

FESTIVAL
LA GACILLY
PHOTO

BRETAGNE^{BE}

MORBIHAN



AUSTRALIE

21 JUIN →
3 NOV. 2024

& AUTRES REGARDS



21ST ÉDITION AUSTRALIA & BEYOND



21 JUNE • 3 NOVEMBER 2024

PRESS KIT **MARCH 21, 2024**

To use royalty-free photographs from the Festival programme,
please contact our press agency, 2e BUREAU:

Martial Hobeniche, Marie-René de La Guillonnière, Mathilde Sandlarz
Tel. : +33(0)1 42 33 93 18 • lagacilly@2e-bureau.com • @2ebureau

festivalphoto-lagacilly.com
[@lagacillyphoto](https://www.instagram.com/lagacillyphoto) [#lagacillyphoto](https://www.instagram.com/lagacillyphoto)





EDITORIALS

P. 4

JACQUES ROCHER

President and Founder
of the La Gacilly Photo Festival

CYRIL DROUHET

Exhibition Curator
at La Gacilly Photo Festival



PROGRAMME FOR THE 21ST EDITION

AUSTRALIA

P. 11

Bobbi Lockyer
Adam Ferguson
Matthew Abbott
Viviane Dalles
Trent Parke
Narelle Autio
Anne Zahalka
Tamara Dean

Anoek De Groot, Saeed Khan
et Torsten Blackwood,

& BEYOND

P. 21

Joel Meyerowitz
Louise Johns
Alessandro Cinque
George Steinmetz
Mitch Dobrowner
Alice Pallot
Ulla Lohmann
Gaël Turine
Bernard Plossu
Sophie Zénon



A UNIVERSAL RIGHT TO CULTURE

P. 32

THE MORBIHAN SCHOOL PHOTO FESTIVAL

**SUPPORTING CULTURAL AWARENESS
AT EVERY AGE**



AN INTERNATIONAL FESTIVAL

P. 36

LA GACILLY-BADEN PHOTO FESTIVAL



PROGRAMME OF EVENTS

P. 38



THE ASSOCIATION & ITS VALUES

P. 40

**A VILLAGE NESTLED AMONGST
IMAGES**

**ARTISTIC NETWORKS & JOINT
PROJECTS WITH CULTURAL
OPERATORS**

**SUSTAINABLE DEVELOPMENT
NETWORKS**

PRACTICAL INFORMATION

PARTNERS

CONTACTS

EDITORIALS



SHARING PHOTOGRAPHIES



For over 20 years, the La Gacilly Photo Festival has been a key contributor to the vitality of a rural community. It is now recognised as a major event by the Morbihan Council.

This 21st edition stays consistent with its editorial focus and showcases a diversity of photographic visions.

The Festival is spearheaded by a team of passionate individuals, with invaluable support from volunteers and backing from public and private partners. It is a unifying force that brings together photographers, various stakeholders, and the community around a set of shared values.

Photography is an art to be shared, as proven each year by the 300,000 festival-goers who come to admire the talent of the photographers and their works on display along the narrow lanes and streets and in the gardens of our village.

What sets the La Gacilly Photo Festival apart is not only that it highlights social and environmental issues, but also the fact that it is rooted in a close-knit, welcoming community.

This year, we are also celebrating the seventh year of the La Gacilly-Baden Photo Festival, a sign of our efforts to give our event international reach.

In the name of all the members of our association, I would like to express my gratitude for the dedication and commitment demonstrated by everyone involved in this remarkable project.

Jacques Rocher

President and Founder of the La Gacilly Photo Festival



SEEKING THE EXTRAORDINARY



*"The pessimist sees difficulty in every opportunity.
The optimist sees the opportunity in every difficulty."
Winston Churchill*

What if, in spite of everything, we had reason to hope? What if we could have reasonable confidence in the future and the faith that our children will know a world better than ours? I can already hear the doomsayers ironically dismissing such remarks as the sign of blissfully naive mind. To be fair, the current era, rocked by a series of violent and unpredictable shocks, would be enough to prove them right: the Covid-19 pandemic continues to haunt us as a society, and we live in fear of a new health crisis; Russia's invasion of Ukraine has rekindled fears of large-scale military conflict on European soil; the Middle East is consumed by a cycle of ever-more deadly atrocities since the unspeakable Hamas attack on 7 October; the political atmosphere is suffocating, marred by social conflict, uproar against inequality, the rise of populism and inward-looking attitudes. On top of that, unbridled urbanisation that has resulted in massive cities where individual lives seem so insignificant. And if that wasn't enough, we are heading for ecological disaster and global warming, subjecting us to record temperatures. The situation appears to have spiralled out of control to the point that, in the long term, it will jeopardise the very survival of the human race on this Earth that we have worked so hard to destroy.

The fact remains that the doom and gloom narrative perpetuated by the media and social media, announcing the decline and collapse of our civilisations, holds more sway than the voice of the rationalists. A will to take action and succeed needs to replace the fear and the guilt. And though not always wise, humans have a remarkable capability to regulate their own excesses and overcome self-imposed challenges.

Overcoming our fears to sustain hope

We can use data to demonstrate the overestimation of the dangers. Extreme poverty is in the process of being eradicated. In 1990, according to the World Bank, 36% of the population lived in conditions of complete destitution. This rate has now fallen to 9% (i.e. 700 million people, mainly in sub-Saharan Africa). What's more, almost all of humanity is now literate; human health is improving, especially in the poorest countries, thanks to the virtual disappearance of diseases such as the plague, smallpox and leprosy; and the world is moving towards ever greater egalitarianism, especially in terms of income and human rights, thanks to the vigilance of the major international institutions.

As far as the environment is concerned, will we be able to change the increasingly alarming forecasts? The Intergovernmental Panel on Climate Change (IPCC) repeats what we already know: as we continue to burn fossil fuels, the Earth is warming faster and faster. Heat waves, droughts, floods and other extreme phenomena are intensifying. If we want to limit global warming to +1.5°C, we need to reduce our CO₂ emissions by 48% by 2030. Mission impossible? The chairman of the IPCC himself, Hoesung Lee, believes we can do it: "*Our reports clearly show that humanity has the technology and the know-how to tackle human-induced climate change.*" Recent events tend to corroborate his claims: last December, for the first time, the 200 countries present at COP 28 in Dubai mentioned the objective of phasing out fossil fuels. There are solutions for this. Yes, solar and wind power do have a future, especially as the price

of lithium batteries has fallen by more than 50% in ten years. Yes, we can learn to be more energy efficient, something that Westerners will confirm: this winter, as energy prices soared, they soon saw the benefits of cutting down on their consumption. Yes, we can change what we serve on our plates, limit methane-emitting livestock farming and switch to more plant-based proteins. And yes, the planet with its oceans, mangroves, peat bogs and underwater forests, has a vital role to play in the climate machine. We therefore need to focus on nature, adapting the buildings in our megacities to create cool islands, replanting hedgerows, revitalising wetlands and bringing marshlands back to life. The new King of England, Charles III, got it right when he made a speech to the British Parliament that didn't get the attention it deserved: "*Man has had to fight nature to survive. In this century, [man] has started to understand that to survive, he must protect nature.*" Saving the planet to save humanity is no longer wishful thinking.

Keeping hope alive, gaining a better understanding of the world around us so that we can better apprehend it, revealing the forces of beauty so that our capacity for wonderment remains intact – that is what La Gacilly Photo Festival has constantly strived to do through the means of photography, showcasing artists who question our changing world, in images that reveal a truth that may be beautiful, or that may be cruel. Now more than ever, photographers reveal what our sometimes obscured vision can no longer see: they are uncovering unsuspected treasures amid the fragility of nature, alerting us to the dangers that lie in wait, capturing fleeting glimpses of life, moving us with their humanity, and sounding the call to action.

Australia, zooming in on a far-away land

It's not necessarily surprising that for the 21st edition of the Festival, we've turned our focus to Australia, a faraway island-continent that is unfamiliar to most of us Europeans and seldom in the spotlight – a place often idealised for its pristine, unspoilt expanses. Behind the clichés of exoticism surrounding this country in Oceania lies a reality that we are unaware of, and that only its artists can truly capture. It boasts an enormous surface area of 7,741,200 km² (14 times the size of France) and just over 26 million inhabitants. We often imagine a dream destination, where tropical rainforests cover 17% of the country, where a red mountain stands tall and sacred to the Aborigines (Uluru, or Ayers Rock), where gigantic farms dot the deserted landscape, where a coral reef is recognised as a World Heritage Site, and whose wildlife includes endemic species such as kangaroos, koalas and Tasmanian devils that captivate people the world over. The truth is more complex, and sometimes less flattering.

