

•
• THE
EYE •
S



IMAGES AND POWERS

THE EYES 9

SUMMARY

INTRODUCTION

Christian Caujolle • 6

PORTFOLIOS

Against Power • 10

David Fathi

Suspicious Minds • 20

Viktoria Binschok

Photographs in 3 Acts • 30

Ethan Levitas

Photography, Weapon of Class • 40

Centre Georges Pompidou

Living Photographs • 50

Arthur Mole

Images of Struggle • 60

Beaux Arts de Paris

The American Way of Life • 70

Josep Renau

Spirit Is a Bone • 78

Adam Broomberg & Oliver Chanarin

The King of Photography • 88

Tiane Doan na Champassak

Sorry For Damage Done • 96

Vincent Wittenberg & Wladimir Manshanden

Two Donkeys In a War Zone • 104

Clément Lambelet

BIBLIOMANIA

Conversation • 114

Donovan Wylie with Rémi Coignet

The Appearance of That Which Cannot Be Seen • 124

Armin Linke

My Birth • 126

Carmen Winant

Brecht War Primer • 128

Bertold Brecht

My Shadow's Reflection • 130

Edmund Clark

Enrique 2012–2018 • 132

Alejandro Cartagena

Real Nazis • 134

Piotr Uklanski

Long Live the Glorious May Seventh Directive • 136

Interview with Jeffrey Ladd

Protest and Propaganda Books • 142

Dieter Neubert

Los Últimas Días Vistos Del Rey • 148

Julián Barón

Images of Hassan the Fighter • 115426

Hannah Darabi

Small Change: When Auto-Censorship on the Internet Becomes Ridiculous • 160

Erik Kessels

The hidden facet of fashion • 166

Harley Weir

JR-Momentum • 172

Valentin Marceau

FORUM

176 • Dorothea Lange at the Jeu De Paume

by Émilie Lemoine

180 • Baptiste Rabichon & Emeric Lhuisset

BMW Residency

by Gisèle Tavernier

Portraits:

186 • Nabil Canaan: The Daring

188 • Marion Hislen: On the Margin

190 • Simon Baker: Self-Mep Man

192 • David Solo: Series Collector

194 • Luce Lebart: The Taste of the Archive

by Émilie Lemoine

196 • Paris Photo: Women Photographers

by Gisèle Tavernier

202 • Between Performance and Photography

by Sophie Bernard

206 • Photographing Paris: New Views of the City

by Fannie Escoulen, Pierre Hourquet and Anna Planas

212 • Moving Borders

by Vivien Marcillac

This print is offered by Picto Foundation
David Fathi, *Against Power*

CONTRIBUTORS

NATHALIE AMAE

Is involved in the foundation of major international art fairs in the fields of publishing, photography, design and primitive arts. Artistic director for galleries and curator, she is currently director of the Alta Volta Agency.

SOPHIE BERNARD

After being chief editor of *Images* magazine for 12 years, Sophie Bernard is now a freelance journalist and teacher. She has published *Rencontres avec* Guillaume Herbaut (Filigranes Editions).

LÉA BISMUTH

Born in 1983, Léa Bismuth is an art critic (AICA), art history teacher and independent curator.

MARIA-KARINA BOJIKIAN

Head photo editor at *Marie Claire* magazine.

CHRISTIAN CAUJOLLE

Former head of photography at Libération, founder of Agence VU, director of the gallery of the same name, Christian Caujolle is today author and independent curator. He is the artistic director of the Photo Phnom Penh festival.

FEDERICA CHIOCCHETTI

Italian author, curator and lecturer specializing in photography. Founding director of the photo-literary platform *The Photocaptionist*, she teaches at the Paris College of Art.

HANNAH DARABI

Iranian Artist-photographer born in 1981 in Tehran, studied at the Faculty of Fine Arts in Tehran, then at the University Paris VIII-Saint-Denis. Now living in Paris, she is developing a work that is largely in line with the urban landscape. Her country of origin remains the main subject of most of her photographic series.

LILIAN ENGELMANN

Art historian, former head of the Frankfurter Kunstverein Museum, and currently director of the nGbK Museum in Berlin since 2015.

HORACIO FERNÁNDEZ

Historian of photography, an exhibition curator and a lecturer in the History of Photography at the Cuenca Faculty of Fine Arts.

MARC FEUSTEL

Author, publisher and curator. He founded the blog eyecurious.com in 2009.

ALEXIA GUGGÉMOS

Chasing images and talents on Instagram, Alexia Guggémos is an art critic specializing in digital art and contemporary photography. In 1996 she created the first virtual museum on the internet, the Musée du Sourire.

JEFFREY LADD

American photographer and writer living in Germany. He co-founded Errata Editions.

RUSSET LEDERMAN

American author and media artist. She is a co-founder of *10x10 Photobooks* and teaches at the School of Visual Arts in New York.

ÉMILIE LEMOINE

Independent journalist, author and doctor in English Studies.

MARC LENOT

Writer, critic and author of the blog *Lunettes Rouges*.

MARTA MARTÍN NÚÑEZ

PhD in Communication and a degree in Advertising and Public Relations and Audiovisual Communication from the Universitat Jaume I. She studied photography at the *BlankPaper* School.

CAROLE NAGGAR

Writer and photography historian. Among her recent publications are: *Magnum Photobook* (Phaidon, with Fred Ritchin), *Saul Leiter: In My Room* (Steidl) and *Inge Morath, An Illustrated Biography* (series editor Prestel & Magnum Foundation).

DIETER NEUBERT

He has studied visual communication at the University of Kassel and is the Founder and Director of the Kassel Fotobookfestival and Founder of the Kassel Photobook and Dummy Awards. He is also the chief editor of the monographic magazine *PHOTOPAPER*.

CHRISTIAN OMODEO

Interested in urban cultures for 10 years, after studying the history of art between Italy and France. He is currently launching a bookshop devoted to urban cultures in the Oberkampf district of Paris.

JAVIER ORTIZ-ECHAGÜE

Has a degree in Art History and a PhD in Information Sciences from Madrid Complutense University. He is currently professor at Navarra University.

GISÈLE TAVERNIER

Independent journalist specializing in photography critique and the photography market.

PASCALE LE THOREL

Curator and art critic. She is the director of the books' editions of the Ecole Nationale Supérieure des Beaux-Arts

EYAL WEIZMAN

Architect, professor of spatial and visual cultures and director of the Centre for Research Architecture at Goldsmiths, University of London.

PAUL WOMBELL

Independent curator. He writes on photography and technology, and lives in London. Between 2011 and 2014, he was the artistic director of the photographic mission on the French landscape, France (s) Liquid Territory.

INTRODUCTION

Christian Caujolle



Around the world in last few years, and again very recently, we have been hearing about various political and media “affairs” based on the circulation and interpretation of images. The upsurge of what once was a form of blackmail or a way to rewrite history with manipulated or rigged photographs simply sheds new light over the current status of the image and the way in which it relates to the power(s) that be.

Two major and new sources can be defined.

While they do not make any of us photographers – contrary to popular belief, and when the opposite seems more likely – smartphones allow anyone to be a witness, a recorder, even an informer, and with the opportunity to immediately disseminate to an infinite number of followers, via social media, the fruit of their capture. Such “shares” are increasingly used to denunciate, and are thus viewed very seriously by the authorities because it is now extremely easy to fiddle with the primary images. Many fake news are based on such images.

The other major source comes from the pervasive surveillance devices. For purposes (or justifications) that have as much to do with the war against terrorism as with the lure of absolute control over the population, they are symbolized everywhere – on the streets, on public transport, in shops, or in apartments and office buildings – by the presence of surveillance cameras. Most democracies are aware that surveillance systems can constitute a serious breach of privacy, and they have thus designed (often) sophisticated legislative frameworks. However, each new scandal proves that these are, deliberately for the most part, moderately, poorly or not at all enforced.

Behind these episodes – varying from the disappointing political scandal to the outright blunder, attempts to destabilize, improper image management, manipulation in the context of gullible visual content, or even the joke – looms, even in radical form, the new mechanics of the relationship between power and the image, ever more perverse today than it was before. An extension to all the images – including the moving images – of what was observed at the time of the dominant photography (in the past century), and which a Godardian formulation would sum up with “image of power and power of the image.”

Since Roman times, political regimes have asserted their presence and power through the image, as in the case of Emperor Augustus’s instructions to disseminate his portraits as a means of forging a single nation of peoples and acting as a warrant of the *pax romana*. Sculpted or painted, the portraits of leaders have travelled through history and reached us as the demonstration of power’s self-representation, served by appointed artists or true courtesans. And from the invention of photography, following former practices, Napoleon III had himself immortalized – along with his children – by means of the new technology perceived as more “realistic” or “truer”. Soon, the official

photographic portrait became the rule, and its prints became presents exchanged between the powerful. This is, for example, how Rama V, the great King of Thailand in the 19th century and amateur of the photographic technique, granted a photographer the privilege of becoming the official photographer of the royal family. During his travels to Europe in 1897 and 1907 he exchanged photographic portraits with Queen Victoria, Tsar Nicholas II and Pope Pius X, demonstrating not only his modernity but also the “reality” of the power of his country, the only one in the region to have resisted all colonialist efforts. All over the world – from the Hall of Emperors in Rome to the sinister sets of photographic portraits of the top-ranked officials hanging in the hallways of the Prague secret political police quarters – the faces are there, watching the people, to intimidate, even terrorize, as much as to convince of the regime’s legitimacy. Indeed, the point is not only to assert power through the image; it is to anchor its legitimacy. And this entails the multiplication and dissemination of the reference image as well as the organization of its codes, along with the deployment of efforts to gain control of it. Such a process, so obvious in the realm of political power, applies also, in even more complex ways, to the realm of religions. Some, including Christianity (based on the image, the repetition of the Christ’s face – the holy face of martyrdom), appeal to belief, piety, compassion and appreciation; but should the rules be broken, they appeal to eternal adversity and punishment. Many texts seeking to validate the notion that the relic of the Shroud of Turin may be “the first photograph” – via the bitumen of Judea – strengthen the determination of the Catholic Church to use the silver image to demonstrate the existence of a divine character and his incarnation among the mortals. The fact that the Lutheran schism – as much as the refusal to represent God in other monotheist religions, including Islam – has asserted the contrary by adopting an iconoclast attitude, says much about the power issues related to the representation or the non-representation of the divine. This is still manifest today, when fundamentalists attack works of art, photographs, paintings, plays and films featuring a character or an episode of the religious narrative they deem unpleasantly displayed. It must be added that in the case of religion, as much as in politics, modalities of representation (e.g. coronations, power takeover ceremonies, apparition rituals, public addresses) are established and staged to “perform the image” and become, beyond the event itself, a marking visual recollection constitutive of the proper power.

Power structures – and photographers – have always been aware of the importance of the impact of a photograph in the constitution of their own nature. In 1840, merely one year after the official invention of the process, Bayard represented himself as a “drowned man” for the most famous self-portraits in early photography. His purpose was to protest against the injustice he felt he was enduring, in spite of the fact that he could be considered the inventor of photography and undeniably one of the most creative and brilliant actors in the quest for a novel mode of representation. And not without humour, as manifested in the text he inscribed on the back of the image (“Artists, scholars and newspapers have long cared for him, but today, when he was exhibited at the morgue, no one either recognized or reclaimed him”), he refers to the photographic verismo that very much motivated the inventors and the first spectators when they compared the result of the so-called “heliographic” process with that of

former techniques. The fact that any photograph attests that something, in the physical world, has preceded it, was the founding principle for a novel testimonial practice that, via its use and dissemination in the press, morphed into power, into a tool for demonstration, and finally into a “proof”. Consequently, the active practices of photo-journalism, of the photographic essay (what Anglo-Saxons refer to as “concerned photography”), are constituted as a modality of power – to raise awareness of situations, bear witness, denounce and rally. From Lewis Hine to Sebastião Salgado, W. Eugene Smith to Gilles Caron, to name but a few, that kind of photography, which was also an aesthetic system with its codes and conventions, became nearly caricaturally a form of communication for humanitarian organizations seeking donations compassionately. But that power, at a time of large print runs for magazines, weeklies especially (a marking example being the Vietnam war and *Life*), gradually weakened until becoming insignificant with the loss of influence of paper publications whose circulation had plummeted. Documentary photography felt less and less capable of influencing the flow of things and became increasingly a practice of viewpoint, to decipher and make a stand. It has also become more conceptual and new practices have emerged, erasing the boundary between the document and the work of art. Photography’s doubt – or reckoning – of the loss of power induced some reflection on the need, or vanity, to create new images at a moment when millions of them were captured and disseminated. Recycling and archival research, re-appropriation of commercial or vernacular images, deciphering and mise en abyme, have become accepted forms of creation. As a nod to history, the most political of the photography practices, photomontage, is experiencing a renewal, between neo-surrealism, activism, playful practices and stupid games, made possible by the user-friendliness of digital technologies. Indications of power recovery, perhaps? Return of a counter-power? Modalities that in any case seem to have been able to escape, so far, from the practices and controls of the powers that be.

If the analysis can apply to the photography that is only but an element (singular and fascinating in the complexity of its relationship to the real) of the omnipresent sets of images currently constitutive of the world we live in, and no longer a simple tool for its representation, the mutation in the forms of production and distribution have accelerated and radicalized the image–power relationship. For the powers that be, the central issue is now that of control of the image, and for the professionals who produce them, the vital issue is their struggle for the freedom to make them. For years (and long before the digital era), the press office of the White House distributed small numbered guides to accredited photographers for the official travels of American presidents. They described the schedule of events and shared (certainly with the best intentions) advice on the best positions to choose at venues and information about the foreseeable light conditions, and had to be returned after the trip. Under the influence of communication advisers and their image specialists, the system was turned into a physical control of the operators who are now set up on designated platforms and banned from entire perimeters, which means that photographers and cameramen have little or no choice over their points of view. The image, dedicated to a form of propaganda, is designed before the event occurs. The official photographer (a magnificent example was delivered, and largely copied, with Pete Souza chronicling Barack Obama’s course even before his election) is the most solicited, and his or her edifying images are



Portrait of Napoléon III,
French Emperor
Gustave Le Gray, 1857

disseminated free of charge on Flickr and to the press, which rushes to publish them. In doing so, the media becomes an organ of communication, when they once were a form of counter-power.

As Paul Virilio once perceived, however, in a world overrun and overwhelmed by the speed it invented and cherished, all the powers come to be overwhelmed by the very same system they once valued and established. This is how documents recorded thanks to smartphones of instances of police violence and brutal demonstrations go viral on social media and become “bombs”. As in the case of the images captured by the surveillance cameras that, recovered or disseminated by whistle-blowers, become tools for the accusation. All that is left to the powers that be, in a pathetic game of digital cat and mouse, is to search and manage, defuse and always control the images, as they continue to anchor as much as they weaken the dominant status constituted for millennia on the basis of referential figures.

FA THI

AGAINST POWER

Concept / David Fathi, courtesy La Galerie Particulière
Text by Léa Bismuth



In his new series “Against power”, artist David Fathi delivers a series of modules, each exploring a different power icon or iconography, to subvert their meaning and neutralize their impact. Each module composed of photographs, videos or an installation addresses the actors that impact and influence our society.

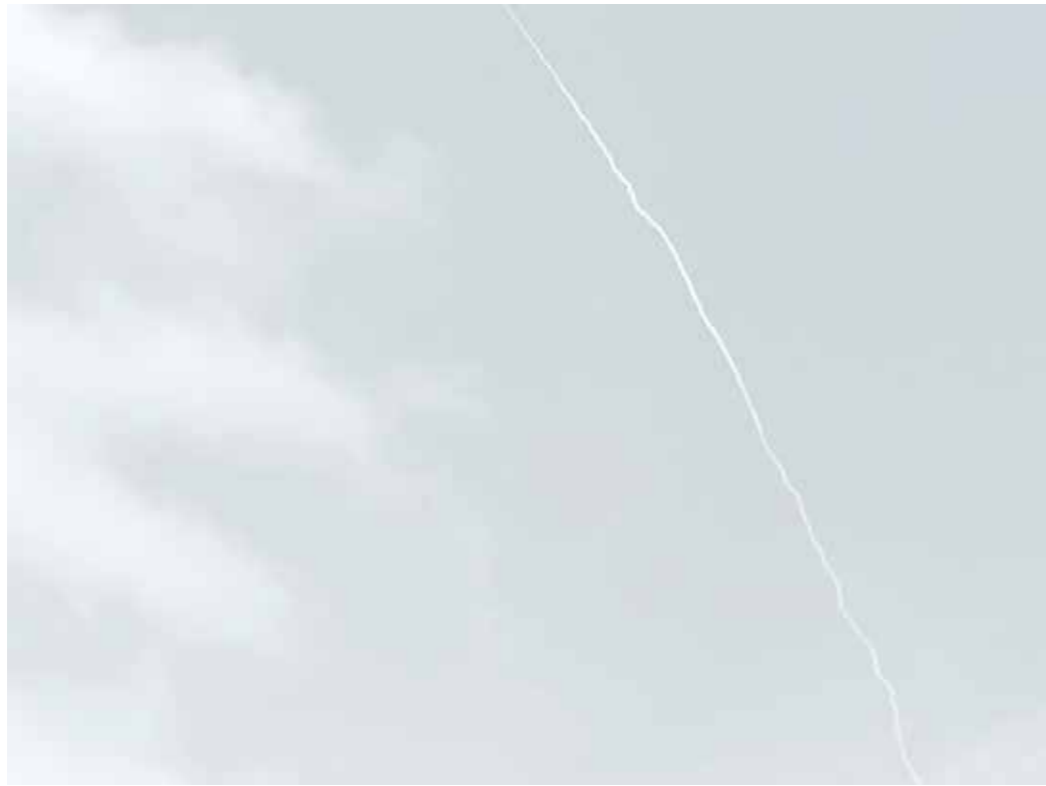
BIOGRAPHY

French artist David Fathi, born in 1985, lives and works in Paris. After a Master's in Mathematics and Computer Science, he began his artistic research in parallel with an engineering career in Paris.

Exhibition “Les Morts Gouvernent Les Vivants”, part of Photo Saint Germain 2018 (Paris).











AGAINST POWER

By Léa Bismuth

Without causing much of a stir, the CIA recently released on the internet the entire digital content found in the fortified complex of Abbottabad, the much-publicized hideaway of Osama bin Laden where he was killed by the US Army in 2011. David Fathi retrieved that content for misuse, in the way that power can be misused: he reconfigured the amateur photographs taken by bin Laden's stooges into a laughable atlas of their rather trivial interests (cats, flowers, rainbows, badly framed landscapes), banal photographs that he then mounted on the face of the world's most wanted terrorist, in a subversive distortion. This series is part of "Against Power", his ongoing work in progress, divided into chapters, methods and units.

Power, in the political sense – in connection with techniques of governance and the application of power over – e directly raises issues of subordination and domination. Who asserts power over whom, for what purpose and with what means? Does it still mean anything today to claim to be against power? Perhaps. At least, David Fathi, a contemporary archaeologist of the Google era, takes hold of a raw material that, at times humorously, he uses as an instrument for world criticism. In his previous project featured at the Rencontres d'Arles in 2017, "The Last Road of the Immortal Woman", he was already describing the strange case of Henrietta Lacks, an African-American woman who died of cancer in 1951 but whose cells would serve as case study for millions of modern scientific and medical experiments.

Halfway between documentary and science fiction investigation, Fathi ceaselessly evades codes. With "Against Power", he keeps his eye open, gleans, searches and builds paradoxical knowledge, inventing his very own rules to organize and hierarchize the digital data. In fact, he engages in an undermining process, confronting the arcane of the internet, searching for signs that would allow him to dismiss the antics of dominant powers, geopolitical conflicts or fake strategic and interplanetary icons. For example, he also retrieves videos produced during missile tests in the planet's skies, notably above North Korea, which he describes as phenomena of "choreographed propaganda". The deterrent missiles are no longer visible, only contemplative traces of the clouds' trails, atmospheric events conducive to meditation. And yet, this is about a blind war. Subverting the iconography of power, Fathi creates a tension in nomenclatures and categorizes absurd forms like the songs listened to by dictators or "tiny hands", the typography created based on Donald Trump's childhood handwriting, thus reducing the world's "prominent figures" down to a cruel and inefficient little playground. This allows him to establish his programme of erosion, subversion, neutralization and deconstruction: "As a relative force between two actors, power thus can be rejected. Refusing to acknowledge power is already one step towards destroying it," he writes.

BIN SUSPICIOUS MINDS SCHTOK

Photos / **Viktoria Binschtok**

Text by **Lilian Engelmann**



Composing close-ups from select news reportage images of public figures, celebrities and politicians, Binschtok's *Suspicious Minds* shifts the focus of attention from the main subject of the image to the surrounding characters in the background, caught up in the public eye.

BIOGRAPHY

Viktoria Binschtok is a conceptual photographer who lives and works in Berlin. Her work often blurs the lines between found photography, documentation, restaging and original compositions.

Participation at Paris Photo 2018 on KLEMM'S booth, in a duo-presentation (Viktoria Binschtok / Jan Groover)











SUSPICIOUS MINDS

By Lilian Engelmann

In her series "Suspicious Minds", Viktoria Binschtok places center stage those whose profession consists precisely in going unnoticed or remaining in the background: bodyguards. In her series, she has selected details of newspaper images in such a way that the bodyguards of public figures and politicians occupy the centre of the image, while those they are guarding can only be made out through details at the picture's edge. She presents these enlarged newspaper photos sometimes in life-size prints, which are hung in such a way as to place the composition, details and angles of the individual images in relation to one another. Binschtok, who studied with Timm Rautert at the Hochschule für Grafik und Buchkunst in Leipzig, practises in her series a kind of sabotage of the established pictorial hierarchy.

In the images she selects, it is the entourage rather than the public figure who stands at the centre of the image. Those whom the artist now transfers to the center of the image are supposed to stay aware of the big picture but not dominate that picture themselves. In this sense, Binschtok's images thematize power relations in two different ways: first, by inverting pictorial hierarchies; and second, by fishing those who are supposed to serve as the invisible shield of power in case of emergency out of their shadowy existence and making them the centre of attention.

LEV ITAS

PHOTOGRAPHS IN 3 ACTS

Photos / Ethan Levitas
Text by Marc Lenot



The work of Ethan Levitas is both deeply inscribed in the history of street photography, the city of New York being his hunting field, and marked by profound political awareness, sometimes verging on dissent. For “Photographs in 3 Acts”, he raised his 4x5 camera and placed it in front of the city’s surveillance cameras. By doing so, he disturbs the system. And by that gesture and the flashes he uses, he draws the attention of passers-by to the eye of the “protective” Big Brother.

BIOGRAPHY

Ethan Levitas was born in New York City in 1971. After completing his studies at Cornell University, he spent five years in Japan where he started working in photography.

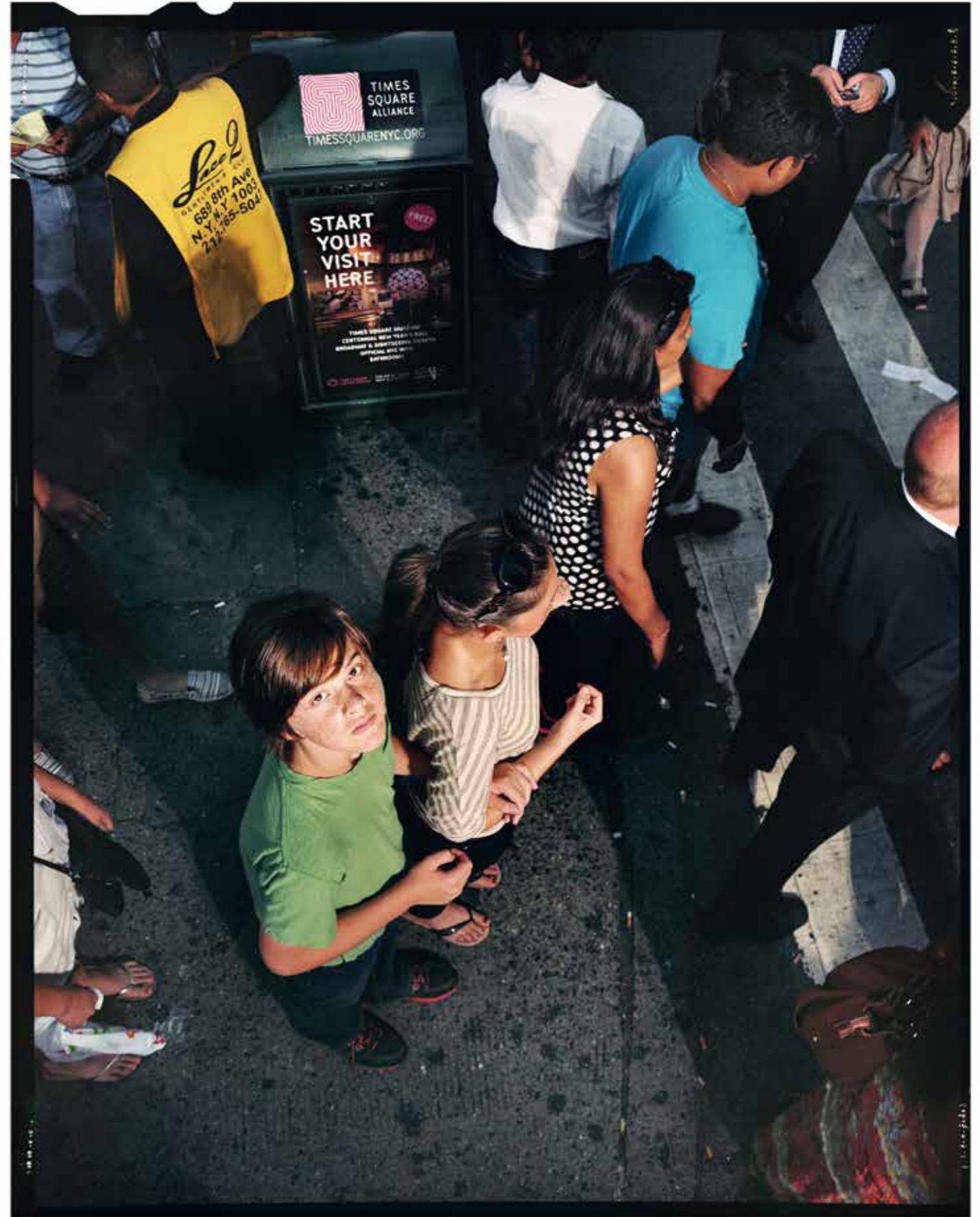
He has since explored the implications of the photographic act as an intervention and photography as an event that defines the attributions of place, purpose and meaning.



Frame 313



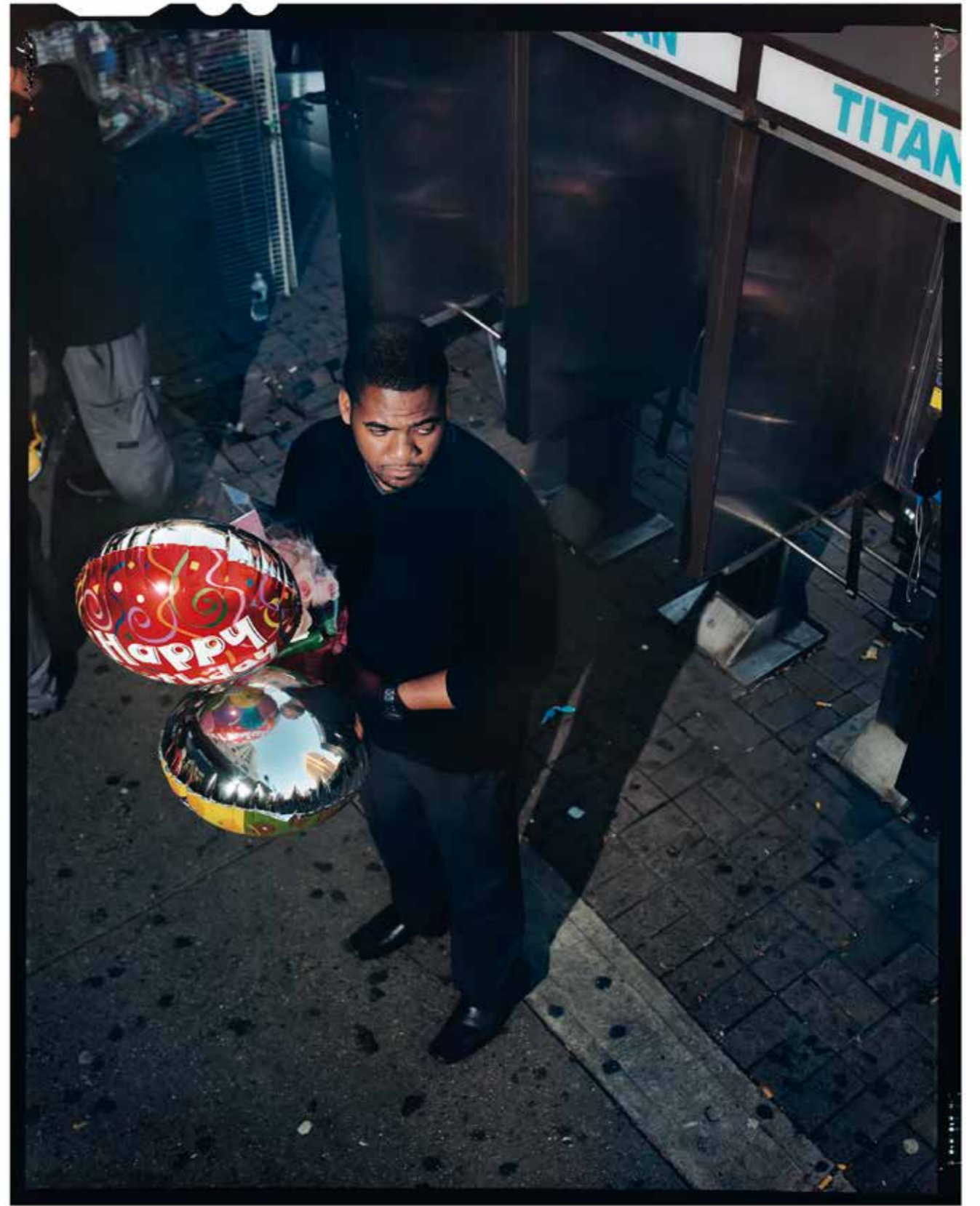
Frame 249



Frame 21



Frame 107



Frame 231



Frame 36



Frame 51



Frame 131

PHOTOGRAPHS IN 3 ACTS

By Marc Lenot

Passing through the streets of New York or Paris, we no longer pay any real attention to the ubiquity of surveillance video cameras that capture every single one of our moves, gestures or distinctive features. We have come to accept the fact that we are constantly being filmed, located, spied on, tracked. And yet, one day, a photographer raises a large 4x5 camera at arm's length to occult the field of vision of a surveillance camera. Even if Ethan Levitas were not taking photographs, even if his camera were but a sterile model, he would have made his point: suddenly, sheltered by his camera, we escape the surveillance device and acutely acknowledge that we have always been victims of it. Rather than being observed by the device, we are now looked at by the photographer. And his gaze over us creates another reality, redefining our position on the street and in the city.

