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# Réseau LUX #1

a ppr oc he & unRepresented  
Arles, les Rencontres  
de la photographie  
Biennale de l'Image Tangible  
Boutographies  
BPM - Biennale  
Photographique de Mulhouse  
Circulation(s)  
Festival du Regard  
Itinéraires des Photographes  
Voyageurs  
Les Villes Invisibles  
L'été photographique  
de Lecture  
Mesnographies  
Nicéphore+  
Les NUITS PHOTO  
Paris Photo  
Phot'Aix  
Photoclimat  
PhotoSaintGermain  
Planches Contact  
Polycopies  
Promenades Photographiques  
QPN - Quinzaine  
Photographique Nantaise

# L U X

21 photography  
festivals & fairs on  
show from  
Nov 06 to  
Dec 08, 2024

## PRESS KIT



© Robin Lopvet

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From Wednesday, November 6th to Sunday, December 8th, 2024, Réseau Lux is organizing a unique event. Its 23 members will celebrate photography and photographers with free exhibitions, screenings, meet-ups, and portfolio reviews, all in an extraordinary setting: a 1,200-square-meter abandoned post office in the heart of Paris, never before open to the public.

For the first time in photography's history, the key players in France's cultural scene are joining forces to create a true synergy of talents. This event, put together in just two months, is a chance to bring to life the values that unite us: cooperation, mutual support, eco-responsibility, touring exhibitions, material recycling, and a focus on mediation.

Réseau LUX #1 aims to serve as a real laboratory for new ways of developing cultural and artistic projects, based on collective effort, shared resources, and solidarity. By combining these strengths, we aim to generate value — not individually, but collectively. By pooling resources and making them available to the artistic community, Réseau LUX #1 allows for the realization of ambitious, innovative projects that would otherwise be out of reach for smaller organizations.

By showcasing the best productions from across France, Réseau LUX #1 challenges the notion of exclusivity. This initiative provides artists with greater visibility and generates additional copyright revenue. Moreover, by moving away from the unsustainable model of producing works for a single edition, we contribute to the ecological transition.

France is undoubtedly one of the world's richest countries when it comes to photography events, but realistically, who can travel the entire country to see all the exhibitions, screenings, and fairs throughout the year? By uniting our efforts and occupying this unique space, we've selected our finest installations to make them accessible to a wide audience — for free. Réseau LUX #1 also aspires to be a hub for professionals and photography enthusiasts alike, offering a welcoming and inclusive space for all.

## a ppr oc he & unRepresented

*Un monde en mue*, Sylvie Bonnot

## Arles, les Rencontres de la photographie

Le Best Of, Nuit de l'année 2024

## Biennale de l'Image Tangible

*Vestiges of the Unearthed*, Victoria Ahrens  
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Dominique Clerc / Philippe Calandre / Vidya  
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## Boutographies

*Je ne veux plus vous voir (mais c'est provisoire)*, Laura Lafon Cadilhac

## BPM - Biennale de la Photographie de Mulhouse

*First proposal - Word images & myth*, 2023,  
Ange Frédéric Koffi

## Circulation(s)

FOCUS UKRAINE

*I Joke Therefore I Am*, Maryna Brodovska  
*Safe Threat / Boats / Faces*, Dima Tolkachov  
*« Okolotok », when scary tales turn into reality*,  
Yevheniia Laptii  
*Don't Look at the Pain of Others*, Lisa  
Bukreyeva

## Festival du Regard

*Leaving and waving*, Deanna Dikeman

## Itinéraires des Photographes Voyageurs

*Mythos / La maison sans nom*, Nía Diedla  
*Le murmure des égarés*, Aurélia Frey

## Les NUITS PHOTO

*Projection : Les lauréats 2024*

## Les Villes Invisibles

*Comme une romanité du futur*,  
Fabrice Jurquet  
*Question de nature*, Laurent Gueneau

## L'été photographique de Lectoure

Robin Lopvet

## Mesnographies

*Leaving one for another*, Olgaç Bozalp

## Nicéphore+

*Robe*, Arina Essipowitsch

## Phot'Aix

*Elle était une fois, Tamachaôts...*,  
Djamila Beldjoudi-Calin  
*Après les cigognes*, Vanessa Kuzay

## Photoclimat

*Love and Justice*, Laetitia Ky

*Pictures of Junk*, Vik Muniz

## PhotoSaintGermain

*Nord-Ouest*, Pascal Amoyel

## Planches Contact

*L'autonomie de la nature*, Jacopo Benassi

*Administrations normandes*, Olivier Culmann

*Non Fiction*, Henri Kisielewski

*Time Machine Dreaming In Deauville*,

Max Pam

## Promenades Photographiques

*Campus*, workshop collectif

## QPN-Quinzaine

## Photographique Nantaise

*Repliques, Mayotte en republicque*,

Franck Tomps

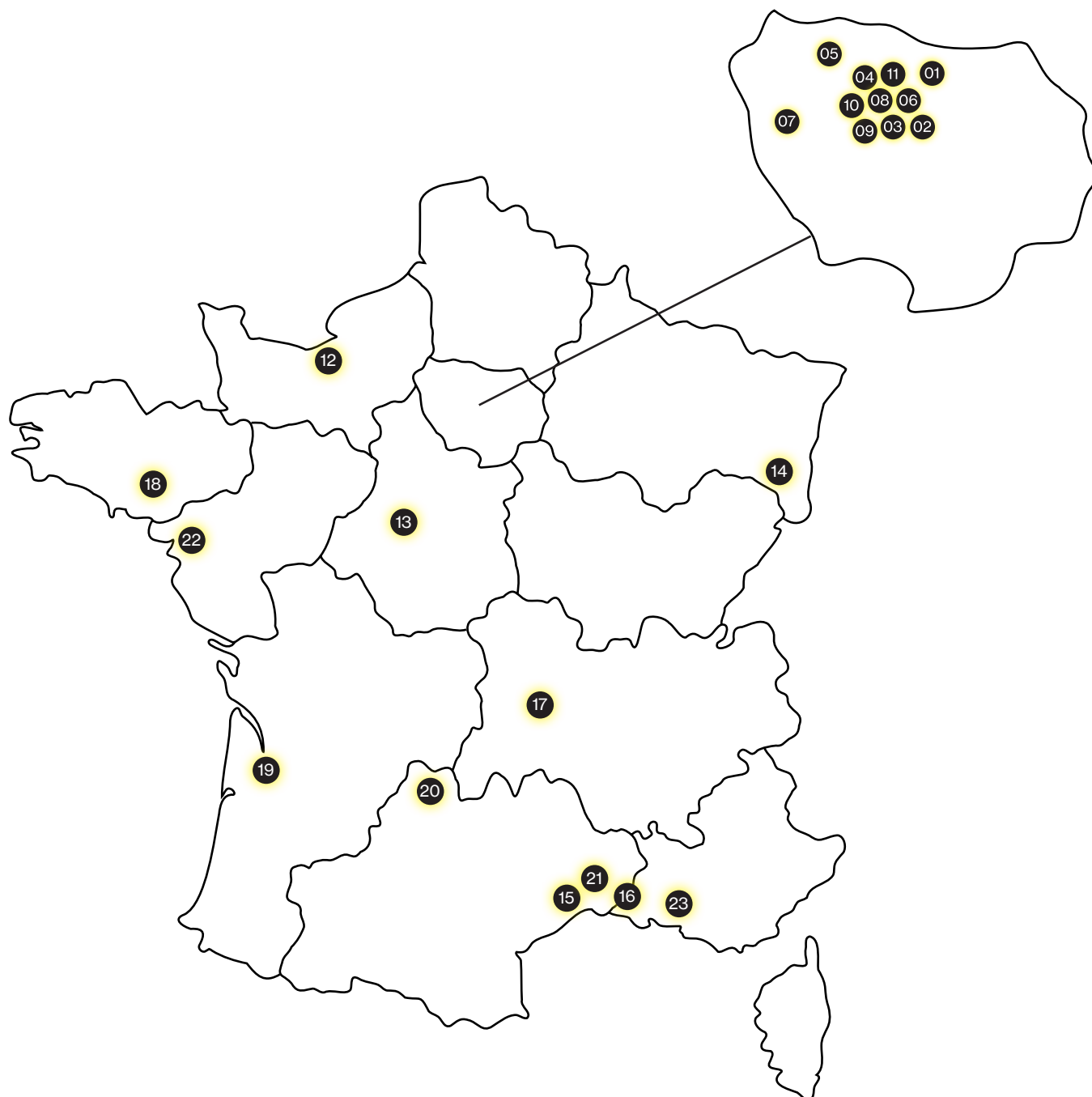
The Réseau LUX association is a national professional network that connects festivals and fairs focused on the dissemination, education, and promotion of photography. Its mission is to unite a variety of events, each offering rich and diverse programs, around shared values and commitments.

