is gradually withdrawing from the Garden*", to quote novelist Pascal Quignard. As human beings, we are now faced with some unprecedented situations as the climate crisis triggers increasingly extreme weather phenomena. It is the duty of governments to drastically reduce our carbon dioxide emissions by 2030 if we are to have any hope of limiting global warming. If they fail to do so, our grandchildren could live on a planet that would be entirely alien to us.

All is not lost. The environmental catastrophe can still be avoided. But how do we maintain hope and resist fatalism? Through action. The action, of course, of the men and women who continue to fight and innovate to preserve the greatest asset we all share: planet Earth. And the action taken by cultural institutions who defend our lands, here and elsewhere. Our Festival is resolutely determined to bear witness to and take part in this process: by continuously showing our visitors the multiple facets of this world in motion, and by supporting ecological initiatives as well as photographic creation, a sector that is going through its own deep crisis.

VISIONS OF THE EAST: REBELLIOUS PHOTOGRAPHY WITH DEEP ROOTS



We must find meaning in our lives and, in these troubled times, La Gacilly Photo Festival cannot conceal the sad truth. However, it must remain a receptacle for all our hopes. This year, it is no coincidence that we have chosen to spotlight a region of the world that, although it has been under fire for decades, remains the home of a thousand-year-old civilisation, of unique artistic creativity, home to courageous authors and the source of disconcerting modernism that has chosen photography as its weapon.

Visions of the East highlights artists from Iran, Afghanistan and Pakistan. Three south-west Asian countries that are all part of the Persian cultural sphere; three countries that are predominantly Muslim, with Indo-European populations, and

that remain subject to the laws of religion and obscurantism; three countries that we really know so little about but that have conquered the hearts of all the travellers who have ventured there, from Marco Polo to Kessel, from Chardin to Bouvier; and three countries whose photographers defend a positive way of thinking, ambassadors of ecological awareness, and beacons of a new hope.

Iran remains a cradle of civilisation. Founded more than 2,500 years ago, the Persian Empire once stretched from Macedonia to India. It is a country of great poetry – Hafez greatly influenced Goethe – and cinema with some highly talented directors, and a country whose photographers have always chosen to break with convention and develop an innovative style. To give credit where credit is due, every year, we like to pay tribute to a great master of photography. **Abbas**, originally from Iran, has left us with pictures that will go down in history. For this first retrospective since his death in 2018, we show how this eminent member of the Magnum agency built up a powerful body of work, from his testimony of the 1979 Iranian revolution to his view, steeped in humanism, of men and gods: a journey between darkness and light.

In his country, which Montesquieu described as “enlightened”, the next generation of photographers is replete with talent and the world’s museums are starting to take notice. From among these innovative photographic expressions, where women are legion even under the oppressive rule of men, we have chosen to showcase the work of four young artists, all born after the Islamic revolution and who all share a preoccupation for their artistic freedom alongside an ever-present ecological awareness. **Gohar Dashti** constantly questions our relationship with the environment. Revealed to the general public in 2008 through her surrealist photos of a couple going about their daily life against a backdrop of war, she presents us with several series that are all radically different, all subtle works applying a disconcerting artistic approach.

Ebrahim Noroozi made a name for himself through his journalistic work, and has won several World Press Awards. But he also takes a powerful, more artistic look at the ravages of the climate crisis affecting his country, using a completely different approach. Playing with shades of red and blue, and with highly contrasting colours, his work barely suggests human figures, portraying them as spectators of a kind of reverie as the consequences of the slowly receding water become apparent. **Maryam Firuzi** also explores present-day Iran in her own highly personal way, questioning the status of women in such a male-dominated universe: her various works, some of which will be shown exclusively at La Gacilly, upturn all our notions of photography with clever staging that convey many implied messages. Like Noroozi and Firuzi, **Hashem Shakeri** is represented by the Silk Road Gallery in Tehran, a leading showcase for contemporary Iranian photography. This 34-year-old artist deftly handles a very distinctive and very pure colour palette in which white predominates, giving his landscapes an almost lunar aspect. His take on the endemic drought affecting Sistan and Baluchistan Province, and of the new towns rising from the desert, transport us to an unexpected world.

As we mentioned in our introduction, Afghanistan continues to slide into obscurity and the words of Yasmina Khadra in *The Swallows of Kabul* seem to ring out like an irreversible sentence: “Nobody believes in miraculous rains or the magical transformations of spring, and even less in the dawning of a bright new tomorrow. Men have gone mad; they have turned their backs on the day in order to face the night.” And yet... The photographs by **Paul Almasy** that will go on show on the banks of the Aff river show that nothing is inevitable. This French photographer, who died in 2003, was a tireless traveller who journeyed across all of the world’s countries – except Mongolia, as he liked to point out. In the early 1960s, he spent a long time in Afghanistan documenting life in the country, which was keen to open up to the modern world and encouraged schooling. His images, which could never be taken today, show little girls with their hair exposed and young boys sitting together on school benches. They are real gems and this is the first time they will be exhibited.

Meanwhile, **Véronique de Viguerie** is one of the most eminent photojournalists working today. Afghanistan is in a way her country, the first country she photographed in 1999, the country where she lived for three years until 2004. Until the fall of Kabul in August 2021, she travelled constantly around the country, documenting its internal wars and military occupation. We have chosen to show you a selection of her images taken far from the chaos of a country in turmoil: shots of people’s lives that are like slivers of peace, glimmers of hope against some breathtaking backdrops.

Women are life’s fighters. **Fatimah Hossaini** is one of them. This 28-year-old Afghan artist, photographer, teacher and activist, had to leave her home country when the Taliban took over Kabul and fled to France. In her images, she defends the boldness of beauty, of Afghan women and, through them, the audacity of freedom, dignity and peace.

Through our ongoing partnership with Agence France-Presse, an essential link in the international news chain, we are showing some of the most moving images from two of AFP’s most emblematic Afghan reporters: **Shah Marai**, who was killed in a suicide bombing in 2018, and **Wakil Kohsar**, who tirelessly continues to report from the Kabul bureau. Both show the same empathy for those who are still standing, both demonstrate that only photography can reveal the truth of a visible reality.

As an epilogue to these Visions of the East, we head for Pakistan, a country born from a painful split from India in 1947 and which borders Afghanistan. A Muslim territory strewn with various ethnic groups, Pakistan remains a mysterious country full of paradoxes, oscillating between ancestral traditions and flashes of modernity.

It is not particularly open to photography, but we chose to explore it through the work of **Sarah Caron**, a French photographer who lives there and has been observing it in all its complexity since 2007. Through her lens, Pakistan presents a mosaic of contradictory currents: teeming cities vs. mountainous and deserted landscapes, provocative urban youth vs. conservative rural society. Hers is a journey to the edge of confusion.

DESIGNING THE WORLD OF TOMORROW



As we have said time and time again, from the outset, La Gacilly Photo Festival has endeavoured to display the sources of beauty that unite humankind and nature. Because biodiversity is the cornerstone of all life on earth, because it is threatened everywhere by our craving for unbridled development, and because we have a duty to preserve it to ensure the sustainability of future generations, the Yves Rocher Foundation, which is committed to protecting the living world, has launched a new photographic campaign that will run until 2024. The aim is to alert, engage and bear witness to the vulnerability of sanctuaries of life located around the world. The first part of this programme will be unveiled in La Gacilly this summer, with **Mélanie Wenger's** exceptional long-term project in the French Southern and Antarctic Lands (TAAF). These islands harbour ecosystems that cannot be found anywhere else on the planet. It is home to the largest colonies of king penguins, France's largest glacier, and even a tiny pristine primary forest. A precious gem that is guarded by a whole community of scientists. To complement this celebration of beauty, we will be exhibiting one artist's work of a lifetime and an ode to nature, with the poetic black and white photographic works of **Bernard Descamps**. The images of this master of composition, his views of the sky and the sea, of the dense yet delicate forests and of steep mountain ranges, seem to elude time and the human hand.