We passively accept being monitored as if this were normal, but the intrusion of the photographer forces us to become aware of the fact that everything we hoped to preserve in the private sphere has become public information – or rather, information appropriated by the authorities, the powers that be. This novel perception is already in itself a political act, since it redefines our relationship with the public space of the street. It is rather like the confusion caused by discovering everything that Google, Facebook and similar websites know about us: not enough for us to protest (how could we?), but enough to bother us and make us more cautious and suspicious.

Ethan Levitas releases the shutter, of course: having reconfigured the field of vision by means of his camera, he will remove one image from it, stolen from the surveillance camera, which he will subsequently reposition elsewhere, on the walls of a gallery or in a book. This is the third act (after the elevation of the camera and the dislocation of surveillance) of these photographs in three acts (*Photographs in 3 Acts* is the title of the book), exposing passers-by with their head raised, surprised, often amused, sometimes unsettled or even troubled; and within them concern arises that might, in time, nurture rebellion.

Street photographers do not only record reality, because their sheer presence transforms it. Ethan Levitas's photographic act goes even further by creating a fracture, a disorder, an awareness. By questioning the proper nature of the photographic gaze, he turns it into the piece of a game against the device, a diversion of its programmes. What matters to him is not so much what the photography shows, but what it does, the ways in which it changes the relationships between people, how it enrolls passers-by in that game/combat, and how it becomes an actor in the city: photography is no longer a mere frame – it is an event, an encounter, a civil contract, to borrow from Ariella Azoulay's concept.

PHOTOGRAPHY, WEAPON OF CLASS

Images / Collection Centre Pompidou
Text by Valentin Marceau

• The inter-war period offered a scene for a new perspective on photography. Confronted with the Fascist threat and the social and economic difficulties, workers, militants, artists and writers met and invented new practices around the image: they will constitute an uncompromising visual response to the situations of conflict, violence and injustice.

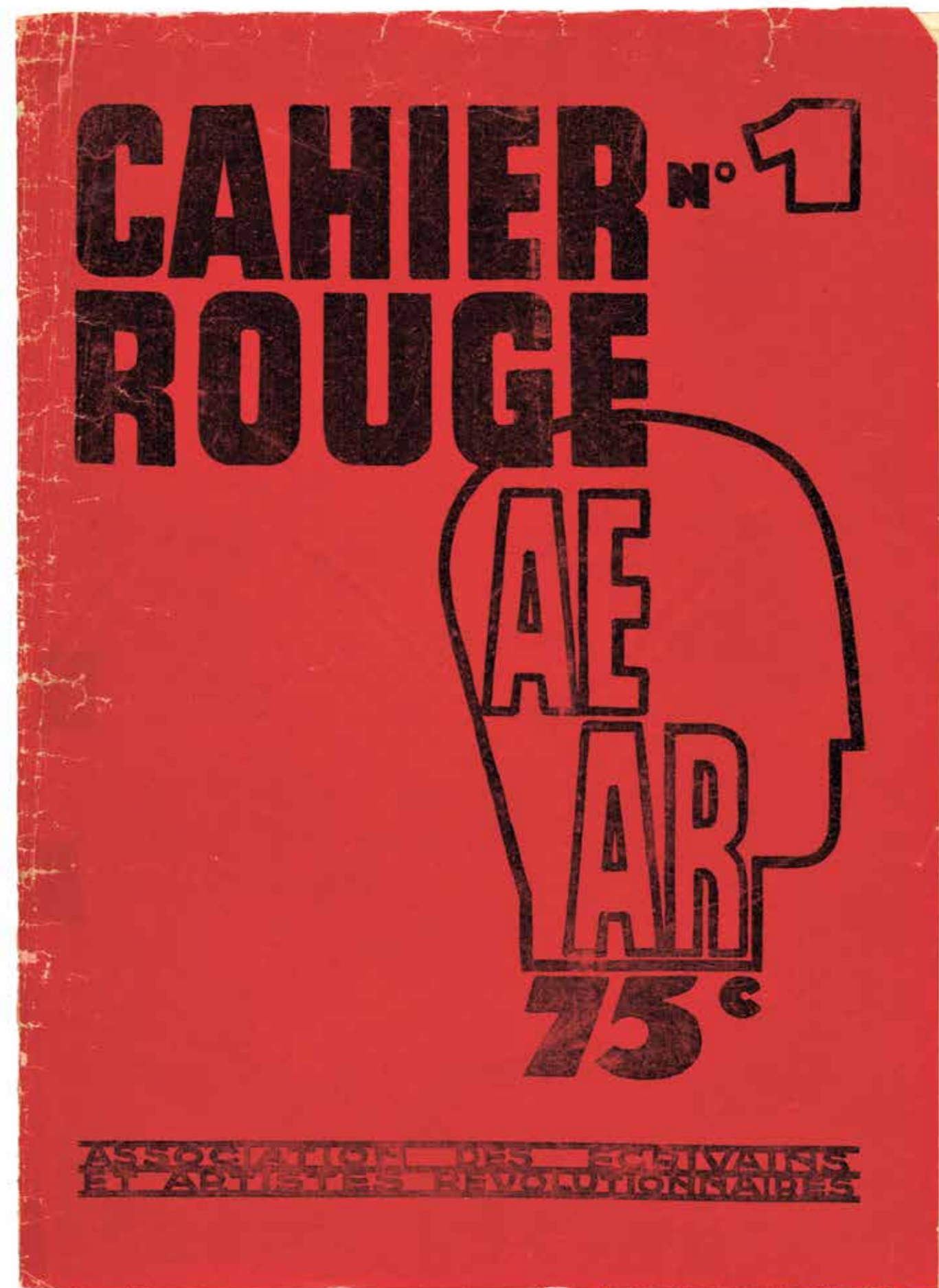
EXPOSITION

"Photography, Weapon of Class",
social and documentary photography in France, 1929-1936

7 November 2018 to 4 February 2019

Centre Pompidou, Paris
Galerie de Photographie, Forum -1

Photographie, arme de classe, Éditions Textuel
Directed by Damaris Amao, Florian Ebner and Christian Joschke

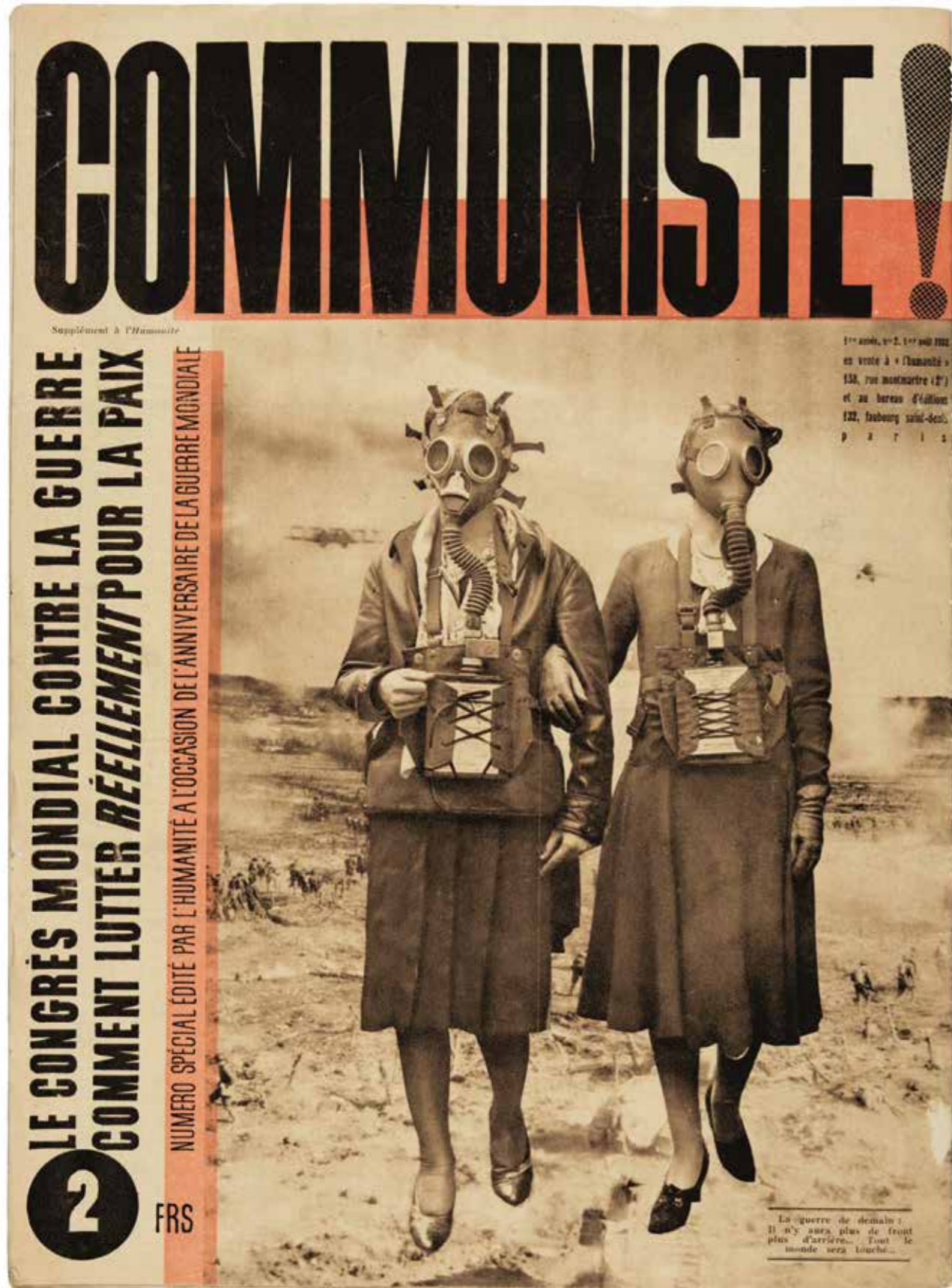


Cover of *Cahier rouge*, n° 1, 1933



Jacques-André Boiffard,
Shoe and barefoot,
circa 1929

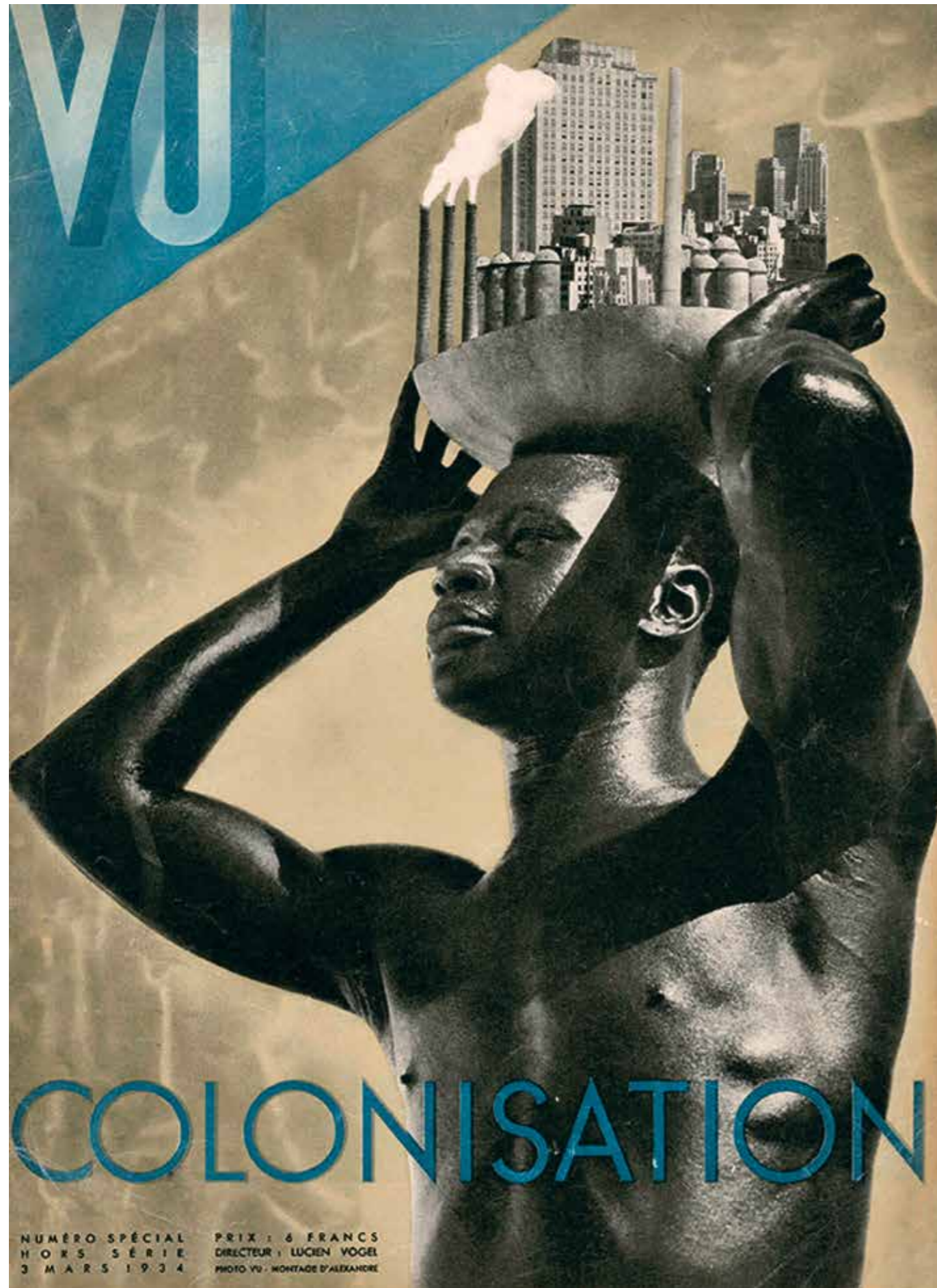
Pierre Jamet,
Sleepers in the sun,
Barcelona, 1935



Anonymous Photomontage on the back cover of *Communiste!*
 (graphic design by Max Morise, Robert Pontabry and Lou Tchimoukow),
 1st year, n° 2, 1 August 1932



Willy Ronis,
 Rose Zehner, Union Deputy at the Citroën-Javel factories,
 1938



Anonymous pacifist Photomontage, *Communiste!*,
(graphic design by Max Morise, Robert Pontabry
and Lou Tchimoukow),
1st year, 1 August 1932, p 16-17

Photomontage by Alexandre [Alexander Liberman],
on the cover of *VU*, special issue,
1934

PHOTOGRAPHY, WEAPON OF CLASS

By Valentin Marceau

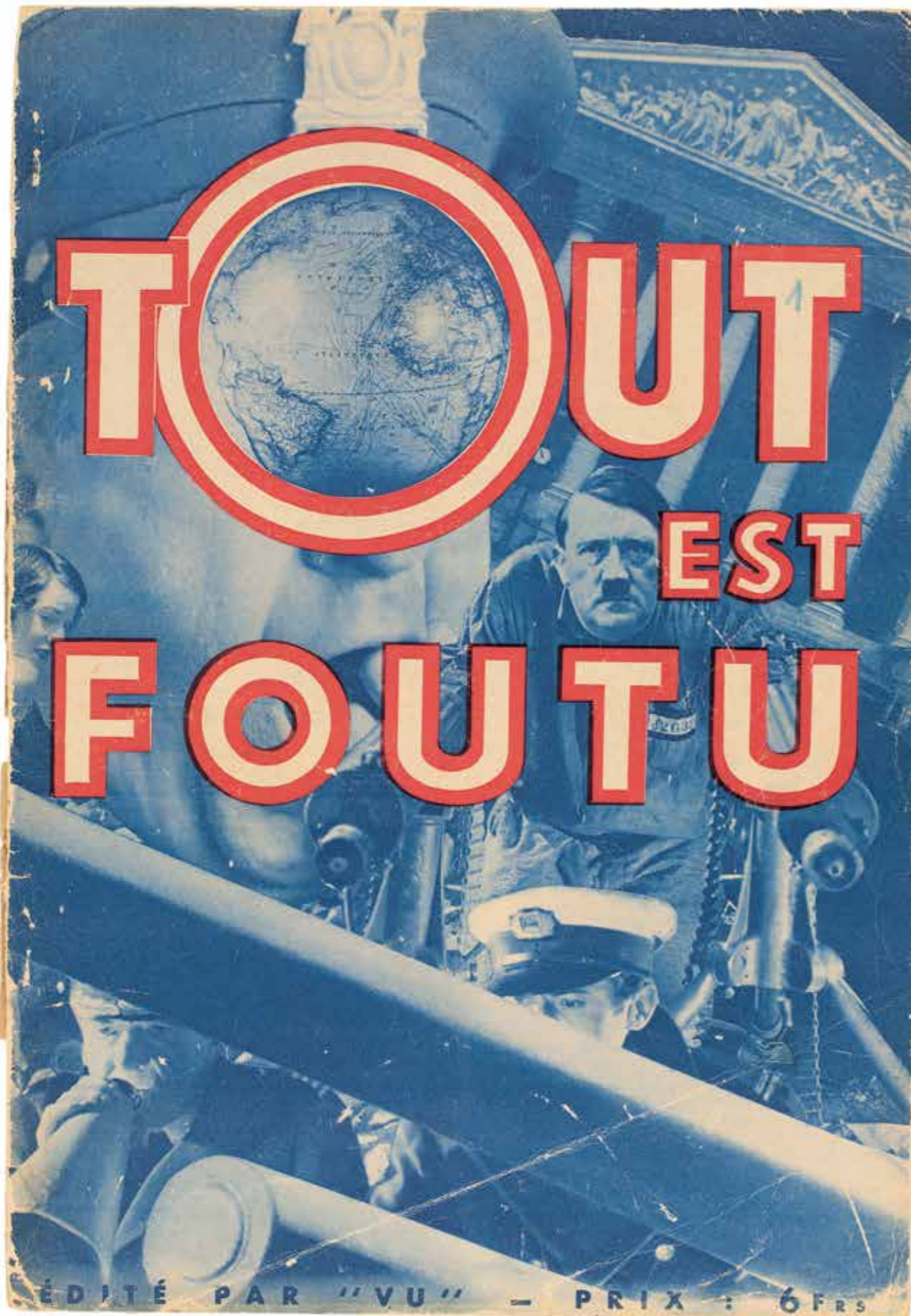
“Photography, Weapon of Class” is the introduction to the manifest journalist Henri Tracol wrote with the purpose to federate the photography section of the Revolutionary Artists and Authors Association (Association des Écrivains et Artistes Révolutionnaires, AEAR) founded in 1932 in Paris in the context of rising political, economic and social tensions.

Photomontage is notably mentioned as one of the new forms of expression for revolutionary mass art. France discovered the constructivist photomontages in 1925 through USSR representatives at the International Exhibition of Modern Decorative and Industrial Arts in Paris. Less a matter for photographers than for illustrators, graphic designer Alexander Liberman was among the first to promote visual montages. And in 1932 the magazine *Regards* featured for the first time in France a montage previously produced in the USSR by German artist John Heartfield, a pioneer in the photomontage practice. While it initially served the glorification of the soviet model, its use in France soon drifted to denouncing colonial imperialism, economic and social inequalities, the rise of fascism and the threat of war; by the late 1930s, it became the visual expression of modernity. Many intellectuals and artists were then demonstrating through pacifist initiatives, notably to warn against the risks of a new conflict emerging from the rise of fascism – an angst expressed in the motif of the gas mask that became the ultimate element in illustrations of soldiers and civilians.

Pursuing a path specific to the French social and political context, the technique developed into a language midway between political discourse and documentary aesthetic, involving graphic designers, photographers, writers and artists. Such was the notion and importance of activist commitment at the time.

The trend was largely nurtured and influenced in the early 1930s by the nascent documentary and social photography. “Photography was invented twice. First by Niépce and Daguerre, approximately a hundred years ago – and then, by us,” claimed Carlo Rim, who asserted himself in the French press and photography circles, in full renewal in the interwar period. In 1932 he released *Tout est foutu*, (It’s all over), an illustrated book relying on the juxtaposition of photographs from the national and international press. Referring to this publication, author Pierre Mac Orlan wrote in his text “Photography, an Instrument for Critique”: “[I]t has amazing power [...] it is hard to find as sharp, smart and hopeless a document for social critique.” Photography finally imposed itself as an instrument with exceptional political and revolutionary ranges. Further down that lane in 1935 and under the pen name Lise Curel, Lisette Model released her photographs of imposing Riviera bourgeois and went on to write: “The Promenade des Anglais is a zoological garden where the most hideous specimens of the human beast have come to wallow in white armchairs.” A critical comment whose violence translates a feeling of revolt against economic and social inequalities.

In the following years, France became a playing field for fertile collaborations between the left-wing press and artists and photographers, sharply influenced by technical evolutions and the new postures. Fifty years later, the revolution went on to the internet, where artists, activists and citizens are invited to question the new scopes of images in the face of power.



Maximilien Vox and Carlo Rim,
Tout est foutu,
Paris, VU Editions, 1932

MO LE

LIVING PHOTOGRAPHS

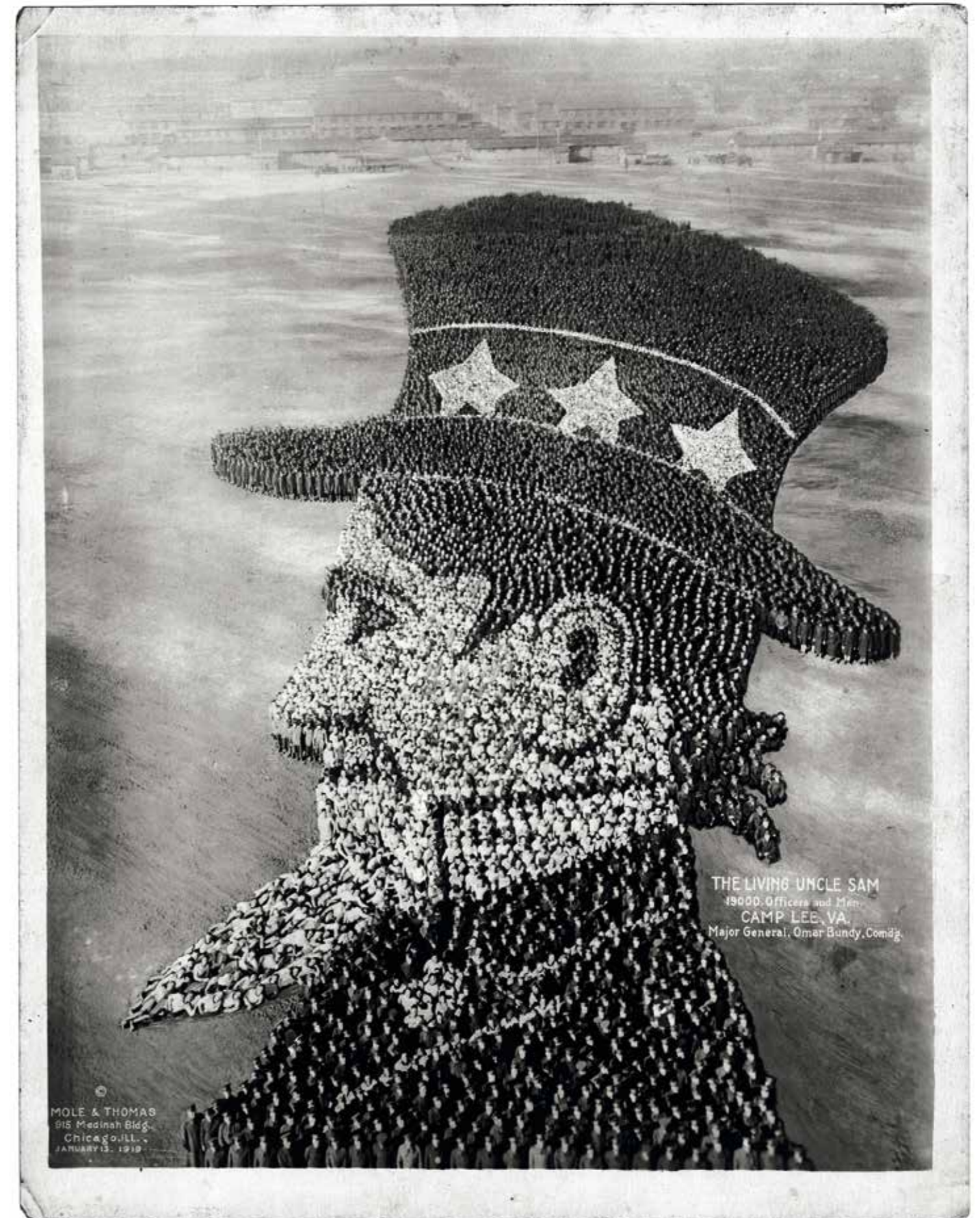
Photos / **Arthur Mole**
Text by **Nathalie Amae**

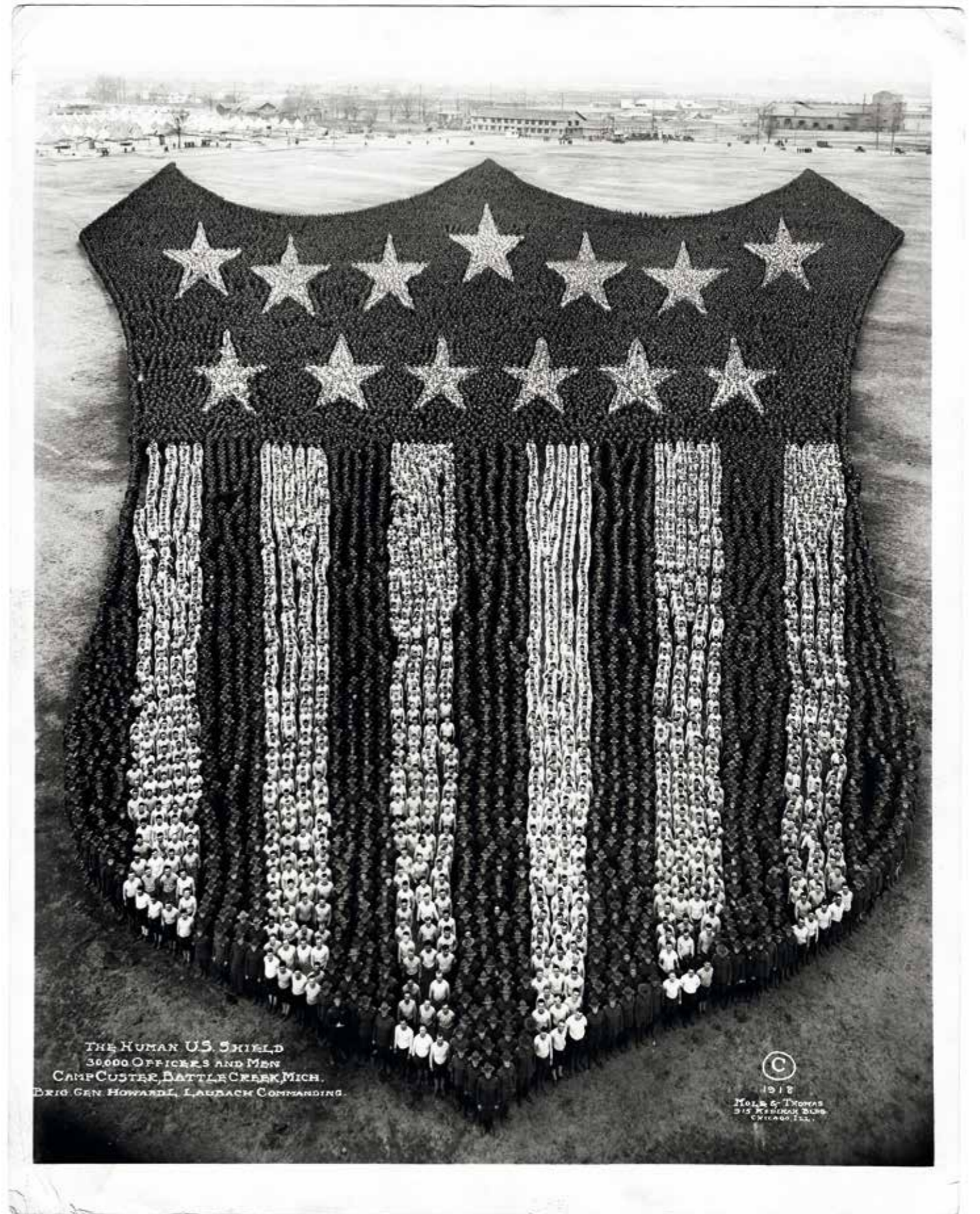
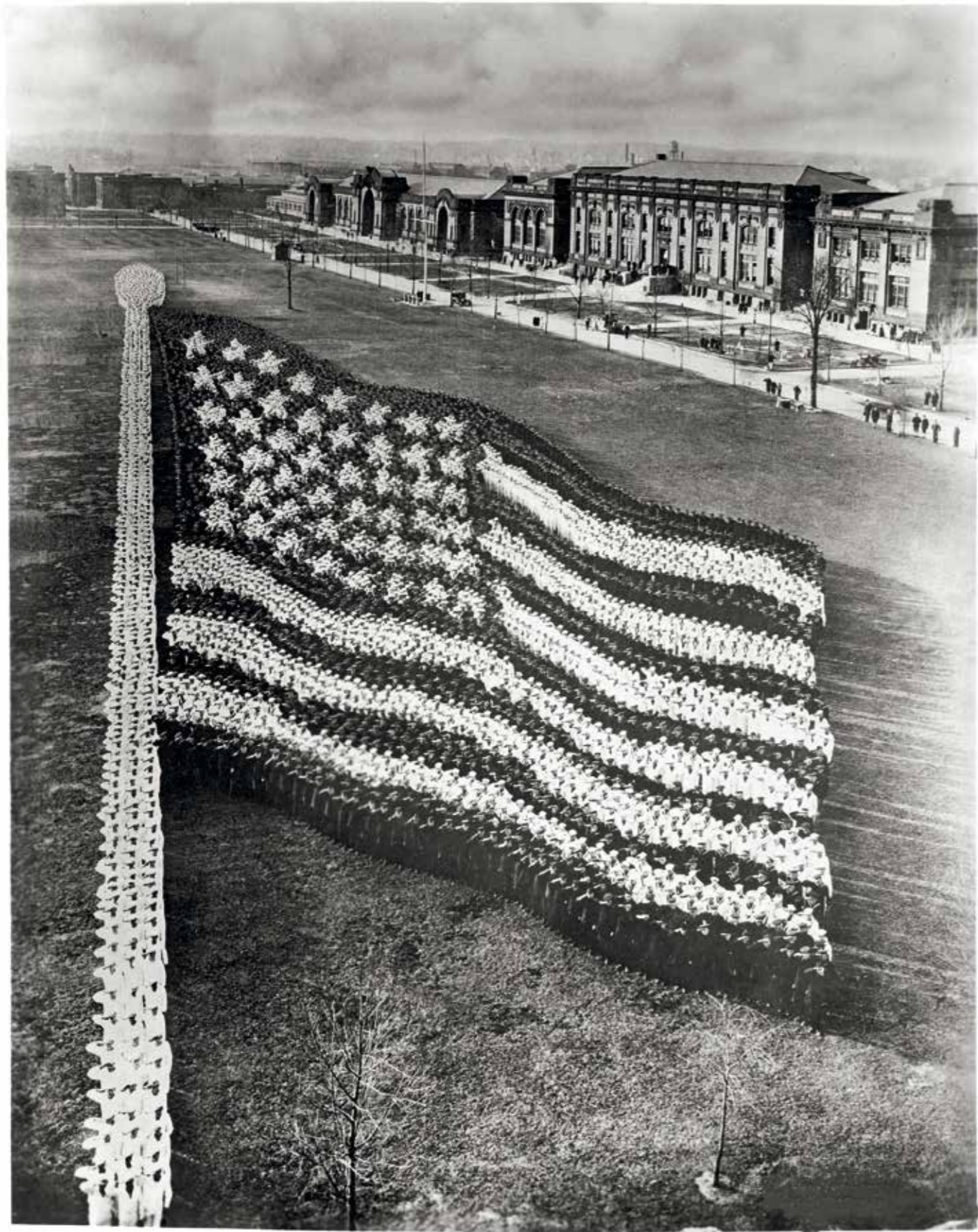


Aerial enemy surveillance dates to the invention of aerostat balloons and their use by Nadar during the 1870–1871 war between France and Germany. The use of aerial views intended for propaganda came later. It is interesting to consider that a practice still employed today – by North Korea or on occasion the Olympic Games, for example – was developed in the 1920s in the United States for propaganda purposes, with gatherings of thousands of citizens to incarnate the symbols meant to rally the people and impress the adversary.