Réseau LUX brings together festivals and fairs of different scales, geographic locations, and resources, all with a common goal: to engage with photography and examine the role of images in addressing contemporary issues. Members of Réseau LUX are conscious of the social, ethical, and environmental impacts of their activities, as well as their connection to local, national, and sometimes international economic development. The network aims to rethink, share, and evolve its practices to better serve audiences, artists, and stakeholders.

Réseau LUX supports its members in their professional growth, helps enhance their activities, and advocates for the diversity of their professions. It fosters collaboration among members, promoting a genuine culture of cooperation and solidarity. At the heart of Réseau LUX are the values of idea-sharing, collective action, and cooperation, which serve to reinforce its role as a key cultural and economic player in promoting its territories.

The uniqueness of this network lies in its blending of genres: while each festival and fair may have different objectives, their shared commitment to advancing photography through collective effort is undeniable.

Fair	a ppr oc he & unRepresented	Paris	<a href="http://www.approche.paris">www.approche.paris</a>
Festival	Arles, les Rencontres de la photographie	Arles	<a href="http://www.rencontres-arles.com">www.rencontres-arles.com</a>
Festival	Biennale de l'Image Tangible	Paris	<a href="http://bit20.paris">bit20.paris</a>
Festival	Boutographies	Montpellier	<a href="http://www.boutographies.com">www.boutographies.com</a>
Festival	BPM - Biennale de la Photographie de Mulhouse	Mulhouse	<a href="http://www.biennale-photo-mulhouse.com">www.biennale-photo-mulhouse.com</a>
Festival	Circulation(s)	Paris	<a href="http://www.festival-circulations.com">www.festival-circulations.com</a>
Festival	Festival du Regard	Cergy Pontoise	<a href="http://festivalduregard.fr">festivalduregard.fr</a>
Festival	Itinéraires des Photographes Voyageurs	Bordeaux	<a href="http://www.itiphoto.com">www.itiphoto.com</a>
Festival	La Gacilly	La Gacilly	<a href="http://www.festivalphoto-lagacilly.com">www.festivalphoto-lagacilly.com</a>
Festival	La nuit du photojournalisme	Paris	<a href="http://dysturb.com">dysturb.com</a>
Festival	LES NUITS PHOTO	Paris	<a href="http://www.lesnuitsphoto.com">www.lesnuitsphoto.com</a>
Festival	Les Villes Invisibles	Nîmes	<a href="http://www.negpos.fr">www.negpos.fr</a>
Festival	L'été photographique de Lectoure	Lectoure	<a href="http://centre-photo-lectoure.fr">centre-photo-lectoure.fr</a>
Festival	Mesnographies	Les Mesnuls	<a href="http://www.mesnographies.com">www.mesnographies.com</a>
Festival	Nicéphore+	Clermont Ferrand	<a href="http://www.festivalphoto-nicephore.com">www.festivalphoto-nicephore.com</a>
Fair	Paris Photo	Paris	<a href="http://www.parisphoto.com">www.parisphoto.com</a>
Festival	Phot'Aix	Aix en provence	<a href="http://fontaineobscur13.wixsite.com">fontaineobscur13.wixsite.com</a>
Festival	Photoclimat	Paris	<a href="http://photoclimat.com">photoclimat.com</a>
Festival	PhotoSaintGermain	Paris	<a href="http://www.photosaintgermain.com">www.photosaintgermain.com</a>
Festival	Planches Contact	Deauville	<a href="http://planchescontact.fr/fr">planchescontact.fr/fr</a>
Fair / Festival	Polycopies	Paris	<a href="http://www.polycopies.net">www.polycopies.net</a>
Festival	Promenades Photographiques	Blois	<a href="http://promenadesphotographiques.com">promenadesphotographiques.com</a>
Festival	QPN	Nantes	<a href="http://www.festival-qpn.com">www.festival-qpn.com</a>



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## Sylvie Bonnot

### *Un monde en mue*

Sylvie Bonnot surveys forests from Guyana to Burgundy and bears witness to the changes caused by climate change in these natural spaces. The artist is also the daughter of a forester. This intimate connection was rekindled when a storm destroyed her family's forest at the end of 2019. She had just returned from a trip to the ends of the earth, to the arid Baikonur Cosmodrome in Kazakhstan, the launch site for the legendary Soyuz satellite launcher (...).

Sylvie Bonnot has accompanied the work of foresters in the upkeep and surveillance of the forests of Burgundy, in her native land, and then in several French regions (Burgundy, Rhône, Savoie, Guyana). Trees, men and women, machines, and the transformation of forests... Walking, pruning, transforming, observing, understanding... The revelation of a world intimately linked to her family history, but left at a distance by the desire for other futures. This is how the forestry adventure became part of the space odyssey (...).

Humanity and its vain dreams of Elsewhere, the resilience of forests in the face of climate change, and the destructive actions of humankind: two struggles for survival, two utopias

## Biography

Born in France in 1982, Sylvie Bonnot lives and works in Burgundy. She is represented by Hangar Gallery, Brussels. As a visual photographer, she develops new ways of transfiguring images, questioning our relationship to the living and to the photographic image.

Winner of the ECPAD X ADAGP residency in 2024 and of the Grande Commande Photo run by the Bibliothèque nationale de France (BnF), her exhibitions include: Décoller-Atterrir, solo show at Château de Tours, 2024; UNIQUE, Beyond Photography, Hangar, Photo Art Center, Brussels, 2024; La France sous leurs yeux & Épreuves de la matière, BnF, 2023-24; Rencontres photographiques de Guyane, 2023; Géographies d'une fusée, CNES, 2023; Le sens de la pente, Centre d'Art d'Ugine, 2022; Baïkonour Tour / Vol. 2, Interface, 2022; a proche, 2021; Mobile/Immobile, Musée des Archives Nationales, 2019; Le Baïkal Intérieur, Le Bleu du Ciel, 2018; Contre-Courants, Musée de La Roche-sur-Yon, 2018; Nuit Blanche, CNES, Paris, 2017.

Her work is the subject of monographic publications and can be found in numerous public and private collections.



that create imaginary worlds, real and mental landscapes that Sylvie Bonnot brings out of the photographic material. The 'moulting' process, which involves delicately peeling away the silver membrane from the prints and then transposing the gelatine to other supports, crystallizes a shivering of the landscape. The viewer is immersed in the material: trees become wood again, machines reveal their animality, and archives of human activity are transformed into poetic objects.

Hélène Jagot, Director of Tours Museum

a ppr oc he

A PPR OC HE  
8<sup>e</sup> édition  
November 7 - 10, 2024  
Le Molière, 40 rue de Richelieu - Paris I  
Artistic director : Emilia Genuardi  
Since 2017

[www.approche.paris](http://www.approche.paris)

## Nuit de l'année 2024, *Best Of*

Since 2005, Rencontres d'Arles, the world's leading international photography festival, has celebrated its opening week with a visual stroll through some fifty proposals projected in a loop on large screens dotted around the streets of the Provençal city. A selection of 'Coups de cœur' and 'cartes blanches' is presented for this great celebration of photography. As the Nuit de l'Année 2024 was cancelled due to bad weather, the festival is exceptionally offering a selection from the last edition at Réseau LUX #1 from November 6 to December 8, 2024.

Artistic Direction: Aurélien Valette, assisted by Lia Ducos.

CARTE BLANCHE FLANEUR

**Matthieu Gafsou, Antoine Leisure,  
Nancy-Wang Musisá,  
Alassan Diawara** - *Fragments of a Street*

On a proposal by Samuel Kirszenbaum

**Benoît Rousseau** - *In Flames Paris Ballroom  
Scene (3')*

On a proposal by The Social Center of Photography

**Alicja Łabądz** - *Strike a Pose*

On a proposal by Galerie Gomis

**Kyle Weeks** - *Good News*

**Maï Lucas** - *Hip Hop Diary of a Fly Girl*

CARTE BLANCHE PARAD

**Gusmano Cesaretti, Valerie J. Bower,  
Francisco Chito Banda, Michael Krim,  
Joe Suitcase** -  
*Fragments of Los Angeles*

**Jack Hyde** - *Start From the Beginning*

**Robin Lopvet** - *New New York*

**Orejarena & Stein** - *American Glitch*

**Harley Weir** - *Men at Work*

**Théo Saffroy** - *Reines du Ring*

**Ibrahim Cissé** - *Could Be the Last*

On a proposal by Solarium

**Sarah Makharine** - *(B)Romance*

**The Tilawin Project** - *À nos lèvres suspendues*

**Camille Farah Lenain** - *Made of SmokelessFire*

**Tchane Çağan Okuyan** - *Kebab Project*



© Orejarena & Stein

Grande Commande Nationale Photojournalism (Ministry of Culture / BNF)

**Sinawi Medine** - *Hospitalités*

**Anya Tsaruk** - *Mother land*

**Riska Munawarah** - *This is Us*

**Amit Machamasi** - *Not the Same Anymore*

**Théo Giacometti** - *Pour qui chanteront les si-  
rènes*

**Andrés Larrain Araneda** - *Las Costras del  
Paisaje*

On a proposal by Momentum

**Holly Lynton** - *Beyond the Bounds*

On a proposal by Bats'i Lab

**Diego Moreno** - *Malign Influence*

**Elena Helfrecht** - *Plexus*

Arles, les Rencontres  
de la photographie  
Since 1970  
Artistic director:  
Christoph Wiesner

## Victoria Ahrens *Vestiges of the Unearthed*

«Vestiges of the Unearthed» describes the residual dust from the chemical sublimation of pyrite and iron oxides, from silver and copper extraction, which creates dark reds, purples, blues, greens, and pinks on the post-industrial landscapes of Portugal, the Altiplano of the Andes, and the coasts of the United Kingdom, where my ancestors were from. I have spent recent years researching, walking, and collecting in these often-abandoned sites, using the geological pigments found there to expose and develop my photographic films and photogravure plates in situ.