Gabriele Cecconi is the 2021 winner of the Yves Rocher Foundation Photo Award, in partnership with Visa pour l'Image. He takes us far away from these unspoilt lands to show us quite the contrary. He journeyed to Bangladesh, where he visited the makeshift camps built by hundreds of thousands of Rohingyas fleeing persecution in their home country of Burma. With no other choice, these wretched people have built a future using the materials found on the land they now call home, cutting down forests to build shelters and drawing on already depleted natural resources. More destruction, in another place: the Democratic Republic of the Congo. For decades, this African country has seen its assets exploited by international companies as waste piles up. Covering themselves in this waste in lieu of traditional masks, a generation of artists has set out to expose this attack on the natural world, and talented portraitist **Stephan Gladieu** photographed them in the streets of Kinshasa. This pollution, which we condemn and would refuse to accept in our Western countries, is also present across the Indian subcontinent. Again, as part of our partnership, AFP photographer **Money Sharma** travelled his home country, observing its ever-growing addiction to coal. The capital New Delhi chokes day after day on fumes while the open-pit mines contaminate entire populations, but nothing seems to change: the digging must go on at all costs.

Our Festival is more committed than ever to the environmental mission it has set itself. And with that in mind, we have chosen to work with **Reporters Without Borders**, all of whom are ardent defenders of journalistic freedom.

To celebrate the 30th anniversary of their review, which honours the greatest names in still photography, the organisation is publishing an album of 100 photos by 100 photographers on the theme of... the tree, an emblem of our fight to preserve the environment. These photographs will be displayed on the walls of our village.

SUPPORTING PHOTOGRAPHIC CREATION



As an unwavering supporter of photography and of anyone who is deeply invested in nature, La Gacilly Photo Festival backs projects all year round. **Antonin Borgeaud**, who skilfully blends poetic and documentary expression, spent the winter immersed in the islands off the Gulf of Morbihan as part of a project financed by the Morbihan Departmental Council. He captured a universe caught between land and sea to illustrate the relationship that inhabitants have with their fragile territory. The ambition of the Ruralité(s) artistic residency programme is to highlight our concern for our Breton environment while spotlighting those who weave the fabric of our rural territory. For this second year, the programme has given carte blanche to **Jérôme Blin**, who sensitively trains his lens on rural teens as they make some important decisions – whether to stay in the region or to leave it behind and perhaps return later, all the better for it. Then, for the 7th year running, we have teamed up with Fisheye for the New Takes on Environmental Photography Award, which recognises emerging photographic talents that raise public awareness of climate change. Three photographers have been singled out: **Alisa Martynova**, who guides her subjects through uncertain landscapes that oscillate between bloody red and cold blue; **Maxime Tailleux**, who takes his camera and his sense of humour along the new borders of the Schengen Zone, these now imaginary contours between states at peace; and **Chloé Azzopardi**, who celebrates a pacified universe where life thrives as part of a harmonious ecosystem. And last but not least, we are once again hosting **the Morbihan School Photo Festival**. For this 11th edition, the images produced by 350 secondary school pupils explore the notion of openings, a value that is more relevant than ever in an era that is inclined to accentuate our personal differences.

For our 19th Festival, nothing will cause us to deviate from the path we have laid out. Now more than ever, we aim to give centre stage to the photographers whose images embody seeds of hope. Their works are exhibited in the open-air galleries of our Breton village, in our narrow lanes and gardens, and on the walls along our streets, filling us with wonder, helping us reflect, moving us, sparking our anger as well as our empathy, convincing us that we must always take the shortest route, and that the shortest route is the one mapped out by nature.

Cyril Drouhet

Exhibition Curator at La Gacilly Photo Festival





PROGRAMME FOR THE 19TH EDITION





VISIONS OF THE EAST





© Abbas / Magnum Photos

ABBAS **IRAN • 1944-2018**

LIGHT AND SHADOW



In 2018, photography lost one of its greatest figures. Abbas Attar, who preferred to be called by his first name only, was a man of few words but of 1001 images. Renowned for his in-depth coverage of the 1979 Iranian revolution, his eye refused to be confined to a single region of the world. Fascinated by Mexico and myriad other countries, he led a captivating and far-reaching photographic investigation for over 30 years (and until his death) into the major religions and the complex relationships that men have with their gods. Before joining Magnum in 1981, Abbas worked for Sipa and Gamma. In each of these agencies, he left his mark on his colleagues, who still see him as one of the greatest photographic talents of recent decades. More than just a lensman, Abbas was a master of light who perfectly combined journalistic rigour, visual excellence and deep-rooted, human moral integrity.

There hasn't been an exhibition of his work since his passing. La Gacilly Photo Festival is thus honoured to present, in collaboration with his family, a major retrospective of his work. His journalistic output will stand alongside lesser-known, more contemplative shots taken by Abbas of people and their environment. This exhibition of black and white photography presents incessant collisions between reality and myth, derision and fanaticism, chaos and beauty, gentleness and sadness, and shadow and light.

♥ PRAIRIE

Exhibition produced
in collaboration
with Magnum Photos



© Gohar Dashti

GOHAR DASHTI

IRAN • BORN IN 1980

FRAGMENTS OF MEMORIES



Gohar Dashti was born in Iran not far from the Iraqi border in the year in which war broke out between the two countries, tearing the lives of thousands of families apart until 1988. Dashti's family was among them. "*This conflict had a strong symbolic influence on the emotional existence of my generation,*" explains the photographer and filmmaker. In her *Today's Life and War* series, she captures moments that reference a duality of life going on despite the ravages of war. "*In a fictionalised battlefield, I show a couple in a series of everyday activities. The man and woman embody the power of perseverance, determination and survival.*"

This photographic series, which dates back to 2008, won Gohar Dashti international acclaim and has been exhibited by various museums in Europe and the United States. Since this timeless work, which retains its evocative power 15 years on, her approach has evolved along with her style, which is both aesthetic and documentary, her eye constantly seeking new perspectives. This is evident in the other works on show at La Gacilly, testifying to our relationship with our environment. She explains: "*People are ephemeral but nature is constant: it will be there long after we are gone.*"

Her subtle, intelligent work uses geography as a narrative device to tell the story of the relationship between people and the world in which they live. We are exclusively exhibiting *Near and Far*, her latest work produced in collaboration with Iranian artist Hamed Noori, completed in 2022 which presents a photographic kaleidoscope inspired by architecture, landscapes and Islamic arts.



© Ebrahim Noroozi

EBRAHIM NOROOZI **IRAN • BORN IN 1980**

DECEPTIVE DAYDREAMS



One glance at the photos that won Ebrahim Noroozi several World Press Photo Awards is enough to immediately understand the astounding versatility of this Iranian photographer. He is an established journalist and a staunch defender of the environment, but also a visual artist with an innovative approach. He enjoys an impressive international reputation: his work journeys from his native Iran to India and Afghanistan, and graces the pages of the world's most prestigious magazines such as *Time*, *The New York Times* and *The Washington Post*. In one series, he documents the terrifying story of a mother and daughter who were both subject to an acid attack by their husband and father. In another, he takes a no-holds-barred look at his home country, condemning the use of hanging as a death penalty.