BIOGRAPHY

Samuel Mole was a naturalized American commercial photographer of British origin. He became famous for his "Living Photographs" series made during the First World War, in which tens of thousands of soldiers, reservists and other members of the military were arranged to form massive compositions.



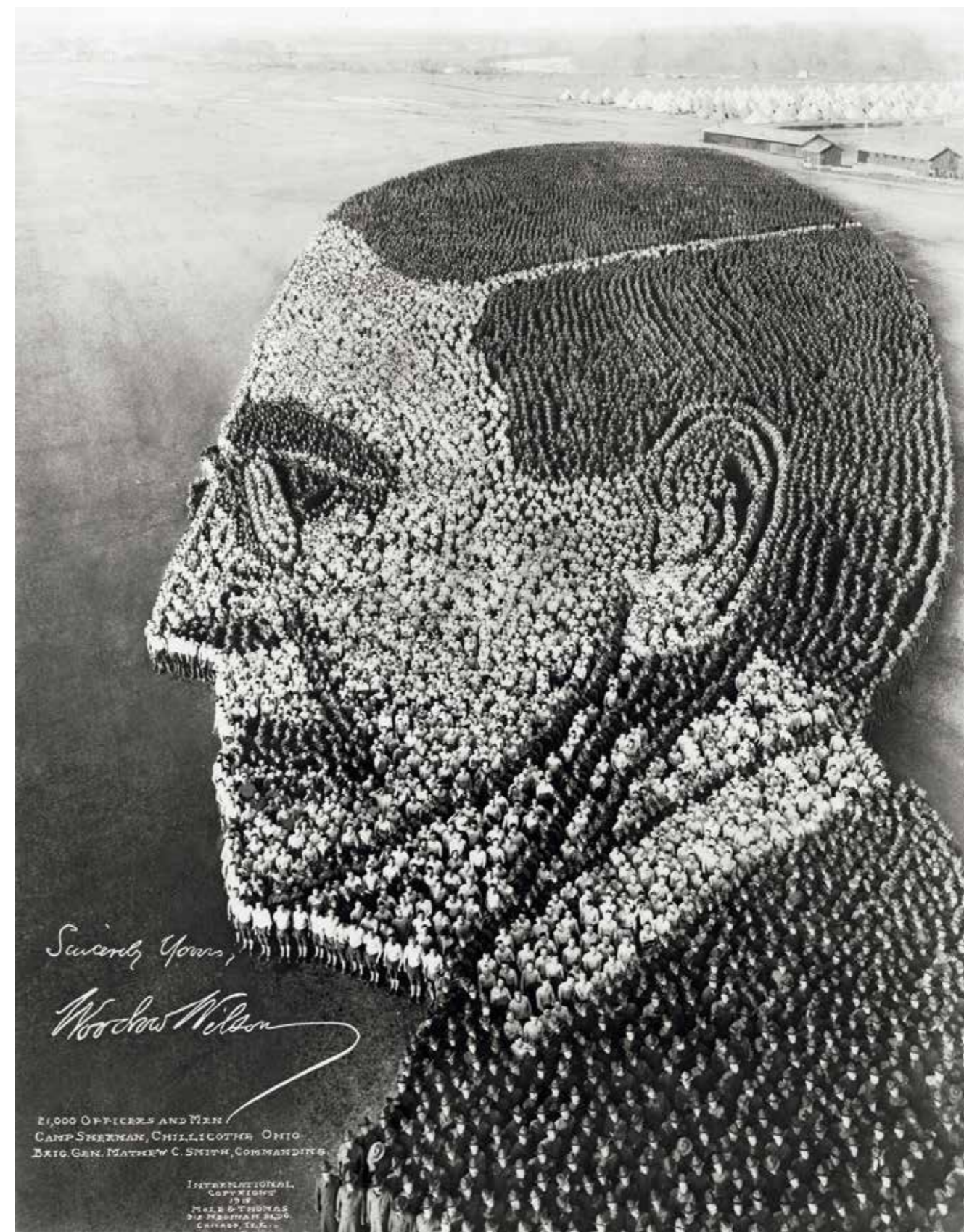


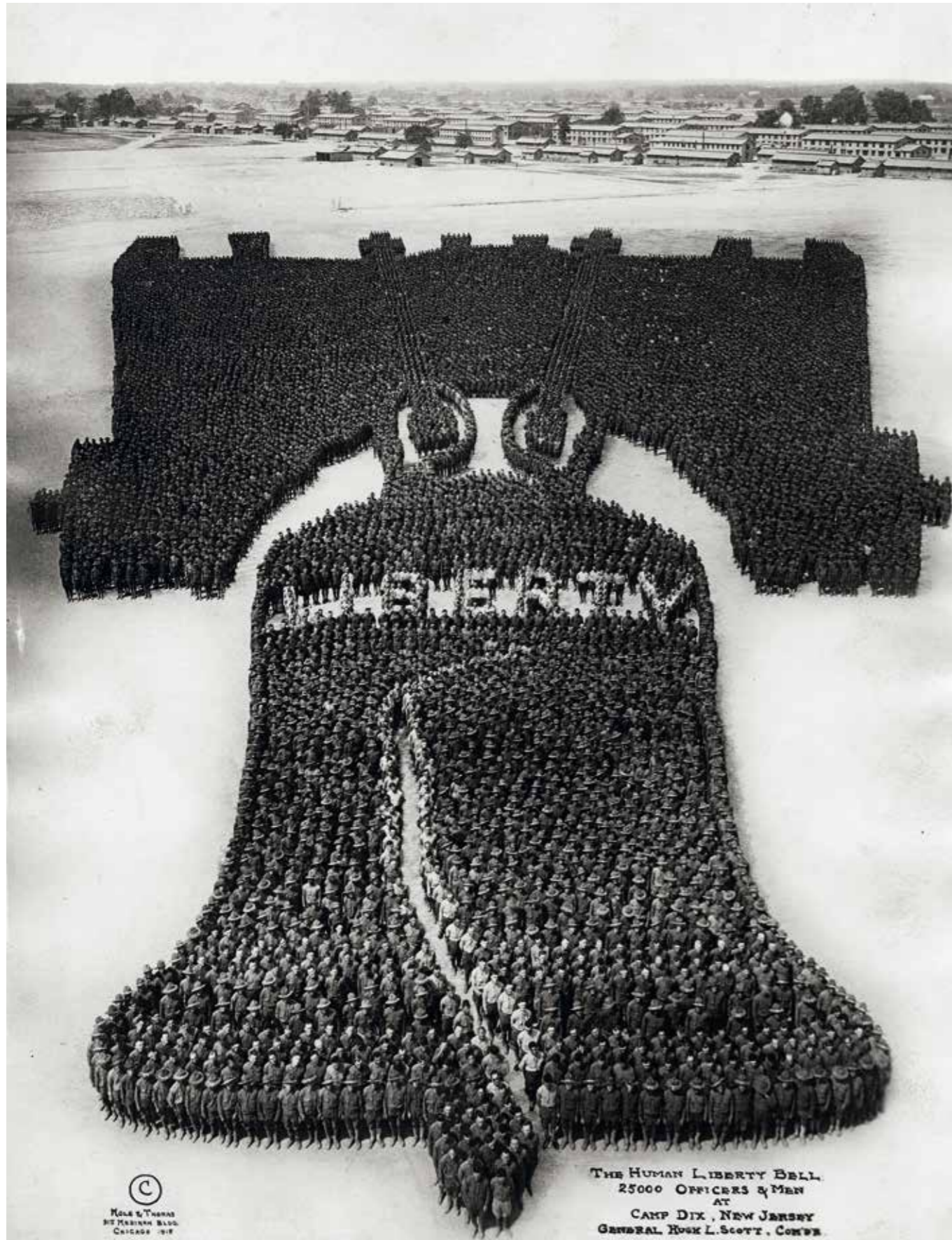


©

MOLE & THOMAS
315 FIFTH AVENUE

Y.M.C.A. ENLIVEN
FORMED BY OFFICERS, MEN,
& CAMP ACTIVITY WOMEN
AT CAMP WHEELER, GA.





LIVING PHOTOGRAPHS: REPRESENTATIONS FROM ABOVE

By Nathalie Amae

While the world could fit in two notions, power and territory, what constitutes their narrative can be questioned. The figurative dimension of a photograph is as much a stake as it is a political tool: its prodigious dimension constitutes a repertory that encodes a culture and its ideologies. The series “Living Photographs”, composed by Arthur S. Mole and John D. Thomas, is unfiltered. Simultaneously direct and fabulous, these photographs refer to a “common sense” of allegorical illustration.

Following the entry of the US into the First World War, the US Army commissioned a patriotic photographic series from the Mole & Thomas Agency between 1917 and 1919. Since 1913, the twosome had been producing singular images according to an original process for the Christ Community Church of Zion: photographing from above an assembly of worshippers transfiguring the mystical cross and crown on the ground. Having military camps as playgrounds gave Mole an opportunity to expand his illusionist protocol to over 22,000 soldiers for the production of ekphrases,* using the symbols of American history such as the Statue of Liberty, Uncle Sam, Marines emblems, the eagle or the flag.

Abolishing the distance between civil and military spaces, these cryptographs act as monuments, an *ars memoriae* in the same way Jacobus Publicius’s alphabet did in the 15th century. Here, the spatial incarnation of the production uses the double metaphor of the human body through a ritualized theatricality that legitimates the authority of a nation. Self-representation becomes an exercise of power mediation: the symbols, handled as identity elements, are inscribed in propagandist assimilation. As noted by Louis Kaplan in his essay “A Patriotic Mole”, these images constitute an act of submission to the symbolic order through the representation of collective action. Mole’s formalistic style – also underlined by the notion of sacrifice – verges on a “fascist aestheticization of the political”. Our perception of these productions is fed by an iconography that advocates national universality – a nationalistic drive that would be again witnessed in similar performances under the Third Reich, in the People’s Republic of China, in the USSR, or in the parades orchestrated by North Korea. Conceived like fictions, they mythologize along the course of history an axis of domination that has shifted from the Western to the Eastern world.

Does not photography fabricate a hallucinated history of what we do not see? On the other hand, however, it could also be said that the repetition of these fictions, indexed on the manifestation of power – to a certain extent reminiscent of a “flat-ist” idea of the world – ends up producing the reverse effect on the beholder. Admittedly, fiction nurtures models, interpretations and other semantic shifts. But in fine, who imagines it? And most of all, for whom?

* An ekphrasis is a visual conception to present a clear and lively narrative of the object it represents by imitation.

Bibliography

1. Jacobus Publicius, *Ars Oratoria. Ars Epistolandi. Ars memorativa*, 1482.
2. Louis Kaplan, “A Patriotic Mole: A Living Photograph”, *The New Centennial Review*, vol. 1, no. 1, Special Issue: Cultural Citizenship (Spring 2001), pp. 107-139.
3. Louis Kaplan, “Photographic Patriotism: Arthur Mole’s Living Photographs”, in Arthur Mole, *Living Photographs*, RVB Books, 2015.

BEAUX ARTS

IMAGES OF STRUGGLE

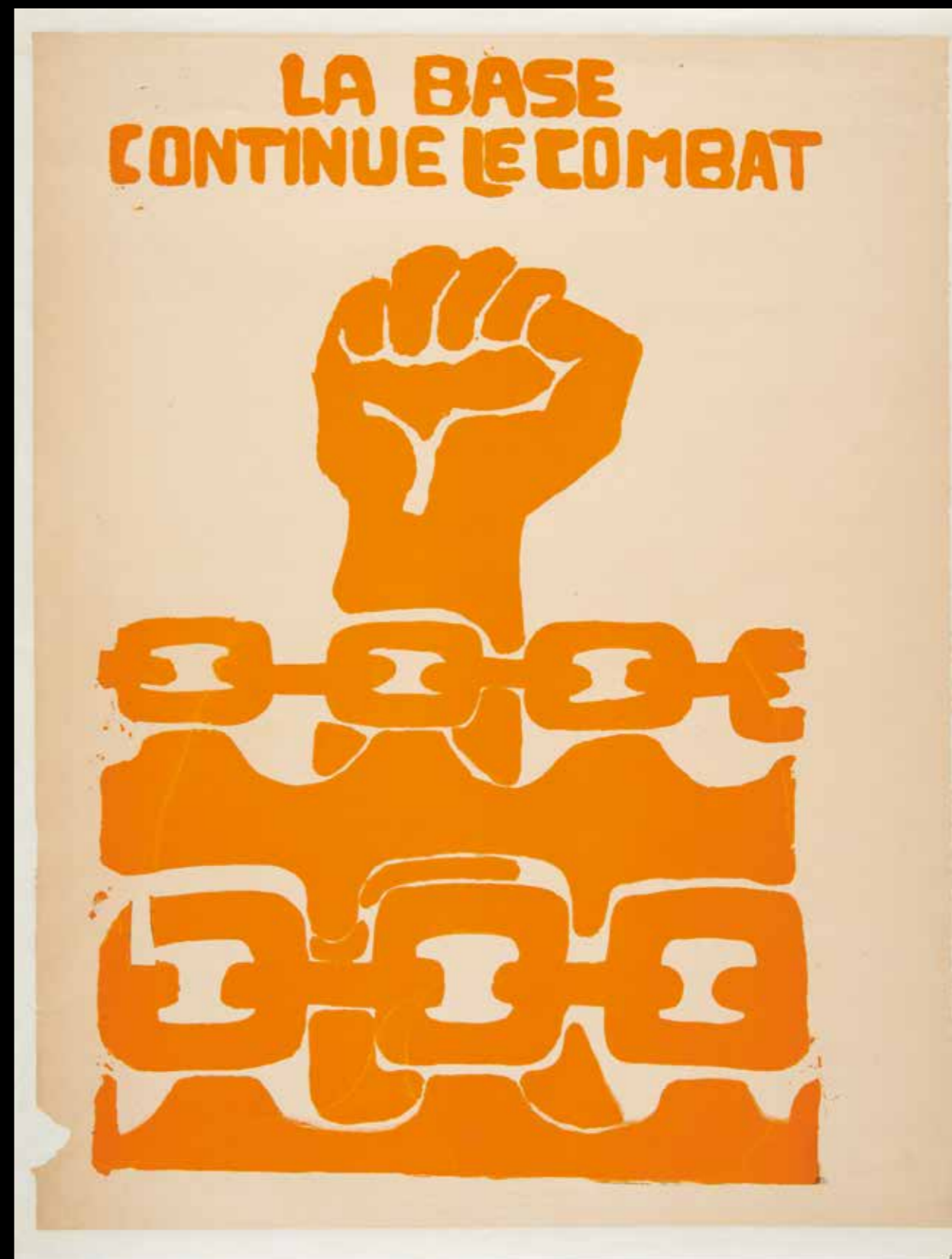
Images / Beaux-Arts de Paris

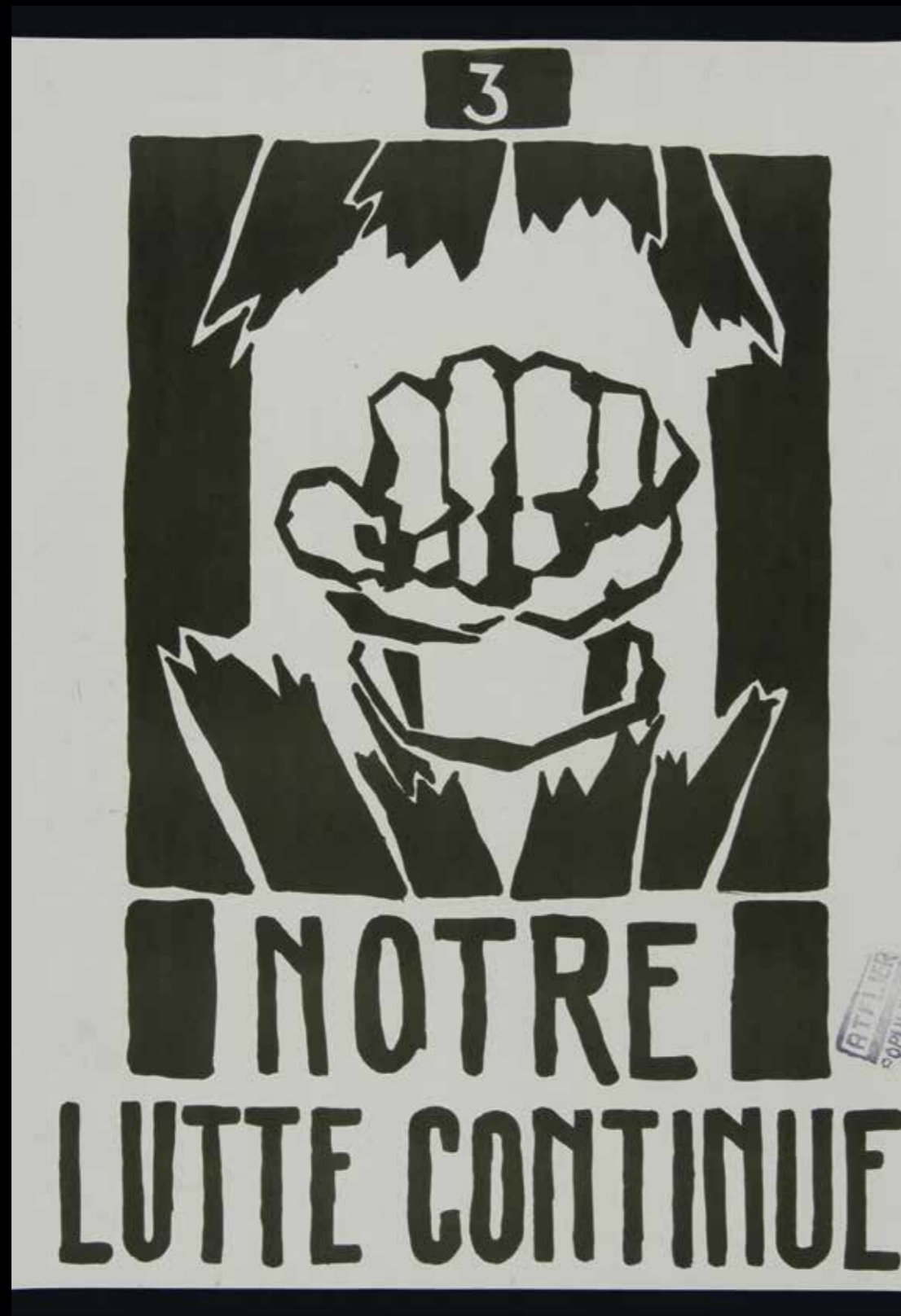
Text by Pascale Le Thorel



To understand political history and the role of the visual implies reconsidering specific moments in history, like the years 1968 to 1974, a period when the emerging social and political tensions were intimately interwoven. From the recent exhibition “Images en Lutte” (“The Clash of Images”) at Beaux-Arts in Paris, to the far-left visual culture these raised fists are the icons of a generation rising and intent on following through till the exhaustion of utopias.

Poster, 23 May 1968,
screen print, 65.5 x 50 cm





Ernest Pignon-Ernest,
poster for the film *Attica*, by Cinda Firestone,
1974, 116 x 80 cm

Poster, s.d., lithography,
55 x 43 cm



Poster, first week of June 1968, screen print, 79.2 x 55.8 cm

Album cover of the 45 rpm disc,
Dominique Grange, *We Are the New Partisans*, 1968,
screen print on cardboard, 18 x 18 cm



Poster, 29 May 1968, screen printing, 65.8 x 54 cm

Anonymous,
American Imperialism Out of All the Territories It Occupies!,
Editions in foreign languages, Beijing, offset poster, 55 x 80 cm,
seized by the police in December 1968, National Archives



美帝国主义从它霸占的一切地方滚出去
U.S. Imperialism Must Get Out of All Places It Occupies!
L'impérialisme américain hors de tous les territoires qu'il occupe!
¡Fuera los imperialistas norteamericanos de todos los territorios que ocupan!

A POSTER IS A PUNCH!

By Pascale Le Thorel

*Ye workers from your slumbers / Arise ye prisoners of want / For reason in revolt now thunders / And at last ends the age of cant. / Away with all your superstitions / Servile masses arise, arise / We'll change henceforth the old tradition / And spurn the dust to win the prize / So comrades, come rally / And the last fight let us face / The Internationale unites the human race.**

The song by Eugène Pottier, written while in prison after the Paris Commune in 1871, was adopted from the Second International in 1904 as the anthem of the working-class movements. It was chanted by the anarchists, the communists, the socialists, arm stretched and fist raised.

In Russia, during and after the 1917 Revolution, soldiers, workers and farmers raised the same fist in unison, arm stretched with bayonets, sickles and hammers, under the protection of the red star. From 1922 to 1924, photographer Agustín Víctor Casasola immortalized the struggles of Mexico tenants who united to obtain a decrease in their rents. His photographs show them with their arm stretched, fist clenched.

In Germany, dada artist John Heartfield put his art at the service of the people and used photomontage as a tool for class struggle. In 1924 he conceived the logo for the German Communist Party (KPD): a clenched fist and extended arm. The gesture became a graphic symbol and was henceforth integrated into the revolutionary imagery.

In May 1968 in France the fist was not only the sign of *The Internationale* and of the Popular Front demonstrations. The major academic institution for arts and architecture, in which tradition only gradually gives way to modernity, the École des Beaux-Arts of Paris joined the student rebellion. A strike committee took possession of the venue, set up general assemblies and established a poster distribution centre, the "Popular Workshop". It was to become the communication point and support centre to the spring struggles for the entire territory.

The fist is a graphic sign that is both immediately identifiable and creative, borrowed by all and interpreted to deliver various messages. It stands out, without lettering, in red, black or green.

In time, it was integrated in more complex drawings commenting on the political situation, as when it reclaimed social struggles, for example. The fist, pictogram of the working and revolutionary struggles in the 19th and 20th centuries, no longer needs any subtitle to be understood.

A leftist sign, it took the shape of Chinese socialist realism during the Maoist Cultural Revolution. Emblem of the resistance against American imperialism, it re-emerged in Latin America, in the Castroist propaganda campaigns, for example. And it vibrated and spanned across the black power "All power to the people" posters.

The fist raised in anger and solidarity, now an identification sign, endlessly emerges across the world. It was reasserted by Nelson Mandela, from his imprisonment to the day of his liberation, broadcast by televisions worldwide. It was part of the logos of the feminist movements. It was used during the anti-colonial and social struggles of the decades that followed and, of course, during the Arab revolutions.

* From *L'Internationale* in the original translation into English by Eugène Pottier.



RENAU

THE AMERICAN WAY OF LIFE

Images / Josep Renau
Text by Carole Naggar



Josep Renau, one of the most renowned and talented Spanish photomontage artists, liked to cut, paste and assemble. His production, both prolific and aesthetic, reveals a critical and political eye. Born in 1907 in Valencia, he mostly lived in exile following the destitution of the Spanish Republic by the Franco regime. While his name seldom circulates as one of the main actors of photomontage, Josep Renau played an important role in the development of the practice, as did John Heartfield and Alexander Rodchenko.

BIOGRAPHY

Josep Renau Berenguer was born in Valencia in 1907 and died in East Berlin in 1982. He was a graphic artist and communist politician, best known for his propaganda posters made during the Second Spanish Republic or the Spanish Civil War.



Just Married, 1957
From "The American Way of Life"



Southern Suspense
All Men are Created Equal, 1956





"And when ye spread forth your hands, I will hide mine eyes from you: yea, when ye make many prayers, I will not hear: your hands are full of blood."
Isaiah, 1,15

Pray for Peace, 1966
A Gift for Hungry People, 1956



THE AMERICAN WAY OF LIFE

By Carole Naggar

*Southern trees bear strange fruit / (Blood on the leaves and blood at the root) /
Black body swinging in the southern breeze / Strange fruit hanging from the poplar trees.*

(Lyrics by Abel Meeropol, sung by Billie Holiday)

Josep Renau has always believed in the political power of images.

In Barcelona, at the time of the fall of the Republic at the end of 1938, he narrowly escaped the Francoists, and on 6 May 1939 he boarded the *Vandamm* to Mexico. His group of political refugees was only a minor part of the half-million Spanish emigrants.

Initially, the cycle "*The American Way of Life*" (1949–1972) comprised close to 200 montages organized in 12 thematic sections. In the end, Renau selected only 69 of them for this "visual-read suite", as he calls it. The series is a critical comment on capitalist society, colonialism, religion, consumption, the death penalty, racism, the mafia, the Hollywood system and the Korean and Vietnam wars.

Renau's main resource is the American illustrated press. In addition to author photographs, he explores the archives of *The Dispatcher* or the *Daily Mail*, or of agencies such as *World Wide*. He mentions reports from *Life*, *Look*, *Fortune*, *Holiday*, *National Geographic*, *Vu* and *Regards*, but also from the popular press: *Daily News*, *Detective*, *True Crime*, *Parade* ... Some elements are reminiscent of John Heartfield's montages. But unlike him, Renau makes prolific use of colour. And in nearly all his montages, he combines the commercial and editorial visions of the world and that of the much darker political reality that they cover.

Some of the montages in the series reproduce the Brown Brothers' photographs of the 1916–1920 lynchings. Like them, travelling photographers attended what became one of the favourite sports in America's Bible Belt. The images that represented them were made into postcards and purchased by spectators.

The LPs of Billie Holiday singing Meeropol's exquisite poem sold by the thousands in the United States, Mexico and worldwide. Some of the collages in the series echo and even illustrate this: *Ombres en la Plantacio*, *Happy End* or *Orgasme Racial*, for example.

Initiated by photographers in the 1960s, a counter-culture harshly critical of the American majority rose to prominence, to which Renau also contributed. Perhaps is it only possible now, in our times of manipulated digital images and fake news, to begin to understand how, with only glue and a razor blade, he was able to create a poetic, metaphorical and symbolic cycle based on the "unreal real" of the photographic world. His aggressive criticism of the American way of life has never seemed so relevant.

Oh, This Wonderful War...!, 1957

BROOM

SPIRIT IS A BONE

BERG

Concept / Adam Broomberg & Oliver Chanarin

Text by Adam Broomberg, Oliver Chanarin and Eyal Weizman

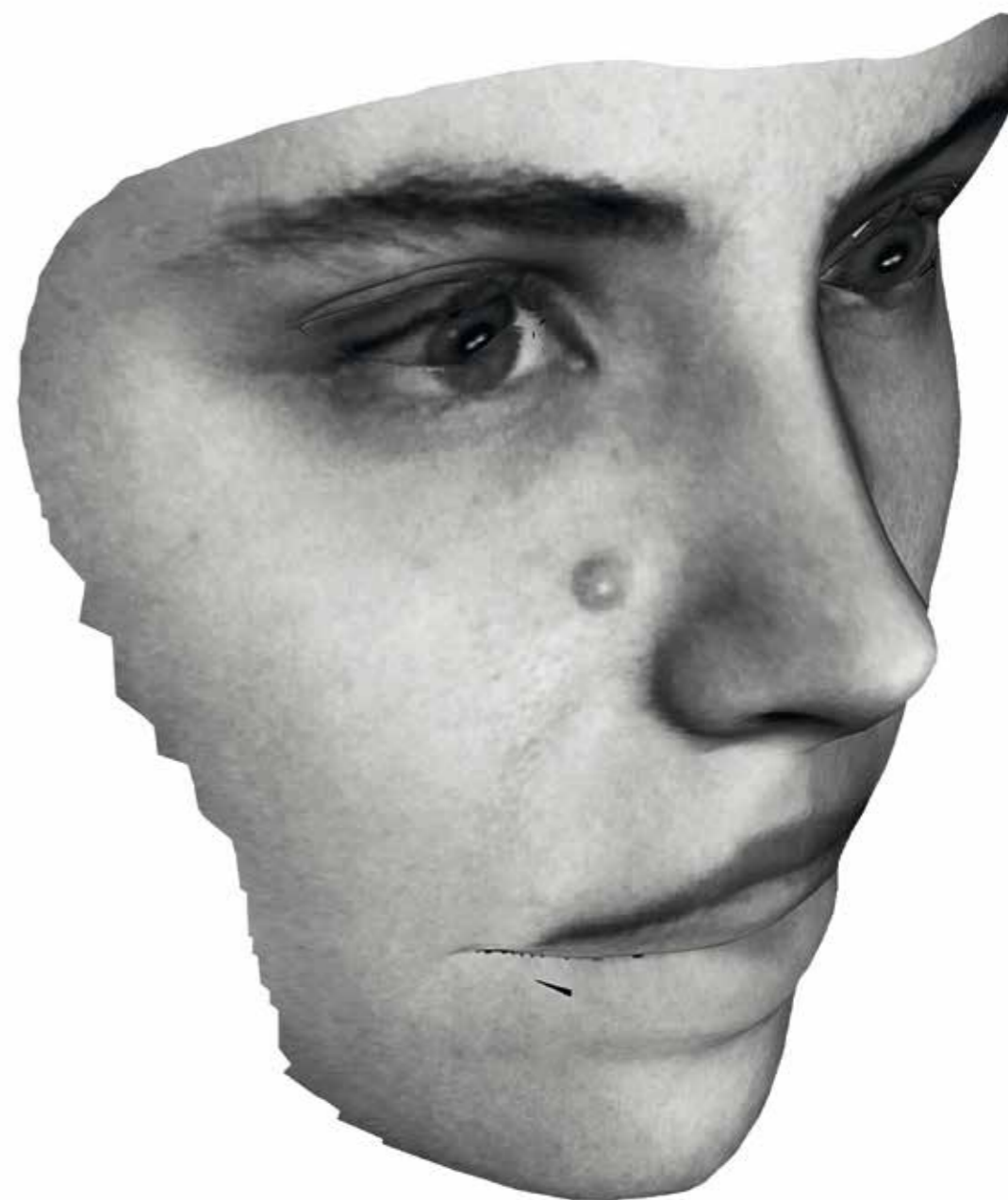
CHAN



Russian scientists and computer experts have developed a software that allows a 3D reconstitution of the face from the single view of an individual filmed by a surveillance video camera. Adam Broomberg and Oliver Chanarin used that same technique to recreate August Sander's 20th-century typology of men. While it took a lifetime for Sander to achieve his project, they only spent a few weeks to meet his encyclopaedic ambition – “thanks” to 21st-century technology.