These three locations represent the sites of early chemical and mining industries, where mineral belts, still exploited today, reveal the metals used in photography and engraving and their closely intertwined position in colonial, migratory, and mining history. They are also the spaces in which I grew up and am redefining through the discovery of an archive of silver prints by my grandfather, made during his travels in the 1920s and 1930s across the UK, Europe, and South America. I seek to create a dialogue with these images across time.

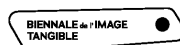


La Biennale de l'Image Tangible also presents a collective installation by François Ronsiaux / Dominique Clerc / Philippe Calandre / Vidya Kelie / Nadia Rabhi / Jean-Baptiste Perrot.

## Biography

Victoria Ahrens, born in 1972, lived in Argentina from 1973 to 1991 and now resides and works in London. She holds a PhD in photographic practices from Birkbeck College, London, and a Master's degree in printmaking from Camberwell College of Art. Ahrens creates photogravures and hybrid photographic sculptures that engage with marginal spaces where myth, history, and memory intertwine.

Working with the translation of analog films into hybrid digital practices, Victoria Ahrens explores questions related to the materiality of photographic fragments. In her project *El Lugar Perfecto*, these photographic pieces reflect on our relationship with sublime landscapes, such as the Altiplano of the Andes or the Paraná River. Often, we encounter these landscapes through screens, but the artist re-imagines these photographic spaces in a way that allows for the emergence of new narratives. Her photographs challenge the boundaries of digital media and address the loss of information caused by entropy and pixelation of images.



BIENNALE DE L'IMAGE TANGIBLE  
Paris, since 2018

[www.bit20.paris](http://www.bit20.paris)

## Laura Lafon Cadilhac

### *Je ne veux plus vous voir (mais c'est provisoire)*

We didn't use vegetable peelers. We preferred to peel potatoes with a knife, using the previous day's newspaper. I discovered this when I left home and moved into a shared flat. A few days after moving in, I went for a day at the seaside with a girl who was soon to become my friend. In the car, we came across France Culture; they were talking about René Char, and I remember imitating the presenter. I'd obviously never heard of him, and at home, that kind of culture didn't belong to us. We'd stumble across it, listen to a couple of sentences, have a laugh, and then switch it off. Fanny would leave the programme on. I remember when I entered a very selective university, the shame of feeling uneducated. My body didn't have the right reflexes, the right gestures. My accent was too strong. Studying at 'Sciences Po' was unusual for people like me. I quickly became envious of my new friends who had grown up in bourgeois families, whereas mine bored me and made me angry. I stayed away from home for years. Photography brought me back. At first, it was just a way of immortalising something that was inevitably going to disappear—Roland Barthes' famous "ça a



été." My childhood memories, the land, the traditions. And to kill the boredom, I played with the camera, turning it towards me, dreaming of leaving the scene.

These images from 2012 are my first work. They betray my roots and are deeply linked to Annie Ernaux's book *La Place*, in which she writes, "I have passed into this world where the other side is only a décor.

## Biography

Laura Lafon is a photographer and art director. She graduated in gender and cultural studies from Sciences Po Toulouse and from ESA le 75 in Brussels in photography. Laura Lafon Cadilhac lives between Bagnole and Cannes. Her photographic and editorial works engage with fiction and documentary, the intimate and the political. She has exhibited at PhotoSaintGermain, Photolux, Fictions Documentaires, and FoMu. She is the artistic director of *Gaze*, a magazine focused on female and non-binary perspectives. She is also the initiator of *Lusted Men*, an open collection of erotic pictures of men aimed at disrupting gender roles and representations. Additionally, she works as a portraitist and press photographer.



LES BOUTOGRAPHIES  
Rencontres Photographiques  
de Montpellier, since 2001  
Artistic director :  
Christian Maccotta,  
Directeur : Arnaud Laroche  
Président : Peter Vass

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

## Ange Frédéric Koffi *First proposition - Word images & myth, 2023*

This body of work weaves multi-layered dialogues, creating tensions between the different surfaces of print and image. Inspired by Vilem Flusser's theories on photography and digital imaging as processes of translation and abstraction, Ange-Frédéric Koffi scans books, colored transparencies, various papers and his own photographic prints, exploring the perceptual limits of knowledge. In one of these works, the French "minor" denomination of Haiti collides with the Haitian Revolution and the radical myth that accompanies it. These fragments, discreetly suggestive, are covered with a dark tangle of banana leaves, evoking and prefiguring the plantation. On the periphery, myth and instinct can emerge as alternative epistemologies to text and photography, two historical technologies that were also battlefields of colonial subjugation.



The series presented here was produced with the support of the Résidence Polyominos and Nosbaum Reding gallery.

## Biography

Ange-Frédéric Koffi was born in Korhogo, in the north of Côte d'Ivoire. His work explores the complex articulations of movement, travel and wandering in the history and practice of photography. He applies contemporary postcolonial reflections through various forms and devices in the public sphere to generate social impact. His practice freely crosses disciplines as diverse as political history, exhibition history, anthropology and design. A graduate of the Sorbonne, the Haute Ecole des Arts du Rhin (HEAR), the Ecole Cantonale d'Art de Lausanne (ECAL) and the University of the Western Cape (UWC), Ange-Frédéric was recently awarded the FOAM 2022 prize (Amsterdam) and is resident at Zeitz MOCAA (Cape Town) in 2022 and Black Rock Senegal in 2024.



BPM-Biennale de la Photographie  
de Mulhouse  
Since 2013  
Artistic director : Anne Immelé

[www.biennale-photo-mulhouse.com](http://www.biennale-photo-mulhouse.com)

## Focus Ukraine

### Maryna Brodovska *I joke therefore I am*

During the first days of the war in Ukraine, Maryna Brodovska had to choose to hide in the basement of a Kyiv hospital morgue, away from the bombs and street fighting, with the fear and the unknown of what was to come. To avoid death, she hid as close to it as possible, silently, for three days. She shares her surreal experience with us through her texts and collages.

“It helped me to see the beauty in every second of life. It gave me hope to get through this difficult period. I will learn to live, love and laugh again, looking straight into the abyss of death, without fear.” – MB



## Biography

Born in 1988 in Mykolaiv (Ukraine), Maryna Brodovska lives and works in Kyiv. She holds an MA in art management from Dragomanova University (Kyiv). She is an active member of The Ukrainian Woman Photographers Organization, as well as a tutor at the MYPH art school. Her practice focuses on collage and photography.

Circulation(s)

FESTIVAL CIRCULATION(S)  
Paris, since 2011  
Artistic Director : collectif Fetart

[www.festival-circulations.com](http://www.festival-circulations.com)  
[www.fetart.org](http://www.fetart.org)

## Focus Ukraine

# Dima Tolkachov *Safe Threat / Boats / Faces*

Dima Tolkachov presents three series on how the full-scale war affected his perception of reality. These projects explore indirect symptoms of the war through visual metaphors and subtle details.

*Safe Threat* was created during an exhibition of destroyed Russian tanks in the central street of Kyiv. At the time, the capital had regained a semblance of normality. The artist felt that the exhibition illustrated the dangerous delusion of becoming a carefree spectator of the war that was still not over.

*Boats* bears witness to the psychological shift created by the war. Observing the sea horizon has always given the artist a sense of tranquility and peace of mind. Since the start of the conflict, the meaning has been reversed: the horizon blended with an unseen threat. It's become the place from where warships are firing rockets. In this video, a breathing technique for anxiety relief sounds like the murmur of the waves and seems to restore the calmness of the sounds the sea once had.

*Faces* was created in Irpin — a city that was heavily bombed and partly occupied. Dima Tolkachov, unable to photograph people in the streets, decided to look for metaphoric faces made by bomb explosions on the surfaces of the city. It was his attempt to portray the feelings of those who suffered from the invasion without showing actual people.