However, this photographic chameleon also embraces a more enigmatic stance, venturing into abstraction with artistic work that features nature, the elements and a masterful use of colour. Two series by Ebrahim Noroozi are on show at La Gacilly, demonstrating a photographic style that could be described as a reverie on the ravages of global warming. The first takes us to Lake Urmia, one of the largest salt lakes in the world, which is in danger of disappearing in the near future. In the meantime, as summer arrives, its waters take on a purple hue due to blooming algae and bacteria. The second series looks at the relationship between people and water resources in his country: one third of Iran is covered by desert and droughts are becoming increasingly frequent, leading to major water shortages.

📍 JARDIN DES MARAIS

Exhibition produced
in collaboration
with the Silk Road Gallery,
Tehran.



© Maryam Firuzi

MARYAM FIRUZI

IRAN • BORN IN 1986

PERSIAN IDENTITIES



By her own admission, Maryam Firuzi did not plan on becoming a photographer. This talented Iranian filmmaker, who has a degree in Persian calligraphy and film studies, discovered the syntax of the still image during projects for her studies and her work on a thesis about cinematic introspection.

“In my opinion, all artistic mediums are intertwined,” she said in an interview with Paris Photo, when her work was being exhibited by the Silk Road Gallery in Tehran. *“My photography is influenced by all of these art forms in different ways: calligraphy taught me discipline and self-dedication, painting taught me freedom of expression, and literature taught me how to develop ideas and articulate them.”*

Her fundamentally innovative vision is clearly expressed in her photographic series as she explores her world, namely present-day Iran. A world in which the place of women is inevitably complex. She reflects on the notion of heritage, wearing veils and hair... She explains: *“In my country, where gender is always a deeply sensitive issue in every aspect of society, is it even possible to circumvent my status as a woman in my work? Gender is so omnipresent in my life that I often feel forced to think like a woman and create bodies of work that are only related to women.”*

Four series of Maryam Firuzi's work are on show at La Gacilly, one of which is presented exclusively for the Festival.

Her perspective deeply challenges all our notions of photography.

📍 PLACE DE LA
FERRONNERIE
ET RUE LA FAYETTE

Exhibition produced
in collaboration
with the Silk Road Gallery,
Tehran.



© Hashem Shakeri

HASHEM SHAKERI IRAN • BORN IN 1988

SANDY LANDSCAPES



Sistan & Baluchistan Province is Iran's largest province, located in the south-east of the country. Bordering Pakistan and Afghanistan, it was once considered the country's breadbasket. In historical texts, it is described as a verdant region with an abundance of water and rich, fertile soil that has nurtured a civilisation dating back 5,000 years. Today, it is one of the driest areas in the country as a result of unparalleled changes in weather patterns. 30% of the population has left Sistan & Baluchistan Province to escape the unemployment and despair caused by water shortages.

Drought is a huge ecological, economic and social problem for Iran. And it has long been a focus of Hashem Shakeri's work. Shakeri is a 34-year-old Iranian press photographer living in Germany, whose career has already been crowned with prestigious awards such as the Ian Parry Scholarship, the Lucas Dolega Award, the UNICEF Photo of the Year Award and the Getty Images Scholarship. His images depicting the effects of the pandemic and lockdown in Iran have received worldwide acclaim and were published in the prestigious *The New Yorker*.

His pictures on drought stand out for their distinctive colours, meticulous composition and sharp framing, depicting scenes and landscapes that appear almost lunar. Another series on show features his work on the new satellite cities emerging from the desert to house Iranians forced to leave Tehran because of the soaring price of land and increasingly difficult living conditions.

♦ JARDIN DES MARAIS

Exhibition produced
in collaboration
with the Silk Road Gallery,
Tehran.



© Paul Almásy / akg-images

PAUL ALMASY

FRANCE • 1906-2003

TRAVEL IN AN ENLIGHTENED KINGDOM



Mohammed Zahir Shah was the last king of Afghanistan, reigning from 1933 to 1973. In 1959, he encouraged the schooling and emancipation of women and went on to ensure that a constitution inspired by that of the French Fifth Republic was adopted in 1964. During his reign, the country sought to open up to the outside world.

French photographer Paul Almásy, who died in 2003, had the opportunity to visit this nation that longed to leave its feudal system behind. Almásy was born in Budapest in 1906 to a Jewish father and an aristocratic mother. He visited every country in the world, except Mongolia. His career began in the 1930s and he covered the early days of the Second World War in Germany. Unlike most photojournalists of the time, Almásy was aware that the world was about more than just conflicts and violence, and that it was equally important to shine a light on social difficulties. In 1965, he published a detailed report about the lack of water on the planet long before such issues became central to the 21st century.

In the 1950s and 1960s, he spent a lot of time in Afghanistan, bringing back images that seem unreal to us now that the Taliban have retaken control of the country and proclaimed an Islamic emirate. He thus offers us a historical, documentary-like look at Afghanistan. It is a nostalgic view, without a doubt, but one that helps us better understand the country's past and – let's hope – presages its future, free from the clutches of obscurantism.

📍 JARDIN DE L'AFF

Exhibition produced
in collaboration
with the akg-images agency.



© Véronique de Viguerie

VÉRONIQUE DE VIGUERIE

FRANCE • BORN IN 1978

SHARDS OF PEACE



Véronique de Viguerie's career began at the turn of the 21st century after she first set foot in Afghanistan in 1999. She was 21 years old and immediately captivated by the country. *"I was amazed by everything I saw. It was like travelling back in time; the men wearing turbans, the women in burkhas..."* Intending to stay for a few months, she ended up based in Kabul for three years.

Having visited Colombia, Iraq and Somalia, Véronique quickly met with success, drawing the interest of some of the most highly regarded French and international publications. An outstanding photojournalist, she won a series of awards, including the Bayeux Award for war correspondents, a World Press Photo Award and several Visa d'or Awards.

She has been covering events in Afghanistan since the early 2000s. Her work naturally deals with the complexities of a country scarred by two decades of internal war and military occupation. However, she has also endeavoured to show the day-to-day life of the people who live there. For example, alongside her exclusive coverage of the Taliban, she has documented the Hazaras skiing in the Bamiyan Valley, captured the tenderness of a farming couple and recorded the hope and laughter of young Afghans.

These shards of peace are on show this year at La Gacilly: slivers of intimacy, snippets of tranquillity and interludes of calm, far from the tumult of war and the scurry of current events.

📍 JARDIN DU RELAIS POSTAL

Exhibition produced with the support of Lumix



Exhibition produced with the support and guidance of the Initial Labo photo laboratory.





© Fatimah Hossaini

FATIMAH HOSSAINI **AFGHANISTAN • BORN IN 1993**

UNDER THE VEIL



The Taliban entered Kabul on 15th August last year, after being ousted from power almost exactly 20 years earlier. The extremist organisation is again wielding an iron fist in Afghanistan, reinstating Islamic law throughout society. The first to suffer are women, who are again forced to hide behind their burkhas with their fundamental freedoms violated.

Forced to flee her country, talented artist Fatimah Hossaini, 28, found refuge in France, bringing only her most precious photographs with her. All these images pay vibrant tribute to the unique beauty of Afghan women. These women have few opportunities to express themselves freely and face hurdles posed by the heavy cultural heritage they must bear every day. Their challenges are far more daunting than those faced by other women around the world.

The women photographed and celebrated by Fatimah Hossaini are beautiful and brave, showing dignity in the most trying of circumstances. This exhibition shows the many faces of this beauty, with women from Afghanistan's different ethnic groups – Pashtun, Tajik, Hazara, Qizilbash and Uzbek – dressed in their traditional costumes. Their features, gaze and pose convey femininity and hope. Here, beauty and peace come together, and peace is always beautiful.

At a time when, in the words of the writer Yasmina Khadra, "*men have gone mad; they have turned their backs on the day in order to face the night*", let us not forget the fate of these women.