BIOGRAPHY

Adam Broomberg was born in 1970 in Johannesburg, and Oliver Chanarin was born in 1971 in London. Their works unravel the web of uses and contexts of photography, while demonstrating that the technologies of the image are not neutral and that archives are not innocent.





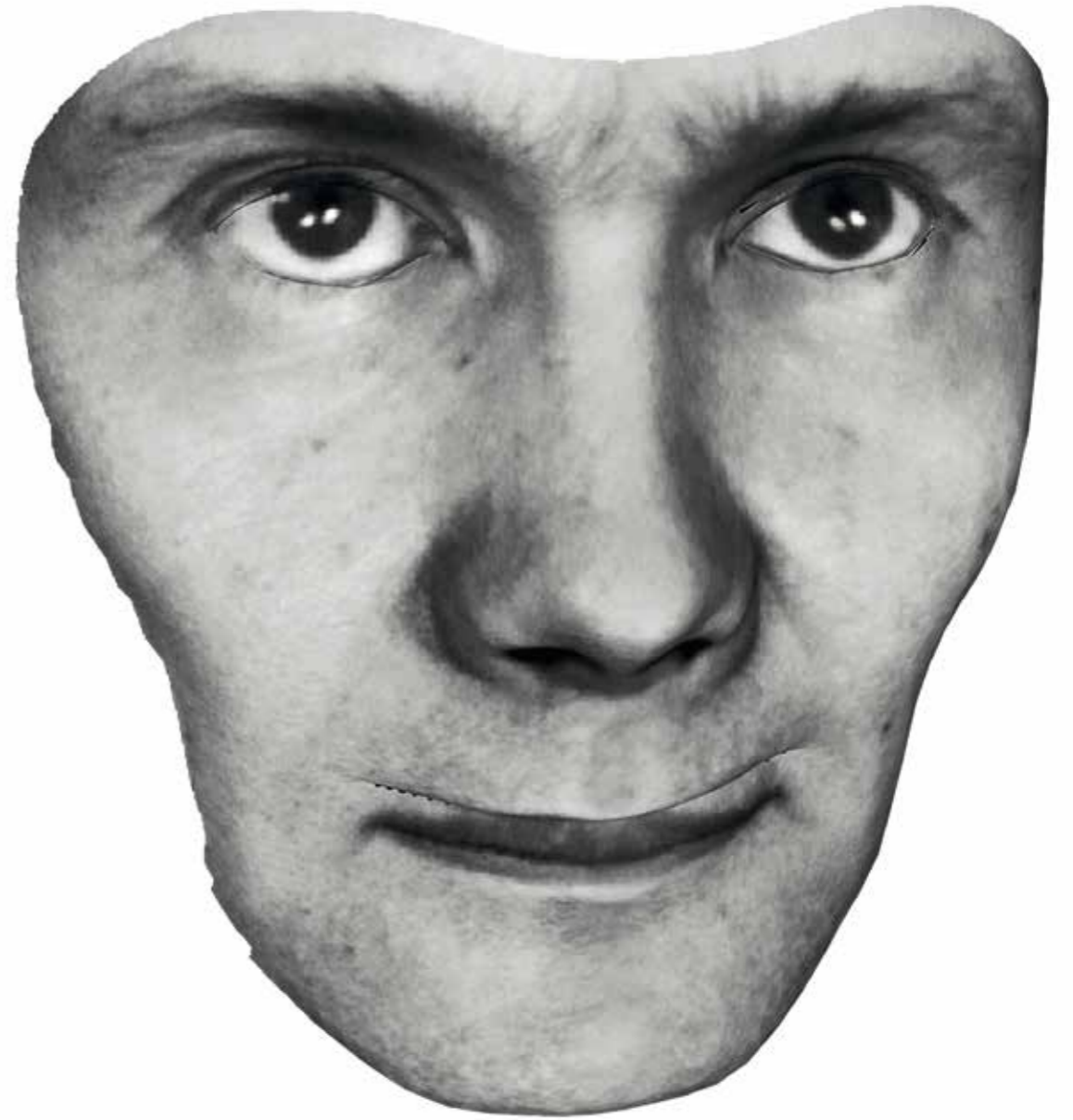
Boy in Uniform



Banker



Casual Labourer



Dadaist



Public Prosecutor



Bricklayer



SPIRIT IS A BONE

**Extract from a conversation between Adam Broomberg,
Oliver Chanarin and Eyal Weizman**

This series of portraits, which includes Pussy Riot member Yekaterina Samutsevich and many other Moscow citizens, was created by a machine: a facial recognition system recently developed in Moscow for public security and border-control surveillance. The result is more akin to a digital life mask than a photograph: a three-dimensional facsimile of the face that can be easily rotated and closely scrutinized.

What is significant about this camera is that it is designed to make portraits without the cooperation of the subject: four lenses operating in tandem generate a full-frontal image of the face ostensibly looking directly into the camera even if the subject is unaware of being photographed.

The system was designed for facial recognition purposes in crowded areas such as subway stations, railroad stations, stadiums, concert halls or other public areas, but also for photographing people who would normally resist being photographed. Indeed, any subject encountering this type of camera is rendered passive, because no matter in which direction they may be looking, the face is always rendered as looking forward and stripped bare of shadows, make-up, disguises or even poise.

Co-opting this device, Adam Broomberg and Oliver Chanarin have constructed their own taxonomy of portraits in contemporary Russia that rely heavily on the oeuvre of two 20th-century German artists. August Sander produced over 300 portraits of archetypal German workers during the Weimar Republic – from the baker, to the philosopher, to the revolutionary. Sander's project, to create a comprehensive archive of society, was conceptually and formally rigorous. His subjects are positioned centre frame ... always looking into camera ... always heroic in relation to the lens. But the result, retrospectively viewed through the lens of the Second World War, becomes unexpectedly melancholic, even sinister.

Sander's contemporary, Helmar Lerski, also categorized his subjects according to profession. Lerski, however, rejected the singular, heroic, full-body portrait. Instead, he insisted on repetitive close-ups that convey a powerful sense of claustrophobia and always multiple views of the same faces shown from different viewpoints. Unlike Sander's humanistic approach, Lerski insisted that you could tell nothing from the surface of the skin.

Echoing both Sander's and Lerski's projects, Broomberg and Chanarin have made a series of portraits cast according to professions. But their portraits are produced with this new technology and with little if any human interaction. They are low resolution and fragmented. The success of these images is determined by how precisely this machine can identify its subject: the characteristics of the nose, the eyes, the chin, and how these three intersect. Nevertheless, they cannot help being portraits of individuals, struggling and often failing to negotiate a civil contract with state power.

CHAM THE KING OF PHOTOGRAPHY PASSAK

Concept / Tiane Doan na Champassak

Text by Christian Caujolle



The King of Thailand, Bhumibol Adulyadej, who passed away in 2016, was passionate about photography. He seldom appeared in public without his camera around the neck. A passion confirmed even in the representations of his figure: from the huge murals stretched over the facade of official buildings to bank notes! Tiane Doan na Champassak compiled from the internet a selection of these images in which photography and power are intimately intertwined.

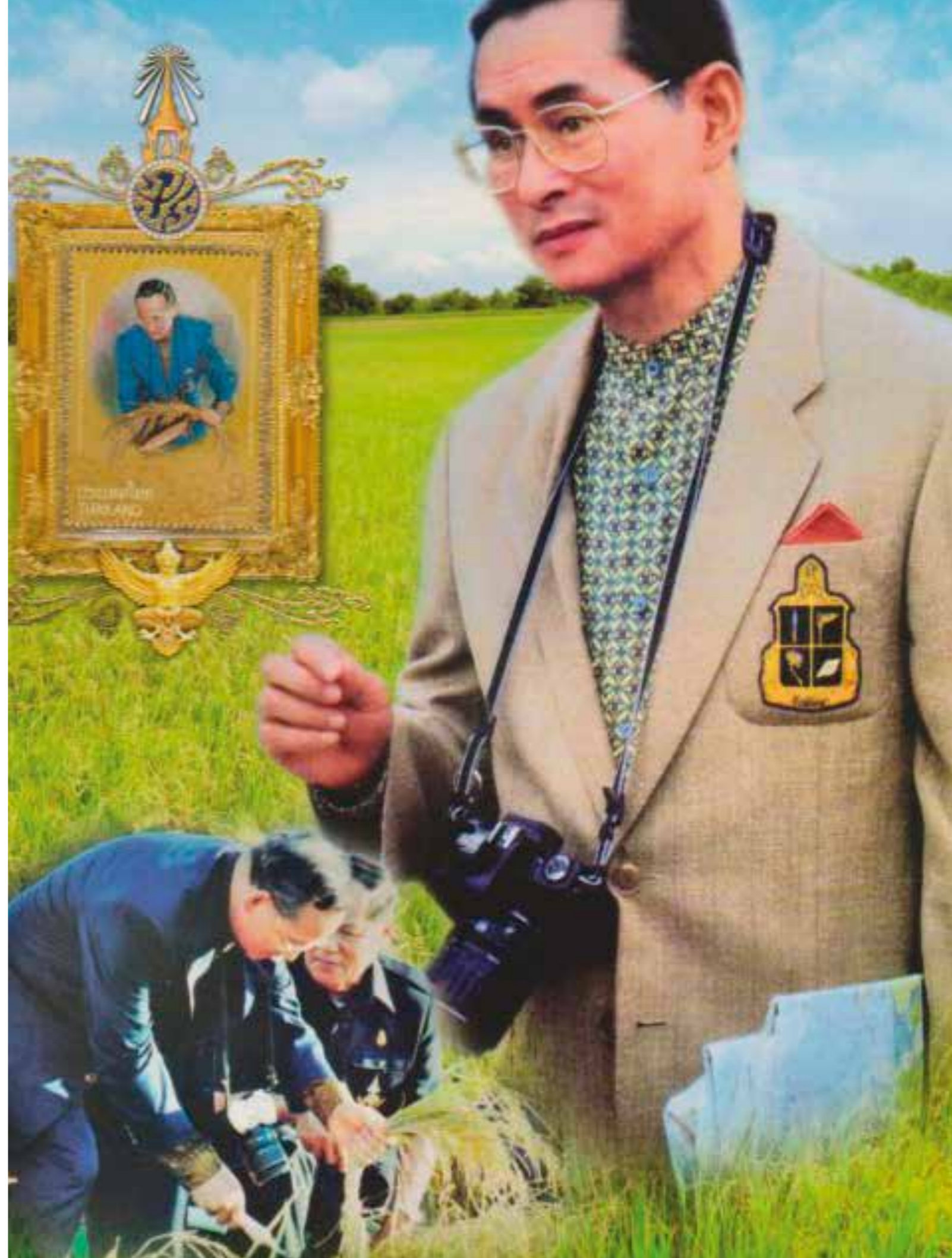
BIOGRAPHY

Tiane Doan na Champassak (1973) is a French visual artist. His photographic work explores the themes of sexuality and gender identity. All his self-published artist books are released under the label Siam's Guy Books.

New book *Strokes* published in September 2018 by Siam's Guy Books

New Book *Scraps* published in September 2018 by RVB Books

Exhibition of *Corpus* in Toulouse in November 2018 at Résidence 1+2









THE KING OF PHOTOGRAPHY

By Christian Caujolle

1782: the Chakri dynasty ascends the throne of Thailand, and Bangkok becomes the capital of the kingdom. Ten kings have since followed. Some, and not the least of them, have maintained a peculiar relationship with the image and photography.

Since the beginning of the monarchy that has ruled under the dynastic name of Rama, painted representations inspired by European models, with the full symbolic attributes of status, have largely prevailed. The great king Rama V, who ruled from 1 October 1868 to 23 October 1910, abolished slavery, introduced the railway, travelled twice to Europe, approached Queen Victoria, Tsar Nicholas II and the Pope, and anchored the notion of modernity and the country's independence. Still a subject of adoration nowadays, he had developed a passion for photography, practised it as an amateur, brought back cameras for his many sons from his travels and had himself photographed throughout his entire life. Also known as Chulalongkorn, he was as celebrated for having introduced the decimal system or paper money as for the permission granted to a photographer to become the monarchy's official portraitist. But he was not to entertain a comparable spectacular relationship to the silver image as his descendant.

Indeed, Bhumibol Adulyadej, who was crowned in 1950 and passed away in 2016, a religious chief considered a half-god, one of the richest men on earth and willing to open the doors to his palace to students who were being shot at by the army, entertained a constant bond with photography and represented himself or had himself represented most of the time with a camera. Whether on the huge displays hanging on the facades of official buildings or on a series of 1,000 baht bills, he is portrayed carrying a camera on his shoulder or taking photos. After the cameras from the thirties and the forties, Canon seems to have been the faithful supplier of his equipment, from reflex to digital, and even small, compact cameras towards the end of his rule.

While there can be no doubt about the true passion of this amateur, who allowed – and even suggested – the publication of his images in large books whose interest is merely anecdotal, it is quite obvious that for Rama IX, the camera stood as a distinguished mark of modernity. In a poor country, the camera is an element that contributes towards forging the stature of a monarch open to the contemporary world and demonstrates his constant interest in the people he would photograph during his many trips throughout the country. He also photographed landscapes, trees and flowers, as an echo to his wife's concerns – she was a pioneer in launching many ecological and conservation programs.

As for their son, the present monarch who reluctantly ascended the throne in 2016 as Rama X, there is no mention of any specific passion for the image. He loves to pilot his own Boeing, drives his Ferraris at break-neck speed and stands out for the sleazy videos leaked on the internet showing his spouses and mistresses ...

WITT ENBERG

SORRY FOR DAMAGE DONE

Concept / Vincent Wittenberg & Wladimir Manshanden

Text by Christian Omodeo



The city of Eindhoven in the Netherlands gathered a very large archive comprising approximately 50,000 images produced by the teams of private companies in charge of cleaning the graffiti inscribed on municipal buildings – a form of “before/after” achieved by the workers themselves in an act of self-surveillance. Only public property was considered. Beyond the sadly coercive aspect of the practice, the work also humorously raises the issue of the definition of what is a public space.

BIOGRAPHY

Vincent Wittenberg is a socially committed creator. In his interventions, he reacts to his environment both conceptually and physically. He graduated from the Eindhoven Design Academy in 2009 and is currently Ambassador of Spontaneous Vegetation in Gewildgroei.

Wladimir Manshanden is a committed city dweller and street artist. He works under the pseudonym MANSHANDEN OP STRAAT, and aims to show the city of Eindhoven in a more friendly and poetic light.









THE POWER IS ON THE STREET

By Christian Omodeo

Images have constituted a preferred vehicle of power since Roman times, when Emperor August encouraged the production and circulation of his portraits to extend the myth of the *Pax Romana*. Since then, every period has produced its own propaganda, sometimes shrinking history to a succession of portraits of men and women who embodied power. The sumptuous “Hall of the Emperors” in the Capitoline Museum in Rome, inaugurated in 1734, or the galleries of sculpted kings of France on the facades of several cathedrals, are two known examples of this customary inclination to put a face on history.

Such symbiosis between power and images explains why revolutionaries often target monuments. To destroy the effigy of a king or pope or dictator is a way to pass judgement over their history and their actions. The iconoclastic pressure has intensified in the last decades, and not only due to religious fundamentalisms. Censorship does not necessarily, however, lead to a physical destruction of the indicted images. In the United States, for example, museums are increasingly perceived as “courts of history” and welcome a growing number of statues and monuments that some people refuse to see in the public space. Some of the statues of Christopher Columbus have been removed from their pedestals, as he who was once celebrated as the “discoverer” of a continent is now considered a slaver and held accountable for the genocide of the Native American peoples. It is also a golden age for satire, at a time when the internet annihilates geographical borders and allows critics to short-circuit the control of the information established by some ruling powers. Consider “Kim Jong-il Looking at Things” on Tumblr or the caricatures of Muhammad published in Denmark in 2005.

All the images so far addressed nevertheless share the same origin, and they all meet the sole and unique expectations of the ruling power. They do not take into consideration the voice of the people and its role in the production of historical narrative.

Thus, to consider the graffiti left by strangers on the walls of Eindhoven, as in *Sorry for Damage Done*, is anything but anodyne. From Pompei to Brassai and May 1968 posters, a long-standing tradition of literature deciphers what these popular signs tell us about our past. *Sorry for Damage Done* reaches beyond. It questions their effacement and targets the effect of such simple and reiterated daily censorship on the ways in which we consider our history. So, this would be nothing more than mere power games for the formal signs of pomp that “express power, force and glory,” says palaeographer Armando Petrucci. “Their control,” he continues, “is thus the cause of rivalries and struggles, as well as diversions, because deviant, altered, degraded or insurgent forms constantly arise at the margins of the official production.” Time has come to gain a better understanding of some by taking more account of the others.

LAM BELET

TWO DONKEYS IN A WAR ZONE

Photos / Clément Lambelet
Text by Paul Wombell



Drones have gradually become “mass surveillance weapons”. With images from the American military found on YouTube, Clément Lambelet explores the notion of asymmetric war. On one hand, kamikazes ready to sacrifice their life, and on the other, armies using the most sophisticated tools to protect their soldiers and best target their enemies. However, by considering only the “poor moments” of that surveillance, the artist shows only images bare of apparent violence. Thus the title: *Two Donkeys in a War Zone*, questioning the meaning of generalized surveillance.

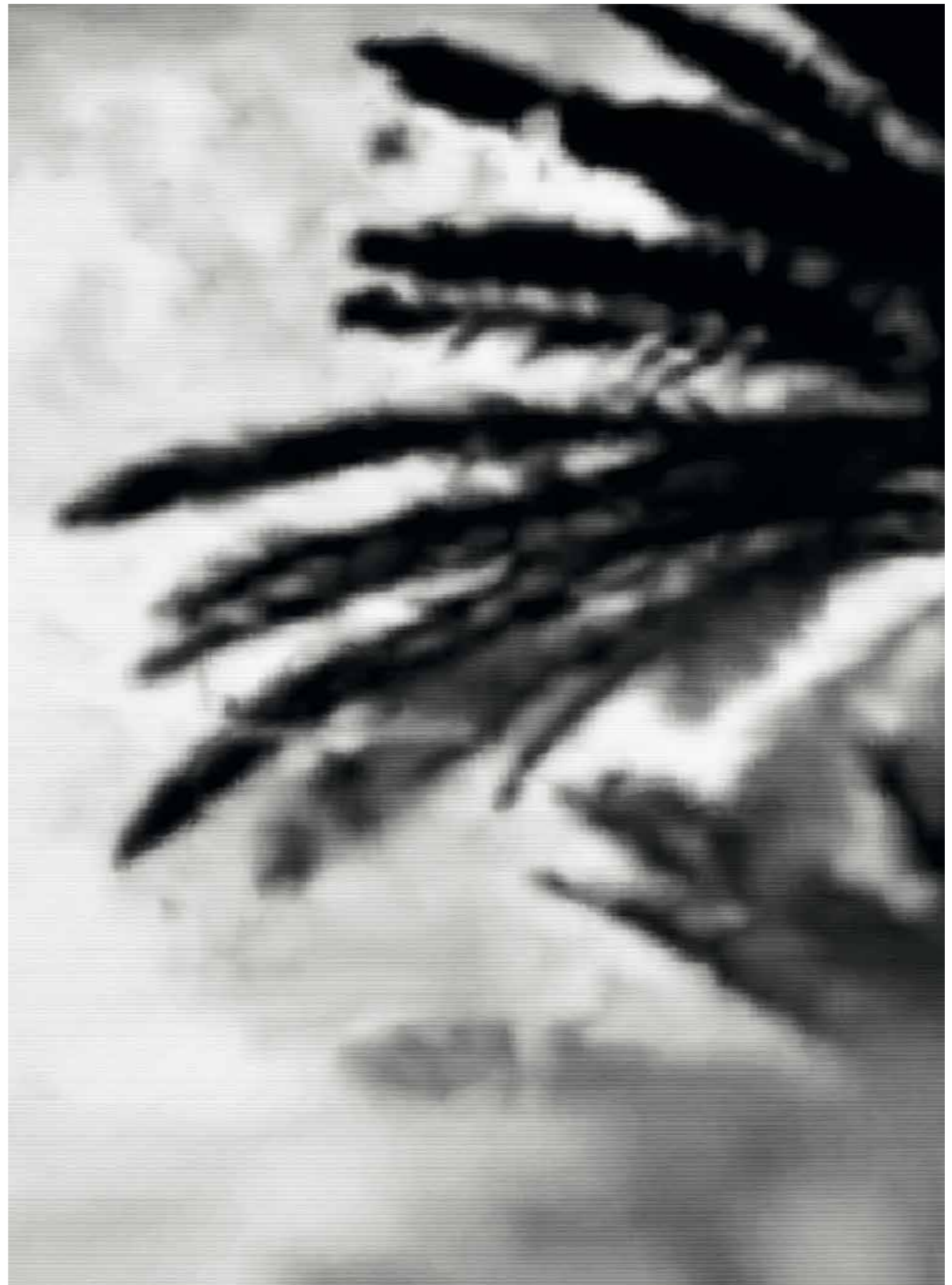
BIOGRAPHY

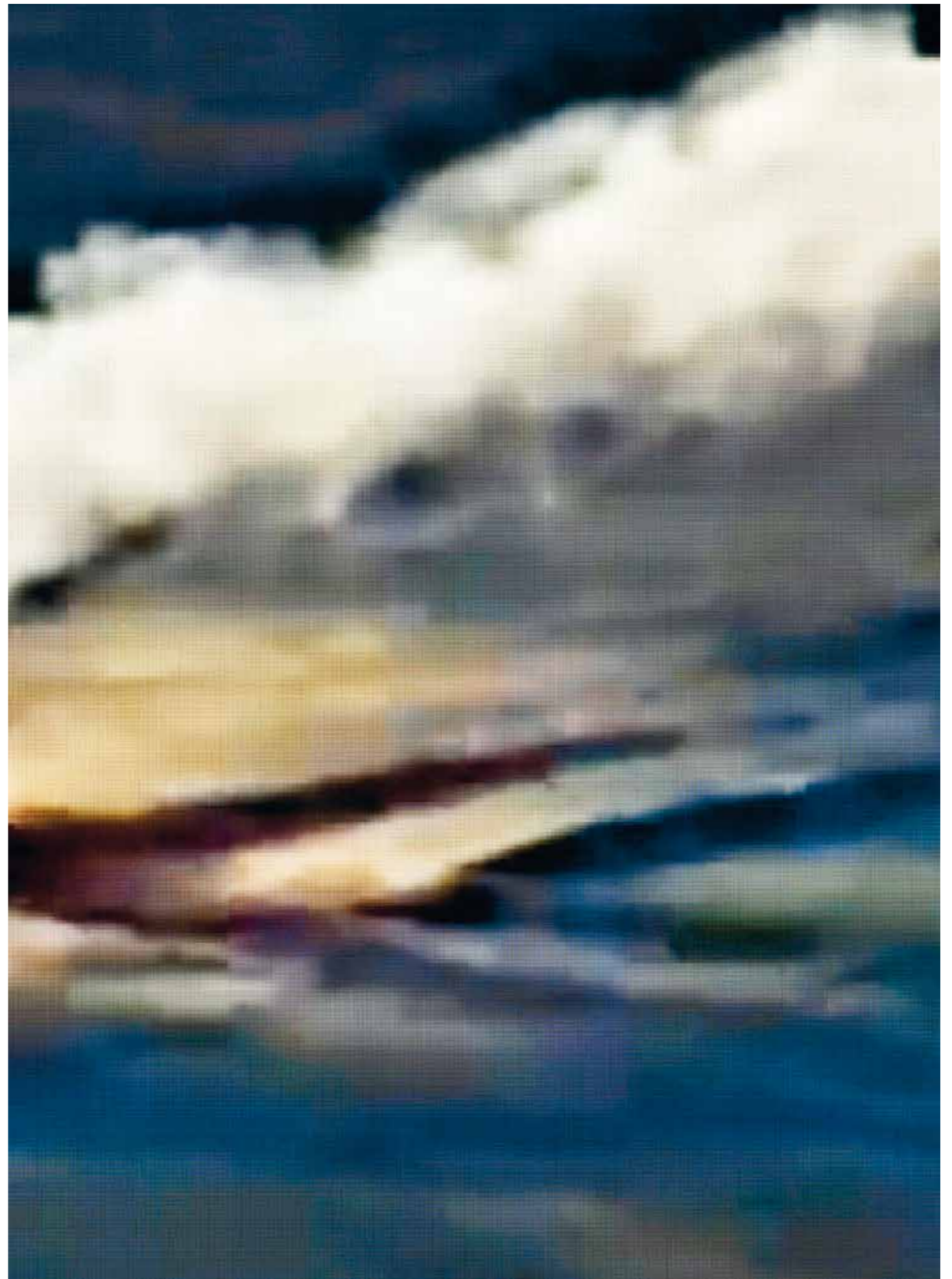
Clément Lambelet is an artist whose work explores societal issues related to human visibility and technology. His work uses both photographic and video forms, as well as appropriations of images and archives.

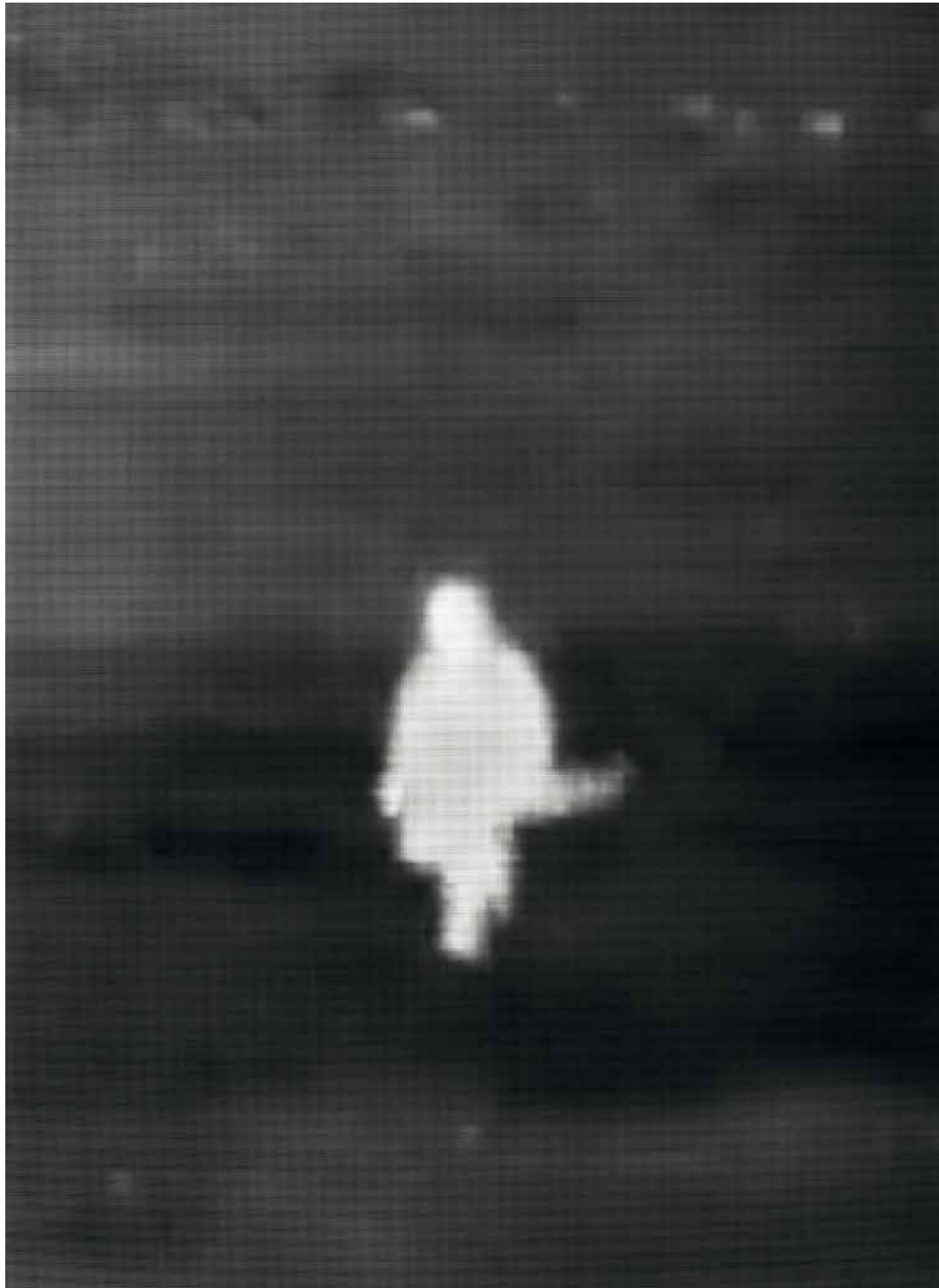
Clément Lambelet was part of a collective exhibition for FotoDepartament in November and presented an installation at C/O Berlin for the European Month of Photography Berlin 2018.