In recent years, Australia has been singled out for its unambitious climate policy: the country is the world's leading coal exporter and second-worst polluter per capita behind Saudi Arabia. It has suffered repeated disasters. The most serious drought ever recorded in the country – lasting ten years – ended in 2020 with forest fires whose violence and intensity were broadcast on every television channel in the world. These fires ravaged almost seven million hectares of forest, destroyed thousands of homes, killed more than a billion animals and released 715 million tonnes of CO₂ into the atmosphere in a matter of weeks, exceeding the annual emissions of France and Italy. The flames gave way to torrential downpours, resulting in severe flooding two years running. In addition, the Great Barrier Reef, home to 25% of the planet's marine biodiversity, is slowly facing extinction, with the seventh "mass bleaching" event since 1998 occurring in 2024. Meanwhile, the plight of the Aborigines, who inhabited this land for 60,000 years prior to the influx of settlers in the 18th century, remains dire, with their rights undermined and violated. Is there any hope though? The Australian Parliament was aware that it was lagging behind on environmental issues. Keen to catch up, it reacted with a series of positive initiatives, including a law passed in 2022 to increase its efforts to reduce CO₂ emissions and finally prioritise renewable energies over coal, which supplies most of its electricity.

Poetic, unadorned photography

Committed, so fiercely devoted to their country that they can only expose its shortcomings in poetic, creative style, the Australian photographers you will discover in the alleys, gardens and streets of our Breton village capture and celebrate a land of beauty that must be preserved. **Bobbi Lockyer** is an Aboriginal artist resolutely committed to the defence of indigenous peoples,

preferring to show the dignity of their fellow humans rather than their despair. With Uluru, the towering crimson rock at the centre of their arid region, as their emblem, the protectors of this sacred land are dedicated to preserving their traditions and, indeed their very existence, valuing the importance of children and procreation. **Adam Ferguson** also pays tribute to the land where he was born. A distinguished photojournalist, he has covered numerous conflicts, notably in Afghanistan, before realising that he knew little about his own country, the subject of much fascination abroad. His introspective images, the fruit of several years' work, will be exhibited for the first time in Brittany, here at La Gacilly: *Big Sky* is an uncompromising and powerful evocation of the very particular ambience felt in Australia's vast territory, where isolated populations with no real social contact are at one with a hostile natural environment. Learning from the lessons of the past? That's the message from **Matthew Abbott**, winner of a World Press Photo for his poignant and terrifying reports on the unprecedented fires that ravaged the island-continent in 2020. But what if we could fight fire with fire? In the west of Arnhem Land, he found that the ancestral practice of burning helped the Aborigines protect and amend their native lands from the ravages of fire, while contributing to the development of their communities.

French photographer **Viviane Dalles** was surely in search of answers when confronted with the vastness of this little-known territory. In Australia, the vast majority of the population has settled on the coastal fringes: only ten per cent live in the heart of the country, the Bush and the Outback, where the size of a farm can be the size of a French département. For months, she immersed herself in this world where, in the middle of nowhere, there's always something to do. **Narelle Autio** and Trent Parke, who share a life together, have both chosen to document their native country, each in their own style. The first, considered to be one of Australia's most collected artists, focuses on the natural elements. Her work focuses on the aesthetic element of our interactions with the world around us, in a study of the human body in relation to water, portraying people seemingly transported and distorted by their underwater environment, caught in a cloud of air bubbles that give the scene a kind of surrealist abstraction. She also pays close attention to the shifting, colourful, evanescent landscapes that all converge on and end in the oceans. Meanwhile, **Trent Parke**, a member of the revered Magnum agency and winner of four World Press Photo awards, is considered one of the most innovative photographers of his generation. Navigating the space between poetry and black humour and treading a fine line between fiction and reality, his work ranges from street photography to a series of absurd scenes, exploring the themes of identity and the environment. The result is a nuanced psychological portrait of an Australia struggling to find its roots.

Taking us away from the boundaries of reality in radiant photographic narratives? Our Festival has always endeavoured to support inventive artists whose grace moves the soul. And this is certainly true of **Anne Zahalka**, whose work can be found in all the most prestigious Australian museums, and whose images will be on show for the first time in France this summer at La Gacilly. Her approach to the natural world is unique: while the animals she spotlights are all threatened by urbanisation and the damaging effects of climate change, she transports them into a fantasy world, using techniques inspired by the naturalists of yesteryear. Meanwhile, **Tamara Dean** shifts our field of vision to somewhere between dream and reality, gently and evanescently making us aware of the fragility of our ecosystems. "*This deep love of nature informs my life and my art practice,*" she says. She shares snippets of life in each of her series, in which humans are merely visitors in the great scheme of the natural world. Finally, as part of the partnership that we are proud to pursue with **Agence France-Presse**, a vital link in the international news chain, we will be showcasing the work of photojournalists such as Torsten Blackwood, Anoenk de Groot and Saeed Khan, who offer us a glimpse of the realities experienced by the indigenous peoples of Oceania and Australia. Behind the picturesque façade of folklore that is so appealing to tourists, there exists a population considered as second-class citizens by the authorities, lacking representation in the national bodies, and prey to poverty, unemployment and poor housing.

Beauty and commitment through the lens

Year after year, true to our pledge to honour the natural world that sustains our existence, our

Festival has become a showcase for photographers who are keen to show a reality that can be both unsettling and awe-inspiring. In 2024, two opposing visions of the United States will be confronted at the presidential elections. With *America(s)*, we wanted to show you two worlds that are so often at odds with one another – the city and the rural communities. It is an honour for us to be hosting an exceptional retrospective of the work of **Joel Meyerowitz**, a giant of contemporary photography and one of the pioneers of colour photography. Since the early 1960s, he has shared a fascinating illustration of the *American Way of Life* in both artistic and documentary shots, and this summer he will be immersing us in the chaotic urban energy of an America where the megacities fascinate. As a counterpoint, we will also discover the sensitive work of the young and talented **Louise Johns**: she lives close to the rural populations in Montana and without artifice, in breathtaking frescoes, she depicts the vast spaces that fuel our imagination, those of the Great West, of a rugged existence, and of the Amerindian peoples.

It's our duty to show the reality of a world in disarray, to sound the alarm and take back control of our future. Hence, La Gacilly will feature the work of the winner of the CCFD-Terre Solidaire Photo Prize for Humanist and Environmental Photography, Italian photographer **Alessandro Cinque**. He will show his long-term work on the consequences of mining for the Andean populations in an exhibition made possible by the exceptional grant that comes with the prize. A sensitive and committed series of images from Argentina, Bolivia, Peru and Ecuador, and which tells the story of how unbridled industrialisation is jeopardising the way of life of the indigenous peoples. Another major issue for modern civilisation is our diet. How can we feed a population of eight billion people today, and ten billion by 2050? Photojournalist **George Steinmetz**, a long-standing companion of the Festival, returns to La Gacilly to answer this question in a brand new exhibition that is the outcome of ten years of research in over forty countries. *Feed the Planet* is more than a set of breathtaking images: it provides crucial insight into our unchecked depletion of the Earth's resources. **Mitch Dobrowner** manages to make even the most frightening scenes flamboyant. He pursues cyclones and extreme weather phenomena, always on the hunt for typhoons, lightning and ominous cloud formations, all of which are becoming more prevalent due to global warming. His images are paintings of the apocalypse, yet they are fascinating to contemplate. Through artistic and even enigmatic photographs, nature's distress can be depicted in a way that stirs emotions. **Alice Pallot** is the 2024 winner of the New Takes on Environmental Photography award, which has been given a dynamic new perspective this year: iconic photography firm Leica is lending its generous support to this initiative, along with magazine *De l'Air*. Alice Pallot received unanimous praise for her work entitled "*Algues maudites*", which trains the spotlight on the spread of green algae along Brittany's coasts, capturing the invisible in an often futuristic aesthetic.

La Gacilly is an unwavering supporter of creative photography for people with a passion for nature. The Yves Rocher Foundation has been a valuable partner of the Festival since the start, and we are thrilled to announce a new opus focused on the living sanctuaries that need to be preserved: **Ulla Lohmann** travelled to New Britain, a forgotten province of Papua New Guinea, to get a firsthand glimpse into the world of the volcano people, who live in complete self-sufficiency, sheltered from the impacts of modernisation that would undermine their ancestral practices. Meanwhile, **Gaël Turine**, winner of the 2023 Yves Rocher Foundation Photo Award, presented in partnership with Visa pour l'Image, plunges us into the heart of the sacred forests of Benin, among the voodoo gods, the true guardians of biodiversity. And then, in Morbihan, with the support of the département's council, artist **Sophie Zénon** unleashed her creativity to explore our rural heritage: last winter, she journeyed along the coastal paths and across the moors of Brittany to capture her sensitive impressions of our lesser-known treasures.