© Shah Marai / AFP

SHAH MARAI
1977-2018
AFGHANISTAN

WAKIL KOHSAR
BORN IN 1981
AFGHANISTAN

A PAINFUL HISTORY



Shah Marai started working with AFP as a driver and translator in 1996 and officially became a photographer in 2001 when the Taliban were ousted from power. He was later made head of the Kabul bureau. He died in 2018 in a double suicide bombing that claimed the lives of 25 people. He arrived on the scene after the first explosion alongside other journalists and was targeted by a second suicide bomber. In a country upended by insecurity and the American occupation, his images, full of empathy for his people, are displayed here alongside the work of Wakil Kohsar.

Kohsar joined AFP nine years ago after working with various Afghan media outlets, taking over from his colleague Shah Marai. As head of the Kabul bureau, he most notably covered the fall of the city last August in images that have been seen around the world. Some of them show the airport and planes with desperate figures clinging to them, while others reveal the tension and panic of American soldiers.

As the only foreign agency with offices still open in Kabul, AFP pursues its work in increasingly dangerous circumstances in order to keep the world informed about a country that has slipped back into religious obscurantism.

JARDIN DE LA PASSERELLE

Agence France-Presse is a vital link in the international news chain and a beacon of quality journalism. For the 3rd year running, our Festival is joining forces with AFP to present the work of press photographers posted in the regions that are under the spotlight at La Gacilly this year. After South America and the Nordic countries, this year we are showing the work of two Afghan photojournalists.

Exhibition produced in collaboration with Agence France-Presse.





© Sarah Caron

SARAH CARON **FRANCE • BORN IN 1970**

THE LAND OF THE PURE



On 27 December 2007, Pakistan's Prime Minister Benazir Bhutto was assassinated in Rawalpindi, Pakistan. Stuck in traffic in her taxi on the way to a rally organised by this opponent of Pervez Musharraf, Sarah Caron found herself at the heart of one of the most tumultuous periods of the Islamic republic's history. A month earlier, she had landed a commission for Time magazine with a scoop: an interview and photo shoot with Bhutto, who was then under house arrest.

If you think that it all sounds like something out of a novel, you'd be right. In fact, she has turned it into a graphic novel. However, the story of this leading French press photographer began long before the events of 2007. Her first images taken in India depicted the exile of widows in the north of the country and earned her an exhibition at Visa pour l'Image in 1999. It was then that Caron, who was destined to become a ballet dancer, fully embraced photography and journalism. In 2019, Sarah Caron was awarded by the Pulitzer Grant for Editorial Crisis Reporting. With an approach that is always sophisticated and never sensational, she is quick to cover the most interesting subjects – the ones we don't talk about enough.

Her lens goes wherever her journalistic instinct guides her, she has been doing the splits between Asia and South America for 20 years. She shares variations on a country of which we are often shown only the worst aspects, a country that she has crossed from west to east and north to south, from the teeming metropolis of Karachi to the foothills of the Hindu Kush. This is a retrospective of her work, bringing us closer to the women and men who populate this singular nation.



THE WORLD OF TOMORROW





© Mélanie Wenger for the Yves Rocher Foundation

MÉLANIE WENGER

FRANCE • BORN IN 1987

AT THE HEART OF THE LARGEST FRENCH SANCTUARY



The largest French glacier? No, forget Chamonix! It's in Kerguelen. The highest cliff in the world? The Kahiwa Falls in Hawaii pale in comparison to the 1,012-metre cliff of Lesquin, in Crozet. Discovered 250 years ago this year, the Austral Islands, made up of two archipelagos – Kerguelen and Crozet – and the two islands of Saint-Paul and Amsterdam, are among the highlights of the French Southern and Antarctic Lands (TAAF).

Little known to the general public and usually bypassed on the geography curriculum, they actually form France's largest nature reserve and will soon become the world's biggest marine protected area, offering a sanctuary of over 1.6 million km². Rising from the southern Indian Ocean in the infamous Roaring Forties latitudes, these islands are home to ecosystems that cannot be found anywhere else on Earth. Some of the world's largest colonies of king penguins, elephant seals, wandering albatrosses and sea lions make their homes here – and the finest scientists, supported by the French Paul-Emile Victor Polar Institute (IPEV), come to study this outstanding biodiversity.

Photographer Mélanie Wenger had the opportunity to board the renowned Marion Dufresne supply ship that serves the TAAF. She journeyed to the edges of the Antarctic Convergence – a zone that is crucial to the functioning of our planet, where polar and sub-Antarctic marine currents meet – and underwent an extraordinary expedition, revisiting these fragments of France at the far ends of the Earth.

LABYRINTHE VÉGÉTAL

Exhibition held in partnership with the French Southern and Antarctic Lands.



In partnership with the Yves Rocher Foundation, as it launches its new programme of photographic commissions under the title "In the name of biodiversity, safeguarding living sanctuaries".





© Bernard Descamps / Agence VU

BERNARD DESCAMPS

FRANCE • BORN IN 1947

NATURA



There is a phrase that Bernard Descamps is particularly fond of, something that Jacques Prévert once said to the humanist photographer Edouard Boubat: “*You’re a peace correspondent.*” As opposed to the much overused term “war correspondent”, the expression appealed to Descamps who, in an interview in 2015, said, “*We could have formed a club. I would definitely have been a member.*”

A trained biologist, Descamps embraced photography in the 1970s but maintained his passion for science which, like photography, is an attempt to decipher reality. “*Reality is not just misery or violence,*” he likes to say. During his travels in Mali, India, Venezuela and Madagascar, he strives not to photograph life too explicitly, in too much of a documentary style. “*I press the shutter button when I find something beautiful,*” he confides. He was a founding member of the major French agency VU’ in 1986 and has been poetically exploring every part of the planet and every genre of his art in black and white for 50 years, making a name for himself as a tireless traveller who evades classification. In this exhibition, his landscape photographs or, more specifically, the nature they show, seem to elude time, as if in a dream. His aim is to share the emotion he felt as he chose his frame, composition and lighting with the beholder. “*Photography is a permanent self-portrait,*” he says. “*Because you don’t really photograph reality. You photograph yourself, projected onto reality.*”



© Gabriele Cecconi

GABRIELE CECCONI

ITALY • BORN IN 1985

THE WRETCHED AND THE EARTH



Like the wood we can't see for the trees, this story is about one crisis we can't see for another. The violence that broke out in Burma's Rakhine State in August 2017 forced the Rohingyas (a stateless Muslim minority heavily persecuted by the Burmese junta) to flee to neighbouring Bangladesh. It was one of the most dramatic humanitarian crises in history: 655,000 refugees, half of whom were children, were displaced in just a few weeks. Five years later, nearly one million refugees are now stranded in camps in the Cox's Bazar region.

Italian photographer Gabriele Cecconi has chosen to show the ecological and environmental consequences of this crisis. Because beyond the refugees' distress and the horror of the stories they tell from Burma, their hasty arrival en masse has had an impact on the already limited natural resources of their host country. Being forced to survive in difficult circumstances, the Rohingyas have unwittingly triggered several problems: deforestation, competing with wildlife for limited space, and tensions with the Bangladeshis, who are also struggling to survive in precarious conditions.

In an age when migration – be it economic, climatic or social – is proving to be the century's defining issue, the work of Gabriele Cecconi is essential. It helps us to understand that there is no simple way of dealing with migratory crises and the refugee phenomenon.

📍 CHEMIN DES LIBELLULES

Gabriele Cecconi is the 2021 winner of the Yves Rocher Foundation Photo Award, in partnership with Visa pour l'Image. He received a grant of 8,000 euros for this long-term project, which will be presented in its entirety for the first time at La Gacilly.