BUREAU OF INVERSE TECHNOLOGY

By Paul Wombell

In 1997 the group of artists and technologists working together under the name the Bureau of Inverse Technology (BIT) placed a video camera onto a radio-controlled model plane and flew this hybrid form of vision technology over Silicon Valley. The resulting video, *BIT Plane*, is now widely recognised as the first use of an unmanned aerial vehicle – or what is more commonly known as a drone – to make visual art. Silicon Valley was not an arbitrary location to make this work: at the time, this was the home of corporations such as Lockheed Martin, Silicon Graphics, Sun Microsystems and Netscape, and this was seen by BIT to be hostile territory where cameras were not permitted. *BIT Plane* was looking down on the site where the interests of the US military merged with the profit motives of private corporations to facilitate the research and manufacture of the technology of surveillance and data collecting.

The visual quality of the *BIT Plane* video, over exposed grainy black/white imagery, was not all that dissimilar to the images produced by the cameras placed on the Tomahawk cruise missiles seeking out their targets during the 1991 Gulf War, or from the Predator surveillance drones deployed over Bosnia and Kosovo in 1995 looking down on troop movements. They had a quality of immediacy associated with press photography when using a 35mm camera, but the one major influence on photography was the aerial view. By the mid-1990s, photographers like Andreas Gursky and Massimo Vitali were taking photographs from elevated positions. Photographers were becoming drone-like in the making of their images.

As the drone's point of view becomes part and parcel of everyday life, the relationship between the human and technology becomes commonplace. The drone has become "domesticated", and in this process the human becomes accustomed to its way of seeing ... but this comes with a price. The drone now haunts the human imagination like Frankenstein did in the past. Human fears about robotics and automation are projected onto these flying machines. They have become the "technological devil" picking at the human consciousness on the moral and ethical issues regarding surveillance and killing without little or no human control.

It is accepted that photographic images create social relationships ... but so do the apparatus of photography, for example the camera, the lens and the drone. Humans live in a "web" of interconnecting relationships with technological hardware. The question is, how does the human function within this web and where does agency exist?

Drones have limitations, they have accidents, they malfunction, and they can miss their targets and look for donkeys. Let's look for the cracks in their armoury and in their data. Let's look at the rationale of the companies that design and make them, and let's offer up other possibilities for using drones. Let's become unaccustomed to its way of seeing.



CONVERSATION

Donovan Wylie
with Rémi Coignet



Donovan Wylie is a photographer from Northern Ireland born in 1971 during a war that did not tell its name. At first, in black-and-white, he attempted to define an Irish identity. *The Maze* in 2004 marks a sharp turn. He totally changed his working practice, introducing colour and the view camera to define the mechanisms of surveillance systems, Ireland becoming a matrix for the surveillance actions deployed throughout the globe. Here, he reveals the founding elements and the purpose of his practice.

Rémi Coignet: You were born in 1971 in a country at war. Which is unique in the EU world. Both Ireland and Great Britain became members in 1973. I don't like to relate personal history to art vision, but the war in Northern Ireland ended at the end of the 1990s; does this fact influence your approach to photography?

Donovan Wylie: My mother was very Catholic and my father a Protestant.

RC: And that's very special?

DW: Yes. Completely. But at the time when I grew up there were not many people from different backgrounds getting married. I think we all felt a little bit on the outside ... we felt we didn't belong to one side or the other. And my mother was an art teacher, my father was a painter. They met at art college. My dad became a filmmaker. Art was always in our life. I discovered photography when I was 12, 13 ... The conflict brought me to photography because it enabled me to be myself and not compromise my own feelings, my own sense of identity. It enabled me to be young and free, to feel things honestly and naturally and without stereotype, without pressure ...

RC: I will not ask you if your work is political, as this seems obvious, but how do you see your work in a political frame?

DW: It's a good question, because I don't actively see it as political. I'm not an activist. But I work in the context of history. I'm a photographer in Northern Ireland. History made me become a photographer, the situation made me become a photographer. So I engage with the world in a historical context; naturally that means you're going to deal with real life, and real life is political. The hardest thing for me in photography has been to transcend the political.

And I work in a political context but I'm not a political photographer ... I'm probably more historical.

RC: Right. So in 1989 you were only 18 years old ... it's very young to be publishing.

DW: I had a very strong ego. I wanted to make a book. I wanted to try to understand identity. I wanted to take pictures like Walker Evans. That was my agenda.

WYLIE

Drawing by Mélanie Roubineau

RC: How important for you is the book form? As a way to show your work?

DW: I love the photo book. I love the book. I love the novel. The photobook is where I started, it's where I discovered photography. It's probably my singular place of expression. *The Maze* book, it was really conceived as a book. That work has been exhibited so many times. And we always struggle when we exhibit it because it wasn't made to be an exhibition. But the whole point of the book was to be entrapped in a page, and not knowing what's coming next. But with the gallery, you can see it all there. It's my essential vehicle of communication as an artist. But the book and the wall have always been friends of mine.

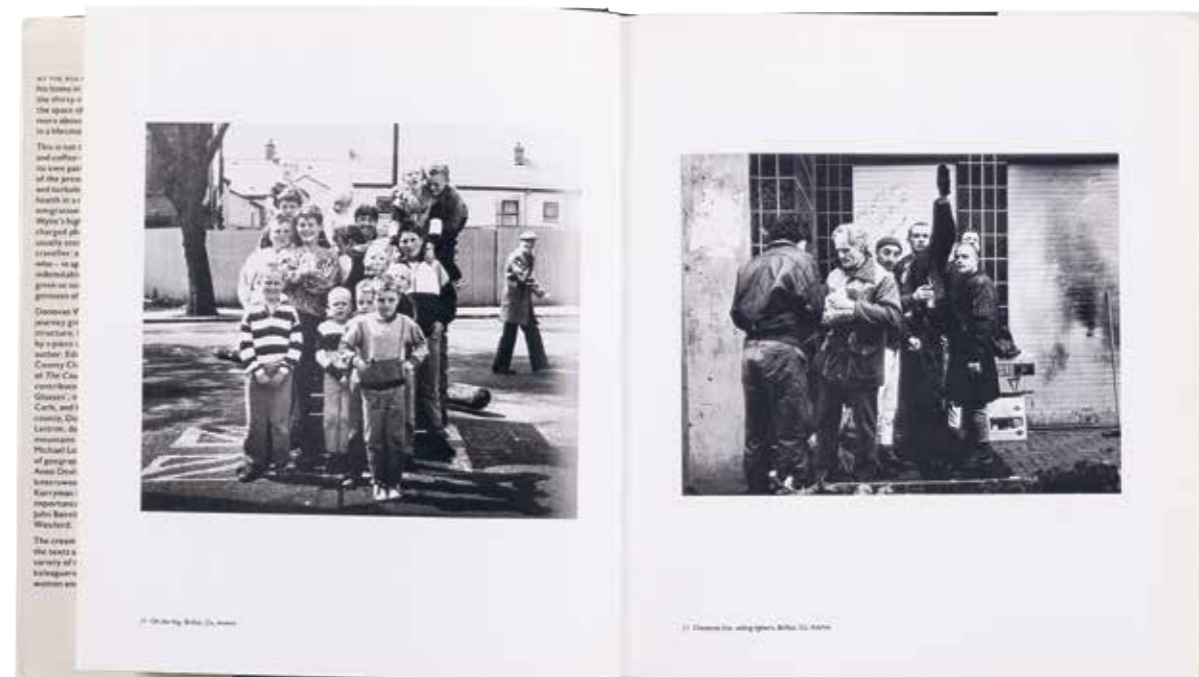
RC: And all these books in the 1990s are in black and white, and are inscribed in the Great Britain documentary photography tradition. I was wondering if at that time Chris Killip was a big influence on you?

DW: Chris Killip was and still is a big influence on me. If you look at those early books, you'll see huge copycat pictures of Chris Killip, Walker Evans ... but when I joined Magnum, my style changed, I went into reportage. I loved it, but it was problematic also. Because there was a new wave of photography coming up. After *Losing Ground* I had to study photography: there was too much happening, that was questioning so many things about the medium that you just couldn't ignore it. I basically went to Martin Parr's house and studied every single book on his shelf for a couple of years, and then *The Maze* happened and that was a game changer for me.

And then completely out of the blue this incredible woman Louise Purbrick asked me if I could photograph the prison. This was just after the ceasefire, when the first prisoners were released.

I said no, and she said you have to go and look at it. And the moment I walked in there, I went ... yeah I wanna make work here. So, that's when *The Maze* began.

I had a Leica and I was obsessed with how to represent a place, you know I had a connection with this place because I was from Northern Ireland. I looked at Stephen Shore's *American Surfaces* and I photographed surfaces, hoping they would reveal something deeper. It was a disaster. It was an embarrassing disaster. So then I figured, I'll need a big camera, so I'll just take architectural pictures. My problem was I didn't have any visual strategy, but I did have a strong emotional experience of the place. The place was so monotonous, until one day I stumbled upon some blueprints of the prison. You had to appreciate that at this time, while I was photographing it, everything was still there. You know, it was like everyone just got up and walked out, but left everything there, everything was still there, files, you know...



32 Counties,
Secker and Warburg,
1989



The Maze,
Steidl,
2009



And I realized that this place is basically a human, man-made trap, that's what it is, it's designed to control you and you can't get it. It's literally architecturally designed that way. So I thought, why don't you photograph it that way? So for instance, the perimeter had 36 stages, so I'll photograph 36 stages.. And it's funny, you get to stage 9, and you say to yourself, Donovan [laughs], it doesn't matter whether you like that picture.

So I had to create a work that was based on the system, and the thinking and the logic inherent in it, within its design, So that was when I discovered the idea of the architecture of conflict.

RC: Yes, so let's talk about this, what do you mean by architecture of conflict?

DW: Well, what I mean is, architecturally structures that are made within places of context. I'm interested in looking at those and understanding those. It's quiet academic, but it's fascinating. So for example, the Maze prison became a model for my photographic work, and from the *Maze* project I learned to work with the logic of the architectural system. So many of the modern architectures that are built today were actually derived from the designs that the British made in Northern Ireland. This to me became absolutely fascinating. That is my line of practice. I remember arriving in Afghanistan and seeing the same military structures that I had grown up with. When I'm photographing them I'm not really photographing Iraq or Afghanistan but actually I'm photographing my own home and seeing how it's transmuted to somewhere else, and that raised bigger ideas of history and memory, and that led me to the Arctic because the structures that the Canadians had in Afghanistan, when they left, emphasised their presence in this northern region.. In many ways my work is not political – it's about empire, it's completely about empire and ideas of empire.

RC: In 2007 you published *British Watchtower*.

DW: You have to understand, in the *Watchtower* series it's a matrix; everything that's looking at it can connect to itself, it's complete coverage, it's a panopticon in a landscape.

RC: In Louise Purbrick's essays, she says that watchtowers are as old as war, and she exemplifies this with the Great Wall of China.



Scrapbook,
Steidl,
2009



British
Watchtowers,
Steidl,
2007

DW: Yes, that was one of the ideas behind the work. We take modern structures, modern technology, modern surveillance, but actually the function and motivation is as old as history. You take high ground and you observe. It made me think that we have to talk about what history means and how our identities play out over time.

RC: In 2009 you published *Scrapbook*, it's a mix of your family photographs and the various materials related to the Troubles – press extracts, propaganda from both sides, etc. What was your goal with this book and is it a way to close your Irish work?

GW: If I'm honest with you, the whole project was about coming home. I had been photographing ... It was trying to make sense of the place I've left, and trying to find a way back home. *Scrapbook* was very personal; the book itself was about scrapbooks and the nature of scrapbooks in Ireland, and how the personal and the political coexist...to show memory and the fragility of memory. *Scrapbook* was about accepting the past, about coming home, and vomiting up the history in order for you to start again. I made it in collaboration with Timothy Prus, who was a great collaborator, amazing collaborator, I couldn't have done it without him.



Outposts,
Kandahad Province
Steidl,
2011



North Warning
System,
Steidl,
2014



RC: *North Warning System* is supposed to be your last book on military surveillance? Do you consider yourself finished with the projects?

GW: Yeah, I mean the idea of architecture and conflict, I won't finish that, but I will close a chapter of it. I grew up in a place where we had a lot of military infrastructure surrounding us, I photographed it; it's gone. I photographed the Maze; it's gone. Through a colleague in architecture, we learned that many parts of Belfast we grew up with were completely designed by the military. So when you think it's all gone and I photographed it all, you actually realize you're actually in it [laughs].

THE APPEARANCE OF THAT WHICH CANNOT BE SEEN

Armin Linke

By Jeffrey Ladd



One of the central concerns for the German artist Armin Linke is how to activate his archive of photographs so as to enable a wider dialogue and different interpretations. In 1998 Linke made his photographic archive publicly accessible online to break down the decision by the artist alone as to which images were “valid”. Furthermore, the viewers were invited to then shape their selections into narrative sequences – in short, it became a “performative proposition directed at anyone and everyone”. Armin Linke’s new book from Spector, *The Appearance of That Which Cannot Be Seen*, extends this idea of an archive open to interpretation outside of an artist’s full control.

For over 20 years, Linke has photographed the effects of globalization and its profound impact on the world’s societies. Starting with a pre-selected archive of about 2,000 images, he has presented the raw material to a variety of thinkers and experts to edit and create their own interpretations and sequences of images. These contributions act as the book’s individual chapters. The experts invited by Linke were Ariella Azoulay, professor of modern culture at Brown University; Franco Farinelli, department head of philosophy and communication studies at the University of Bologna; Bruno Latour, French sociologist and philosopher; Peter Weibel, Austrian artist and curator; Mark Wigley, architectural theorist; Jan Zalasiewicz, professor of palaeobiology at the University of Leicester; and Lorraine Daston, director of the Max Planck Institute in Berlin.

The Appearance of That Which Cannot Be Seen is designed so that the writings of each contributor appear in each chapter under the images as a diverse stream of perceptions that seem as elastic as Linke’s diversity of images. The writing feels immediate, as if some thoughts are fully formed and others are being worked out in the moment. Interesting overlap happens throughout the book when the same image is chosen by different authors and placed within a different context of thought.

I am tempted to mention Taryn Simon’s *Index of the Hidden and Unfamiliar* (Steidl, 2007) as a far distant cousin to *The Appearance of That Which Cannot Be Seen*, as they both deal with physical but ultimately hidden fabrics that make up the world ... although the similarities stop there. Simon’s book was essentially a photobook with texts describing conclusions, whereas Linke’s is a philosophy book grown from a photo archive which seems capable of prompting an infinite amount of questions and interpretations, limited only by the imagination of the reader.

REVIEW

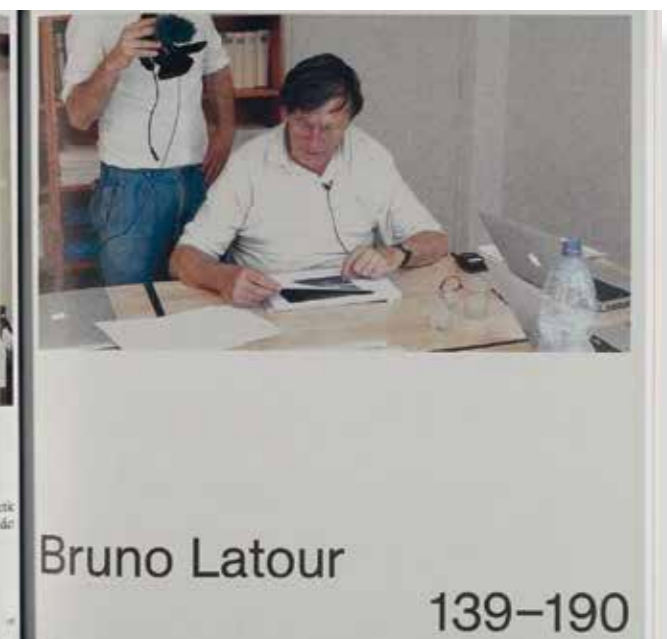
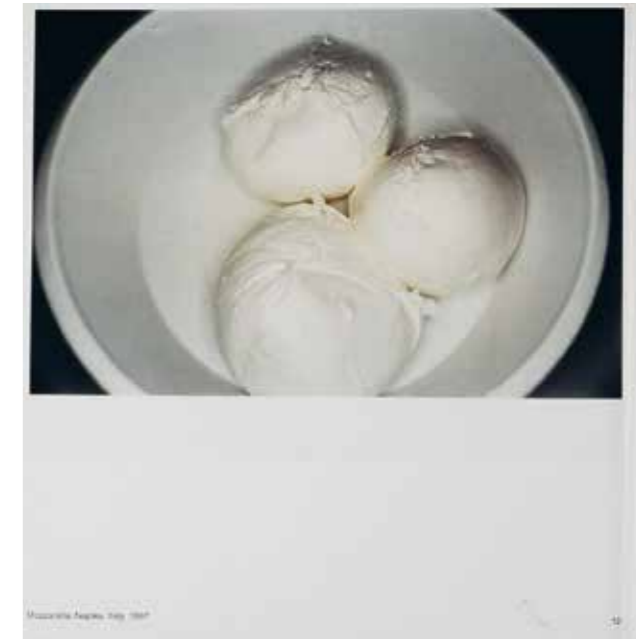
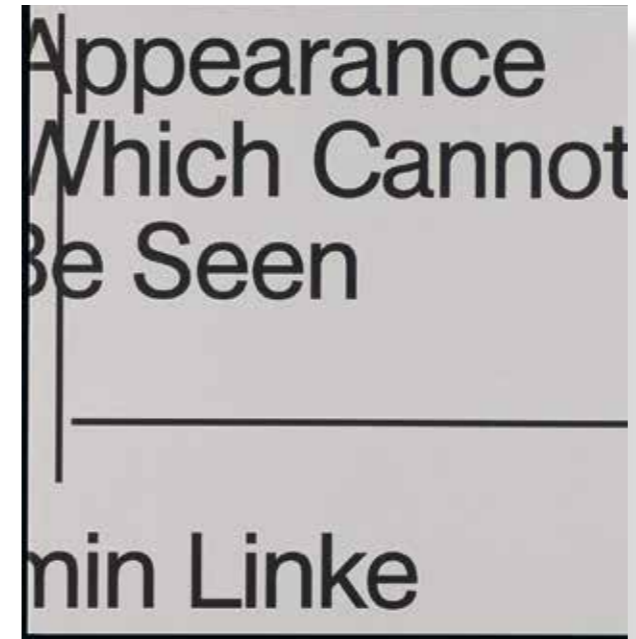
THE APPEARANCE OF THAT WHICH CANNOT BE SEEN

Armin Linke

Spector Books, 2017

8 x 8 inch

403 pages



MY BIRTH

Carmen Winant

By Russet Lederman



“It’s so pornographic!”

I was unsure if I correctly understood what the woman in her mid-thirties standing beside me had just said. She was a stranger who decided to share my space as I looked through Carmen Winant’s book *My Birth*. I detected an accent and, giving her the benefit of a doubt, asked if she meant to use the word “pornographic” to describe the book’s images of pregnancy and childbirth. She smiled and said, “Yes, they are indecent.” Her response completely shocked me. As they would have said at my son’s elementary school, this was a “teaching moment.” I have a sense that Winant would agree.

Childbirth, one of life’s most universal experiences, is more often than not presented as a sanitized version of its messy reality. We’ve all been born and many of us have given birth. Why, then, the need for popular culture to shroud birth with comical prose straight out of Hallmark greeting cards and airbrushed images of smiling, beatific women? Let’s just admit it: birth, like many of life’s most important moments, is intense and messy. Certainly it is primal, but never pornographic.

My Birth is a collection of photographs of Winant’s mother giving birth to her three children, interwoven with found images from 1970s pamphlets and magazines of anonymous women during pregnancy, labour and childbirth. Framing the densely packed layout of photographs broken down by the various stages of childbirth – pregnancy, labour, delivery and breast-feeding – are personal writings by Winant, many presented as questions: “Did you ever fear for your life?” “Did you experience euphoria?” “Has there ever been so much unknown?” For Winant, who began the book while awaiting the birth of her first child, there were few answers and almost no real dialogue. *My Birth*, like the iconic 1970s feminist health manual *Our Bodies, Ourselves* (1971), is an invitation to talk, to solicit responses to the many questions we all have. It is also a chance to engage in a conversation that may result in surprisingly different points of view on the highly political subject of birth.

For me, *My Birth* is an opportunity to examine hundreds of images of birth: to observe with wonder the various positions that women assume while birthing, to be awed by a baby’s head emerging through a vagina, and to be fascinated by the complexity of the placenta. But for others, Winant’s book may be too raw, provoking claims of indecency. Not too long ago, Instagram censored a photographer’s online gallery of childbirth images. Similar to the woman standing next to me, Instagram deemed the childbirth photographs to be pornographic. A petition fighting the prohibition was submitted and the photo-sharing giant ultimately revoked its ban. Whether intentional or not, Instagram’s censorship provoked a discussion and asked us as a society to address our discomfort with childbirth. Like Winant’s *My Birth*, it created a teaching moment.

REVIEW

MY BIRTH

Carmen Winant

Image Text Ithaca /
SPBH Editions, 2018
8 x 12 inch
120 pages



BRECHT WAR PRIMER

Bertolt Brecht

By Federica Chiocchetti



“War is like love; it always finds a way.”

Bertolt Brecht, *Mother Courage and Her Children*, 1939

It is impossible to discuss images and power without the notion of propaganda, with its original non-pejorative and religious etymology that degenerated into “propagating ideology” after the First World War. And Brecht’s 1955 *Kriegsfibel* (War Primer) is THE work of art that, by introducing the new genre of the photo-epigram, a combination of lapidary poetry and news photography, pierced the layers of propaganda stratified on the surface of mainstream press images, to unmask the true nature of war in a capitalist society.

It starts with a picture of Hitler giving a public speech and looking up, mystically, as if he had received a divine command. The accompanying epigram apocalyptically subverts Hitler’s message by making him confess, yet fictionally, that e“precipice” is “the way Fate has prescribed” for them.

Brecht was inspired by Walter Benjamin, who in the article “The Author as Producer” (1934) celebrated the caption to rescue the picture from “the ravages of modishness and confer upon it a revolutionary use value”. Ruth Berlau, founder of the Brecht Archive in Berlin, in the preface to War Primer’s first edition, praises its role in teaching us “the art of reading pictures” in illustrated magazines that, due to “the ignorance of social relations brutally maintained by capitalism” are like “indecipherable hieroglyphs to the gullible reader”.

The photo-epigram no. 30, in the English edition, pairs a cheesy depiction of a Nazi perpetrator in loving attitude with a tiger cub, with a somewhat splatter quatrain in which Brecht calls him a “butcher-clown” who creepily asks for our hand (but, first, best count our fingers). The tragicomic tension produced is reminiscent of Roland Barthes’s comments on “Photography and Electoral Appeal” in the book *Mythologies*, where he accuses photography of being “an anti-intellectual weapon” that “tends to spirit away ‘politics’”. By showing a seemingly caring Nazi exterminator with a puppy, this photograph gives the false impression that the Nazi also has, like us, a human side, which creates a dangerous personal link between him and us, the viewers. Brecht breaks that link.

Multiple editions and designs have circulated of Brecht’s masterpiece. Thanks to the duo Broomberg & Chanarin, whose *War Primer 2* is an epic denunciation of the unavoidable and cyclical nature of war, which precisely ‘like love [...] always finds a way’ in human life, we saw pages of Brecht’s original dummy in their Pompidou exhibition “Divine Violence” earlier this year.

REVIEW

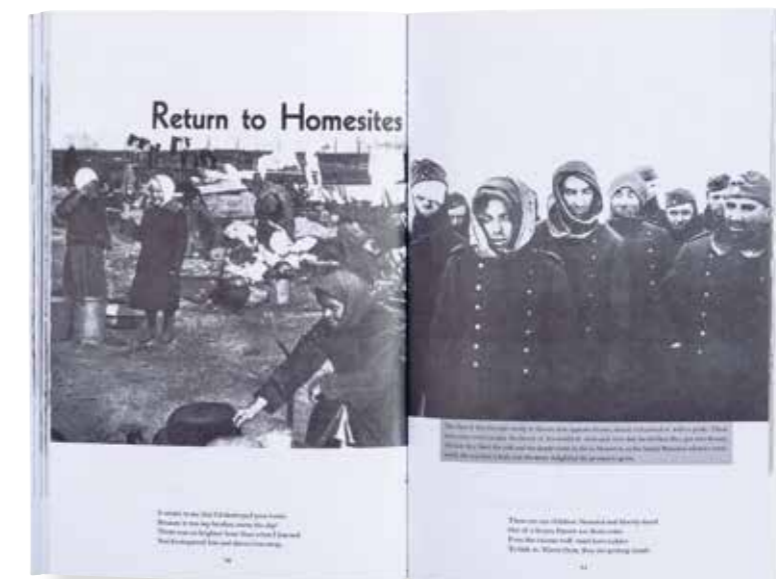
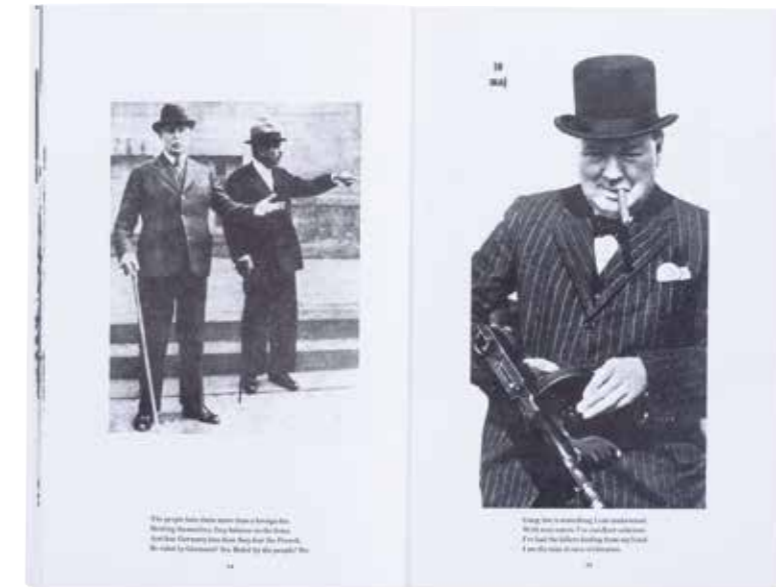
BRECHT WAR PRIMER

Bertolt Brecht

Libris, 1998

11.7 x 10 inch

190 pages



MY SHADOW'S REFLECTION

Edmund Clark
By Marc Fustel



Prison photography could be described as an exercise in making visible that which has been specifically designed to be beyond our gaze. An artist who chooses to work in this environment has to contend with an array of obstructions, the foremost of which, in Edmund Clark's view, is that "people effectively disappear when they become prisoners". *My Shadow's Reflection* is an attempt to disrupt this process. Through an exhibition at the Ikon Gallery in Birmingham and this publication, Clark has articulated a deliberate, multi-faceted approach to punch holes in the barrier separating the "inside" from the "outside" and thereby open channels between "our" world and "theirs".

The project is the result of Clark's three-year artist residency at HMP Grendon, Europe's only entirely therapeutic prison. All Grendon's inmates requested to be sent there, and made a full-time commitment to intensive group therapy to analyse and understand why they are incarcerated.

Although Clark was forbidden from making images that reveal the prisoners' identities, portraits are the book's primary ingredient. Using a pinhole camera, he took long-exposure portraits of each participant as they responded to questions about themselves, their crimes, the prison and their therapy. These blurry, black-and-white images are not clear enough to result in a likeness of their subjects, but they still give a phantomatic impression of each individual inmate.

These portraits are interwoven with a handful of formal black-and-white photographs of the prison's relatively unremarkable 1960s brick architecture. The book's other main visual ingredient is altogether more surprising: throughout the project, Clark collected flowers and leaves from the prison grounds, which he then pressed. Printed on a different paper stock to the other images, these colour photographs reveal each plant in sharp detail, down to the veins of the leaves or the stamens of the flowers, in direct contrast to the murky blur of the pinhole portraits. Such images would generally be found in a botanical scrapbook, but in this context they act as invitations to consider the unfavourable conditions in which these plants were able to grow, and suggest a form of beauty in this resilience.

The final piece of the book is the four-page insert of text at its centre. Printed on a lurid green paper (the colour of the prison-issue sheets that the inmates sleep in), the text is made up of the inmates' reactions to Clark's pinhole portraits of them. The remarks are unattributed and shuffled together, each one separated by a simple square glyph that recalls the closed form of a prison cell. They veer from horror or rejection to amazement – the book's title comes from one of the prisoners who likened his portrait to "an X-ray of my shadow's reflection with a suntan!" As with many of Clark's books, the role of the text is crucial, as it pushes the project beyond a process of observation and depiction into a form of reflexive dialogue, providing a window into the therapeutic process at Grendon and questioning the nature and purpose of incarceration.



REVIEW

MY SHADOW'S REFLECTION

Edmund Clark

Here Press, 2018
9.5 x 12 inch
72 pages



ENRIQUE 2012-2018

Alejandro Cartagena
By Rémi Coignet



To be cynical, and there is no doubt that there is much need to be so in these matters, unfortunately, politics is a commodity like any other, and its promotional methods have evolved similarly to the ones for soap, for example. In *Enrique 2012-2018*, Alejandro Cartagena shows the adaptation of political communication in the internet era with a focus on Mexican president Enrique Peña Nieto.

There once were hucksters and electoral meetings in school yards. Then came publicity and flyers. Then large-format advertisement panels that served for the promotion of anything from sausages to cars ... to presidential candidates.

A technological step was made with the democratization of television. Between two adverts, the first political debate was held in 1960 with John Fitzgerald Kennedy and Richard Nixon. A model that inspired most of the so-called democratic countries.

The combination of advertising display and television lasted for about four decades, until politicians carefully mastered the internet. Consider the candidate turned president of the United States, Barack Obama, from 2008 on.

Finer online strategies emerged with the invention of smartphones and social webs. We know how the latter has raised suspicions over vote manipulation, but no one until now had investigated the combination of the political use of selfies, made popular by mobile phones, and their dissemination on the Web.