Finally, in a tribute to beauty, delicacy and poetry, an iconic photographer takes us on a journey. Tireless traveller and migrator Bernard Plossu has travelled the world since the start of his career, and we have the immense honour of presenting his large-format colour photographs and Fresson prints that imbue his landscapes with an otherworldly aesthetic.

France will be in a celebratory mood in the summer of 2024, as we have the privilege of hosting the Olympic Games, providing an opportunity to commemorate sports and the unity of peoples.

And this summer in La Gacilly, we too will be accompanying visitors on their quest to discover the marvels of our cherished planet.

Cyril Drouhet
Exhibition Curator



AUSTRALIA





© Bobbi Lockyer

BOBBI LOCKYER

AUSTRALIA • BORN IN 1986

ORIGINS



Bobbi Lockyer is, in her own words, a pink-haired mermaid queen, feminist, queer and passionate about colour, working to shake up traditional social circles with her art. An art she creates using clothing, traditional works (material and digital), paintings... and photographs.

Born in Port Hedland in Kariyarra country, she is a representative of the Ngarluma, Kariyarra, Nyul Nyul and Yawuru peoples. Honoured as a NAIDOC Artist Celebrating Aboriginal Culture in 2021 and an Ambassador for Nikon Australia, Bobbi Lockyer draws inspiration from ancestral tales, the vibrant hues of her natural environment, the waves of the ocean and her deep commitment to her community, using all this to fuel an artistic approach that defies convention.

She offers a glimpse into the intimate through her work, which also serves as a platform to advocate for causes close to her heart, such as social justice, the rights of indigenous peoples and women's rights, including Birthing on Country: a movement that helps Aboriginal women give birth in a familiar environment that respects their traditions and identity. This concept also affirms that the child is born on the sovereign lands of Australia's first peoples, peoples who have never ceded ownership of their lands, seas and skies to anyone else. These notions of motherhood, transmission and natural heritage hold great importance for this artist, who is well aware that the survival of the first peoples depends on the preservation of their ancestral rites.

This is also a necessary struggle: in 2023, after a historic referendum, Australia voted "No" to constitutional recognition of the Aboriginal and Torres Strait Islander peoples as the original inhabitants of the island-continent. A failure at the end of a campaign that further deepened the racial divisions in the country.

📍 **BOUT DU PONT
AND PLACE DE LA
FERRONNERIE**



© Adam Ferguson

ADAM FERGUSON AUSTRALIA • BORN IN 1978

BIG SKY



In 1979, photographer Richard Avedon started to spend his summers roaming the American West, taking portraits of the people who lived there. This work was exhibited in 1985 and helped to debunk the myths of the American *Wild West*, forged by post-Civil War literature, music and film, which romanticised a dangerous world populated by “savages”.

Australian photographer Adam Ferguson, who returned to his native country after covering conflicts (in Afghanistan, among other places), wanted to emulate exactly this approach in his *Big Sky* series. The title evokes the very particular ambience in the vast, sparsely populated Australian territory: “*There’s kind of an eerie quietness to it,*” he warns. “*And the expanse of sky becomes incredibly loud and poignant.*” His aim was to explore the complex interplay between Australia’s colonial history and the current climate crisis, globalisation and contemporary daily life in the country’s rural expanses.

“*As Australians, integral to our national psyche is this notion of the bush and the farmer and the outback,*” says Adam Ferguson. “*And that’s been pretty pivotal in developing, at least, an Anglo national identity.*” But in his view, this national narrative is far removed from reality. In particular, he mentions farming methods inherited from the English model, which do not fit the Australian ecosystem.

Of the view that no one had really photographed the interior of Australia in the way that Avedon had captured the American west, Ferguson set out to follow his predecessor’s lead and portray his homeland in a new light. And to recognise that these territories still belong to the Aboriginal and Torres Strait Islander peoples—the two indigenous groups of Australia. A form of respect: “*We recognise that the sovereignty of this land has never been ceded and we pay tribute to the elders, past and present. It was, and always will be, Aboriginal land.*”

9 JARDIN DES MARAIS



© Matthew Abbott

MATTHEW ABBOTT **AUSTRALIA • BORN IN 1984**

FIRES AND COUNTER-FIRES



Between June 2019 and May 2020, the bushfire season in Australia was so violent that specialists dubbed it “Black Summer”. With 24.3 million hectares ravaged, more than 3,000 buildings destroyed, 88 billion Australian dollars in financial losses, 34 people killed and 3 billion terrestrial vertebrates killed, it was one of the greatest disasters in the country’s recent history.

Photographer Matthew Abbott captured the tragic event and won a World Press Photo award for his image of a kangaroo hopping past a burning house.

At the time, many members of the government tried to deny or ignore the link between climate change and the increase in the number and scale of fires. However, in an article published in the scientific journal *Nature* in 2021, a group of researchers demonstrate that fire activity in Australia is strongly influenced by high climate variability, and that climate change has the potential to further alter the dynamics of these fires.

Confronted with this reality, could the answer lie in the ancestral practices practised by the Aborigines since time immemorial? This indigenous people, whose culture is one of the oldest on the planet, has revived the ancient practice of burning to preserve and improve their native lands—and contribute to the development of their communities. These practices have been analysed and refined by scientists who now endorse them. At the start of the dry season, these men and women do not therefore fight fires. They start them, to maintain better control of the flames afterwards. As the number of forest fires continues to rise, fire is being reconsidered as a solution, and not just a problem.

📍 JARDIN DES MARAIS



© Viviane Dalles / Divergence

VIVIANE DALLES

FRANCE • BORN IN 1978

TERRA NULLIUS



This Latin expression refers to a land unoccupied by any state, a “nobody’s land”. The principle of *terra nullius* emerged when the British colonised Australia, to justify their invasion of this island-continent, considering the indigenous people as an inferior race destined to become a just a small segment of the population, or indeed, to disappear altogether. On 28 April 1770, British explorer James Cook refused to recognise the indigenous populations. Two centuries later, in 1992, a legal battle over the recognition of Aboriginal land rights led the High Court of Australia to deliver a landmark judgement declaring that the country had never been *terra nullius* and invalidating this principle, with retroactive effect.

Today, Australia has a population of over 25 million. The vast majority live on the coast, in the big cities such as the capital Canberra, Sydney and Melbourne. Nearly 10% live in the heart of the country – the Bush and the Outback – covering more than two-thirds of the territory. Viviane Dalles, the French photographer who won the Canon Women’s Photojournalist Award, set out to understand how the sparse population of these deserted regions live, and spent several months in this vast wilderness.

Most of her story takes place in the Northern Territory. A place where time and distance stretch infinitely like the horizon. A few towns remain, such as Alice Springs, the gateway to the Red Centre. But Viviane Dalles left these places behind, instead taking to the dusty roads, where life gains a whole new dimension. Living on a vast farm, comparable in size to a French *département*, demands extraordinary self-reliance and mental strength. Here, far from everything, the children don’t go to school; instead, school comes to them via the internet and Skype. It’s an immensity that’s harsh yet magnificent, fierce yet radiant. Hostility that can be tamed... if you take the time.

📍 JARDIN SAINT-VINCENT



© Trent Parke / Magnum Photos

TRENT PARKE AUSTRALIA • BORN IN 1971

AUSTRALIA, UNFILTERED



“For me, it’s all about emotional connection. I love this country, love the people, everything about it... I’m not really interested in any other country...”. Such is Trent Parke’s proclamation of love for his native Australia. He was born in Newcastle, a town in New South Wales, not its English counterpart. He got into photography at the age of 12, using his mother’s Pentax Spotmatic and turned the family laundry room into a makeshift darkroom. It’s a passion that has stayed with him ever since. He started out as a photojournalist, working for the press. He has since drawn on his Australian roots to produce documentaries, along with more intimate works on the borderline between fiction and reality, exploring themes of identity, territory and family life.

In 2007, he became the first photographer from the country to be admitted to the prestigious Magnum agency. Parke’s reputation stems from his ability to capture an authentic, unfiltered portrait of his homeland, which he documents from the rural outback to the largest coastal cities. For his book *Minutes to Midnight*, he travelled 90,000 kilometres across Australia with his partner Narelle Autio (also exhibiting at this year’s festival in La Gacilly). The result is a work that shows a nation in flux, uneasy with its identity and its place in the world, but also a work of fiction that depicts the construction and resurgence of an apocalyptic world.