In partnership with the Yves Rocher Foundation. Exhibition printed with the support and expertise of CEWE.

FONDATION
YVES ROCHER

cewe



© Stephan Gladieu

STEPHAN GLADIEU FRANCE • BORN IN 1969

HOMO DETRITUS



“The Democratic Republic of the Congo is a geological scandal.” The French photographer states his point in no uncertain terms. The DRC—or Congo-Kinshasa—is the second-largest country of the 54 states that make up the African continent and has one of the richest sub-soils in the world, containing gold, coltan, diamonds, cobalt, oil and more. Yet it remains the 8th poorest country on our planet.

In the capital, the shantytowns overflow with every kind of waste: mobile phones, plastic, lids, synthetic foam, tyre tubes, fabrics, electric cables, syringes, cardboard, capsules, car parts, cans and much more besides. In this series of portraits, Gladieu introduces us to a group of artists founded six years ago by visual artist Eddy Ekeke. These painters, singers and musicians have joined forces to expose the tragedy of their everyday lives, the wars that ensue, the exploitation of women and men, and the poverty that deprives them of all dignity.

Using waste as their raw material, they put together outfits and masks inspired by African tradition to condemn the ongoing ecological disaster being inflicted on the DRC. *“The group welcomed me for this project,”* says the photographer. *“I chose to shoot their portraits in the streets of Kinshasa, with settings and characters that form a dialogue.”* A clan of Homo Detritus, fantastically grotesque characters who are terribly evocative of a modern affliction: the vanity of excessive consumption.



© Money Sharma / AFP

MONEY SHARMA

INDIA • BORN IN 1986

INDIAN NIGHT



With 1.38 billion people living in the country, India is the second most populous nation on the planet, after China and far ahead of the United States. This demography, combined with unbridled urbanisation and rampant modernisation, has turned the country into an energy-guzzling ogre, and New Delhi tops the list of the world's most polluted cities. The figures speak for themselves. 2.5 million tonnes of coal are devoured every day to meet the energy needs of India's population (70% of electricity is produced by coal-fired power stations). At the COP26 summit, Prime Minister Narendra Modi announced a goal of carbon neutrality by 2070 through massive investment in renewable energy, yet his government has done nothing to reduce India's dependence on coal. On the contrary: the state recently auctioned off 40 coal mines for commercial purposes.

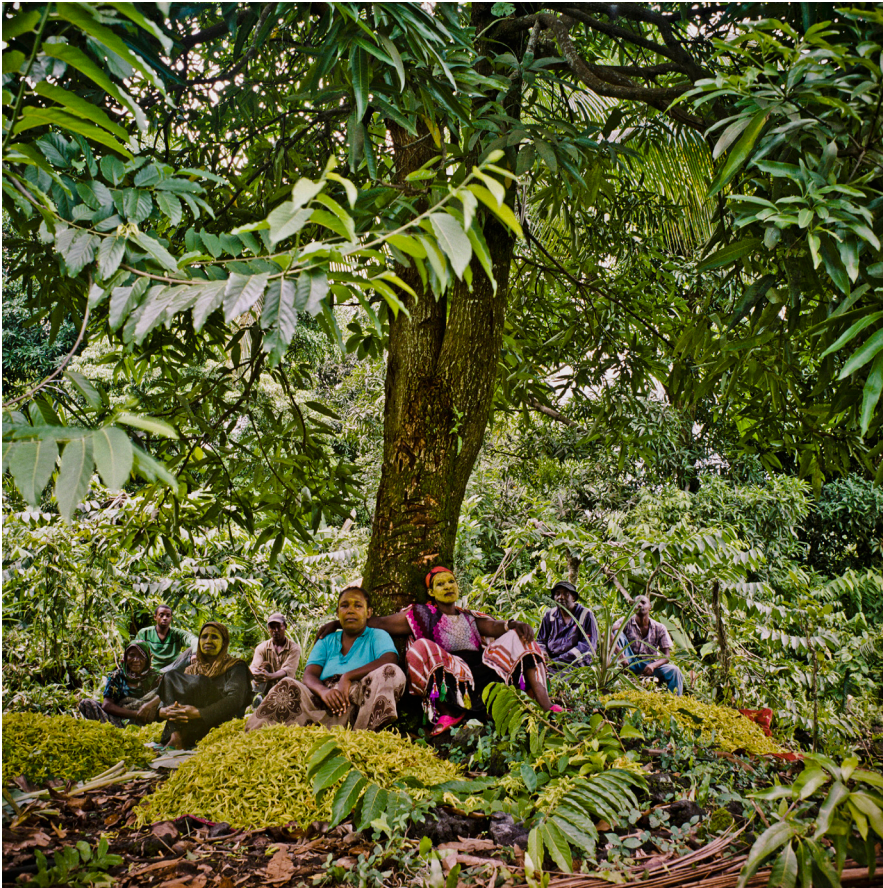
In his images, AFP photographer Money Sharma illustrates all the links in the Indian coal chain, from domestic consumption for boiling water or heating homes to the huge mines from which thousands of tons of this black gold are excavated. This fuel is poisoning the planet and the health of the people who live on this land, scorched and scarred by crevices from which flames and toxic gases escape.

VENELLE DU COURTIL SAINT-VINCENT

Agence France-Presse is a vital link in the international news chain and a beacon of quality journalism. For the third year running, our Festival is joining forces with AFP to present the work of press photographers.

Exhibition produced
in collaboration with
Agence France-Presse.





© Denis Dailleux / Agence VUJ

REPORTERS WITHOUT BORDERS

TREES



“Without a free press, no fight can be heard.”

At a time when societies are divided by fake news, which feeds social media that, in turn, locks people into information bubbles that merely confirm what they already believe, the Reporters Without Borders (RSF) motto sends a warning.

An ardent defender of journalistic freedom, RSF has always partnered press photographers and photography in general. To celebrate the 30th anniversary of the RSF review, which showcases illustrators and the greatest names in still photography, La Gacilly Photo Festival has joined forces with RSF (as part of its ongoing commitment) to publish a special issue devoted to trees, the photos of which will be on show in our village the summer.

100 photographs by 100 renowned photographers focusing on trees as either the main subject of the image or simply as part of a scene, a detail or a shadow on a wall.

An opportunity to reflect on the role that trees play in our lives and in the photographers' perception of the world. A way of showing how they use trees, consciously or otherwise, to compose their images. The first tree appeared on Earth 385 million years ago and, since the dawn of our species, trees have been a vital landmark for people. These images show how trees are rooted in our lives and in our shared history.

📍 GARAGE

In partnership with Reporters Without Borders.
Release of the album Reporters Without Borders on June 2, 2022.



Exhibition produced with the support of Exacompta Clairefontaine.



EXACOMPTA CLAIREFONTAINE



© Chloé Azzopardi / Winner of the New Takes on Environmental Photography Award in 2022

DISCOVERING NEW PERSPECTIVES

NEW TAKES ON ENVIRONMENTAL PHOTOGRAPHY AWARD



Since the very first edition, La Gacilly Photo Festival has been committed to the issues of ecology and community. With this award, it highlights emerging talents who explore new ways of sounding the alarm and raising awareness through the medium of photography. Run in partnership with Fisheye Magazine and the Fisheye Gallery, the 7th New Takes on Environmental Photography Award has been bestowed on three winners: Chloé Azzopardi, Alisa Martynova and Maxime Taillez, who express themselves in some distinct and complementary contemporary images.