This is a topic of interest to Mexican artist Alejandro Cartagena, who has explored the contemporary use of self-portrait by the much-challenged Peña Nieto, president of his country, notably said to have bought a large part of the country's press so that it would deliver a positive image of his actions, and who has been involved in a series of financial scandals.

The photographs in *Enrique 2012-2018* come from a section of the official site of the presidency entitled "My picture with the President" – a title that has the sweet smell of populism.

The book was printed in risography, a process both aesthetic and mediocre in its technical quality. The presidential selfies are reproduced in black-and-white, in sharp contrast with the brightly colourful images of the official site. Facing the complacent self-portraits are short, factual sentences quoted from independent online media depicting government action. For example: "The peso fell by 40.86% in four years relative to the dollar." Each of these quotes is duly sourced.

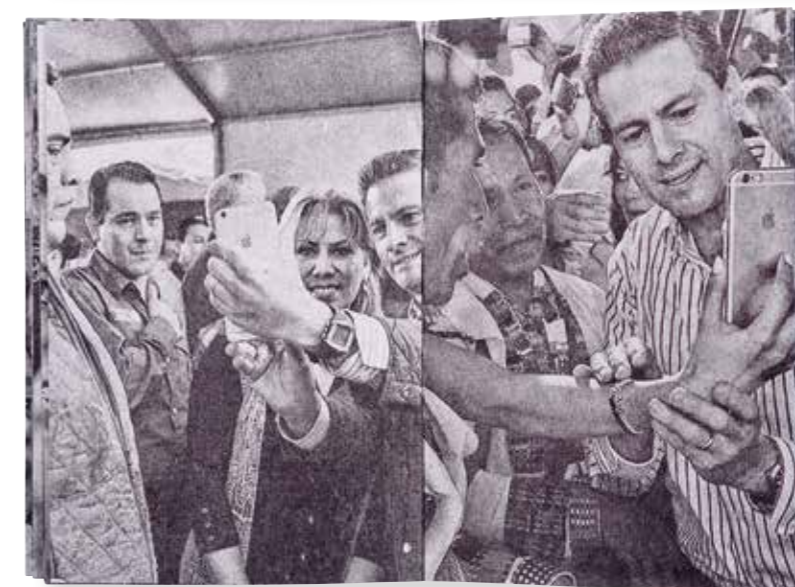
Formally, *Enrique 2012-2018* recalls protest books, notably the Japanese ones from the 1960s and 1970s. Here, the author uses appropriation with a very specific purpose: denunciation. But beyond the mere Mexican context, Alejandro Cartagena invites us to reflect upon the gap between the communication, the image that our leaders want to deliver, and the reality of their actions.



REVIEW

ENRIQUE 2012-2018

Alejandro Cartagena
Edited by Alejandro Cartagena,
2018
6.2 x 4.3 inch
60 pages



REAL NAZIS

Piotr Uklanski

By Maria-Karian Bojikian



In 1999 Piotr Uklanski published *The Nazis*. The book quickly sold out and the exhibition sparked a scandal. It is a collection comprising over 160 portraits of actors playing the part of SS officers, thus raising the issue of the influence of film and television representations of the Third Reich on our perception of history.

Real Nazis, the second part of the diptych, was released in 2017. As the title suggests, it includes photographs of true Nazi soldiers – all framed close-up, in colour or in black-and-white. Some of the images were collected from the American, British or German armies' archives, from the August Sander Foundation or from anonymous sources. Others are signed “Walter Frenztz”, Hitler’s official photographer, author of some 30% of German newsreels (*Die Deutsche Wochenschau*), one of the main entities of the propaganda conceived by Goebbels, who implemented methods theorized in 1928 by Edward Bernays.

While Piotr Uklanski’s first volume did not include any statement, such is not the case in the second. The Polish artist, grandson to a working camp prisoner, states his intention: to denounce the rise of “democratic fascism”, populism. For that purpose, he takes hold of film stills as well as propaganda photographs of Nazi soldiers, magnified, presented as heroes. He does not expose genocidal violence but the representation of a powerful army.

It is different from Ernst Friedrich’s *War against War!* (1924) or Bertolt Brecht’s *War Primer* (1955), which make “the real problematic”, meaning that they point at “critical points, cracks, aporia, disorders” with temporal detachment; here, there is no “dys-position” of the images (the term was coined by Georges Didi-Huberman), only juxtaposition.

But beyond the uniforms, the faces remain. We are confronted with “the banality of evil”, as it was analysed by Hannah Arendt at the Eichmann trial in Jerusalem. The totalitarian system dehumanizes human beings by depoliticizing them; but they nevertheless remain “terribly normal”. “They were cut from the same cloth as we were, they were average human beings, averagely intelligent, averagely nasty: save the exceptions, they were not monsters, they had our faces,” wrote Primo Levi.

With this diptych, Uklanski predicates that it is no longer possible to believe in the image as proof: it is only manipulation. He questions the relation between the image, the real and history, as much as our own relation to these notions. Background knowledge seems essential, though. While we know since Marcel Duchamp that “the significance of an artwork lies not in its origin but in its destination,” the issues raised here relate to education and transmission.

REVIEW

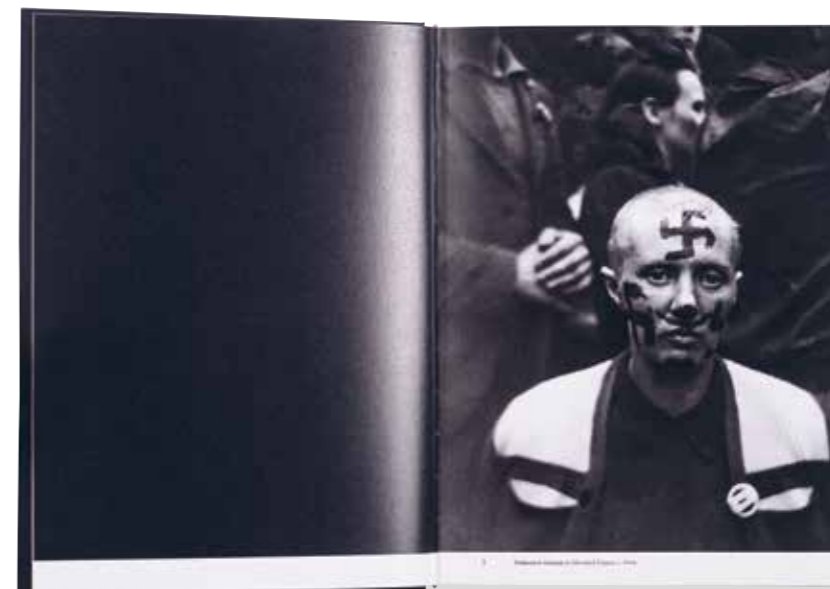
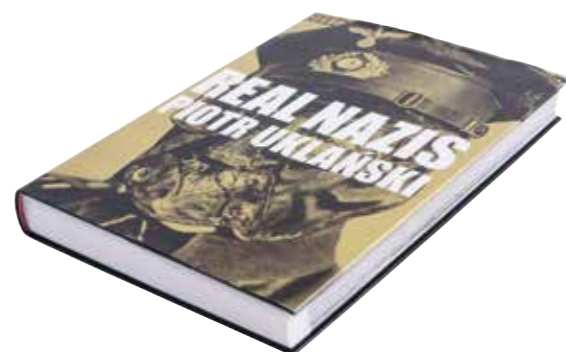
REAL NAZIS

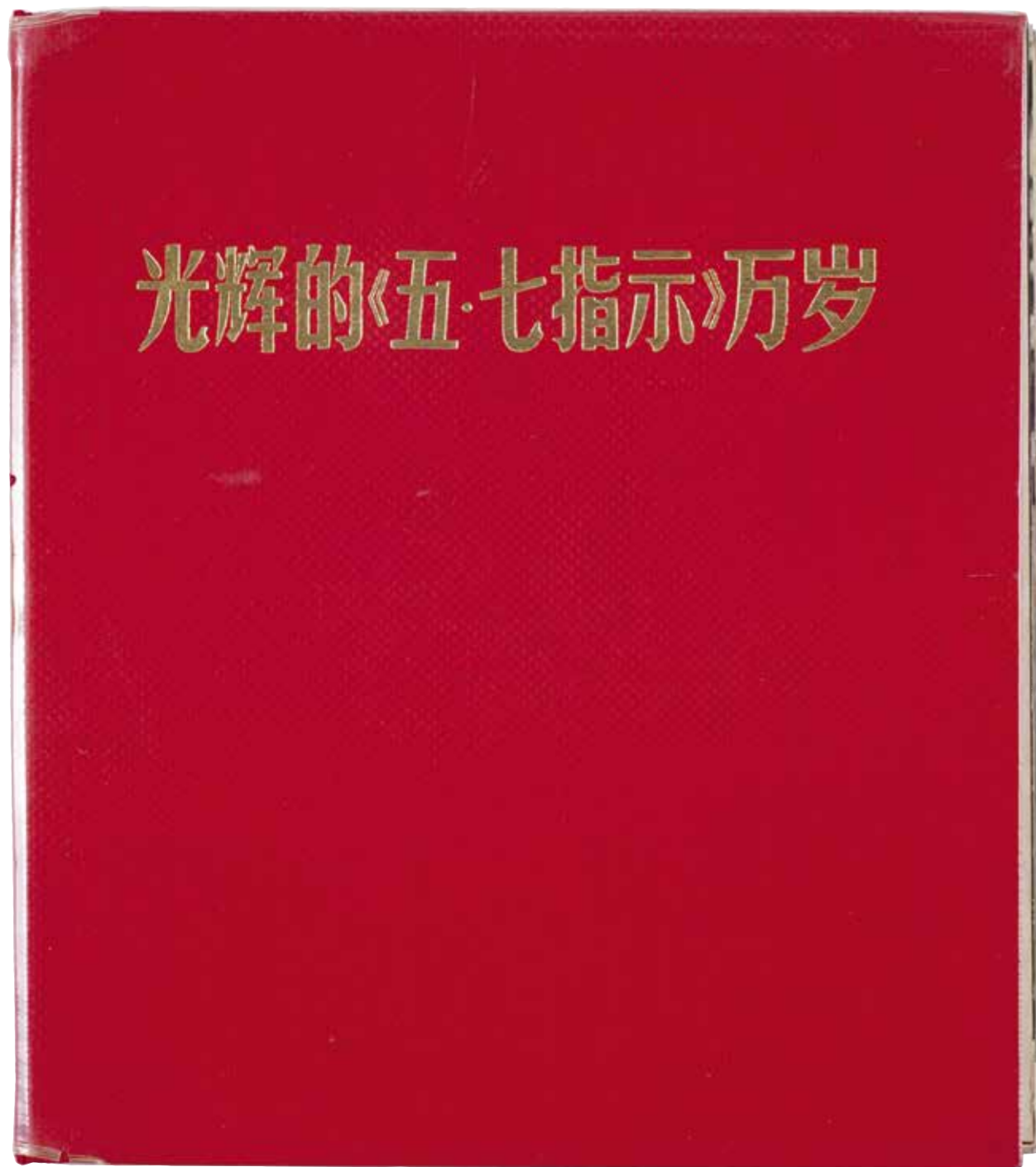
Piotr Uklanski

Edition Patrick Frey, 2017

7 x 9.8 inch

272 pages





LONG LIVE THE GLORIOUS MAY SEVENTH DIRECTIVE

Interview with Jeffrey Ladd about
Long Live the Glorious May Seventh Directive



As with most dictatorships, China wanted to produce propaganda photographic books boasting its so-called achievements relative to the Western model. The publishing house Errata Books has reproduced one of the most emblematic of them, *Long Live the Glorious May Seventh Directive*, released in 1971 to glorify Mao and the regime's successes while masking the horror. A return to a specific kind of imagery and an analysis of the importance of its distribution in the book form.

Rémi Coignet: In the Books on Books collection dedicated to masterpieces in the history of the photobook, published by Errata Editions, you recently issued a volume dedicated to *Long Live the Glorious May Seventh Directive*, a Chinese propaganda book from 1971. Why this choice?

Jeffrey Ladd: Errata Editions had wanted to feature a couple studies of communist state-produced "propaganda" books in the series. We chose to publish *Long Live the Glorious May Seventh Directive* from China alongside a study of *A La Plaza Con Fidel* from Cuba. These two books offer a look into different styles and approaches of state imagery – one from one of the largest communist countries and the other from one of the smallest. Our publication of *Long Live the Glorious May Seventh Directive* also coincided with the 50th anniversary of the start of the Cultural Revolution in 1966, which the original book attempts to extol the virtues of.

RC: The book glorifies Mao Zedong's "May 7th Directive" from 1966; can you tell us in a few words what this directive was about?

JL: Basically, the May 7th Directive refers to a letter Mao Zedong sent to his adviser Lin Biao stating that the army should create a "great school" (known as cadre schools) in rural areas which citizens would be required to attend to study politics and military affairs and engage in major agricultural and factory production projects. In reality these schools were large labour camps where people were re-educated in "proper socialist thought". Mao alleged that bourgeois elements had infiltrated the government and society, and that it was his aim through the directive to eliminate any threats, including his perceived rivals within the Communist Party.

RC: How does the book exalt this directive and what does it hide?

JL: Due to employing a socialist realist style of photography, life within the Revolution looks idyllic. People are happy in their work; the landscape is beautiful; the fruits of their labour are plentiful; there is a sense of harmony; fear is no longer present; and the sense of collective power is sown so strongly into the society that every citizen seems a necessary contributor. What it hides are the realities that millions of people sent to these military-run schools were subjected to hard labour, torture, imprisonment, public humiliation, and execution. The true numbers of how many people died in the Cultural Revolution between 1966 and 1976 vary greatly, but estimates are somewhere between 1.5 million and 3 million.

LONG
LIVE



RC: What made you at Errata consider this book as a masterpiece?

JL: “Masterpiece” is such a subjective term, as there are dozens of really interesting propaganda books from China, but *Long Live the Glorious May Seventh Directive* is important mainly because it is a large book that sustains from start to finish. There are other books more lavishly produced, but few of those seem as complete as this one. This book was published to celebrate the fifth year into the Revolution and it accompanied a large state exhibition of art and photography, so the dissonance between it marking a milestone of completely fictionalized “successes” and the devastating reality, makes it notable even today in a world of alternative realities.



Long Live the Glorious May Seventh Directive
Books on Books #20
Essays by Chen Shuxia, Liu Ding, Carol Yinghua Lu
Errata Editions, hardcover with dust jacket, 196 pages



Moises Saman
Discordia
 SelfPublished, 2016

PROTEST AND PROPAGANDA BOOKS

**Text and selection
 by Dieter Neubert**



On the occasion of the Kassel Fotobookfestival, the first event in the world entirely dedicated to the photography book, we asked director Dieter Neubert to select and comment on 10 propaganda or contest books that impressed him.

Besides the all-time protest and propaganda photobook classics, I decided to choose books from the last decade, and it would seem that it is more and more important for photographers to concentrate on the issues of democracy and power and to understand and show what is going on in the face of the inhuman and immoral political developments in our world. There are many photographers, authors and of course propagandists who believe in the power of photography because of the medium's closeness to what we think is real and true. To keep or expand power mostly means that someone else has to pay the costs. The photographers of the books I have chosen are telling stories about the misuse or global consequences of economic and political power. But these are not only stories. The books construct something bigger than photography itself: exceptional images, great dramaturgy, subtle sequencing and a perfect match between material, size and content can together create a powerful invisible component which – in the best case – will help us to become aware of and overcome the unhealthy outgrowths of man's power over man. Because the photobook per se is a universal communication tool, these handy art objects will hopefully find their way to as many people as possible all over the world.

Luis Molina-Pantin
*Testimonies of Corruption:
 A visual contribution to Venezuela's
 Fraudulent Banking History*
 Editorial RM, Mexico, Barcelona 2018

Nine Photographers
Witness, Kashmir 1986–2016
 YAARBAL Press, New Delhi 2017

Moises Saman
Discordia
 SelfPublished, 2016

Vladislav Krashnoshek & Sergiy Lebedynskyy
Euromaidan
 Riot Books, Madrid 2014

Laura El Tantawy
In the Shadow of the Pyramids
 SelfPublished, 2014

Giovanna Silva
Inch by Inch, House by House, Alley by Alley
 Mousse Publishing, 2013

Veronica Fieiras
The Disappeared (first & second edition)
 Riot Books, Madrid 2013

Monica Haller
Riley and His Story: Me and My Outrage, You and Us
 onestar press F.lth & H.sslr, V.rnamo 2009

Stanley Greene
Black Passport
 Schilt Publishing, Amsterdam 2009

Geert Van Kesteren
Baghdad Calling
 Epsiode Publishers, Rotterdam 2008

KASSEL
 SEL

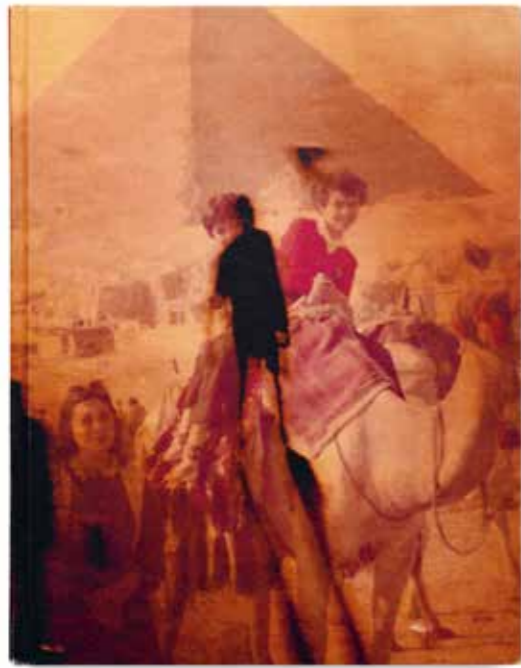
ANDRO) <8> ALICIA <9> ALICIA (ALICIA) <10> ALICIA (CUCA) <11> ALICIA ALIAS (ALICIA) <12> ANA ALIAS (ANA) <13> ANA ALIAS (ANA) <14> ANA ALIAS (ANA) <15> ANA ALIAS (ANA) <17> ANA ALIAS (JERONIMO) <18> ANA MARIA ALIAS (ANA MARIA) <19> ANA MARIA ALIAS (ANA MARIA) <20> ANAHI ALIAS (ANAHI) <21> ANDREA ALIAS (ANDREA) <23> ANGELITA ALIAS (ANGELITA) <24> ARMANDO ALIAS (ARMANDO) <25> ARQUITECTO ALIAS (ARQUITECTO) <28> AUGUSTO ALIAS (AUGUSTO) <29> AVIADOR ALIAS (AVIADOR) <30> BABY ALIAS (BABY) <35> ALIAS (BETTY) <35> BOFFI) <41> BOLIVI AP.PUMA ALIAS (CA LA ALIAS (CEBOLLA E ALIAS (CLEMENTE) S ALIAS (CORDOBES O.) <73> CHACHO A JENA (LA) ALIAS (CH PY) <84> CHOCOLATI ANA <93> DIEGO (V E) <99> EDUARDO A ESTELA (GORDO) <1 ALIAS (FANTI) <113> CO) <119> GALLEGA GORDA MARIEL (LA) RION) <130> GRACIEL O) <137> HAYDEE (H (HORACIO) <144> HL JAPONESA ALIAS (JA E ALIAS (JORGE) <15 ALIAS (JULIA) <167> RRERE) <175> LALO A) <182> LOLA ALIAS LUIS <191> LUIS (LUI MANOLO ALIAS (MAN) <203> MARABUNTA (MARCOS) <210> MAP EL) <216> MARINA <2 MATEO ALIAS (MATEO (MECHA) <231> MELL MONO ALIAS (MONO)) <243> NEGRA (LA) A NEGRITA (LA) ALIAS (O ALIAS (NEGRO) <25) <260> NORA (NORA) (PABLITO) <267> PABLO (COCO) <268> PABLO (PABLO) <269> PABLO ALIAS (PABLO) <270> PABLO ALIAS (PABLO) <271> PABLO ALIAS (PABLO) <272> PACO ALIAS (PACO) <274> PACHA ALIAS (PACHA) <275> PAJARITO ALIAS (PAJARITO) <276> PAJARITO ALIAS (PAJARITO) <277> PANCHITO ALIAS (PANCHITO) <278> PANCHE ALIAS (PANCHE) <280> PANTERA ROSA (LA) As (PANTERA R.) <281> PARAGUAYO ALIAS (PARAGUAYO) <282> PATA ALIAS (PATA) <283> PATO <284> PATO ALIAS (ATO) <286> PATRICIA <287> PATRICIA (PATRICIA) <288> PATRICIA (PATRICIA) <289> PATRICIO (PATRICIO) <290> PATTY ALIAS (PATTY) <291> PAULO (PAULO (PAYO) <293> PEDRO (PEDRO) <294> PEDRO (PEDRO) <295> PEDRO ALIAS (PEDRO) <296> PEDRO ALIAS (PEDRO) <297> PELADO ALIAS (PELADO) <298> PELADO A PELADO ALIAS (PELADO) <300> PERIQUETA ALIAS (PERIQUETA) <301> PERUANO ALIAS (PERUANO) <302> PERUANO (EL) ALIAS (PERUANO) <303> PICHON ALIAS (P I ALIAS (PILUCHI) <305> PINGUINO ALIAS (PINGUINO) <306> PIPO ALIAS (PIPO) <307> POCHI ALIAS (POCHI) <308> POLACO ALIAS (POLACO) <309> POLACO (EL) ALI POLO ALIAS (POLO) <311> POMO ALIAS (POMO) <312> PULGA ALIAS (PULGA) <313> QUIQUE ALIAS (QUIQUE) <314> RAMIRO (RAMIRO) <315> RAMIRO ALIAS (RAMIR RAMIRO) <316> RAYO ALIAS (RAYO) <317> RAYO ALIAS (RAYO) <318> RAYO ALIAS (RAYO) <319> RAYO ALIAS (RAYO) <320> RENCA (LA) ALIAS (LA RENCA) <321> RICARDO (NEGRO) <322> RICARDO (NEGRO) <323> RICARDO (NEGRO) <324> RICARDO (NEGRO) <325> RICARDO (NEGRO) <326> RICARDO (NEGRO) <327> RICARDO (NEGRO) <328> RICARDO (NEGRO) <329> RICARDO (NEGRO) <330> RICARDO (NEGRO) <331> RICARDO (NEGRO) <332> RICARDO (NEGRO) <333> RICARDO (NEGRO) <334> RICARDO (NEGRO) <335> RICARDO (NEGRO) <336> RICARDO (NEGRO) <337> RICARDO (NEGRO) <338> RICARDO (NEGRO) <339> RICARDO (NEGRO) <340> RICARDO (NEGRO) <341> RICARDO (NEGRO) <342> RICARDO (NEGRO) <343> RICARDO (NEGRO) <344> RICARDO (NEGRO) <345> RICARDO (NEGRO) <346> RICARDO (NEGRO) <347> RICARDO (NEGRO) <348> RICARDO (NEGRO) <349> RICARDO (NEGRO) <350> RICARDO (NEGRO) <351> RICARDO (NEGRO) <352> RICARDO (NEGRO) <353> RICARDO (NEGRO) <354> RICARDO (NEGRO) <355> RICARDO (NEGRO) <356> RICARDO (NEGRO) <357> RICARDO (NEGRO) <358> RICARDO (NEGRO) <359> RICARDO (NEGRO) <360> RICARDO (NEGRO) <361> RICARDO (NEGRO) <362> RICARDO (NEGRO) <363> RICARDO (NEGRO) <364> RICARDO (NEGRO) <365> RICARDO (NEGRO) <366> RICARDO (NEGRO) <367> RICARDO (NEGRO) <368> RICARDO (NEGRO) <369> RICARDO (NEGRO) <370> RICARDO (NEGRO) <371> RICARDO (NEGRO) <372> RICARDO (NEGRO) <373> RICARDO (NEGRO) <374> RICARDO (NEGRO) <375> RICARDO (NEGRO) <376> RICARDO (NEGRO) <377> RICARDO (NEGRO) <378> RICARDO (NEGRO) <379> RICARDO (NEGRO) <380> RICARDO (NEGRO) <381> RICARDO (NEGRO) <382> RICARDO (NEGRO) <383> RICARDO (NEGRO) <384> RICARDO (NEGRO) <385> RICARDO (NEGRO) <386> RICARDO (NEGRO) <387> RICARDO (NEGRO) <388> RICARDO (NEGRO) <389> RICARDO (NEGRO) <390> RICARDO (NEGRO) <391> RICARDO (NEGRO) <392> RICARDO (NEGRO) <393> RICARDO (NEGRO) <394> RICARDO (NEGRO) <395> RICARDO (NEGRO) <396> RICARDO (NEGRO) <397> RICARDO (NEGRO) <398> RICARDO (NEGRO) <399> RICARDO (NEGRO) <400> RICARDO (NEGRO)



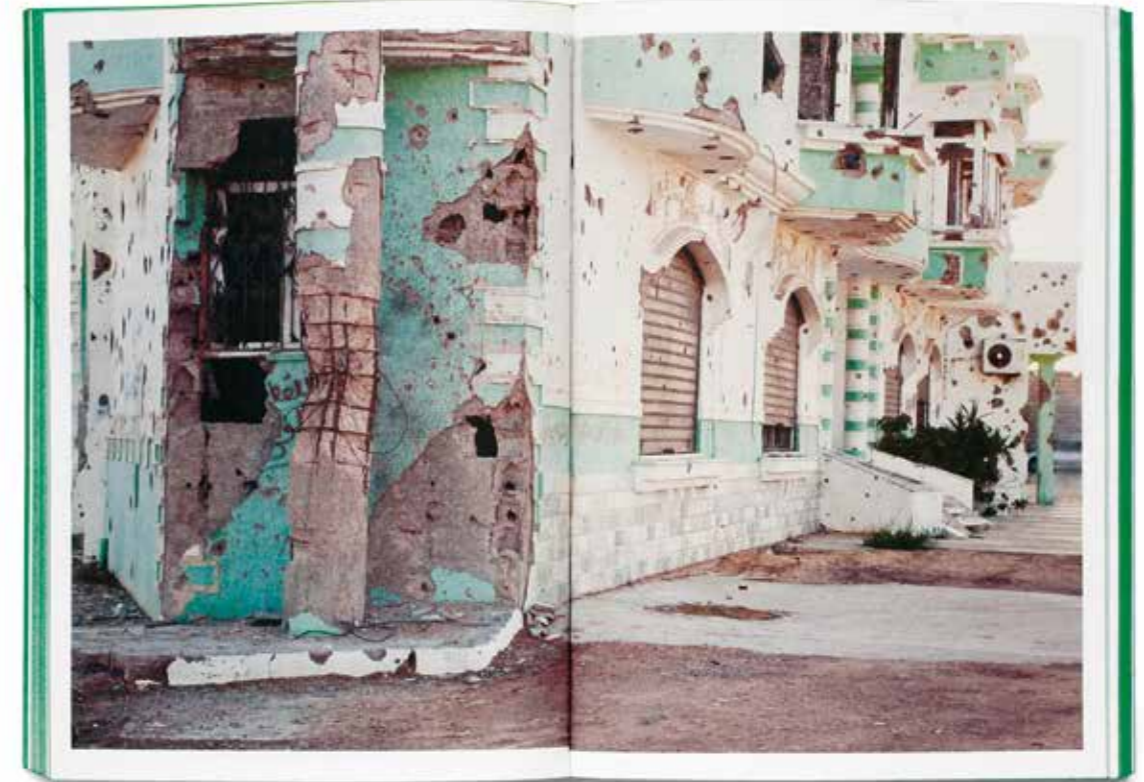
Veronica Feiras
The Disappeared (first & second edition)
Riot Books, Madrid 2013



Monica Haller
Riley and His Story: Me and My Outrage, You and Us
onestar press F.lth & H.sslr, V.rnamo 2009



Nine Photographers
Witness, Kashmir 1986-2016
YAARBAL Press, New Delhi 2017



Giovanna Silva
Inch by Inch, House by House, Alley by Alley
Mousse Publishing, 2013

BARÓN

LOS ÚLTIMOS DÍAS VISTOS DEL REY

Concept / Julián Barón

Texts by Horacio Fernández, Javier Ortiz-Echagüe and María Martín-Núñez



In 1975 in Spain, the Ministry of Tourism and Information published two strange propaganda books: *Los últimos días de Franco vistos en TVE* (The last days of Franco seen on TVE) and *Los primeros días del Rey vistos en TVE* (The first days of the King seen on TVE) – TVE being Spain's public television broadcaster. These books were massively distributed. They are conceived according to a rather unconventional principle for an institution, reproducing the photographs of television screens relating the events. In 2014, when Juan Carlos abdicated in favour of his son Felipe VI, the ceremony was also broadcast on TVE. Julián Barón decided to reproduce the same principle, but with a purpose that sensibly counters the 1975 propagandist device.

The three books are presented here and commented on in parallel.

BIOGRAPHY

Julián Barón followed an industrial engineering education and worked as a quality manager in a road signage company until 2007, when he left his post and joined the Collective Blank Paper (Madrid). From 2008 to 2015, he held the position of director and professor of photography at Blank Paper Escuela Castellón, Valencia and online

Over the past decade, he has developed a visual work that responds to a troubled socio-political context which converges on different lines of action linking his work - from different media and media such as photography, video, sound collage, facilities or books, teaching and coordination of didactic projects.



AND LIFE GOES ON ...

By Horacio Fernández

It seems that in the last few days of his life, Franco was outraged, supposedly crying out: “How hard it is to die!” This may only be a myth, but it’s true that his agony was protracted. Three emergency surgeries, several infarcts, ablations ... a surgical slaughter that maintained him for weeks with one foot in the grave. For as long as possible, the situation was covered up, as usual. There were, however, many images. Doctors photographed his exhausted body, cold cuts full of tubes, which were subsequently released in the tabloids. There are also documentaries still available on YouTube, with very loud soundtracks. The television broadcast many of these last hours live, and from these recordings, several documentaries and two propaganda photobooks were produced.

Nothing new under the sun. Well before the photobooks in tribute to Eva Perón or Stalin, the last hours of kings, heroes or saints, were told. During the last century, the plastic arts gave way to the technical, especially photography, which then turned into “story painting”, as it was called in earlier times. This is also the case here, with one difference: nearly all the photographs in the Francoist books were taken “facing the monitor broadcasting again and again on video the vibrant warmth of memory”.