In another of his series, *Welcome to Nowhere*, selected for this exhibition, the author has assembled ironic and often humorous glimpses of dusty hinterland towns, where the impact of human settlement on the landscape produces some absurd and often surreal scenes.

📍 GRAND CHÊNE



© Narelle Autio / Agence VU'

NARELLE AUTIO **AUSTRALIA • BORN IN 1969**

THE CALL OF THE OCEANS



Australia is surrounded by three of the world's five oceans: the Indian, Southern and Pacific. Few photographers have documented the interactions between humans and the oceans as subtly as Narelle Autio.

She has spent more than 20 years capturing instants in the water, all while fulfilling assignments for various newspapers and magazines she has worked for. Her *Coastal Dwellers* series earned her a first prize at the World Press Photo Awards and the Leica Oskar Barnack prize in 2002. She is best known for her study of the human body interacting with water, creating images that portray people seemingly transported and distorted by their underwater environment, caught in a cloud of air bubbles that give the scene a kind of surrealist abstraction.

Autio's photographs highlight that feeling of fascination mixed with fear we feel when swimming—whether in the ocean or a pool. They illustrate our natural attraction to water, always juxtaposed with the profound vulnerability of humans in this element. In this respect, the water holes—enigmatic oases surrounded by deserts—embody a sublime contradiction for her: a place where opposing elements converge, where mystery and the promise of a new world come together beneath the surface. In these dark waters, everything merges: light and darkness, life and death, questions and unattainable answers.

The exhibition also features images produced by the artist during her travels across Australia, along dusty roads that seem to go nowhere, but ultimately lead to one of the three oceans bordering this island-continent.

9 GRAND CHÈNE



© Anne Zahalka

ANNE ZAHALKA **AUSTRALIA • BORN IN 1957**

FRAGMENTS OF WILD LIFE



It's hard to sum up Anne Zahalka's forty-year career in a single exhibition. This artist's work is held in the collections of the most prestigious museums in Melbourne, Victoria, Prague and Seoul. She made a name for herself on the Australian art scene with her eclectic series, which range from still life to hyper-realistic portraits and even scenes from the natural world. She says that main aim of her work is to explore cultural stereotypes and use humour to challenge them. She embraces the themes of identity, belonging, loss and the passing of time. Here, the focus is on her approach to the natural world.

In her latest work, *Future Past Present Tense*, for example, she revisits the notion of diorama: a panoramic painting on canvas, usually presented in darkened rooms to give the illusion of reality and movement through the play of light. Zahalka has dusted off these compositions, nowadays found in old museums, and inserted the original diorama makers—the scientists, illustrators and craftsmen who produced them—into the scenes. Inspired both by the naturalists of yesteryear and by fictional artists, she uses photography to draw attention to the drastic changes in Tasmanian ecosystems and the role of humans in the degradation, or preservation, of this environment. The animals she portrays are threatened by urbanisation, by the damaging effects of the climate, by our own folly.

In these images, exhibited for the first time in France, Zahalka constantly manipulates and exploits the past to better understand the present and thus perhaps provide insight into the future. Through them, we are encouraged to reflect on the ways in which we interact with the world—and the world we leave for future generations.

◆ RUE LA FAYETTE



© Tamara Dean

TAMARA DEAN AUSTRALIA • BORN IN 1976

IN SEARCH OF AN EDEN



In Australia, the Covid-19 pandemic in 2020 was compounded by an earlier trauma: the devastating bushfires of “Black Summer”. Like many others, Tamara Dean’s life was transformed, disrupted and interrupted. To escape the anxieties induced during this troubled period, this artist, performer and photographer created a series of shots in various gardens, using her body as the “illuminated point” in the landscape. *“I immersed my body in the frigid water, buried myself in crevices in the earth, and enveloped my body in blossoming flowers... and their industrious bees,”* says Tamara Dean. *“At the end of each day my body was marked with bruises, scratches and bites, yet I emerged from the experience re-energised by the intimate physical sensation of being alive.”* *“The figure you see moving through the landscape in these works is not just me but the woman I would like to be. She who can fly through the air, tumble through the treetops and climb trees.”*

Tamara Dean’s signature style uses the body as a symbol. It is a tool used to break down the barriers separating humanity from its responsibility to the planet. Growing up near a nature reserve, she nurtured a strong passion for the Australian bush that continues to motivate her today. By placing humans at the centre of these wild frescoes, she returns them to their primal state – their status as a species surviving on a planet and an integral part of a sensitive ecosystem. *“By becoming aware of this, we can start to see ourselves as part of something bigger, and no longer as the centre of the universe.”*

♥ JARDIN DES MARAIS

Exhibition printed thanks to the support and expertise of CEWE.

cewe



© Anoeck De Groot / AFP

ANOEK DE GROOT SAEED KHAN TORSTEN BLACKWOOD AUSTRALIA

SURVIVALS



More than 60,000 years after their settlement on the island-continent, the indigenous peoples continue to be marginalised on their own lands. Last October, a referendum was held, with the modest aim of creating an Aboriginal Voice – a mere advisory body to the government and parliament, with no decision-making powers. It was widely rejected by Australian voters. Proof that the country is far from having made peace with its colonial past, as historian Romain Fathi, from the University of Adelaide, explains: *“What can you expect from a nation that still has the Union Jack on its flag and when its national holiday marks the day it was invaded by the British on 26 January 1788? They are afraid that the land they stole will be taken away from them.”*

As a result, the Aborigines, who today represent 3.5% of the Australian population, are effectively second-class citizens: their life expectancy is almost ten years shorter than that of the rest of the population, and they consistently fall behind on all the economic indicators, from poverty to unemployment, and from poor housing to infant mortality.

The true strength of Agence France-Presse and its network of 450 photographers worldwide lies in their ability to shed light on news that may otherwise go unnoticed, sometimes showing what we would prefer not to see, combating preconceived ideas in the name of truth, telling stories about our changing societies, and catalysing emotions. And this holds true for the peoples of Oceania, and Australia in particular. Behind the picturesque folkloric images taken by photojournalists lurks a sad reality. The brutal truth can sometimes be summed up in a single photograph, like the one taken by Anoeck de Groot capturing the forlorn gaze of a child living in squalor in an insalubrious camp in Alice Springs.

📍 JARDIN DE L’AFF

Exhibition produced in association with Agence France-Presse, which, for the 5th consecutive year, is partnering our Festival to highlight the remarkable work of press photographers.



& BEYOND





© Joel Meyerowitz / Polka Gallery

JOEL MEYEROWITZ UNITED STATES • BORN IN 1938

THROUGH THE CITIES



“For us (Europeans), a city means above all the past, for the Americans a city is mainly future; what they love in it is all that it may yet be.” That is what Jean-Paul Sartre had to say about the American city in the mid-20th century. With their distinctive and instantly recognisable urban grammar, those cities of the future hold a significant place in our collective unconscious, symbolising Western progress, the consumer society and the American dream.

Born in the world's most iconic city, New Yorker Joel Meyerowitz is a pioneer of what we call “*street photography*”. He studied painting then embarked on a photography career in the 1960s. Inspired by another giant of American photography, Robert Frank, he produced his first series in black and white. However, he went on to become a pioneer of colour film, which he finally adopted in 1976 because, as he is fond of saying, “*life is in colour*”. This choice set him apart from many other artists who shunned this new photographic style, but it ultimately contributed to the success of his work.

This exhibition goes beyond a mere retrospective and instead embarks viewers on a journey through the transformation and diversification of the American cities that he has passed through over the years. From the tranquil evening vibe of a roadside diner sign to the chaotic energy of a New York intersection at rush hour, via the splendour of a Florida swimming pool... each image contributes to a stunning fresco that reveals the soul of a nation and its people. Joel Meyerowitz observes, frames, playfully brings out the detail, and transforms the ordinary into something extraordinary. A journey along linear streets where the light dances on the façades of the buildings, that soar skywards. And where passers-by become unwilling extras in this magnificent movie entitled America.

📍 PRAIRIE

Exhibition organised in collaboration with the Polka gallery, Paris.

POLKA

Thanks to Dimitri Beck and Adélie de Ipanema.

Scenography designed with the support of Woodstone.





© Louise Johns

LOUISE JOHNS **UNITED STATES • BORN IN 1992**

IN THE VAST, WILD WEST



Montana is big sky country, as the vehicle licence plates in this iconic state of the American West will tell you. The region's vast wild expanses, often associated with the American pioneer spirit, are a symbol of freedom and adventure.