As privileged witnesses of major environmental and societal upheavals, photographers shape our perception of the environment and very often prompt changes in our behaviour. This award showcases a new generation of photographers bringing a fresh perspective to the issues faced by our society today, irrespective of whether they take an artistic, documentary or journalistic approach.

▣ ARBORETUM

In collaboration with *Fisheye Magazine* and the Fisheye Gallery. Exhibition produced with the support and expertise of the Agelia laboratory.



This year the jury comprised of members of La Gacilly Photo Festival and Fisheye teams, welcomed Teo Becher, photographer and former award winner, as a guest.

2022 winners: Chloé Azzopardi ▪ Alisa Martynova ▪ Maxime Taillez
2021 winners: Imane Djamil ▪ Florence Goupil ▪ Brieuc Weulersse
2020 winners: David Bart ▪ Coline Jourdan ▪ Sébastien Leban



© Alisa Martynova / Winner of the New Takes on Environmental Photography Award in 2022

ALISA MARTYNOVA RUSSIA • BORN IN 1994

NOWHERE NEAR



Alisa Martynova is a Russian photographer based in Florence. She has been working on the issue of migration for the past four years. First, through a historical project on the descendants of migrants who left Russia (her homeland) to settle in Italy (her adoptive home) after the 1917 revolution. Then, she trained her lens on those who have arrived in Italy more recently after a perilous journey at sea. A 2016 report by the International Organization for Migration lists the main factors that push people to flee their country as insecurity, conflict, and sexual, social or religious discrimination. These emergency situations have nothing to do with the economic arguments or search for work often cited by politicians.

They come from Nigeria, Gambia and the Ivory Coast. For many of them, the dream turns into a nightmare in Libyan prisons, where they may be subject to torture, slavery and rape. In search of an Eldorado, or at least a decent place to settle, they travel, under cover, night after night. After a long boat journey, they become stars that dissolve into the night, forming a constellation. For all their differences and similarities, they share a dream, a single horizon, for which each of them is willing to relinquish a small part of themselves.

📍 ARBORETUM

In collaboration
with *Fisheye Magazine*
and the Fisheye Gallery.
Exhibition produced
with the support and expertise
of the Agelia laboratory.





© Maxime Taillez / Winner of the New Takes on Environmental Photography Award in 2022

MAXIME TAILLEZ FRANCE • BORN IN 1988

BORDER(S)



Borders are a human construct—a fact no one can deny. They are shifting and evolve with history. Nonetheless, we gradually forget that they were originally defined by people marking the landscape and creating geographical, cultural or social divisions. They respond to a need for simplification when it comes to defining the world: what is inside is “Us” and what is outside is the “Other”. Borders are the legacy and manifestation of slow cultural, conceptual and technological constructions: of languages, currencies, fences, identity papers, cameras, surveillance satellites... and numerous other inventions that structure our sense of belonging.

In this work produced in France, photographer Maxime Taillez establishes a dialogue between these complex notions that constitute borders—physical or immaterial—and invites us to reconsider our own relationship with this pivotal notion that defines both a boundary and an opening. In Europe, the Schengen Zone means goods and people residing in the territory enjoy significant freedom of movement. Boundaries have disappeared and territories that were once separated are now linked. Individuals move around to enjoy the advantages of one area or another. Nature also reclaims its rights. In this photographic series, visitors will discover a variety of natural or artificial landscapes, where only tiny traces of these borders remain, prompting us to question these dividing lines.

📍 ARBORETUM

In collaboration with *Fisheye Magazine* and the Fisheye Gallery. Exhibition produced with the support and expertise of the Agelia laboratory.





© Chloé Azzopardi / winner of the New Takes on Environmental Photography Award in 2022

CHLOÉ AZZOPARDI

FRANCE • BORN IN 1994

ECOSYSTEMS



Chloé Azzopardi is a French photographer who lives and works between Paris and the Catalan mountain range of Montserrat. She prefers to work on long-term projects, taking a particular interest in mental health, ethology and the construction of an imaginary future, far from our present era. In this series, she composes a futuristic, metaphorical fable that questions the relationship between humans and animals. In Western philosophy, we have long distinguished between species, nature and culture, to the point that we have separated ourselves from other living beings and forgotten the innate interconnectedness of nature. This thinking goes against the major scientific principles concerning the fragile balance of our environment and the truth about our origins: we are, for example, closer to the chimpanzee, with whom we share about 98% of our DNA, than the chimpanzee is to the gorilla. In this imaginary ecosystem, new relationships between species can be explored, imagining a community that does not apply a prism of utility or servitude. This intimate fiction highlights the possibility of a(n) (r)evolution of our conception of life.

▣ ARBORETUM

In collaboration with *Fisheye Magazine* and the Fisheye Gallery. Exhibition produced with the support and expertise of the Agelia laboratory.





CREATION





© Antonin Borgeaud / La Gacilly Photo Festival
for the Morbihan Departmental Council

ANTONIN BORGEAUD **FRANCE • BORN IN 1967**

A SHOWCASE FOR THE ISLANDS



The best string to this photographer's bow is his versatility. The talented Antonin Borgeaud is equally at ease before a Hollywood star like Forest Whitaker as he is on the streets of Shanghai or at a fashion show. His ability to photograph everything with the same subtlety and elegance is what inspired the Morbihan Departmental Council to entrust its latest commission to the French photographer.

This year's photographic project focuses on the Gulf of Morbihan Regional Nature Park, one of France's true natural wonders with 17,000 hectares of maritime space strewn with islands and islets, a mosaic of landscapes and environments of major ecological interest. And for the very first time for this long-standing feature of La Gacilly, the photographs exhibited will be in black and white.

The Gulf's islands are more than just emeralds on the ocean: they are sanctuaries of biodiversity and models of sustainability in heritage conservation, in the protection of sensitive natural areas, in economic management and in responsible agriculture. In this world caught between land and sea, where Antonin Borgeaud spent several weeks last winter, the commission uses artistic and documentary images to illustrate the relationship that people have with their fragile surroundings. The latter are under threat from the tourist industry drawn to an attractive coastline, but are also a testing ground for innovative practices aimed at developing an ecological economy.

📍 RUE SAINT-VINCENT

Photographic commission supported by the Morbihan Departmental Council.





© Jérôme Blin

JÉRÔME BLIN FRANCE • BORN IN 1973

THE PROMISE



This project by Jérôme Blin, as part of the second edition of the Ruralité(s) creative residency programme, is a continuation of his photographic work on the rural world and its peripheries. This time, Blin wanted to focus on young people in the countryside faced with choices and non-choices, between here and there, between staying in the region or leaving it behind in order to return later, possibly all the better for it. Blin's photography takes a documentary approach but comfortably accommodates a sensitive view of the people he meets. Originally from Redon and the world of farming, Blin spent a few years working in industry before becoming a photographer. Many of his photographic works echo his own personal journey. His view of youth from an area that he knows well offers a personal insight into the paths taken by these young adults, students and apprentices faced with their first big decisions.

"I strive for openness in photography, photography that starts out with the documentary but doesn't neglect its sensitive, poetic and aesthetic aspects, and which lets an element of fiction into the picture... I use reality as a starting point and let those contemplating the pictures do the rest." These young people and the landscapes that accompany them represent hope but also the personal hardships to which we can all relate.

The project, which mixes colour and black and white photography, has a universal, timeless feel that reflects the choices we all have to make during the challenging transition to adulthood.

◆ BERGERIE

Ruralité(s) Artistic Residency

In partnership with Les Champs Libres in Rennes, 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 on display from 27 September 2022 to 8 January 2023 at Les Champs Libres.

This residency programme is carried out with participation from Oust à Brocéliande Communauté and *ArMen* magazine.