## Biography

Born in 1989 and based in Kyiv, Dima Tolkachov is a Ukrainian multidisciplinary artist. He primarily works with photography as material for building conceptual typologies. Since the beginning of the Russian full-scale invasion of Ukraine, the artist has been focused on documenting traces and exploring less visible symptoms of the war.

Circulation(s)

FESTIVAL CIRCULATION(S)  
Paris, since 2011  
Artistic Director : collectif Fetart  
VV  
[www.festival-circulations.com](http://www.festival-circulations.com)  
[www.fetart.org](http://www.fetart.org)

## Focus Ukraine

### Yevheniia Laptii «*Okolotok*», when scary tales turn into reality

«*Okolotok*» is an old Ukrainian word for a self-sufficient village. This story is about a village full of children. There is a mad king, a jester who dreams of seizing power, and a princess who lives in the dark. These are allegories that come from childhood, the refuge of the imagination, dreams, chimeras, love and friendship; but fairy tales are not always beautiful and are sometimes populated by monsters and demons.

The story came full circle when Russian troop sentered my real, non-fictional village. On 24 February 2022, I saw a line of Russian tanks marching on Kharkiv. For the first time, the madking was actually smiling at me. Jesters in military uniform told us: 'Everything will be all right; you just have to join our side'. Reality turned out to be more terrible than the frightening fairy tales. *Okolotok* became a reality." – YL



## Biography

Born in Kharkiv in 1992, Yevheniia Laptii graduated at the Kharkiv State Academy of Design and Arts. Since 2016, she has taken part in numerous solo and group exhibitions both in Ukraine and abroad. Since 24 February 2022, she has been devoting her work, hit her to dedicated to the physical, to the Russo-Ukrainian war.

Circulation(s) FESTIVAL CIRCULATION(S)  
Paris, since 2011  
Artistic Director : collectif Fetart

[www.festival-circulations.com](http://www.festival-circulations.com)  
[www.fetart.org](http://www.fetart.org)

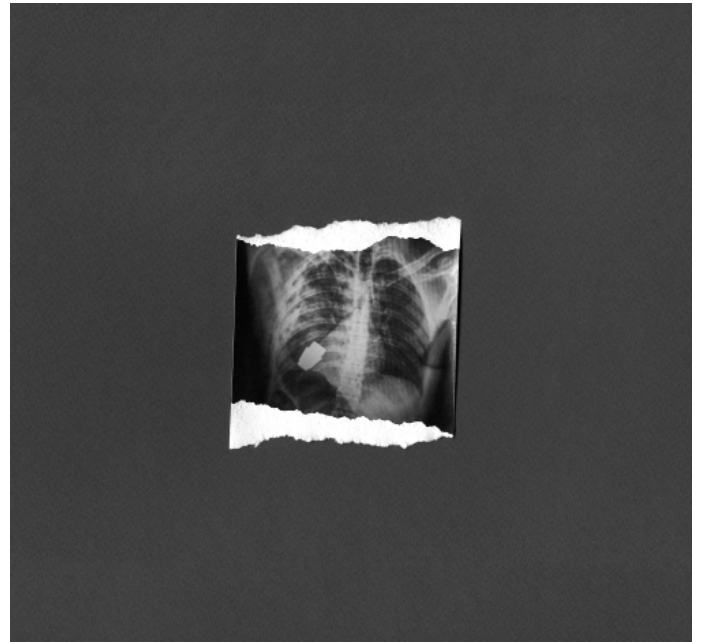


## Focus Ukraine

# Lisa Bukreyeva *Don't Look at the Pain of Others*

"In the summer of 2022, I realised that only Ukrainians see the news that Ukrainians see. No media in the world wants to bombard its viewers with live tragedies. I decided to document not only the events and the images, but also this deliberate choice to look away. Yes, I felt rage, physical pain and a dizzying sense of injustice, which will probably last until the day I die. But I want you to understand that we didn't choose this. Equally, I didn't choose to create this series. Because this is a war for our existence." – LB

Lisa Bukreyeva has collected videos of major events, filmed by ordinary people rather than journalists, and then checked the facts. Her photographs are contact prints, made by exposing the paper with screenshots made into negatives.



## Biography

Born in 1993, Lisa Bukreyeva has always lived and worked in Kyiv, Ukraine. She is a member of the Burn My Eye collective. In 2023, she was shortlisted for the Foam Paul Huf Prize. Her works have been exhibited in Europe, America and South Korea. Her uncompromising approach creates new perspectives wherever she turns her lens.

Circulation(S)

FESTIVAL CIRCULATION(S)  
Paris, since 2011  
Artistic Director : collectif Fetart

[www.festival-circulations.com](http://www.festival-circulations.com)  
[www.fetart.org](http://www.fetart.org)

## Deanna Dikeman *Leaving and waving*

For 27 years, I took photographs as I waved good-bye and drove away from visiting my parents at their home in Sioux City, Iowa. I started in 1991 with a quick snapshot, and I continued taking photographs with each departure. I never set out to make this series. I just took these photographs as a way to deal with the sadness of leaving. It gradually turned into our good-bye ritual. And it seemed natural to keep the camera busy, because I had been taking pictures every day while I was there.

These photographs are part of a larger body of work I call *Relative Moments*, which has chronicled the lives of my parents and other relatives since 1986. When I discovered the series of accumulated "leaving and waving" photographs, I found a story about family, aging, and the sorrow of saying good-bye.

In 2009, there is a photograph where my father is no longer there. He passed away a few days after his 91st birthday. My mother continued to wave good-bye to me.



Her face became more forlorn with my departures. In 2017, my mother had to move to assisted living. For a few months, I photographed the good-byes from her apartment door. In October of 2017 she passed away. When I left after her funeral, I took one more photograph, of the empty driveway. For the first time in my life, no one was waving back at me.

## Biography

Deanna Dikeman was born in Sioux City, USA, in 1954, and currently lives and works in Kansas City. Since 1985, she has been photographing her family and the Midwestern environment, the year she left her corporate job to pursue photography courses. She holds both a master's and bachelor's degree from Purdue University. Dikeman was awarded an Aaron Siskind Foundation fellowship in 1996 and a United States Artists Booth fellowship in 2008.

Her work is part of the permanent collections of the Museum of Contemporary Photography in Chicago (Illinois), the Nelson-Atkins Museum in Kansas City (Missouri), the Center for Creative Photography in Tucson (Arizona), the Nerman Museum of Contemporary Art in Overland Park (Kansas), the Daum Museum of Contemporary Art in Sedalia (Missouri), and Martin Parr's book collection at the Tate Museum in London.

Her images have been published in *The New Yorker* Photobooth, *The New York Times*, *Der Tages spiegel Sonntag*, *Dummy*, *GUP*, *M* magazine du Monde, and *Vostok*, among others. She is represented by *Haw Contemporary* in Kansas City, USA. Her series *A Photographer's Parents Wave Farewell* was named one of the top 25 stories of 2020 by *The New Yorker*.

Her book «*Leaving and Waving*» was published by *Chose Commune* in March 2021, after being shortlisted for the Mack 2020 First Book Award, and received the *Prix NADAR des Gens d'Images* in 2021. She has just published a new book, also with the French publisher *Chose Commune*, titled *Relative Moments*.



LE FESTIVAL DU REGARD  
Cergy Pontoise, since 2015  
Artistic directors : Sylvie Hugues  
et Mathilde Terraube

[www.festivalduregard.fr](http://www.festivalduregard.fr)

## Nía Diedla *Mythos / La maison sans nom*

A thorn buries along my back. It is an old braid, made of splinters and flesh. There are nocemeteries in the trees, only names. I keep the name of a woman. She and I made a trip together, a trip that began a hundred years ago. We have the same blood. This house is our home. The desire to leave. And the one to stay.

There are things that have no explanation, even if they have the precision of a heart beat in the chest. Take for instance the word house. It is impossible to define it using five letters. I don't know how to fully draw it so I write it in different tongues. In Spanish, casa. In Hungarian, haza. In German, haus. In French, maison. In Danish, hjem. In Basque, etxe. They are the stones of a rite. I will put them one by one on the floor, or name them out loud.

At times, the memory aches. It leaves us a hole, like a milk tooth does. At times, it loses its land, or one of its legs. I don't want to forget any of the ways back home (...) On the other side of the shroud, the land was humid. I dipped my fingers in it and I began to write.



## Biography

Nía Diedla Chile, 1979. Lives in Paris. Her photographic practice is rooted in biography. Fascinated by the territory of memory, she returns to it in a sensitive way. Her questions are simple, human and intimate. She tries to answer them with images.

"Mythos / The house without a name" was created at L'Été Photographique, Lecture (2021) and presented at Centre d'Art et de Photographie Lumière d'Encre à Céret (2023). It brings together extracts of work between 2015 and 2021 which question: « What is house? » which includes "Maleza", presented at Itinéraires des Photographes Voyageurs.