Montana is also the home of photographer Louise Johns, who settled in the heart of the countryside here after extensive travelling. She tells the story of efforts to restore bison populations on the plains in the Greater Yellowstone Ecosystem—an area of 90,000 square kilometres stretching from northern Wyoming through Idaho to southern Montana. With the reintroduction of bison, along with wolves and grizzly bears, farming communities are grappling with some major challenges. They are committed to the sustainable management of these lands and seek ways of sustaining their livelihood while preserving wildlife—and adapting to the growing pressures of development, tourism and leisure. From another perspective, the recovery of the bison is crucial to the cultural affirmation of the Amerindian tribes, who have had a life-sustaining relationship with this animal for over 10,000 years.

The bison has thus become a point of contention, pitting livestock ranchers, scientists, and tribes against one another, in a cultural clash over competing perspectives and agendas. In 2023, on the edge of Glacier National Park, the Blackfeet Nation became the first indigenous community to release wild bison on their ancestral lands. These complex issues are documented by Louise Johns, in photographs that are an ode to the Wild West, to a way of life passed down from the cowboys of yesteryear. Her images also provide valuable insights into the complicated and conflict-ridden relationships between the various groups living in this fabled territory.

📍 **PRAIRIE**



© Alessandro Cinque / Photo Award Terre Solidaire

ALESSANDRO CINQUE ITALIA - BORN IN 1988

SOILED EARTH, DAMAGED BODIES Mining takes power in the Andean countries



Presented here to the public for the first time, this sensitive and committed exhibition is the culmination of several years' work and trips to four Latin American countries. This incredible journey was made possible thanks to the generous support of the Terre Solidaire Photo Prize for humanist and environmental photography, awarded by CCFD-Terre Solidaire. The images chronicle the complex coexistence between the mining industry and the indigenous communities of the Andean territories.

It is an ambitious project by documentary photographer Alessandro Cinque (who lives in Lima), begun seven years ago in Peru, the world's second-largest producer of copper and silver. Mining contributes twice as much to the Peruvian economy as tourism. But for the Andean communities, it plunders their wealth and their water sources, the lifeblood of their economy. Just a few kilometres from the Peruvian border are the two colossal undertakings that launched Ecuador's large-scale mining operations. Among them is Mirador, the project that sparked indigenous protests in 2012. Further south, in Argentina, civil resistance has managed to delay two mining projects in the town of Andalgalá. Since 2010, not a Saturday goes by without local communities taking to the streets in protest. Last December, Bolivia inaugurated its first industrial-scale lithium plant in the Uyuni salt flats. Yet just three hours away, dozens of miners die every year searching for silver ore in the town of Potosí.

Peru, Ecuador, Argentina and Bolivia share a similar history of large-scale mining. In the style of the great Amerindian photographer Martín Chambi, using soft, low-contrast images that do not add drama to drama, this exhibition reveals the constant struggle between economic growth, the preservation of traditional ways of life, the safeguarding of natural areas and the dramatic consequences on the population's health.

📍 LABYRINTHE VÉGÉTAL

An exhibition produced in partnership with CCFD-Terre Solidaire.

In 2023, Alessandro Cinque was awarded the first Terre Solidaire Photo Prize for humanist and environmental photography (with Sebastião Salgado as President of the jury), a grant of 30,000 euros financed by CCFD-Terre Solidaire, which makes use of photography to document the work it does around the world.





© George Steinmetz

GEORGE STEINMETZ UNITED STATES • BORN IN 1957

FEED THE PLANET



Where does your food come from? The rib steak, the chicken leg, the carrots and what about that innocent lettuce? Do you know how these foods end up on your plate? So many people in the West look no further than their supermarket aisles. And they often have no idea how the food is produced or where it comes from.

This exhibition, and the book it is based on, attempt to give a comprehensive answer to this question. *Feed the Planet* is the outcome of ten years' work in the field, in 40 countries, across five oceans and on every continent on our planet. An unprecedented project meticulously undertaken by photojournalist George Steinmetz, known the world over for the quality of his aerial images and the precision of his shots; an extraordinary visual document illustrating the global food system relied on to feed the 8 billion people who live on our planet.

Beyond the demographics, there are many questions. Since the domestication of plants began around 11,000 years ago, humans have converted 40% of the Earth's land mass into farmland—often to the detriment of biodiversity. In the oceans, more than half the fish biomass has disappeared since the 1950s. And we cannot overlook the fact that today's agricultural systems account for 30% of global greenhouse gas emissions.

How do we accommodate these systems with the prospect of 2 billion more people on Earth by 2050? How can they be adapted to cope with rising protein consumption in emerging countries? If the world's food supply needs to double in the next 30 years, how will this be achieved this without wiping out the few remaining wild spaces and creatures? Let's never forget that, as consumers with the power to vote with our forks, it is our duty to ensure the fair utilisation of our resources. And that on a large scale, the decisions we all take can have a significant impact on market supply. And, ultimately, on the environment.

📍 GARAGE



© Mitch Dobrowner / Gadcollection Gallery

MITCH DOBROWNER UNITED STATES • BORN IN 1956

IN THE EYES OF THE STORM



When we see a tornado, our reflex is to run for cover. Or to lock ourselves in our cellar. No so for Mitch Dobrowner, who heads straight for the storm. Where his fellow wildlife photographers track birds and mammals, he hunts down vortexes, storm supercells and other severe weather phenomena. *“They take on so many different aspects, faces and personalities; I’m in awe watching them,”* explains the photographer who first started taking pictures as a teenager, but later set his camera aside until 2005 while he raised his family. *“It’s watching Mother Nature at her finest. My only hope is that my images do justice to these amazing phenomena of nature.”*

It’s a passion that comes with an element of danger. Dobrowner is aware of the risks involved, but chooses to get as close as he can to the vortexes to further his understanding of these phenomena. In 2010, in Wyoming, he got caught in a hailstorm. *“We were being chased by the storm – instead of us chasing after it.”* The incident didn’t discourage him, as he has continued to track down the nastiest storms and weather conditions for almost two decades. *“My job is to get to the right place at the right time, then let nature show itself,”* he says. He has even been honoured by Google for his use of their technology in his weather quests.

His systematic use of black and white to accentuate the harshness of the storms stems from his admiration for Ansel Adams – another master of American landscape photography. An approach that won him the Iris d’Or at the Sony World Photography Awards in 2012. Despite his success and the esteem he has gained, Mitch Dobrowner refuses to be labelled a “storm chaser”: *“I don’t like to put things in boxes. I’m just a landscape photographer.”*

📍 JARDIN DU RELAIS
POSTAL

*Thanks to the Gadcollection
gallery, Paris.*





© Alice Pallot

ALICE PALLOT FRANCE • BORN IN 1995

THE PERILS OF NATURE



This year's winner of the Leica Award for New Takes on Environmental Photography, introduced by the La Gacilly Photo Festival is a raw talent, a sensitive artist, concerned with clinical truth. As soon as she embarked on a course at the École nationale supérieure des arts visuels de La Cambre (ENSAV) in Brussels, Alice Pallot began exploring the complex relationship between humans and their constantly changing environment, raising questions that are inherently relevant to our times. In her visual experiments, she tends to reveal hidden realities by opening the doors of her imagination.

"Through [my images], I explore the influence of man and science on nature and the links that develop between them," she explains. "I use this to create fictional universes, often through narration. I'm infusing new life into nature that's dying out. When on my travels, I play with the natural elements that surround me. My approach is similar to that of a researcher: I document, explore, research and then go out into the field to develop my project. Applying a cold, phantasmagorical aesthetic, I draw the viewer into a parallel universe inspired by reality."

The fruits of her reflections are powerfully apparent in her latest series, *Algues Maudites*. It brings to light and condemns the alarming spread of green algae on Brittany's coasts. Attributed to high levels of nitrates and phosphates, the algae proliferate along the coastline and release toxins when they decay. In extreme concentration, this phenomenon leads to oxygen depletion, ecosystem imbalance and biodiversity loss. Similarly, in her *Oasis* series, the photographer reveals the absurdity of a cut flower market that celebrates beauty but causes unsuspected pollution.

Capturing the invisible in an often futuristic aesthetic and working with an unconventional colour palette, as though applying filters to our much-abused nature, Pallot's works are a reminder of the fragility and unpredictability of our world, continually tested by human action.

📍 JARDIN SAINT-VINCENT

Alice Pallot is the 2024 winner of the Leica Award for New Takes on Environmental Photography, with support from *De l'Air* magazine.