**AN
INTERNATIONAL
FESTIVAL**



LA GACILLY-BADEN PHOTO FESTIVAL



La Gacilly-Baden Photo Festival 2021
© Florian C.A. Czech

Since 2018, La Gacilly Photo Festival has gained international acclaim thanks to its sister event in Baden, Austria. Located 30 km south of Vienna, Baden is an imperial spa town nestled in an unspoilt natural setting. Like La Gacilly, it nurtures a sustainable vision of the environment and a love of art.

While this summer in Brittany, the 19th annual Festival unveils its Visions of the East programme, La Gacilly-Baden Photo Festival will embark on its 5th edition exhibiting, in a new layout, the full 2021 Due North programme.

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

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

Last summer, the 4th La Gacilly-Baden Photo Festival attracted more than 282,000 visitors, meaning that a total of 600,000 people saw the works on display over the two-year cycle.

La Gacilly-Baden Photo Festival

9 June > 16 October 2022

5th edition - Nordwärts (Due North)

Lois Lammerhuber,

Director of La Gacilly-Baden Photo Festival

Florence Drouhet,

Artistic Director of La Gacilly-Baden Photo Festival



**A UNIVERSAL
RIGHT
TO CULTURE**





© Collège Saint-Ouen Lasalle de Plouay,
Pauline Tezier / Morbihan School Photo Festival 2022

THE MORBIHAN SCHOOL PHOTO FESTIVAL

11TH EDITION - OPENINGS



Each year, through the eyes of photographers, the Festival's exhibitions offer us a window on the world, showing us geographical areas and cultures outside our usual environment. They reveal a variety of photographic styles and artists. They also alert us to environmental and societal issues that we often know nothing about.

Openings are something that photographers know well—it's part of their technical language, as they think about aperture openings. With the Morbihan School Photo Festival, 350 secondary school pupils from the department are invited to discover the practice of photography and experiment with it, supervised by a professional photographer.

Openings can also refer to the windows, doors and frames that provide the link between our intimate, inner spaces and the outside world. Whether taken in a literal or figurative sense, the notion of openings also encompasses travel, communication and journeys towards new places or people. Ultimately, it questions the construction of our individual and collective identity and our relationship with others.

📍 LES HALLES

Supported by and in collaboration with the Morbihan Departmental Council.





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

A year-long educational project

This project, made possible by a partnership between the Morbihan Departmental Council and La Gacilly Photo Festival Association, brings together 16 public and private schools from across the area every year to work on a year-long educational programme exploring photography.

For the 2021-2022 school year, the pupils and their teachers are accompanied by eight professional photographers and have been working towards an exhibition on the theme of “Openings”. From initial discussions on the theme to shooting the pictures, then editing and printing the photographs and preparing texts and captions to go with them, the pupils involved in the project are introduced to the many facets of professional photography and develop a deeper understanding of the “eighth art”.

The resulting exhibition, which forms an integral part of the 2022 Festival programme, will showcase all the work produced by the pupils this year.

LES HALLES

Supported by and in collaboration with the Morbihan Departmental Council.



Their photographic works will also go on show during the 6th La Gacilly-Baden Photo Festival, mirroring the work of young Austrians who will also be working on the same theme this year.

For over 10 years

To date, 3,550 pupils have taken part in this far-reaching educational programme. This young generation has had the opportunity to express their emotions and creativity through photography, but also to speak out on different themes such as water, travel, portraits and dreams. To mark the programme’s 10th anniversary, a book has been published to share the output of these creative projects since 2011 and to highlight the commitment of everyone involved in the scheme: students, pupils and photographers alike.

The photographer-mentors

Bettina Clasen, Pauline Tezier Flandrin, Marie Rameau, Aude Sirvain, Frédéric Mouraud, Cédric Wachthausen, Eric Frotier de Bagneux, Hervé Le Reste

Participating schools

Collège Mathurin Martin (Baud), Collège Sainte-Marie (Elven), Collège Émile Mazé (Guéméné-Sur-Scorff), Collège Max Jacob (Josselin), Collège Sainte-Marguerite Marie (Josselin), Collège Sainte-Anne (La Gacilly), Collège Jean Lurçat (Lanester), Collège René-Guy Cadou (Malansac), Collège Madame-de-Sévigné (Mauron), Collège Marcel Pagnol (Plouay), Collège Saint-Ouen Lasalle (Plouay), Collège Goh Lanno (Pluvigner), Collège Jean-Loup Chrétien (Questembert), Collège Joseph Kerbellec (Queven), Collège Kerdurand (Riantec), Collège Sainte-Jeanne d’Arc (Rohan).

SUPPORTING CULTURAL AWARENESS AT EVERY AGE



EDUCATIONAL APPROACH AND CULTURAL ACTION

To accompany the public as they discover the exhibitions, La Gacilly Photo Festival team runs a number of mediation and outreach initiatives aimed at visitors from every background and of every age.



© Jean-Michel Niron / La Gacilly Photo Festival 2021

AN ENHANCED EDUCATIONAL OFFER

La Gacilly Photo Festival team can provide teachers and those working in various youth structures with an educational pack containing:

- Key information about the festival and the programme themes, with links to school curricula
- Themed tours, so that participants 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 promoted by the festival, we can offer this kind of pack for everyone, adapting it as required for children from infant-school age upwards.

Please visit our website to browse our educational resources: festivalphoto-lagacilly.com/en/cultural-mediation-and-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 pm and 4 pm - Duration: 1 hr
July & August: every Thursday at 2.30 pm; every Sunday, at 2 pm and 4 pm - Duration: 1 hr

For groups – Booking required

The tour programme is available 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!

For individual visitors – July & August: every Wednesday at 2.30 pm - Duration: 2 hrs
Suitable for families with children aged 6 years and up.

For groups - Booking required.

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

SUSTAINABLE DEVELOPMENT IN 17 PHOTOS

For you, does sustainable development simply mean protecting nature? While the environment is a major consideration, there's more to it than that! Come and learn about the challenges of sustainable development through a photographic exhibition and specially designed event, offering a fun and artistic way of gaining a deeper understanding about the world.

Exhibition in the corridors of the Tourist Office

For individual visitors – July & August: every Friday at 2.30 pm - Duration: 1 hr
Suitable for families with children aged 9 years and up.

For groups – Booking required

PHOTOGRAPHY COURSES

La Gacilly Photo Festival has introduced a range of courses for amateur or future professional photographers. 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:
reservation@festivalphoto-lagacilly.com / +33 (0)2 99 08 68 00

EXPLORING THE FESTIVAL YOURSELF



© Michel Ségalou / La Gacilly Photo Festival 2021

FREE SELF-GUIDED TOUR RESOURCES

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 photo rally
- The Zoom-Zoom bag

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



EVENTS PROGRAMME



PROGRAMME OF EVENTS



© Jean-Michel Niron / La Gacilly Photo Festival 2021

All summer long, the festival offers a range of opportunities to discover its programme through other artistic forms, with a series of meetings, debates, screenings and live performances, involving various local groups.

Inaugural weekend, 2nd-5th June: ahead of the official opening of the festival, several days of conferences and meetings with the photographers on show at this year's event (gallery visits, book signings, etc.).

9th-11th September: a series of screenings in partnership with Ciné Manivel in Redon. An opportunity for the public to see some new films and compare the sensitive and original viewpoints of artists working in film and photography, echoing the festival's programme.

Weekend of 17th-18th September: for the 4th year running, La Gacilly Photo Festival is putting on a series of events to coincide with the European Heritage Days (behind-the-scenes visits, open-air screenings, meetings, conferences, etc.).

Thanks to our partnership with the SCAM, the society of multimedia artists, a festival partner since 2020, visitors will have the chance to discover the 2022 winner of the Prix Roger Pic, which is awarded to a photographer for their unique take on our humanity.