ITINÉRAIRES DES  
PHOTOGRAPHES VOYAGEURS  
Bordeaux, since 1991 (34<sup>e</sup> édition)  
Artistic directors : Vincent Bengold et  
Nathalie Lamire Fabre

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

## Aurélia Frey *Le murmure des égarés*

During my first residency in Iceland (summer 2022) with Emmanuel Faivre, a visual and sound creator, for *Le Sortilège des Marins* (a photographic and sound ensemble produced in the five Scandinavian countries), and more particularly during our stay in the Eastern Fjords, in Fáskrúðsfjörður (the bay of the French), Mjóifjörður, and Seyðisfjörður, I was touched by the life of the «Icelanders,» those fishermen who left Brittany to fish for cod in the icy waters of Iceland. Inspired by the writings of Jón Kalman Stefánsson, Einar Már Guðmundsson, Pierre Loti, Ian Manook, Gunnar Gunnarsson, and others, I seek to create a dialogue between these French and Icelandic regions, not from a documentary perspective, but through a poetic and sensitive approach that bridges the past, the present, the visible world, and the inner world—between the real and the imaginary. My desire is to recall to memory these “Icelanders,” many of whom never returned to their homeland. I aim to make their voices heard, even if only as a murmur...

*Le Murmure des Égarés* is a narration that is slowly taking hold. It tells the story of the water that recedes, taking with it the fishing boats; the story of the men and women who gaze into the shimmering water of the lakes, ready to lose themselves in the call of the deep waters—those who immerse themselves deep within, ready to fall into the abyss. It tells the story of the island, the home, the changing

## Biography

Aurélia Frey, born in 1977, graduated from the École Nationale Supérieure de la Photographie in Arles. She was a member of the artistic section of the Casa de Velázquez in Madrid from 2008 to 2010 and currently lives and works in La Rochelle within the *Essence Carbone* collective. Through her photographic work, Aurélia Frey questions the notion of passage. Interested in literature and painting, she seeks to create links between the literary, pictorial, and photographic universes. Her images aim to establish a dialogue between the visible world and the inner world, the real and the imaginary, and the concrete and abstraction.

Aurélia Frey has participated in various residencies, including as a laureate of *La Route des Résidences* (Villa Marguerite Duras - French Institute of Cambodia and Villa Saigon - French Institute of Vietnam), the Saint Roch Hospice Museum in Issoudun, and the Picasso Museum in Antibes, as well as at the Halsnøy Monastery in Norway. She has exhibited in several festivals, including *Itinéraires des Photographes Voyageurs* in Bordeaux, *Festival Manifesto* in Toulouse, *Biennale Fotonoviembre* in Tenerife, and *Festival Marseille* (2nd prize *Maison Blanche / Festival Arts Atlantique*), and has participated in exhibitions in France, Norway, Romania, Spain, Egypt, and Cambodia.



seasons, the roaring of the wind, the wait for a sign, and the desire for the open sea. Mists, absences, reminiscences—without a sound, the words resonate. The images merge; silhouettes pass by—faceless men who will never reach dry land, castaways of memory. The photographs presented here constitute the first, Icelandic part of *Le Murmure des Égarés*.

Alongside her personal artistic work, she leads numerous training workshops in the field of image: coordinator of educational projects at the *Rencontres de la Photographie d'Arles*, co-head of the cultural and educational service of the Museum of Science and Technology of the *Bibliotheca Alexandrina* in Egypt, and associate artist for the artistic practice workshops of the *Maison de l'Étudiant / Université de La Rochelle* (Year 2021-2025).



ITINÉRAIRES DES  
PHOTOGRAPHES VOYAGEURS  
Bordeaux, since 1991 (34<sup>e</sup> édition)  
Artistic directors : Vincent Bengold et  
Nathalie Lamire Fabre

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

## 2024 Winners

LES NUITS PHOTO champion a new genre: the photographic film. They are events, screenings, meetings, debates, and training sessions, held during an annual festival in Paris on the firstweek-end of November, as well as throughout the year at various locations across France. All events are 100% free and open to everyone.

By bridging cinema and photography, LES NUISPHOTO allow us to (re)consider a shared history between these two arts and all who incorporate them. By reviving the missing link between still and moving images, LES NUITS PHOTO create a common space for meeting and exchanging ideas between enthusiasts and creators of the 7th and 8th arts. They position themselves as a significant player in this inter-artistic dynamic and the circulation of multidisciplinary creative practices.

So, what is a photographic film? It's an artistic expression format without borders, the perfectionion of the poetic intensity of sound and the power of the photographic moment, immersing us in a new dimension—a sensory experience beyond photography, while embracing the codes of cinema.



LES NUITS PHOTO  
are supported by Freelens, la SAIF et  
la Copie Privée.  
Since 2021  
Artistic directors :  
Alexe Liebert et Emilie Arfeuille

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

## Fabrice Jurquet *Comme une romanité du futur*

The impressive hydraulic works carried out after the floods of 1988, in particular on the «Cadereaux» water courses to the north of Nîmes, have created a zone of spaces more or less devoid of life. These areas reserved for rainwater run-off take up a significant part of the territory but have become virtually invisible. They are now part of a heritage that is not particularly valued, perhaps because their role remains secondary and their construction particularly crude and basic.

And yet, there is an architectural relationship with time and memory, and for a so-called «Roman» city, certain places are a reminder of this historic past : the agoras and the Roman roads. In this second city, a kind of underground city, an architecture is revealed that is not designed for humans,



either in the dimensions of the structures or in the structures themselves. Rip-rap, weirs, grates, iron posts, narrow channels, and tunnels allow people to cross, watch, and observe these inhospitable places through a gaping hole, a footbridge.

## Biography

Fabrice Jurquet lives and works in Ales. Based at the foot of the Cévennes mountains, he photographs both rural and urban landscapes. Trained through a variety of artistic, audiovisual, photographic and graphic experiences, he is interested in the transformation of the landscape and our environment through time, the passage of the elements or human activities. Based on reality, his photography oscillates between documentary projects and the desire to develop non-linear, more conceptual narratives. Often confronted with the notion of «territory» through 'territorial marketing', a tool that provides a somewhat romantic vision of the landscape, Fabrice Jurquet questions the future of the territory by exploring its past, its history and its vestiges, going out to meet the men and women who made it and still make it.



Les villes invisibles  
Nîmes, since 2020  
Artistic director : Patrice Loubon

[www.negpos.fr](http://www.negpos.fr)

## Laurent Gueneau *Question de nature*

Photography loves contrasts, strong, sharp juxtapositions where a point of view, a critique, and a play of poetic images are expressed. By nature not very talkative, or not inclined to nuance, the play of forms in the famous 'message without a code' offers a register where metaphor, condensation, and ellipsis compete for fragments of meaning. In fact, before words, there is a whole system of opposition, construction, perspective, and lighting where ideas are not yet discourse but merely images—often not accurate, nor necessarily unjust, but proposals and stances.

Laurent Gueneau, with his series 'Question dénaturée,' questions the natural and the artificial, the constructed and the wild, the urban and the vegetal. His images speak of an artifice, that of a domesticated nature. He strives to grasp its limits and excesses, but also its ruin and revenges, as he shows that, with time, nature reclaims its rights. Laurent Gueneau raises the question of the inexorability of time, and his photographic observations are relentless metaphors for it. He highlights the interstices of materials, spaces, and lights where the old and the new, restoration or abandonment, waver. In our stone cities, at the margins of time, what becomes of green, of vegetation? Its ruin calls for its rebirth. Plants push urbanism to its limits; they seize the voids left by human missteps. Unlike humans, nature does not know forgetfulness.



## Biography

It was during numerous trips to Vietnam and cities in Eastern Europe that Laurent Gueneau began to explore his relationship with landscapes. In 2005, during a creative residency in Guangzhou, he started working on his perception of living space by examining the presence of nature in urban settings. Guided more by intuition than by the folded map tucked in his pocket, Laurent Gueneau creates his own detours, connecting him to his environment. Regularly invited to residencies, he continues this exploration of urban networks. His work has been exhibited at the Pushkin Museum in Moscow, the Guangdong Museum of Art, the Rencontres d'Arles, the National Library of France, the Museum of Modern and Contemporary Art in Saint-Étienne, as well as in national venues and numerous festivals.



Les villes invisibles  
Nîmes, since 2020  
Artistic director : Patrice Loubon

[www.negpos.fr](http://www.negpos.fr)

## Robin Lopvet

Robin Lopvet's photographs invite us to dive into a parallel world, populated by images that are sometimes alluring, sometimes unsettling in their strangeness. Reality intertwines with imagination, revealing new horizons. The image is desacralized through the prism of digital retouching and/or artificial intelligence, techniques playfully used by the artist. The symbiosis between the human mind and the machine allows him to generate photographic compositions that create new contemporary narrative forms. By transcending the conventions of photography, Robin Lopvet explores the infinite potential of digital image transformation, pushing its conceptual boundaries. The idea of a constantly evolving, mutating image opens the door to a parallel reality. Each of his images becomes an invitation to rethink our perception of the world around us. They represent a critical exploration, a deep dive into the foundations of an image-driven society and its continuous flow. His work raises complex questions about how photography, in its perpetual transformation, influences our understanding of the world, highlighting the importance of navigating multiple realities.