The exhibition is produced by Leica, which also offers the award-winning photographer a selection of photographic equipment.

Special thanks to Gaëlle Gouinguéné, Head of Communications, PR and Cultural Projects, and Cyril Thomas, Managing Director, Leica France.



de l'air
LE MAGAZINE QUI DONNE À VOIR



© Ulla Lohmann for Yves Rocher Foundation

ULLA LOHMANN GERMANY - BORN IN 1977

NEW BRITAIN AND THE PEOPLE OF THE VOLCANOES A culture at risk



Ten years ago, the province of East New Britain in Papua New Guinea was heavily forested. Over 98% of its primary forest was still intact. Now, however, increased logging – to clear land for oil palm plantations – has exacerbated the loss of forest cover. Before 2008, the area lost each year was around 3,600 hectares. But deforestation has increased exponentially over the last 20 years. Nearly 20,000 hectares are now sacrificed every year. In all, it is estimated that New Britain lost 10% of its tree cover between 2001 and 2020 – nearly 60% of which is considered to be primary forest.

Photographer Ulla Lohmann is well with New Britain, so named because the island was discovered in 1700 by British explorer William Dampier. She first went there in 2001, on her first trip to the region, and immediately fell in love with the landscapes, the volcanoes that dot the land, the people (Austronesians and Papuans) and the traditional cultures that subsist there. As part of a photographic commission from the Yves Rocher Foundation on the final sanctuaries of biodiversity, she returned there to document the upheavals weakening its ecosystem and endangering an ancestral way of life. *“The diversity of life is evident everywhere you look, both on land, in the primary forests teeming with as yet unknown species, and underwater, with some of the richest coral reefs on the planet,”* explains the German photographer.

The exhibition takes us on a thrilling adventure into the Nakanai mountains and to the majestic volcanoes of the Bismarck archipelago, offering a taste of far-off lands, worlds away from Brittany or Britain. Yet, the themes of nature preservation and environmental safeguarding are just as relevant there as they are in our regions.

📍 LABYRINTHE VÉGÉTAL

In partnership with the Yves Rocher Foundation, which funded this project as part of its “In the Name of Biodiversity” photography campaign.





© Gaël Turine

GAËL TURINE BELGIUM • BORN IN 1972

THE SPIRITS OF THE FOREST



Welcome to Benin, former kingdom of Dahomey and cradle of voodoo. In this territory found to the north of the Gulf of Guinea, wedged between Togo to the west and Nigeria to the east, the boundary between the living and the dead is more tenuous than the non-believer might assume.

So, what exactly is voodoo? A religion, just like Christianity and Islam – both of which are highly developed in the region. Its practitioners worship a pantheon of gods and minor deities who inhabit natural elements such as a stone, a waterfall... or a tree. It took time, patience and the authorisation of the country's spiritual leaders for Gaël Turine, a sensitive social reporter, to gain access to the sacred forests of Mitogbodji, Fâ-Zoun and Houinyèhouévè: closed quarters, places of worship off-limits to the uninitiated. Here, the deity is aware of your presence, but remains unseen: it allows mortals to live and prosper, but lives hidden away. And it is thanks to traditional knowledge, taboos and totems, tales and legends handed down the generations, that these forests have remained protected from human activity.

However, these now represent only 0.2% of the territory and are threatened by demographic pressure, the expansion of farmland and the rise of evangelical churches. Between 2005 and 2015, Benin's total forest area shrank by more than 20%, with an ongoing deforestation rate of more than 2% per year according to the World Bank.

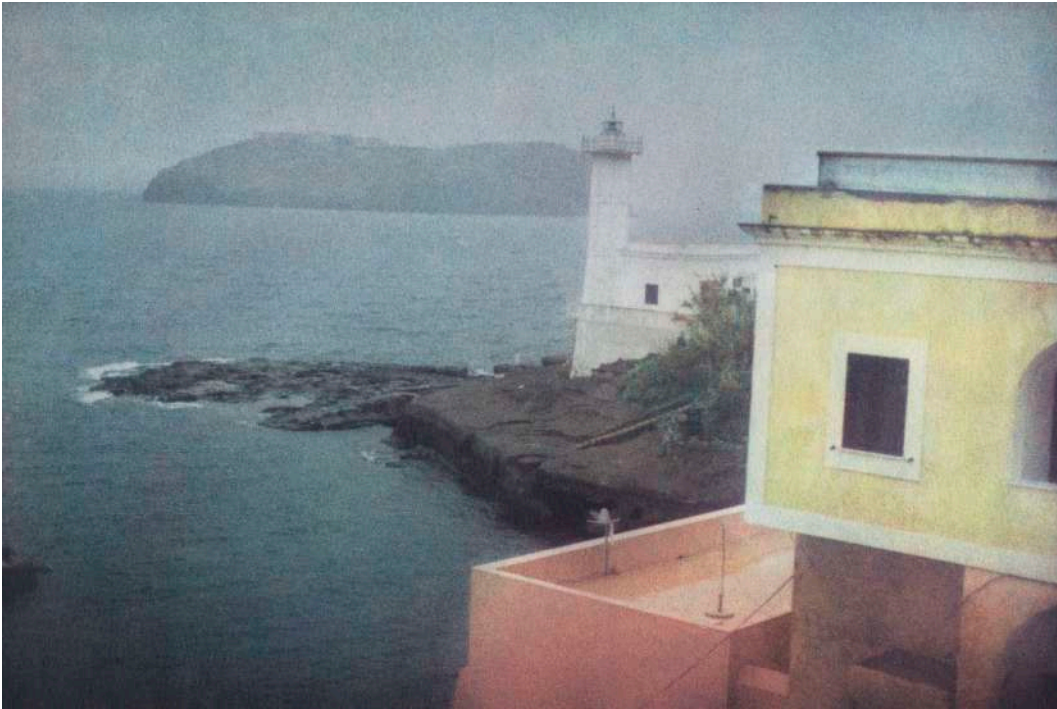
Gaël Turine set out to understand and document this complex situation, focusing on the survival of these rituals intricately tied to the existence of a preserved natural environment. Should it disappear, should these sources of life become contaminated, a whole system of beliefs and a complete culture will be lost forever.

📍 CHEMIN DES LIBELULES

Gaël Turine is the 2023 winner of the Yves Rocher Foundation Photo Award, in partnership with Visa pour l'Image. He was awarded a prize of €8,000 for this work, on show in its entirety for the first time, here at La Gacilly.

FONDATION  YVES ROCHER
POUR LA NATURE
RECONNUE D'UTILITÉ PUBLIQUE

Our thanks go to writer Laurent Gaudé (winner of the 2004 Goncourt Prize for his novel Le Soleil des Scorta), who generously contributed a previously unpublished text to accompany Gaël Turine's work.



© Bernard Plossu

BERNARD PLOSSU FRANCE • BORN IN 1945

FRESSON COLOURS



Bernard Plossu likes to call himself “half-traveller and half-migratory photographer”, but he really needs no introduction. For years, he has been roaming the world, capturing furtive moments in Mexico’s Chiapas, the American West, the Niger desert, the villages of Morocco and on the coast of Brittany. He became famous for his black-and-whites, imbued with iridescent grey. Too often compared to Robert Frank or Édouard Boubat, both of whom he admires, his style is singular and deeply sensitive. His eyes are as sharp as his memory.

When we arrived at his home in La Ciotat, he chuckled about the sedentary lifestyle that has him tied to this building, because his lifelong pursuit of the meaning of life always revolved around travel. With his youthful good looks and tender smile, he took us on a tour of this house of memories where, from floor to ceiling, there are piles of jumbled boxes of negatives, prints of all kinds, old books, drawings donated by his painter friends and objects unearthed over sixty years of wanderlust. “*It’s an organised mess,*” he explains, “*I’m the only one who can locate my little ones.*” He wanted to show us a photograph taken in Mexico in 1965. “*It’s like a painting!*” we exclaimed. An unfortunate compliment. That’s the very thing he dislikes hearing, even though he admits to an affinity with Corot for his lighting, Courbet for his landscapes, Malevitch for his geometric forms and Hopper for his abstract forms.

Right from his earliest photographs, Bernard Plossu invented a visual grammar that combines subjectivity, simplicity, a sensorial dimension and rigorous composition. Here, it is his lesser-known colour photographs that we wanted to showcase with these Fresson prints. The Fresson pigment process was invented in the 19th century by the family of the same name in Savigny-sur-Orge, south of Paris. The special texture and subtle rendering it gives is the perfect match for the no-frills approach adopted by the photographer, who seeks to distance himself from the spectacular and the grandiloquent. What emerges are images of poetry, the kind that sets the world, and its many forms, aflutter. With a powdery, slightly charcoaly finish that gives landscapes an unreal look.