At the end of the books we see a photographic camera on its tripod facing a television screen in the middle of empty rooms and humming machinery. But this does not mean that the books were made by the machines – at least, not only. In reality, “the vivid warmth of memory” was made by photographer Fernando Nuño, who stepped back to capture the discreet technological self-portrait. And the sense of black humour that emerges from many pages might also be his. We owe him the heavy gravestone flying weightlessly in the sidereal space, the changes of perspectives morphing into fascinating photomontages, the devilries of colour, sometimes hallucinations, sometimes traps, as in the sad blues masking even sadder white and black patches.

In the absence of the solemnity of a requiem in the background, Nuño’s photographs cease to be documents to become deformations. Caricatures and disguises. Expressions of boredom. Innumerable military uniforms and religious outfits, not to mention mantillas and capes, white gloves and a great many brown raincoats. Except for His late Excellency, everything is moved and blurred, before even having been photographed and after.

Mostly suspicious looks and melancholic expressions on the cover of the second volume. After the burial, once what little was left of the dictator was wrapped and duly so, life resumed as usual, as in Julio Iglesias’s song. An impatient king is crowned amidst zombies clapping at his own funerals. He receives foreign dignitaries with flashy outfits and presides over a procession of blurred ghosts who nod down before zooming back to their tombs in what may be the most macabre sequence in the books.

Prior to the reappearance of the solitary cameras that make history, a gala dinner is represented, acme of the photo-novel with the usual game. Next to the happily crowned, Grace Kelly is entertained, and all raise their glass, certainly to her health.



Extract from
*Los últimos días
vistos del rey*

VISUAL REGIMEN

By Javier Ortiz-Echagüe

Los últimos días vistos del rey [The last days seen of the king] (2014) closes the cycle initiated by Julián Barón with *C.E.N.S.U.R.A.* (2011), followed by *Dossier Humint* (2013) and *Tauromaquia* (2014). In fact, parts of these projects were presented at Rencontres d’Arles in 2015, gathered into a single installation, *Régimen visual* [Visual regimen] – a title that refers to the purpose of these projects: to expose the system of visual and communication resources used in our society to maintain the actual political and economic hegemony by creating a “determined” image. While non-arbitrary, the system nonetheless defines a “visual regimen” directly connected to the political regime that emerged in Spain after the death of General Franco in 1975.

Julián Barón’s starting point is photography, though his explorations led him to larger spaces connected to image education. In doing so, he ignored the quality of the material usually associated with specific institutional contexts. Rather than the “wealth” of the images typical of museums and commercial galleries, Barón selected what Hito Steyerl refers to as “poor images”: images from the internet. They are not “originals”, but copies many times over, with a “life” of their own circulating on the Web. In the projects included in *Régimen visual*, there are deliberately failed images that conceal more than they show: photographs made with a violent flash (*C.E.N.S.U.R.A.*); computer screen shots, printed, photocopied and re-photocopied (*Tauromaquia*); or photographs of a television screen showing the artificial texture typical of screens (*Los últimos días vistos del rey*).



This is to highlight the fact that there is no direct experience of reality in this regime: it all comes from the recycling of former images and visual stereotypes. It also appears that the images suggested by Julián Barón do not pretend to be objects of aesthetic contemplation, seeking instead to provoke reflection and direct action over the world.

TWISTING THE REAL: INSTANTS OF MEMORY

By María Martín-Núñez

Only Princess Leonor, who suspiciously watches the camera while saluting from the royal balcony, seems to notice, on the opposite side of the screen, Julián Barón crouched like a hunter, waiting for the right moment to shoot while the rest of the family is busy fulfilling its institutional role. That photographic moment in *Los últimos días vistos del rey* disrupts the flow of a ceremony conceived for television broadcasting, thus questioning its hegemonic language. He stops time at a moment never considered by the cathodic gaze: in the technical system that, “by mistake”, breaks-in the frame, in the furtive looks or in the interstices where masks are dropped. He captures, reframes and takes over images initially created for a very finely tuned and placid consumption. He freezes them on chroma green pages, highlighting the artificiality of the set, and creates endless rhythmic games and a visual rhetoric that delivers whole new meanings. The photograph freezes, reveals and preserves something that the eye cannot retain, and which is submerged by live broadcasting. The photograph twists the real. The real as paradigm of live television broadcasting. And the real as an anachronic and anti-democratic institution.

The work of Julián Barón, like that of his fellow peers, cannot be understood out of the context of the crisis: the result of metastasis emerged in the economic sphere that spread to the social, political, legal, media and institutional sectors, affecting the most elementary Spanish democratic structures in the last few years. Like a prism, the crisis absorbs, twists and rejects certain visions of the real that emerge from the content, from what is told, but even more important, if that’s possible, from the form, thus subverting the languages of dominant media as well as their traditional financing and distribution structures. The classical documentary style – like television broadcasting – is as easy to decipher as it is to digest, thus ill-adapted to question and thoroughly explore power that establishes its proper legitimacy through it. To question its language is the way to point the finger at it and denounce it.

Finally, in addition to these two crises, that of the “what” and that of the “how”, comes a third, structural one. The lack of institutional support for photography during the worst years of the crisis forced that generation of photographers to create and weave their own collaborative webs at all phases of the process, from creation to editing, publishing to promotion. A generation that gathered in collectives such as *Blank Paper*, to which Julián Barón belongs, driven by a will to disseminate internationally and that successfully curbed the historical and artistic gaps to which 40 years of Franco had condemned it to.

Los últimos días vistos del rey can be considered as the result of that triple crisis that provided an opportunity for photography to escape from its own prisons in order to rouse our gaze.



Extracts from *Los últimos días vistos del rey*

IMAGES OF HASSAN THE FIGHTER

By Hannah Darabi



Powers, regardless of their nature, like to rely on iconic images. Hannah Darabi explores the use of photographer Alfred Yaghoubzadeh's image of "Hassan the fighter", an image extensively used by the Iranian regime as a symbol of martyrdom. Just like the portrait of Che by Korda, or the Molotov Man by Susan Meiselas, that image escaped its author and became a tool for propaganda.

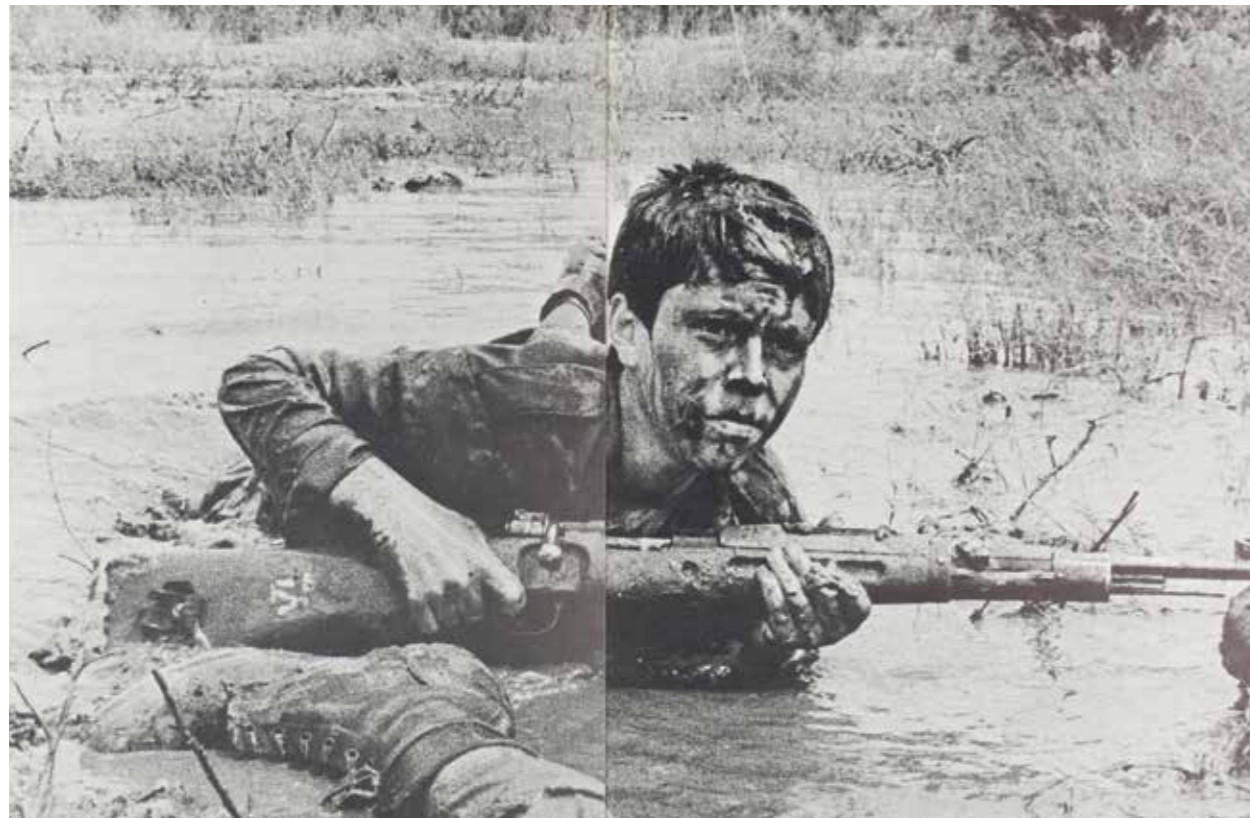
Hannah Darabi is currently preparing an exhibition, "The White Dust Jacket: Iranian Propaganda Books (1979–1983)", focused on the editorial propaganda of that period, to be presented at Le Bal in Paris in January 2019.

Four years ago, the discovery of *Allah Akbar*, Shahrokh Hatami's book about the 1978–1979 Iranian Revolution, sparked a desire to develop a collection of Iranian books spanning between 1979 and 1983. A short period of freedom of speech in the early days of the Islamic rule led to the release of thousands of political fanzines, large numbers of photography books and vastly distributed cultural reviews. These books produced with a sense of urgency, self-published, published by independent imprints or even published by official institutions (ministry of culture, war propaganda bureau, etc.), mostly reflect two major events of the period: the revolution and the war that followed between Iran and Iraq.

These troubling events blew a fresh breeze over Iranian documentary photography. The use of the photographic image on propaganda posters, murals, schoolbooks or stamps over the period underlines how important it was for the government to forge a mindset through the visuals of the Islamic power and ideological drive. The process initiated during the early years of the revolution was pursued by building an epic vision of the "sacred defence" and self-sacrifice during the Iran–Iraq War, as witnessed in the photograph of the young soldier Hassan Jangju ("Hassan the Fighter") by Alfred Yaghoubzadeh.¹ Reproduced in various forms, the purpose was to paint him as an icon of martyrdom. (As for me, the image still remains associated with my schoolbooks.) Hassan, barely 14 years old at the time the photograph was taken, was a volunteer soldier, one among the thousands of adolescent soldiers to which the visual propaganda was aimed at.

While documentary photography finds its way into the books from that period, it is not so much its value as a document that is highlighted. The image is at the service of political emotions: its purpose is to challenge, move and finally arouse in the beholder a desire to get involved. This explains why photographs that can generate enthusiasm, such as Hassan Jangju's, are used in several publications of the time. However, if you consider that the meaning of a photograph is undetermined and that an image can convey different messages according to the circumstances of its representation, then one same image can convey different things in different books.

The full-page picture of Hassan in Yaghoubzadeh's self-published books, *Faces of War* and *War – Two reports on the Iran–Iraq War*, evokes the romantic vision of a bloody war taking place in one's own country. On one of these pages, a small text is associated with the image:



HASSAN

EXHIBITION

Hannah Darabi,
la jaquette blanche

Iranian propaganda
books (1979-1983)

January-February 2019

Le Bal (Paris)

Title : *Child, Faith, Liberation*

Photographer : Collectif
Publisher : Iran Air
Year : 1981
Technique : Paperback, 156 pages
Size : 28 x 21,7 cm

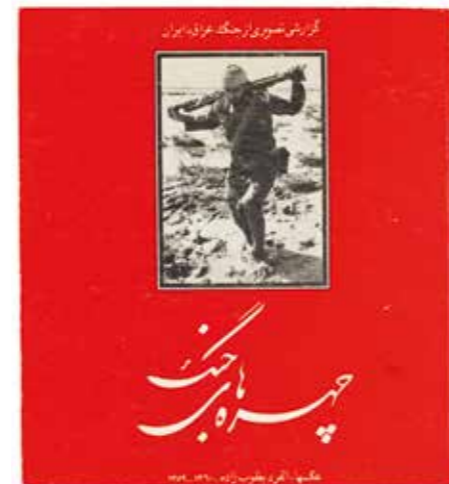
This book is the catalogue of an exhibition on children organised by Iranian airline company Iran Air, celebrating the year of childhood in Iran. The photos come from different photographers, and mainly cover the lives of children in critical situations. The first chapters represent the lives of disadvantaged children in both cities and the countryside, before and after the revolution. An entire chapter is dedicated to the role of children during the 1978/79 revolution, and to their participation alongside their families. The final chapters deal with the presence of children and adolescents during the Iran-Iraq war, both as combatants and as victims. At that time, photography and Iranian cinema focused on children and photographers like Kaveh Golestan or filmmakers like Abbas Kiarostami touched upon social issues through scenes with children as the main characters.



Title : *Faces of war, A pictorial report on the Iraq - Iran war 1980 - 1981*

Photographer : Alfred Yaghoubzadeh
Publisher : self-published
Year : 1981
Technique : Paperback, 112 pages
Size : 22,5 x 21 cm

Alfred Yaghoubzadeh's first monographic book, self-published; this book documents the different aspects of the Iran-Iraq war. Yaghoubzadeh had just turned 20 years old at the time and chose photography as a means of participating in this war. "Some went out to fight, the doctors were treating people, the bakers were cooking, and I was taking pictures," he says. Working as an independent photographer, he was not allowed in the frontline. In an atmosphere of oppression and paranoia brought by the new government, Yaghoubzadeh uses his book to communicate with the combatants on the ground as a means to gain their trust.



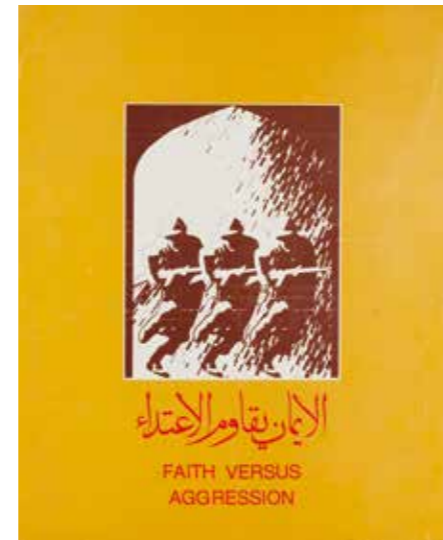
"He was 14 years old and fought on the side of his big brothers, near Ahvaz."² This is a statement by the photographer to stress the importance of the photographed person. Conversely, in schoolbooks or in *Faith Versus Aggression*, Hassan's photograph is inscribed in heavy design and combined with other images or texts. Here, combat action is considered sacred and sacrifice a determinant element of victory. The text figuring under the photograph of Hassan in the first book and the quote from Ayatollah Khomeini in the second both confirm that point of view. While the purpose is to spread Islamic ideas to the Western world, the book

The Imposed War demonstrates a scientific approach to the topic of war photography. It is one of the rare publications from the period to highlight the role of the image as a document. Yaghoubzadeh's photograph becomes an image among others in the narrative of the war, an image showing a fragment of an unrepresentable event. Finally, the catalogue to the exhibition "The Child, Faith and Liberation" sheds light over another aspect of that image: Hassan, the soldier of Islam, is first and foremost an adolescent, caught in a perfectly unsuitable situation for a life of that age.

Title : *Faith versus aggression*

Photographer : Collective (not mentioned)
Publisher : The Council of the Celebration of the Third Anniversary of the Victory of the Islamic Revolution
Year : 1982
Technique : Paperback, 94 pages
Size : 30 x 24 cm

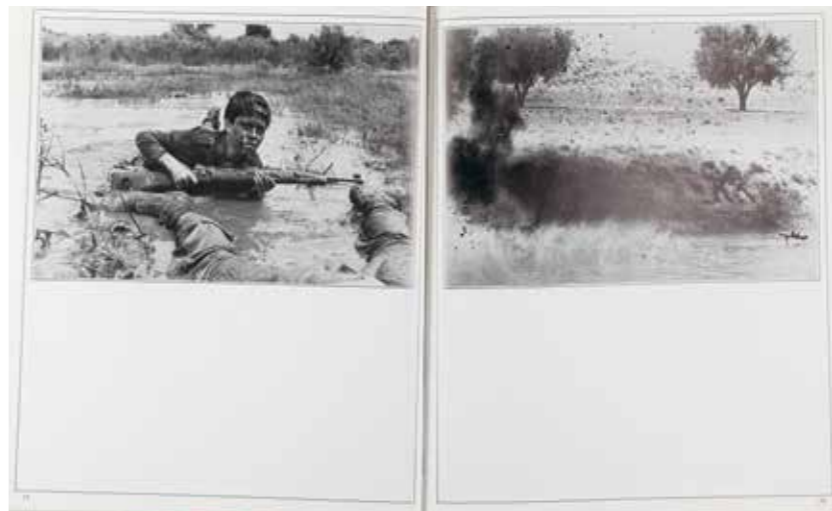
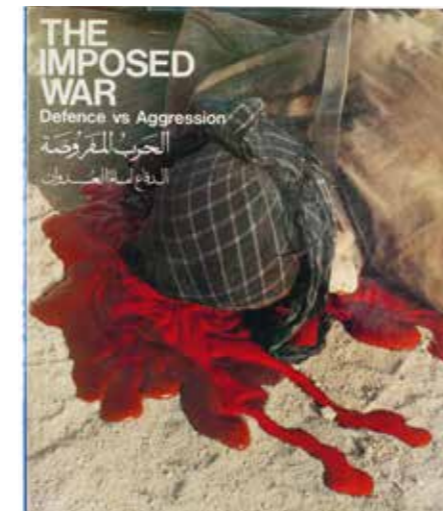
This collective photo book, published in 1982, consists of six chapters. Among the Iranian propaganda photo books on the Iran-Iraq war, two approaches can be distinguished depending on their year of publication. The books published between 1980 and 1982 emphasise that the war was imposed on Iran. In these first books, the use of photos of killed soldiers is inspired by Shiite iconography, emphasising the figures of "victim" and "martyr". In the books produced after 1982 (when Iran begins to reclaim its Iraq-occupied territories), a more confident and victorious vision of the war is portrayed. Faith versus aggression is the distinguishing dichotomy of this second category. By justifying "the sacred defence", each chapter builds the strong image of a new Islamic government.



Title : *The Imposed war, Defence vs aggression, Vol. 1*

Photographer : collective
Publisher : The Supreme Council of Defence of the Islamic Republic of Iran
Year : 1983
Technique : Cardboard cover + dust jackets, 208 pages
Size : 29,5 x 24,6 cm

This book is the first volume of a set of photo books focusing on the subject of the Iran-Iraq war. This set has been designed with particular attention to documentation, graphics (mainly with paper and binding), as well as the quality of the printing. The first volume is in English and opens on the left side, revealing the publisher's intention to reach a foreign audience. The next five volumes were subsequently published each year until 1989, corresponding to the end of the war. Volumes 7 to 10 only appear after 2007.



Title : *School textbook of Visual Arts* (4th and 5th year of primary school)

Publisher : Ministry of Education
Year : 1982
Technique : Paperback, 180 pages
Size : 21,7 x 17 cm

After the revolution of 1978/1979, "the Islamic revolutionary force" quickly consolidated its influence in all governmental organisations. Islamic laws and values were of great importance and several reforms were envisaged in this regard. The school system was also confronted with such changes: former teachers were dismissed, some students deemed anti-revolutionary were sent back, and the content of the books changed little by little in order to spread new Islamic values. Each book begins with an introduction addressing the teachers. The introduction of the visual arts textbook, emphasising the importance of "transcendental art", and putting "Allah" as the source of all beauties, required teachers to protect them from "bad" Influences.



SMALL CHANGE: WHEN INTERNET SELF-CENSORSHIP BECOMES LUDICROUS

By Alexia Guggémos



An important image collector, Erik Kessels, 52, has visual censorship on the internet in sight. For two decades, the artistic director of the Amsterdam-based communication agency Kessels-Kramer has tracked down the errors in the so-called “thickness of signs” dear to Roland Barthes, the incongruities that suddenly change the real. Published in 2016, *Small Change* is the facsimile of an online sales catalogue of Nazi icons, the visuals of which are covered with coins to best conceal the unspeakable. Yet another anomaly in the system ...

An attentive Führer surrounded by smiling children: here is one of the propaganda images conceived by Heinrich Hoffmann, Hitler’s chief iconographer. This photograph, spotted by the Deutsch artist on one of his regular explorations around the Web, was part of an “online only” sale for which potential buyers needed only connect to the internet to bid anonymously from behind their screen. But the snapshot immediately attracted his attention: in place of the moustached dictator’s face ... a 20 cent coin! The following items feel similarly awkward: a high-ranking Nazi official holding a little blonde girl in his arms with another yellow coin to conceal the swastika on his arm band; an army of Nazi soldiers whose faces are sprinkled with 5, 10 or 20 cent coins stand in front of a monumental German eagle ...

These stigmas catch the collector’s eye, who came to the fore during the 47th edition of the Rencontres de la Photographie in Arles with an exhibition entitled “The Art of Embracing Chance and Errors”. The *archival* images were obliterated by the sellers to circumvent French legislation prohibiting the trade of Nazi items unless their symbols are hidden from public view. Erik Kessels, searching for any “perfect imperfection” as he coins his “troves”, promptly reproduced the sales catalogue. As one who feels that “success is the capacity to go from one failure to the next without losing enthusiasm”, in *Small Change* he sarcastically points to the censorship of images taking over social media, sometimes *ad absurdum*.

And the news often proves him right, especially when morality rules over the law. Thus, “genitals” or “entirely exposed bottoms” are now forbidden: already in 2011, Facebook algorithms banned *The Origin of the World* (1866) by Gustave Courbet, then Helmut Newton’s erotic shots in 2016; and then a statue of the god Neptune exhibited on Piazza Maggiore in Italy was deemed overly “sexually explicit”. John De Andrea’s polyester and fibreglass sculptures of nudes did not escape the rule in 2018 and the account of gallerist Nathalie Vallois was unilaterally deactivated.

Small Change
Erik Kessels

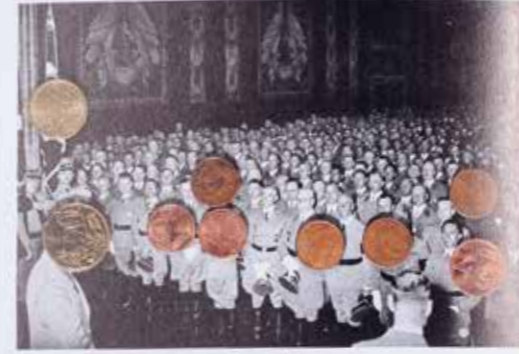
Kesselskramer
19 x 26,5 cm
64 pages

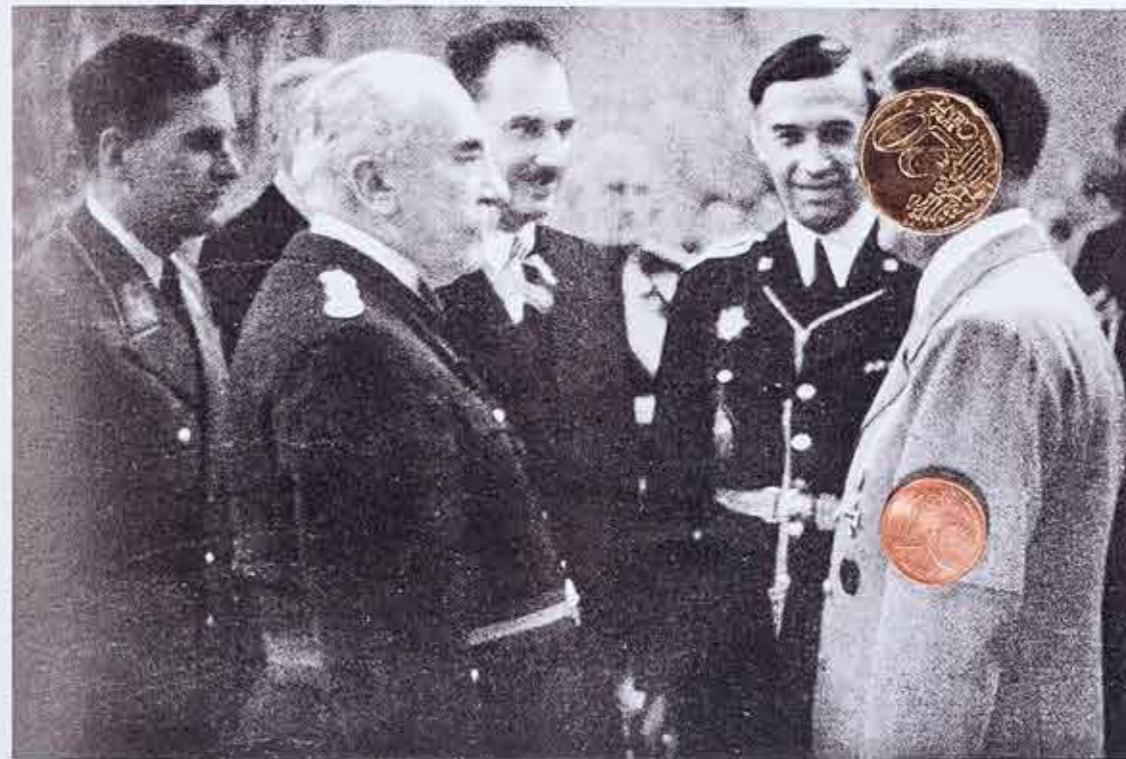
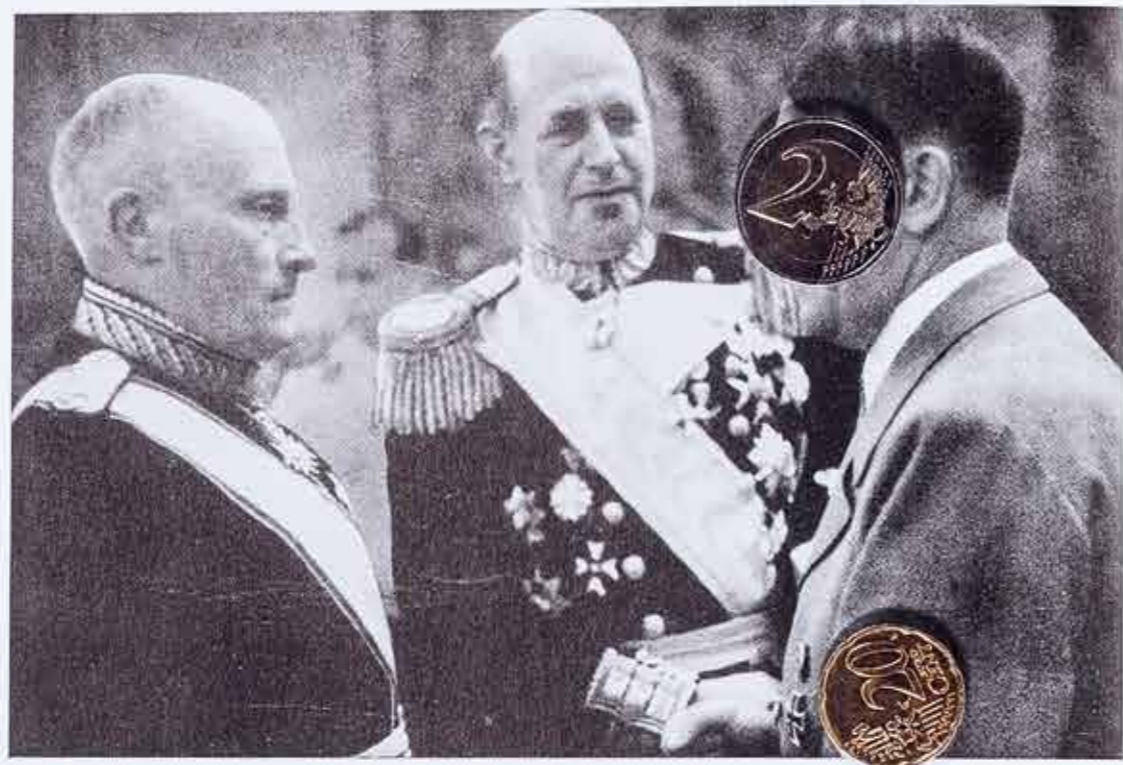


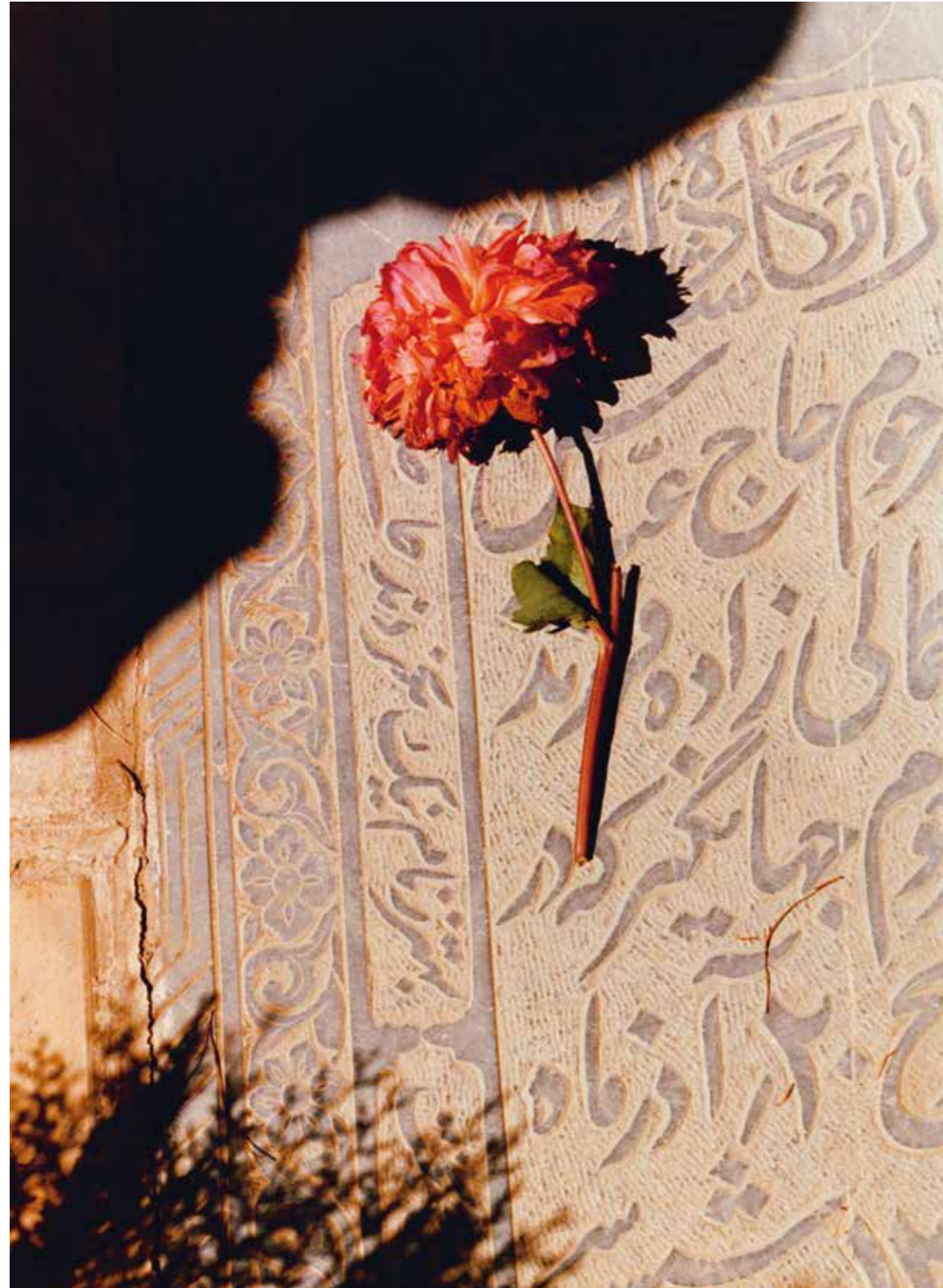
SMALL CHANGE

ERIK KESSELS

KESSELS







THE HIDDEN FACET OF FASHION

By Harley Weir



Louis Vuitton has a long story with photography, the most beautiful pages of which were written by Jean Larivière and Annie Leibovitz. Let's focus now on the five new titles from the "Fashion Eye" collection.