## Biography

Born in 1990 in the Vosges, Robin Lopvet is a multimedia visual artist who is part of the post-photographic wave, embracing visible, intentional retouching and reintroducing pictorial gestures into digital practices.



L'ÉTÉ PHOTOGRAPHIQUE  
DE LECTOURE  
Art center's festival  
- CACIN - Since 1990  
Artistic director : Lydie Marchi

[www.centre-photo-lecture.fr](http://www.centre-photo-lecture.fr)



## Olgaç Bolzalp *Leaving one for another*

This project evokes exodus, transmigration, fleeing places of conflict or dictatorship, forced displacement of communities, and the search for new financial opportunities. The series adopts an abstract approach, combining spontaneity and performance. His installations present symbolic objects, accumulations of a person's life and journey, and objects sacrificed in the quest for a new life. Through these remains from desertion sites, Olgaç analyzes the way they lived. The modes of transport presented in the series bear witness to the means used by people to take their lives, their families, and their memories with them.

The series is inspired by Olgaç's experience. Visiting nearly 50 countries, he has photographed places with complex histories, mainly in the Middle East, Asia, and Cyprus, a country still divided within the European Union. In 2009, Olgaç left his home country to settle in the United Kingdom despite not speaking a word of English. In 2018, he returned home to Turkey for a year and felt like a foreigner. It was then that he wondered why, like him, people felt the need to leave one place for another. Thus began this project, in collaboration with Nigerian-born stylist Raphael Hirsch, whom he met shortly after arriving in the UK. The duo, linked by their similar experience of uprooting, built the concept of HOME. This series highlights the struggle of all people in search of a better life.



## Biography

Born in Turkey, Olgaç Bolzalp is based in the London area. His work spans photography, film, installation, and art direction. His upbringing in Konya, Turkey, largely influences his work today, with the exploration of cultural identity becoming a recurring theme in his visual language. Since 2015, Olgaç has traveled extensively across Asia, the Middle East, and parts of Africa. His work challenges hegemonic Western notions of beauty and personal individuality. His training in theatre informs his approach. Olgaç was named one of Foam Talents 2022. In 2019, he was named in the British Journal of Photography's "Ones to Watch" list, which states: "Bolzalp is at the forefront of an avant-garde movement that is diversifying visual culture, introducing new ideas about gender, beauty, and race." He is featured in Aperture's 2017 issue "Element of Style," which explores the role of style, dress, and beauty in shaping individual identity. As of 2023, he has had two solo exhibitions at the Foam Museum and has participated in a number of group exhibitions at institutions including the National Portrait Gallery in London, the Deutsche Börse Photography Foundation, the Aperture Gallery, the Sharjah Art Foundation, and the Odunpazarı Modern Museum.

mesno—  
graphies

MESNOGRAPHIES  
since 2021  
Artistic directors :  
Claire Pathé et Maud Guillot

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

## Arina Essipowitsch *Robe*

'Robe' questions the potential of inhabiting the image, of covering one self with it, of wearing it physically as well as wearing the space that appears in it. Textile printing, stitching and incisions add an additional, fundamental dimension of interchangeability. Indeed, the artist insists on the notion of 'dress' rather than 'costume'. For these mobile pieces, sewn together in such a way that the entire images can be returned to their flat forms, must be able to become images again.

Exhibition presented in conjunction with the October 2024 edition of Nicéphore + 'Another look at fashion photography'. Each year, the Nicéphore + biennial offers ten or so the med exhibitions in dedicated venues with free admission. Arina Essipowitsch was a guest at the 2022 edition of the festival.



© Arina Essipowitsch / ADAGP

## Biography

Arina Essipowitsch was born in 1984 in Minsk, and lives and works in Aix-en-Provence. The recipient of numerous grants and prizes, her work has been exhibited in museums, institutions, and art spaces in France and abroad. As a visual artist and photographer, her experiences of migration and displacement have been an integral part of her artistic output. Beyond the question of identity, her work on images questions notions of temporality and transformation. Her itinerant approach to photography is reflected in both the form and content of her work, creating a back-and-forth between physical and mental images.

Arina Essipowitsch's work is situated between image-photography, object-photography, and photography as a process. She articulates sensations by creating photographic installations in which the image breaks through two-dimensional boundaries to become an experience. The particularity of her installation work lies in its duality. Combining traditional silver photography with a constant desire to explore the malleability and mobility of the image, her works are most often developed as volumes or installations, which are also designed to be activated during performances.

NICEPHORE +

BIENNALE NICÉPHORE+  
Clermont-Ferrand, since 2000  
Artistic director : Anne Eléonore  
Gagnon et Patrick Ehme  
Supported by the Sténopé association

[www.festivalphoto-nicephore.com](http://www.festivalphoto-nicephore.com)

# Djamila Beldjoudi-Calin

## *Elle était une fois, Tamachaôts...*

Amélia, daughter of Djamila, daughter of Mébarka, daughter of Zohra...

A dialogue between mothers and daughters.

My place, my first name, what my mother and the women of the village passed on to me will remain engraved in me forever.

What have I done with it ? What will I leave to my daughter ? What have I passed on to Amélia of this heritage to which I ultimately had only limited access? In these three generations, I feel like the link between them.

I only became aware of this very recently, thanks to Amélia. She interviewed me at a time when, as a teenager, she was going through a difficult situation at school with other young girls of Maghrebi origin.

Amélia, generation Z, me, end of the second generation, they call me, dual nationality, and my yema who was native French, they said, then Algerian, each connected to the others over half a century.

No photographs of my maternal grandmother, very few of my mother. I don't have a family album.

Inanimate, frozen, our past is not past,

Futures will go from them, Our tears flown away, To crushed seeds,

Our souls in mirror, linked together, Forever,

In peace.



## Biography

Djamila Beldjoudi-Calin is Franco-Algerian, she lives and works in the Paris region and in Algeria. At the age of twelve, she was captivated by the magic of photographic art in her neighborhood laboratory and made black and white prints of her photos of the world around her: the urban, the inhabitants, the women, magnificent actors in a play interpreting the role of their lives have shaped her artistic vision where she combines image, writing and sound capture. After studying photography at CE3P, alongside Peter Lindberg, Mario Testino and at Vogue France, she worked for Emap France as a freelancer in the press, reporting, documentary, portraiture, Djamila is interested in the representation of the body in societal space, transmission, the condition of women... She describes her work as protean, which has been presented in more than thirty exhibitions including «Elle était une fois... Tamachaôts» in Photaix in 2023 and Co-Errancein 2022 exhibited in 24 cities and 30 places simultaneously.

In 2000, she won the national «Women and Sport» prize for her project «La Touche Féminine» exhibited at the Parc des Princes. During a 5-year residency in Essonne, she exhibited «Décorama», a life-size reconstruction of an apartment in a 300 m<sup>2</sup> room and public space.

PHOT'AIX  
FESTIVAL PHOTOGRAPHIQUE D'AIX EN PROVENCE

PHOT'AIX

Aix en provence, since 2020

Artistic director :

Brigitte Manoukian

[www.fontaineobscure13.wixsite.com](http://www.fontaineobscure13.wixsite.com)

## Vanessa Kuzay

### *Après les cigognes*

I knew almost nothing about her—no family album, just a few scattered photos: a serious face with a sad gaze, tired by the string of births. Her name evoked distant, cold lands. A faded family record book with frayed edges summarized her life in stamps and inks from another era. The dates were too close together—birth, marriage, death. There was a photo of her, standing beside her son, my father, in front of a small church in Isère.

As a mother myself, often feeling disconnected and a stranger to this instinct considered to be natural and sacred, I felt the need to search for her. I wanted to walk the lands she had known, to learn from her landscapes, their light, and the way seasons pass on them. I sought to understand what might connect us across time and places. So many times, I went to a Poland I often pictured harsh and violent like in history books, but also bucolic, with flowers covering wooden houses, laced with oilies on furniture, and stork nests awaiting their exiled guests in an eternal cycle of departures and returns.

Following the traces of a ghost, I suddenly felt the warmth of a hand in mine. I saw a child playing, piercing dark forests with laughter, and heard his footsteps in family homes that



were not ours. I observed a melancholic face with pale blue eyes, like mine, like my father's, and undoubtedly like those before us.

While a family memory was fading in a thick fog similar to a Polish winter, another story revealed. A family album was opening.