Finally in partnership with TV Channel Arte, the festival is offering a free event at Artémisia in La Gacilly (date to be confirmed).

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



THE ASSOCIATION & ITS VALUES



A VILLAGE NESTLED AMONGST IMAGES



Since it was founded in 2004, La Gacilly Photo Festival Association has exhibited the best of contemporary documentary and artistic photography every summer. It invites visitors to explore some twenty open-air galleries showing images that question the relationship between humans and their environment and explore the new challenges facing our societies.

Large-format photographs displayed in the great outdoors 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 offer. Public space becomes a stage, shared and open to all, free of charge.

La Gacilly Photo Festival welcomes over 300,000 visitors – newcomers or regulars, people visiting with family or friends – and encourages them to think about their relationship with the world and nature, and to discover or rediscover geographical regions that may be unfamiliar or overlooked.

19 YEARS

**4-MONTH-LONG EXHIBITION
EVERY SUMMER**

**A FREE FESTIVAL
OPEN TO ALL**

**OVER 300,000
FESTIVAL VISITORS
THROUGHOUT THE SUMMER**

**1,000 PHOTOS EXHIBITED
IN LARGE FORMAT
IN PUBLIC SPACES**

**THE WORK OF OVER 20
PHOTOGRAPHERS
FROM AROUND THE WORLD
DISPLAYED
EVERY SUMMER**

**350 PUPILS PARTICIPATING
IN THE MORBIHAN
SCHOOL PHOTO FESTIVAL**

**AN INTERNATIONAL FESTIVAL:
LA GACILLY AND
LA GACILLY-BADEN (AUSTRIA)**

**4,524,000 VISITORS
SINCE 2004**

**THE WORK OF 390 PHOTOGRAPHERS
DISPLAYED SINCE 2004**

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, and more. Since 2004, nearly 390 of the most prestigious photographers have been exhibited. 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, the Nordic territories in 2021, Latin America in 2020, Eastern Europe in 2019, etc.) and one that explores a social and environmental issue (such as Biodiversity in 2020, Question Time for Earth in 2018, People/Animals in 2017, etc.).

By tackling these topics from an artistic and aesthetic angle, the festival mirrors all of our concerns. For over 19 years, the exhibitions and photographers' perspectives on show at La Gacilly Photo Festival have helped inform, raise awareness and engage the general public with regard to environmental and societal issues. The Festival Association's ambition is to further our understanding of people from around the world and to promote a humanist vision of society.

Open for 4 months free of charge every year, the festival encourages everyone to visit: no tickets or admission fees are required. Families, the socially disadvantaged and people with disabilities made up a significant share of the 324,000 visitors who came to the festival in 2021. What is more, the Association is stepping up its actions for visitors from all walks of life with a visitors service that runs a number of outreach projects throughout the year.

A VEHICLE FOR COHESION AND DEVELOPMENT

In Brittany and on a national and international scale, 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.



© Jean-Michel Niron / La Gacilly Photo Festival 2021



© Jean-Michel Niron / La Gacilly Photo Festival 2021

ARTISTIC NETWORKS & JOINT PROJECTS WITH CULTURAL OPERATORS



Creating and doing things together: by sharing skills and experiences within artistic networks and creating joint projects 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



a.c.b. - art contemporain en Bretagne – is a regional network of 50 professional structures working to promote the visual arts. With a federal structure, this network brings together a high number of production, presentation, training, publishing, resource and research venues and covers all urban and rural areas throughout Brittany.

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

UNE TRAVERSÉE PHOTOGRAPHIQUE

UNE TRAVERSÉE
PHOTOGRAPHIQUE
EN BRETAGNE

The festival is part of the “Photographic Journey across Brittany” initiative, which will run as a biennial from 2023. It brings together organisations offering a complementary programme of contemporary photography, inviting visitors to travel the region to discover the projects and collections on show.

LE COLLECTIF DES FESTIVALS



The Festival Association has been a member of the Collectif des Festivals since 2011, working with the organisers of other cultural events in Brittany to pool ideas and resources about the environmental and social impact of large-scale gatherings.

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

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

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.

More informations: 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. The festival team continues to source and experiment with new, more environmentally friendly materials and is testing the printing of photographs on recycled PVC for this year's event.

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've finished 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.

SUSTAINABLE DEVELOPMENT NETWORKS



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



Since 2011, 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

GREEN MORBIHAN



Green Morbihan is 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

1% FOR THE PLANET



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

MADE IN BRITTANY



La Gacilly Photo Festival is a member of the Produit en Bretagne network, which contributes to the economic and cultural vitality of Brittany via an ethical and community-minded approach that encourages job creation and fosters social responsibility amongst its members.

www.produitenbretagne.bzh/le-reseau

PRACTICAL INFORMATION



© Jean-Michel Niron / La Gacilly Photo Festival 2021

The festival is open from 1 June to 30 September 2022.

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.

📍 INFORMATION POINT

Place de la Ferronnerie

Every day

June & September from 10 am to 6 pm,

July & August from 10 am to 7 pm,

Information about the direction of visits and the exhibitions, Program plan, by-products booking and starting point for visits.



© Jean-Michel Niron / La Gacilly Photo Festival 2021

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
- 2.5 hours from Paris

ON THE SHUTTLE BUS

Don't have a car or wish to travel without one? You can! We have teamed up with Linévia to run a shuttle bus service between Redon railway station and La Gacilly (place de l'Église), making it easier for you to enjoy a day out exploring the festival.

Details about our eco-friendly transport solutions (timetables and prices) and a map of car parks is available on our website:

www.festivalphoto-lagacilly.com – Practical Info page

Make the most of our eco-friendly transport solutions!



© Brassage Photographique / La Gacilly Photo Festival 2019

EXHIBITION CATALOGUE

For this 19th edition, the festival is co-publishing a bilingual French-English catalogue covering the full programme with the Les Éditions de Juillet publishing house. The catalogue is available from the festival's Information Point at Place de la Ferronnerie, from the Larcelet bookshop within the Tourist Office or from the Le Havane newsagents, 15 Rue Montauban, La Gacilly.

The catalogue can also be purchased from the Éditions de Juillet website and in all good bookshops.

19th edition – La Gacilly Photo Festival
Bilingual French-English edition
Available from 1 June 2022



© Jean-Michel Niron / La Gacilly Photo Festival 2020



© Jean-Michel Niron / La Gacilly Photo Festival 2021

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**GRANDS PARTENAIRES
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**PARTENAIRES
PARTNERS**

**PARTENAIRES MÉDIAS
MEDIA PARTNERS**

**RÉSEAUX
NETWORK**


This 19th edition of the festival has also been made possible thanks to support from:

Our technical partners

IMAYE Graphic, Offset 5, PixTrakk, Lumix, Exacompta Clairefontaine, Motion4ever, Europcar, Linévia, TER BreizhGo.

Our institutional partners

Le Parc Animalier et Botanique de Branhéré, Les Champs Libres, Fondation Yves Rocher, Reporters sans frontières, Silk Road Gallery, Terres australes et antarctiques françaises, Ciné Manivel, Artémisia, Théâtre Équestre de Bretagne, Librairie Larcelet, Comité des fêtes de La Gacilly, La Main Fraternelle - Yed El Taakhi, Les Éditions de Juillet, ArMen, Chasseur d'Images, Nat'Images, Fonds de dotation Trajectoires, Manoir de Trégaray, La Grée des Landes, Unis-Cité, Lycée Jeanne d'Arc, Centre Social Ti Mozaik, 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.

FESTIVAL LA GACILLY PHOTO

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