📍 RUE SAINT-VINCENT

Exhibition organised in partnership with the Camera Obscura gallery, Paris.

Thanks to Didier Brousse and César Champetier.



© Sophie Zénon / La Gacilly Photo Festival
for the Morbihan departmental Council

SOPHIE ZÉNON

FRANCE • BORN IN 1965

THE MEMORY OF STONES

Discovering sensitive rural heritage in Morbihan



Leave the major tourist attractions of Morbihan behind for a while, and set off on the back roads, venture into the Breton moors, follow the coastal paths and get lost in the remote hamlets. You'll discover a host of hidden treasures built, sculpted and fashioned, sometimes in ancient times. They bear witness to the multitude of activities found here in bygone eras, but are also the seeds of a culture bequeathed to us by our ancestors. You'll find a chapel with chiselled tympanums, further along a washhouse carved into a hollow, then a crumbling manor house or an imposing granite calvary. Carry on and you'll come to a megalithic site with endless alignments, like those that astounded Stendhal, who described an ancient procession of stones basking in the atmosphere conjured up by the dark sea...

Over the course of a winter, from Locuan to Locmaria, from l'Île d'Arz to Guehenno, visual artist Sophie Zénon travelled the length and breadth of Morbihan, accompanied by Diego Mens, heritage curator at the département's council, the initiator of this new photographic commission. So what marked her most? 'This fusion of granite with the landscape, and with plants in particular. It gives off an atmosphere that is at times serene, at times melancholy, conducive to a form of introspection and meditation.'

This explains the unconventional approach used to capture the shots, as dictated by the artist. She is relentless in her quest to experiment with the photographic medium, which gives rise to organic, vibrant and poetic works. Here, she opted for a series of frontal shots and long shots. She used an old technique, the orotone, a photographic print on a silver gelatine glass plate to which she applied gold tone with a brush. The beholder is treated to a precious, delicate and fragile artefact, imbued with a timeless quality and adorned in shades of black and tan echoing the sacred monuments that hold such significance for the region's inhabitants.

In the green labyrinth at La Gacilly, the photographs, printed in large format on brushed aluminium, shimmer and play with light and shadow, creating a surprising effect of depth.

📍 LABYRINTHE VÉGÉTAL

Photographic commission carried out with the support of the Morbihan departmental Council.



Thanks to Diego Mens, Heritage Curator for the Morbihan departmental Council

**A UNIVERSAL
RIGHT
TO CULTURE**





© Collège Jean Rostand (Muzillac), Cédric Wachthausen
Morbihan School Photo Festival 2024

THE MORBIHAN SCHOOL PHOTO FESTIVAL

13TH EDITION • THE SPIRIT OF SPORT



The Paris 2024 Olympic and Paralympic Games are on the horizon, a global celebration of sport, passion and personal achievement. This year's theme – "The Spirit of Sport" – invites secondary school students to explore, capture and convey the synergy between effort, determination and the beauty of sport.

The theme encourages them to think about how the values of sport can enhance the life in our communities. In a constantly changing world, where differences can sometimes divide, sport has the power to bring people together, inspire and forge unbreakable bonds. Outdoor sports are also an opportunity to reconnect with nature and today there are more and more ways of combining sport, our need for fresh air, and the discovery of our environment.

The Olympic movement, encapsulated in the motto "Faster, higher, stronger", promotes universal values such as excellence, respect, solidarity and peace. These values underpin the Olympic spirit and have the potential to create a better world.

We have set the students the task of capturing these values through their lens. The goal is to show how sport transcends language barriers, cultural differences and nationalities, but also how sport fosters inclusion, mutual understanding and social cohesion.

We want the students to surprise us and to point the way to a brighter tomorrow for us all, to bring the spirit of sport to life. This 13th edition is an invitation to explore the positive impact that sport can have on society.

◆ LES HALLES

Supported by and in collaboration with the Morbihan Departmental Council.





© Collège Saint-Louis (Lorient), Bettina Clasen
Morbihan School Photo Festival 2024

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.

Supported by 7 professional photographers, the 16 public and private Morbihan colleges involved in the project work on the theme *The Spirit of Sport* throughout the 2023-2024 school year.

Analysing the topic, creating the synopsis, shooting, editing and writing the captions: the college students will be the creators of an exhibit that is fully integrated into the programming of the 21st edition of the La Gacilly Photo Festival.

Their works will be exhibited in Austria in 2025 during the La Gacilly-Baden photography festival, echoing the creations of young Austrians working on the same topic.

THE PHOTOGRAPHER-MENTORS

Bettina Clasen, Éric Frotier de Bagneux, Hervé Le Reste, Frédéric Mouraud, Aude Sirvain, Pauline Tezier Flandrin, Cédric Wachthausen.

PARTICIPATING SCHOOLS

Mathurin Martin (Baud), Notre-Dame de la Clarté (Baud), Sainte-Marie (Elven), Saint-Anne (Guémené-sur-Scorff), Émile Mazé (Guémené-sur-Scorff), Pierre et Marie Curie (Hennebont), Sainte-Anne (La Gacilly), Sainte-Barbe (Le Faouët), Tréfaven (Lorient), Saint-Louis (Lorient), Yves Coppens (Malestroit), Jean Rostand (Muzillac), Goh Lanno (Pluvigner), Romain Rolland (Pontivy), Sainte-Anne (Quiberon), De Rhuys (Sarzeau).

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 2022

AN ENHANCED EDUCATIONAL OFFER:

With a view to introducing the very young to photography and the festival's themes, a range of educational resources and mediation formats are available to schools and youth centres:

- Educational packs for primary and secondary schools, to help them prepare for their visit to the festival beforehand, discover the exhibitions and extend their visit.
- Educational tools to help you visit the festival on your own: free self-mediation tools and suggestions for tour routes.
- Tailor-made cultural activities for every age group: guided tours, workshops and studio visits.
- One-off meetings with the photographers during the inauguration.

→ Booking required

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

VISITS FOR THE GENERAL PUBLIC

Discover the Festival programme through a guided tour of a selection of exhibitions. It's a great way to get to know the work of international photographers.

Duration: 1h → Booking required

WORKSHOPS FOR THE GENERAL PUBLIC

During the summer, round off your visit to the with photography workshops led by professional photographers Maxime Riché and Philippe Caharel.

They'll take turns guiding you through two different approaches to photography.

Workshop 1 • Photographic walk

10 am to 5 pm

Wednesday 10 July, Saturday 3 August and Saturday 24 August.

Equipment required: a digital camera (even entry-level or compact).

→ Booking required

Workshop 2 • Phytotyping, printing with plants

Duration: 1h30

Wednesday 24 July and Saturday 17 August.

→ Booking required

PRIVATE TOURS

Book your private guided tour of the Festival, for a special moment with family or friends.

Duration: 1h or 1h30

→ Booking required

SELF-MEDIATION TOOLS

Playful exploration

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

More information will follow shortly on the website.

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

→ **Booking mandatory for groups.**

**AN INTERNATIONAL
FESTIVAL**



LA GACILLY-BADEN PHOTO FESTIVAL



© Lois Lammerhuber / La Gacilly-Baden Photo Festival 2024

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 unspoiled natural setting. Like La Gacilly, it nurtures a sustainable vision of the environment and a love of art.

While this summer in Brittany, the 20th annual Festival unveils its *Australia & Beyond* programme, La Gacilly-Baden Photo Festival will embark on its 7th edition exhibiting, in a new layout, the full 2023 *Natural Heritage* 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 6th edition of La Gacilly-Baden Photo Festival attracted more than 270,000 visitors, meaning that a total of 600,000 people saw the works on display over the two-year cycle.

La Gacilly-Baden Photo Festival
15 june > 15 october 2024
7th édition – *Welt Natur Erbe*
(*Natural Heritage*)

Lois Lammerhuber,
Director
La Gacilly-Baden Photo Festival

Florence Drouhet,
Artistic Director
La Gacilly-Baden Photo Festival

EVENTS PROGRAMME



PROGRAMME OF EVENTS



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.



© Jean-Michel Niron / Festival Photo La Gacilly 2022

Inaugural weekend of 22 and 23 June:

As a prelude to the opening of the Festival, we are offering a special weekend with the photographers of the 21st edition, on 22 and 23 June 2023. On the programme: exhibition visits, signing sessions and lectures.