## Biography

Vanessa Kuzay was born in 1984 in the South of France. As a child, she developed a passion for family photo albums, which sparked her interest in images and the real or imagined stories they convey. After studying economics and political science, she began a career in international relations before engaging in the cinema sector. Alongside her passion for photography, she developed technical skills and refined her artistic eye through various workshops in Marseille and Arles. She later collaborated with other photographers to create some collectives in Marseille, which promote analog photography and experimentation. In 2022/23, she participated in a 9-month Masterclass offered by Agence Vu with photographer Claudine Doury, focusing on the creation of a long-term project from conception to the production of an artist's book. Her pictures explore memory, whether through intimate narratives or how time and lives leave their mark on places. Her work has been exhibited in Marseille and Lyon, at festivals (Rencontres d'Arles/Byopaper, VoiesOff, PhotAix, Montmélian...), and published in *Fisheye*, *Epic*, *Yoghurt Magazine*, and collective fanzines.

**PHOT.AIX**  
FESTIVAL PHOTOGRAPHIQUE D'AIX EN PROVENCE

PHOT'AIX  
Aix en provence, since 2020  
Artistic director :  
Brigitte Manoukian

[www.fontaineobscure13.wixsite.com](http://www.fontaineobscure13.wixsite.com)

## Laetitia Ky *Love and Justice*

Laetitia Ky's artistic approach focuses on creating expressive hair sculptures, each carrying an individual, meaningful message. Collectively, her work addresses significant social and political issues, particularly those related to gender equality and the celebration of Black hair.

Through her unique hair art, Ky challenges societal norms and empowers marginalized identities, using her own hair as both a medium and a symbol of pride in African heritage. Her sculptures not only highlight the beauty and versatility of Black hair but also serve as a form of activism, bringing attention to broader conversations about identity, race, and feminism.



## Biography

Laetitia Ky is an Ivorian artist and activist born in 1996 in Abidjan. After obtaining her high school diploma at the age of 16, she pursued business and administration studies at the National Polytechnic Institute Felix Houphouët Boigny. However, she soon realized that the corporate world was not for her. Drawn to Africana esthetics, she became fascinated by the hairstyles of pre-colonial African women, which represented a powerful form of expression and identity. Hairstyling thus became her medium of communication and activism, conveying messages of self-love, gender equality, and the acceptance of differences. Ky's popularity skyrocketed when one of her photo series, featuring her hair sculpted into the shape of hands, went viral. In addition to her artistic work with hair, Laetitia is also interested in cinema, fashion, painting, and content creation. She is the author of the book *LOVEAND JUSTICE: A Journey of Empowerment, Activism, and Embracing Black Beauty*, in which she shares her personal experiences and showcases her artistic hair sculptures.



PHOTOCLIMAT  
Biennale sociale et environnementale  
de Paris, since 2021  
Artistic director :  
Nicolas Henry  
Associate artistic Director :  
Floriane de Lassée

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

## Vik Muniz

### *Pictures of Junk*

By François Quintin, Directorate General for Artistic Creation (DGCA) at the Ministry of Culture: Vik Muniz does not create images; he transforms them and gives us back those that haunt our collective memory. He invents all sorts of surprising and whimsical reproduction techniques so that the viewer's gaze, when standing before his photographs, constantly shifts from the subject to the material from which it is recomposed, and vice versa. Chocolate, jam, clouds, debris, dust, diamonds, confetti, caviar, puzzle pieces, ink, bubbles... The materials used always add an extra layer of meaning to the image, full of humor and intelligence, revealing within us a hidden awareness of responsible gaze.

In the beautiful film *Waste Land*, Vik Muniz demonstrates his commitment to breaking out of the closed circle of art, his noble and determined desire to make his work a lever for a grand humanist project to change a piece of the world, alter mentalities, and lead us to admire the nobility and greatness of the most humble gestures.

Men and women, drowned in an ocean of trash, collect and recycle the remains of our consumerist and careless world. The waste through which they daily redeem our poor moral conscience regarding the collective future is, in the artist's eyes, a material far more valuable than the purest diamond. In this encounter with the 'Catadores' of Jardim Gramacho, Vik Muniz takes us on a journey against the wind, a crossing



of the ignoble to reach the precious whether in the immersion at the heart of the world's largest landfill or in the temple of art speculation that is an auction house.

Like an alchemist, Vik Muniz combines incredibly distant universes and brings unprecedented depth to his innate sense of transformation and recycling, bringing forth beauty and restoring faith in humanity in places where we least expect it.

## Biography

VIK MUNIZ - BRAZIL - (1961)

Dividing his time between Brazil and the United States, Vik Muniz is an internationally renowned photographer whose work is exhibited in major collections worldwide. In 2001, Vik Muniz represented Brazil at the 49th Venice Biennale. His work was the subject of the film *Waste Land* (2010), which was awarded at the 2010 Sundance Film Festival and nominated for Best Documentary at the 2011 Academy Awards. Alongside his artistic activities, Vik Muniz is involved in educational and social projects, notably as a UNESCO Goodwill Ambassador since 2014 and as the founder of Morro do Vidigal, a visual arts school for children from the Vidigal favela in Rio de Janeiro, since 2015.

Vik Muniz is represented by Xippas Art Gallery.

**xippas**



PHOTOCLIMAT  
Biennale sociale et environnementale  
de Paris, since 2021  
Artistic director : Nicolas Henry  
Associate artistic director : Floriane  
de Lassée

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

## Pascal Amoyel *Nord-Ouest*

Since 2018, Amoyel has been exploring the surroundings of Bellême, in the Orne region of France, where he lives. Along rural roads and through sunken lanes, he turns his attention to a variety of spaces, both agricultural and urban, while capturing portraits of people he meets along the way. His black-and-white prints form archipelagos through which the viewer's gaze wanders, portraying an undefined Nord-Ouest where a shared world begins to take shape.



### Biography

Pascal Amoyel lives and works in Bellême, in the Orne region of France. A photographer and exhibition curator, he holds a master's degree in contemporary history and graduated from the ENSP-Arles (École Nationale Supérieure de la Photographie).

Amoyel's work revolves around two fundamental questions: How do we inhabit the world? How can we show it? His artistic practice engages with these questions in a dynamic process, combining the construction of a perspective with the depiction of the world. He approaches these themes from three angles: topographical, asking what a territory looks like; temporal, considering how we exist physically in this place, in every moment; and reflective, examining at what distance we place ourselves from the world and what images define us.

Amoyel interweaves these approaches through geographically rooted projects at the scale of a country, city, or neighborhood. Through photography, he seeks to create a habitable world, giving birth to this space within his work, conceptualized as a place. A proponent of invisibility, he emphasizes the absence of artificial effects both during the shooting and printing processes. For him, the power of photography lies in its ability to disappear as an image, making the photographer invisible so that the viewer seems to stand face-to-face with the photographed subject, unmediated.

PHOTOSAINTEGRMAIN  
Paris, since 2010  
Artistic director : Aurélia Marcadier

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

Photo*Saint*Germain

## Jacopo Benassi *L'autonomie de la nature*

When invited to the Planches Contact Festival, I reflected on experiencing a place both as a painter and a photographer. Inspired by William Turner, my initial approach in Deauville involved painting the skies, sand, and flowers in vases. Photography followed, guided by intuition and restraint, resulting in only a few images.

In La Spezia, Italy, I printed the photographs and continued creating paintings, carefully rolling them for transport. Back in Deauville, I focused on constructing frames from reclaimed wood, using workshop tools rather than photographic equipment.

My work merges strength, fragility, and renunciation: paintings and photographs are connected by straps and wooden fragments. The straps symbolize strength, while the wood represents fragility; removing a piece causes the whole to collapse, and over-tightening risks breaking the glass. The overlap of artworks reflects on what's missing, encouraging viewers to contemplate the unseen.

This process is swift. I use quick-drying acrylics to match the speed of photographic creation, achieving a dynamic and immediate result.



## Biography

Photographer and artist, Jacopo Benassi lives and works in La Spezia, Italy.

Over the years, he has developed a personal style in which depth of field is eliminated and flash light becomes a signature, a stylistic constraint he imposes on himself to achieve raw and unmediated photos. The subjects he photographs are highly diverse, ranging from the underground and international music scene to portraits of models, actresses, artists, and designers published in major magazines, as well as explorations of the body, including self-portraits, documentation of encounters, and ancient statuary. Occasionally a performer and musician, his performance experiments are always linked to music and mediated through photographic imagery, which is both the subject and object of his research.

**Planches Contact**  
Festival de photographie de Deauville

PLANCHES CONTACT  
Deauville, since 2010  
Artistic director : Laura Serani

[www.planchescontact.fr](http://www.planchescontact.fr)



## Olivier Culmann *Administrations normandes*

In continuation of his photographic project (conducted as part of the photographic commission from the BNF and the Ministry of Culture: Radioscopie de la France), Olivier Culmann has photographed several administrative offices in Normandy: the town hall of Deauville, the departmental archives of Calvados in Caen, the CAF (Caisse d'allocations familiales) of Seine-Maritime in Le Havre, the prefecture of Calvados in Caen, the town hall of Le Havre, the CPAM (Caisse primaire d'assurance maladie) of Eure in Évreux, and the URSSAF Normandie in Le Havre.

Our administrations often carry the image of a cold entity managing our lives. But what do we really know about their internal reality and functioning? And who are the people who decide for us, sometimes in almost total anonymity? These thousands of individuals who ensure the daily operation of cities, regions, and public services indeed disappear behind a single, opaque name: Administration. Yet it is filled with men and women who work, make decisions, and handle our personal cases.



In each of these places, the photographer took the time to experience these environments from within, observing their habits and capturing their almost intimate rhythms. As in his previous projects, he sought to make himself unnoticed to capture the characteristic gestures of daily life. The aim was not to show the machinery of a system, but rather to question what lies behind the façade of this unknown world. By positioning himself as an observer of the spaces, the people, and their gestures, Olivier Culmann presents and assumes a deliberately personal and subjective vision.

## Biography

Born in 1970, Olivier Culmann has been a photographer since 1992 and has been a member of the Tendence Floue collective since 1996.

Social conditioning and free will inhabit Olivier Culmann's work. Straddling the line between the absurd and the trivial, his photography analyzes with precision the question of our daily lives and our relationship with images. By persistently returning to his obsessions—and ours—he captivates us with his humor and storytelling art.

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## Henri Kisielewski

### *Non Fiction*

“To give reality the color and narrative force of fiction” was Truman Capote’s ambition when he wrote *In Cold Blood* (1966), the true story of a quadruple homicide in Kansas. This starting point is taken by *Non Fiction*, a lyrical documentary series that explores the porous boundary between the real and the fictive in photography.

Photography has always had a complex relationship with truth: even the most “objective” portrait necessarily involves decisions regarding location, lighting, and pose. In *Non Fiction*, this logic is pushed to its extreme through a multitude of visual strategies (staging, repetition, cinematic shots, etc.) deployed to blur the lines.

Images based on rumors, news stories, and impromptu encounters accumulate and blend to create a fluid and multifaceted narrative; it is up to each person to interpret it, find their keys to understanding, or not. Framed in this way, everyday life transforms: every window hides secrets; every person becomes a character; every object becomes a clue or a potential piece of evidence. Everything is true, everything is false, but one thing is certain: the truth is at least as strange as fiction.



## Biography

Henri Kisielewski is a Franco-British photographer working on themes of identity, memory, and local history. Although his work is rooted in the tradition of documentary photography, it always operates within a conceptual framework. In 2019, Henri Kisielewski was awarded the Joan Wakelin Grant, presented by The Guardian and The Royal Photographic Society (UK). This grant allowed him to produce his project *Postcard City*, an exploration of the effects of mass tourism in Lisbon, using fado (traditional Portuguese music) as a central metaphor. Since 2018, he has been pursuing his long-term project *Every Life Is in Many Days*. This project involves finding traces of those who once inhabited several disused London buildings (Victorian hotel, post-war swimming pool, 19th-century theater, etc.) to recreate scenes from their past in photographs, in the very places where they once lived them. By combining personal images with new photographs, the project explores the role of photography in mediating memory.

**Planches Contact**  
Festival de photographie de Deauville

PLANCHES CONTACT  
Deauville, since 2010  
Artistic director : Laura Serani

[www.planchescontact.fr](http://www.planchescontact.fr)

## Max Pam *Time Machine Dreaming In Deauville*

A great photographer and avid traveler, Max Pam, an Australian more accustomed to traversing Asia, was invited for a residency in Deauville, where he discovered Normandy last year and once again created a series of diptychs that blur the lines between dream, fiction, and reality. As is his custom, he mixed various languages and media: photography, archival images, collages, and writing. The significant work he completed during the residency took the form of a journey between the conscious and subconscious, between current events and daily life.

“During the five weeks I spent at Villa Namouna, on the beach in Deauville, I gathered the images I had speculated about, latent in my imagination, which I had brought from Australia. I thought the best way to embody the principle of ‘nothing is simple’ was to use the diptych as a binary format.”

— Max Pam

## Biography

Max Pam was born in Melbourne, Australia. As a teenager, he found post-war suburban Melbourne dark, oppressive, and culturally isolated. He sought refuge in the surf counterculture and the images of National Geographic and Surfer Magazine, which inspired him to travel abroad. Max Pam left Australia at the age of twenty, thanks to a job as a photographer’s assistant for an astrophysicist traveling to Asia. This trip became a source of inspiration and the central subject of his work. As Gary Dufour noted in his essay in *Indian Ocean Journal* (Steidl, 2000): “Each photograph is shaped by incidents experienced as a traveler. His photographs follow the tradition of the geographic repertoire; each photograph is a testament to an experience, a personal story of an encounter somewhere in the world. Each glimpse is part of an unfolding narrative rather than simply a record of an observed place. While travel underlines his production, Max Pam’s photographs are not the accidental testimony of a tourist.”

Max Pam has worked in Asia, Europe, Australia, and the Indian Ocean, including in India, Pakistan, Myanmar, Yemen, Tanzania, Mauritius, Madagascar, and the Cocos and Christmas Islands. He is the author of numerous books, and his photographs are part of major public and private collections in Australia, Great Britain, France, and Japan. He teaches at Edith Cowan University in Perth.



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## *Campus International*

In the lead-up to the festival, the Promenades Photographiques organize a workshop dedicated to students from international photography schools. The Campus is a blend of educational and artistic experiences, an experimental laboratory, and a space of freedom and constraints for passionate interns with diverse identities. Within this residency, different languages come together, intersect, exchange, converse, and renew themselves around a given theme. Guided by a group of professional photographers, the young participants engage over ten days with all stages of the collective creation process. The commitment to art and pedagogy is shared: from shooting and selecting images to post-production. This work culminates in the creation of a photographic film, which will be included in the programming of the Promenades Photographiques and screened during the opening night of the festival's *Jours de Fête*.

The goal of the Campus is to perpetuate questioning, foster artistic dialogue, showcase multiple narratives, and promote emerging photographic talent—essentials that the Promenades Photographiques support and defend. Students participate on a voluntary basis, with the sole objective of creating a collective work. They learn to coexist by sharing their creative days, enriching each other's perspectives. Reflection, knowledge and skill exchange, and active listening contribute to the students' growth from this collective adventure.



LES PROMENADES  
PHOTOGRAPHIQUES  
Blois, since 2005

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

# Franck Tomps

## *Repliques*

### *Mayotte en république*

Mayotte is rich with unique features: a blended culture at the crossroads of Malagasy and Shirazi heritage, a French and Comorian land, and an exceptional lagoon, the largest in the Indian Ocean. Photographer Franck Tomps discovered a magnificent and fascinating territory in Mayotte. With departmentalization, Mahoran society is undergoing rapid restructuring in a fragmented movement. It is precisely this historical transition that he wishes to document. In this territory, everything is bubbling: the majority youth, the discussions around immigration and insecurity, and the development of all aspects of the economy and modern comfort. Tomps' photographic work aims not only to understand but to explain, not only to witness but to mobilize. It operates on the affirmation of our shared humanity, making it inherently documentary. This is the first artistic project of its kind conducted in the territory.



## Biography

Born in 1973, Franck Tomps is an author-photographer who graduated from the École Nationale Supérieure Louis Lumière. His work has received several accolades: he was awarded the Polaroid competition, received a special mention at the Attention Talent Photo FNAC in Paris, and was a fellow at the Photographie.com competition. His series Répliques on the territory of Mayotte was selected for the major photographic commission organized by the Ministry of Culture and overseen by the Bibliothèque Nationale de France.

Tomps' photography offers a documentary and contemporary perspective on our society. His attachment to territories, ordinary places, and rituals is expressed through a vision that is both critical and contemplative.



QPN - LA QUINZAINE  
PHOTOGRAPHIQUE NANTAISE  
Nantes, 1997  
Artistic director : Hervé Marchand

[www.festival-qpn.com](http://www.festival-qpn.com)

# Practical informations

## Dates & agenda

*November 6 to December 8, 2024*

*Opening*

*Thursday, November 7, 2024*

*Professional day*

*Friday, November 8, 2024*

## Horaires

Open Wednesday to Sunday  
from 11 am to 7 pm

## Adresse

ANCIENT PORT-OFFICE

30-32, rue Louise-Emilie

de la Tour d'Auvergne

75009 Paris

Accès PMR 33 rue Rodier 75009 Paris

## Comment y aller ?

Line 2 : Anvers (500m)

Line 7 : Cadet (500m)

Line 12 : Notre-Dame-de-Lorette (600m)

Bus 85 : Maubeuge Rochechouart (200m)

Bus 26 : Maubeuge Rochechouart (300m)

Velib' : Croisement rue Rodier

## Press

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L U X

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