Weekend of 21 & 22 September:

For the 6th year running, the La Gacilly Photo Festival is organising a series of events to coincide with the European Heritage Days.

Full programme of forthcoming events on our website: festivalphoto-lagacilly.com

THE ASSOCIATION & ITS VALUES



A VILLAGE NESTLED AMONGST IMAGES



21 YEARS

**4 MONTH-LONG EXHIBITION
EVERY SUMMER**

**A FREE FESTIVAL
OPEN TO ALL**

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

**800 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)**

**5,000,000 VISITORS
SINCE 2004**

**THE WORK
OF 350 PHOTOGRAPHERS
DISPLAYED SINCE 2004**

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.



© Jean-Michel Niron / La Gacilly Photo Festival 2023

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.

A VILLAGE NESTLED AMONGST IMAGES



AN OUTSTANDING ARTISTIC PROGRAMME

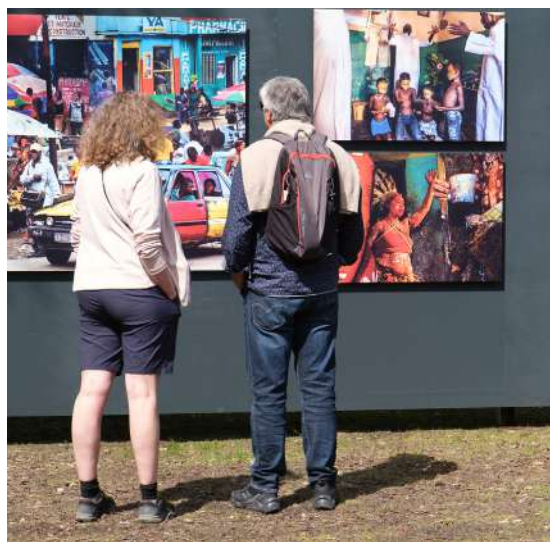
Sarah Moon, Jacques Henri Lartigue, Yann Arthus-Bertrand, Claudia Andujar, Elliott Erwit, Robert Doisneau, Seydou Keïta, Karen Knorr, Sebastião Salgado, Josef Koudelka, and more. Since 2004, nearly 330 of the most prestigious photographers have been exhibited. La Gacilly Photo Festival showcases ethical 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

Traditionally, each year, a dual theme is developed, combining a focus on contemporary creation specific to a country or continent (2022: Middle Eastern countries, 2021: Nordic countries, 2020: Latin America, 2019: Eastern countries...), with a societal and environmental issue (2020: biodiversity, 2018: the Earth in question, 2017: the Human / Animal relationship...).

By addressing these major themes in an artistic and aesthetic approach, the Festival echoes everyone's concerns. Through its exhibitions and the eyes of photographers, the La Gacilly Photo Festival has been a vehicle for information, awareness and mobilization of the general public on environmental and societal issues for more than 20 years. The knowledge of the peoples of the whole world in the service of a humanist vision of society is at the heart of the association's project.

For 4 months, the Festival is accessible to the greatest number, without ticketing or proof of entry to be provided. The family public, from the social field and with disabilities, is an integral part of the 300,000 visitors who were able to discover the 2022 edition. In addition, the association is strengthening its actions towards the public via its public service which is developing numerous projects mediation throughout the year.



© Jean-Michel Niron / La Gacilly Photo Festival 2023



© Michel Ségalou / La Gacilly Photo Festival 2023

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 2022



© Michel Ségalou / La Gacilly Photo Festival 2022

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

Created in 2002 around structures working in the field of contemporary art in the region, the a.c.b network evolved in 2021 and today brings together professionals and actors in the sector in Brittany.

The purpose of the association is to implement a cooperative approach for the structuring and development of the contemporary art sector in Brittany.

www.artcontemporainbretagne.org

LE COLLECTIF DES FESTIVALS



Member of the Collectif des festivals since 2011, the Festival association shares with other cultural events in Brittany, reflections and means of action on the environmental and social issues raised by their organization.

www.lecollectifdesfestivals.org

UNE TRAVERSÉE PHOTOGRAPHIQUE

UNE TRAVERSÉE
PHOTOGRAPHIQUE
EN BRETAGNE

The Festival is part of Une traversée photographique en Bretagne, which has been an annual event since 2023. Bringing together all the players involved in offering a summer programme of contemporary photography, this event allows audiences throughout Brittany to move around and meet up.

www.traverseephotobretagne.fr

FESTIVALS EN MOUVEMENT



The La Gacilly Photo Festival participates in the national project "Festivals in motion", which aims to work on the biggest environmental issue of festivals: mobility.

For 3 years, with 50 French festivals supported by their regional structure and the R2D2 network, the La Gacilly Photo Festival will experiment and document low-carbon alternatives for going to festivals.

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.

LE 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% POUR LA PLANÈTE



This non-profit organization connects patrons and companies with associations carrying out projects, to effectively accelerate donations for the benefit of the environment.

Since September 2019, the Festival Photo La Gacilly association has been approved as the recipient organization for donations.

www.onepercentfortheplanet.fr

RÉSEAU PRODUIT EN BRETAGNE



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

INFORMATIONS PRATIQUES



© Jean-Michel Niron / Festival Photo La Gacilly 2022

The Festival is open from Friday June 21 to Sunday November 3, 2024 inclusive.

The exhibitions are all free and located outside in public space; festival-goers can freely access it at any time. Allow at least a day to discover the 20 exhibitions of the 2024 edition.

We advise our visitors to start their visit with the Information Point, located this year in the Tourist Office, where they can find all the information concerning the edition and receive the program plan presenting all the exhibitions and activities offered.

📍 INFORMATION POINT

Place de la Ferronnerie
Open 7 days a week
June & September 10 am > 6 pm
July & August 10 am > 7 pm

Information regarding exhibitions, visits, workshops, self-mediation tools, program plan and derived products.

EXHIBITION CATALOG

For this 21st edition, the Festival is publishing a bilingual French-English catalog with all of its programming.

Catalog available at the Festival Info Point, Place de la Ferronnerie, at the Librairie La Grande Évasion, rue La Fayette and installed behind the premises of the Tourist Office.

The catalog will also be available in several bookstores thanks to the distributor Coop Breizh.

21st edition – La Gacilly Photo Festival
Bilingual French-English edition
Available from June 21, 2024

TRANSPORTS

Situé en Bretagne Sud, entre les villes de Rennes, Vannes et Nantes, La Gacilly est une cité vivante qui a su trouver un équilibre entre économie moderne et respect de la nature.

1h de Rennes / Vannes / Nantes

2h30 de Paris en train



*Catalog 2023

OUR PARTNERS



BRETAGNE 

PUBLICS PARTNERS



LEAD PARTNERS



PHOTOGRAPHICS LABORATORIES



PARTNERS



MEDIA PARTNERS



NETWORKS



This 21st edition is also offered to you thanks to the support of:

OUR TECHNICAL PARTNERS:

Offset 5 ▪ Europcar ▪ Meta France ▪ Partition Architecture ▪ ACB Décoration ▪ PixTrakk ▪ Coop Breizh ▪ IMAYE Graphic

OUR INSTITUTIONAL PARTNERS:

Les Champs Libres ▪ Fondation Yves Rocher ▪ Ciné Manivel ▪ Artémisia ▪ Théâtre Équestre de Bretagne ▪ Librairie La Grande Évasion ▪ Comité des fêtes de La Gacilly ▪ La Main Fraternelle ▪ Fonds de dotation Trajectoires ▪ Les Musicales de Redon ▪ Galerie Albert Bourgeois de Fougères Agglomération ▪ Centre Social Ti Mozaik de Guer ▪ Mission Locale du Pays de Redon et de Vilaine ▪ Réseau Canopé.

Without forgetting the festival-goers, members and volunteers who support and trust us every summer.



CONTACTS



La Gacilly Photo Festival

Mélina Le Blaye

Public relations & press relations

+33 (0)6 23 66 04 75

+33 (0)2 99 08 68 00

melina.le-blaye@festivalphoto-lagacilly.com

Maison de la Photographie
Place de la Ferronnerie
56200 La Gacilly



Press Agency

2^E BUREAU

**Martial Hobeniche,
Marie-René de La Guillonnière
et Mathilde Sandlarz**

+33 (0)1 42 33 93 18
lagacilly@2e-bureau.com



Graphic Design

Atelier Michel Bouvet
Azadeh Yousefi



Page Layout

Festival Photo La Gacilly
Service Communication



festivalphoto-lagacilly.com
[@lagacillyphoto](https://www.instagram.com/lagacillyphoto) #lagacillyphoto