"We are the only *maison de luxe* to be also a publisher," explains Julien Guerrier, Éditions Louis Vuitton's editorial director, who launched the "City Guide" collection 20 years ago. Commissioned as a form of *carte blanche*, the images are like a refreshing breeze. In addition to the 30 volumes already published since 1998, whose visuals have been assigned to Tendance Floue for the last 5 years, the "Travel Book" collection, featuring international visual artists, was launched in 2013.

Faithful to its three fundamentals – travel, art and fashion – Éditions Louis Vuitton created in 2016 a new collection dedicated to photography: "The idea is to approach a location – city, country, road, like Road 66 in the USA or a land art concept like *Cretto i Burri* in Sicily – through the eye of a fashion photographer." Daring and quirky, this collection is not focused only on fashion images. It also explores archives, like those of Guy Bourdin in Florida; or it can be a commission, as was the case with Kourtney Roy, who furthered her personal explorations in California. Vuitton also wishes to reconsider the past, revisiting the early 20th century, for example with fashion photography pioneer Baron Adolph de Meyer and his images made in Japan, whose publication is being edited.

In a similar vein, the five new titles released in the "Fashion Eye" collection come clothbound with round corners – the distinctive signs of any house publication. But Vuitton is far from any standardization: each body of images comes with a specific graphic design and paper: "We must be careful about each and every detail, because the book is a physical carrier of emotions." Some of these volumes, like the one produced this year with Japanese photographer Kishin Shinoyama's archives, are the result of truly amazing technical achievements. While *Silk Road* by Kishin Shinoyama may seem, at first glance, similar to the other titles, it actually comprises 300 pages – not the usual 100 – because the paper selected is particularly lightweight: "Taking nothing away from quality, since the pages are not transparent."

The same freedom of tone applies to the selection of authors. The five titles to be released in the autumn alternate between the younger generation (such as Harley Weir, Paul Rousteau and Quentin de Briey, respectively for Iran, Geneva and Bali) and high-profile artists (such as Kishin Shinoyama and Oliviero Toscani, with his original series produced with a drone in *Cretto di Burri*). We are miles away from fashion photography ... Such is the aim of the collection: to spark surprise by showing the hidden facets of authors and locations alike. Printed in limited edition, these monographs can be discovered worldwide at any of the 450 Vuitton boutiques, at your favourite bookstore and at Paris Photo where the publisher offers an ephemeral bookshop.

Harley Weir,
Iran,
"Collection Fashion Eye"

Five new volumes for
Fashion Eye collection

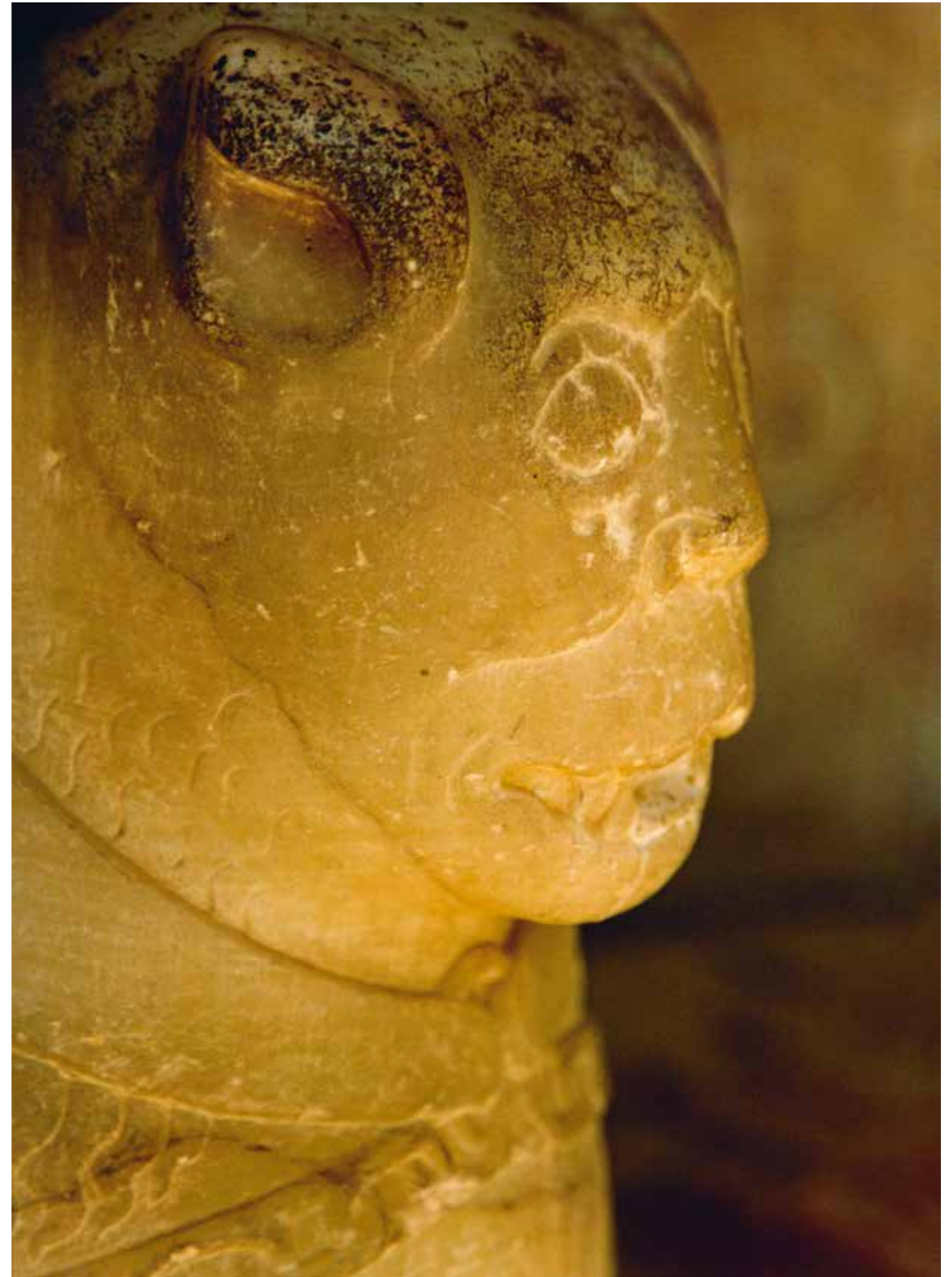
Bali,
Quentin de Briey

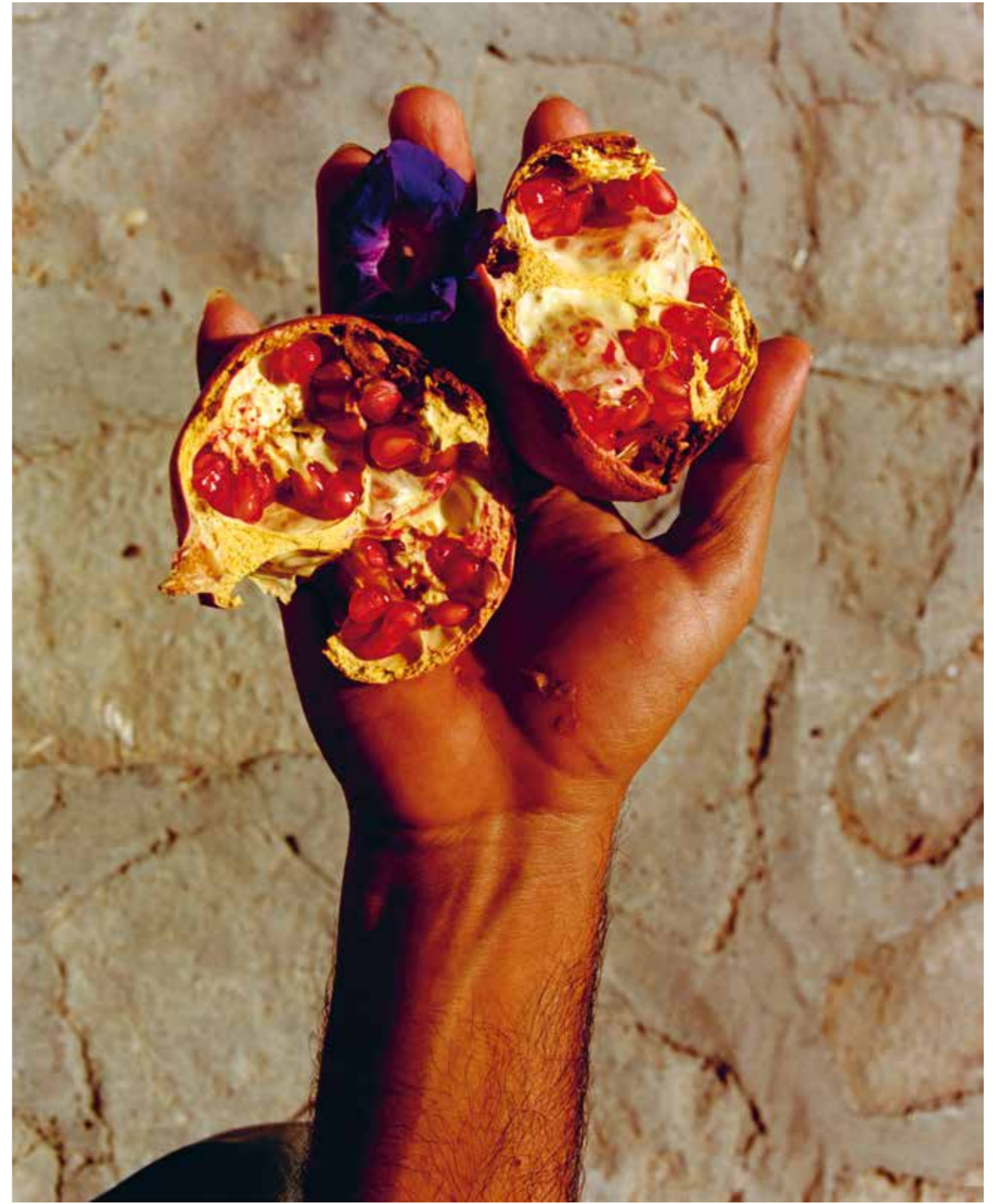
Cretto di Burri,
Oliviero Toscani

Genève,
Paul Rousteau

Iran,
Harley Weir

Silk Road,
Kishin Shinoyama







JR – MOMENTUM : LA MÉCANIQUE DE L'ÉPREUVE

By Valentin Marceau



Back in 2016, when JR, who covers the world with his gigantic black-and-white photographs, was invited to create an installation at the Louvre Museum, he chose one of its symbols, the pyramid, and made it “disappear” with a startling anamorphosis. On the occasion of “*Momentum*”, an exhibition organized at the Maison Européenne de la Photographie in Paris (7 November 2018 to 10 February 2019), Éditions Clémentine de la Féronnière is publishing a catalogue in the form of a very surprising book-object inspired by this installation.

The catalogue features text and images of JR's interventions worldwide printed on a combination of recycled paper, clear PVC or tracing paper. Rather than proposing a linear approach, the layering of opaque and translucent supports evokes the poor materials JR uses for his collages and also creates a kind of optical illusion that transforms the reader's perception of his images.

The book opens with texts from the co-curators of the exhibition. Dominique Bertinotti (mayor of the 4th arrondissement of Paris from 2001 to 2012) recounts her experiences with JR, whom she invited several times to create installations in the French capital – pasting photos of young people in the Clichy-Montfermeil housing projects after the 2005 riots on elegant facades, or portraits of Israelis and Palestinians side by side in the Jewish quarter. For his part, Jean-Luc Monterosso, founder of the Maison Européenne de la Photographie, where he was director until early 2018, situates JR's work in the history of photography.

These texts are juxtaposed with contributions by four poets, members of the French literary group Oulipo (Workshop of Potential Literature): Frédéric Forte, Jacques Jouet, Étienne Lécroart and Olivier Salon. Produced in collaboration with JR, these texts were conceived as four metaphorical portraits of JR. Frédéric Forte uses the poetic form bristols – here, the version called Chôka, 49 white cards and 50 black cards made of Bristol board – in the tradition of combinatorial poetry, whose verses can be associated in countless ways; Forte's poem was inspired by JR's film *Les Bosquets*, of a ballet staged by the artist, a poetic retelling of the riots in the Paris outskirts. Jacques Jouet composed the *sonnet Roussel-Monk*, a condensed, 14-line version of Raymond Roussel's book *New Impressions of Africa*, with text printed in different colours on superimposed plastic sheets. Olivier Salon's poem, which layers transparent pages to compose a single page, also proposes multiple readings. Étienne Lécroart drew a portrait of JR with text in which the artist's silhouette emerges thanks to the white spaces between the typed words.

Éditions Clémentine de la Féronnière is publishing two versions of the book, including a deluxe edition with contributions by JR and a complete set of Forte's Bristol-board cards. Both versions include an augmented reality device: by scanning the page with a smartphone, you can watch a video of Frédéric Forte reading his Bristol cards.

BIOGRAPHY

A contemporary artist born near Paris in 1983, JR exhibits his monumental black-and-white photographs of anonymous people on concrete walls or rusty roofs from Paris to Marseille via Shanghai, New York, the favelas of Rio de Janeiro, the slums of Kibera in Kenya or the separation barrier of Bethlehem.

In 2017 he co-directed with Agnès Varda *Faces, Villages*, awarded the Golden Eye (best documentary) and nominated for the Caesars and the Oscars in the same category in 2018.

EXHIBITION

JR
Momentum
La mécanique de l'épreuve
7 November 2018
to 10 February 2019
at Maison européenne
de la photographie
(Paris)

Momentum

JR
Éditions Clémentine de la
Féronnière
22,5cm x 28,5cm
264 pages



Ce portrait n'est pas une photographie en noir et blanc.
 Ce portrait ne sort pas d'un négatif et n'en manque pas, de négatifs.
 Ce portrait ne vient pas d'un révélateur, mais ne peut nier vouloir l'être.
 Ce portrait n'est pas un tag et n'est pas, non plus, le portrait d'un graffeur.
 Ce portrait n'est plus réellement celui d'un jeune, ni même celui d'une génération.
 Ce portrait n'est pas pour autant, c'est évident, celui d'un oublieux de ses racines.
 Ce portrait n'est pas celui d'un individu âgé, mémoire de nos temps ingrats & troublés.
 Ce portrait n'est guère parcheminé de rides, ce ne sont ici que quelques lignes en creux.
 Ce portrait n'est point celui d'une femme, héroïnes et premières victimes de notre univers.
 Ce portrait n'est pas non plus ..., non ?..., celui d'un démuné, d'un déshérité, d'un rejeté.
 Ce portrait ne figure pas - prenons des exemples - un natif de favela ou de territoire occupé.
 Ce portrait n'est pas ici, c'est sûr, celui d'un Indien, d'un Chinois, Cambodgien, Palestinien.
 Ce portrait n'est pas fait, non, pour honorer l'un de ceux & celles qui s'y collent d'ordinaire.
 Ce portrait n'est pas prévu, à ce propos, pour recouvrir un mur, une palissade ou bien une ruine.
 Ce portrait n'a pas été fait, ni rêvé ..., pour être collé, agrandi, géant, sur un château d'eau.
 Ce portrait n'a pas été peint, non. Il n'est pas - à ce qu'on en sait - le portrait d'un peintre.
 Ce portrait n'est pas non plus, il faut le reconnaître, celui d'un ignare, d'un nul de la brosse.
 Ce portrait n'est pas, à la vérité, une illusion d'optique, une anamorphose, visible d'un point.
 Ce portrait ne cherche pas à être, par exemple, vu au Louvre, sur une toiture, ou sur une bache.
 Ce portrait ne cherche pas, vrai, à être reproduit sur l'atelier, ou la demeure, du dédicataire.
 Ce portrait n'est pas fractionné. Ce n'est pas une part de visage : un nez, un oeil, un regard.
 Ce portrait n'en a pas vraiment, lui, de regard, il ne le montre pas. Ne reste qu'un, le nôtre.
 Ce portrait n'est pas, bien sûr, holà !..., celui d'un aveugle au monde, il a sa vision, sûre.
 Ce portrait n'est pas, dame !..., en vérité !..., celui d'un reclus, seul, loin du fracas, là.
 Ce portrait n'est pas dû à Caron, à W. Ronis, à Levitt ni ... à ... Man Ray, ni à Robert Capa.
 Ce portrait n'est pas tiré d'une, c'est clair, c'est net, oeuvre d'un de ces ... photographes.
 Ce portrait n'est pas issu, non, je l'assume, d'une cabine photo, mobile, ou pas, posée ici, là.
 Ce portrait ne résulte pas, fi, d'un travail d'équipe ou en duo. Tâche, j'imagine, très délicate.
 Ce portrait ne dépeint pas, a priori, un mec bossant tout seul, isolé, misanthrope, quasi-asocial.
 Ce portrait n'est pas juste. Trompeur, faux, il n'est pas plus. Figé, nulle grimace, pas de rictus.
 Ce portrait ne sera pas usé promptement ... Il ne craint rien. Vent, soleil, pluie, rien ne l'érode.
 Ce portrait n'a jamais été, au reste, fabriqué à Baden-Baden, à Rio ou à São Paulo, ou à Grottaglie.
 Ce portrait ne fut pas vu, c'est avéré, placardé ici ou là : Chine ou Kenya, Inde ou encore Liberia.
 Ce portrait ne sera point, certes !..., traduit en hébreu, en turc, en ... arabe, en langue khmère.
 Ce portrait n'a pas de nom ... : juste deux initiales ... Il ne se dévoile pas, n'en dit pas plus.
 Ce portrait ne représente pas un acteur, le méchant, dénommé Ewing, de Dallas, série télévisée.
 Ce portrait n'est pas plus celui de Roth, prénom : Joseph, ni même celui de J. Roux.
 Ce portrait ne représente pas J. Robuchon, ni J. Reno, J. Roubaud, ni ... J. Rouch.
 Ce portrait ne représente pas J. Récamier, John Reed, Jean Roucas, ou J. Rochefort.
 Ce portrait ne sera pas ici celui ... - de Lil Buck, d'Agnès Varda ou D. Aronofsky ...
 Ce portrait ne serait pas plus de Woodkid, de Robert De Niro ni de Prune Nourry ou Marco.
 Ce portrait n'est pas celui de E. Perrotin, Maximin, K. Chapiron, et tant d'autres encore.
 Ce portrait n'est pas titré «Faces», «Face 2 Face», «Villages», ou encore «Visage». Eh non.
 Ce portrait n'aura jamais été appelé «Wrinkles of the city», «Inside Out Project», vraiment.
 Ce portrait n'a pas plus été dénommé «Toit & moi», «Ellis», «Unframed», voire même «Bosquets».
 Ce portrait ne proclame pas que les femmes sont héroïques, il ne dit pas, non plus, l'inverse.
 Ce portrait n'essaie pas de changer le monde, non plus de modifier la façon dont on le perçoit.
 Ce portrait ne vise pas à culbuter, bouger les lois, les interdits, les habitudes & les limites.
 Ce portrait ne songe pas à modifier, carrément ..., notre espace de vie collective, nos communes.
 Ce portrait ne mettra pas en lumière un ... obscur, il ne remettra pas au singulier des pluriels.
 Ce portrait ne cherche pas à renverser nos icônes, à faire de l'extraordinaire avec de l'ordinaire.
 Ce portrait n'aura pas été fait en un soixantième de seconde et ne se développe pas très rapidement.
 Ce portrait n'a pas été causé par une rencontre, par hasard ou non, entre l'auteur et le dédicataire.
 Ce portrait n'a pas demandé de poses au modèle, non. Il ne lui a pas été demandé, non plus, de le poser.
 Ce portrait n'est fait que de noir & de blanc, tout comme les oeuvres de celui, impeccable, qu'il représente.
 Ce portrait n'a que des traits, pas d'aplats. Aucun noir pour former la barbe, le chapeau, les lunettes.
 Ce portrait n'est ni vraiment net, du reste, ni flou. Il n'est point obscur, et pas non plus très clair.
 Ce portrait n'est ni complet ni méthodique, il ne fait qu'esquisser le tour de l'oeuvre et de l'artiste.

Layouts from the book JR, Éditions Clémentine de la Féronnière
 Next page: Portrait of JR by Étienne Lécroart, member of Oulipo

DOROTHEA LANGE AT THE JEU DE PAUME

By **Émilie Lemoine**



After 20 long years, finally an exhibition with the legendary talent of American photographer Dorothea Lange.

Presented this autumn in Paris, “Politics of Seeing” will be on show at the Jeu de Paume, following the Oakland Museum of California and the Barbican Gallery. The exhibition is not a retrospective, but rather a perspective: to show the political and social œuvre of a woman photographer etched in her time. Over 100 vintage prints, some of which have never been shown in France, are gathered in 5 series: the Depression era (1933–1934), her commission for the Farm Security Administration (1935–1939), the internment camps for Americans of Japanese descent (1942), the Richmond shipyard (1942–1944) and a story about a duty legal counsel (1955–1957).

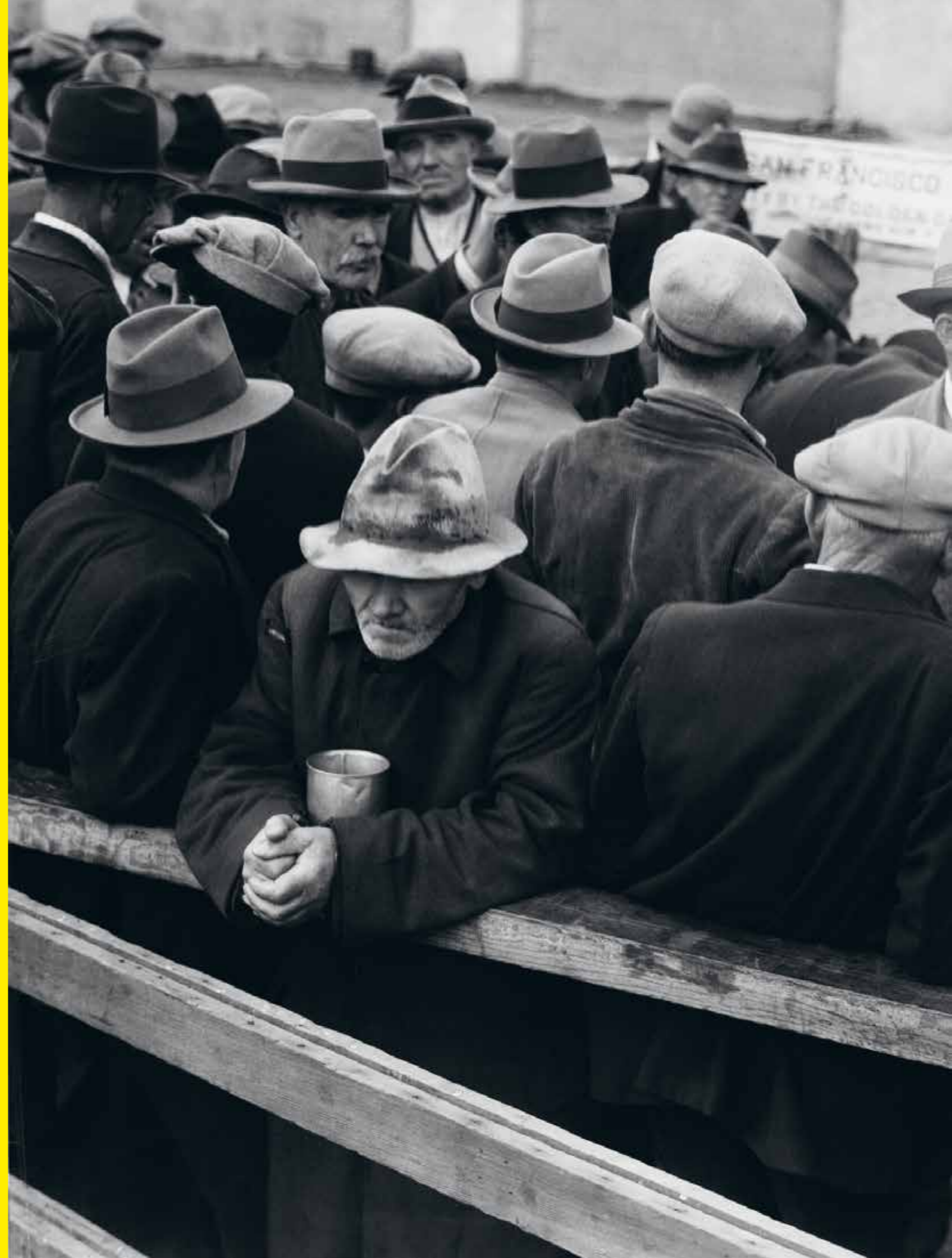
“Lange has photographed a lot, she was attentive to the whole world,” explains exhibition curator Pia Viewing. The young woman started by shooting the portraits of San Francisco’s elite. She soon turned her lens to the street to expose the crisis and its many faces. First in the company of her brother and then alone, Lange photographed the homeless, the unemployed, the demonstrations, the lines around soup kitchens (White Angel Breadline, San Francisco (1933)). These are the early images that caught the eye of economist Paul S. Taylor, who would become her second husband. They worked together their entire life. With him, she went straight into social documentary, notably with the release of *An American Exodus* (1939).

Looking at a snapshot by Taylor framing Lange, camera in hand, perched on the top of a car, one senses her incredible force, her fierce and immutable sense of independence. Neither poliomyelitis nor her absentee father brought her to her knees. It took a half-hour walk from young Lange’s school to New York’s library where her mother worked. Thirty daily minutes of wandering the streets of New York, looking at the buzzing city, even forgetting about her damaged leg. These experiences were round off by her grandmother’s erudition, which brought her to discover art and photography.

“Politics of Seeing” reveals a powerful artist whose aesthetic sense always triumphed over the requirements of the commission. Whether for the Farm Security Administration, the War Relocation Authority or magazines such as *Fortune* or *Life*, no matter who the commissioner was, Lange imposed her eye. How can one forget Migrant Mother (1936)? The gaze of that woman, the furrows of her wrinkles, the shape of her hand delicately placed on her chin, her children nestled against her – perhaps Dorothea Lange’s most well-known image, to the point of even sometimes totally overshadowing the name of the author. “I never steal an image. Never”, she explains. Accurate, mindful, always concerned with the dignity of those she photographed, Lange knew how to make them visible. To the world and to history.

JEU DE PAUME

EXHIBITION
Dorothea Lange
Politiques du visible
16 October 2018
to 27 January 2019
Jeu de Paume (Paris)



White Angel Breadline



Cars on the road



Drought refugees

IN TOWN WITH BAPTISTE RABICHON

By Gisèle Tavernier



Here and there, flowered balconies brighten the streets of Paris. A trivial subject? Not for the laureate of the 2017 BMW Residency, photographer Baptiste Rabichon, who sees things somewhat differently. At Gobelins, the partner school of the image, he experimented and produced *En ville* (published by Éditions Trocadéro), two “ecological” series also exhibited at Rencontres d’Arles and at Paris Photo. They blend reality and fiction, as do the visual creations of the generation of artists born with the multimedia and 3D technologies. In large format, the series “Balconies” is an improbable visual jungle mixing analogically photographed real colourful flowers with digital drawings of foliage, while by the window, ectoplasmic figures are transplanted into this troubling setting. “What interests me is the friction between opposites [...]. Each location of ‘Balconies’ is made of different materials that modify the texture of the image, thus the abounding details,” explains Baptiste Rabichon. A series that requires complex production and questions our perception of the real. Processed with an enlarger, the views of the balconies are recomposed on the computer, then combined to the latent image of digital collages and to projections of objects before they are flashed randomly in the darkroom. “That suspended moment that blends with the initial, ultra-controlled [Photoshop] composition produces a succession of planes and gives it a strange tone, which is fascinating to work with,” says the sorcerer’s apprentice enthusiastically. Equally scrambled, his vegetal series “Albums” proceeds from the same constant random visual game between positive and negative. “Since its invention in the 19th century, photography proved innovative, for example when both the Wedgwood manufacture in England and the [erudite] William Henry Fox Talbot purposed to process the image of vegetal on porcelain or textile. His project echoes this, with the digital element weaved into the experimental logic,” analyses Jérôme Jehel, professor at Gobelins. A mutant, transgender photography is blossoming in the 21st century. “The return of Baptiste Rabichon to the primitive darkroom creates an experience that is a form of new poetic materialism,” feels BMW artistic director François Cheval.

At Gobelins, a laboratory for experiments with the representation of the real, the 2018 laureate Emeric Lhuisset will explore the effacement of the image. Noticed in 2012 with his Iraq series, “Theatre of War” (2012), the conflict photographer, performer and professor in contemporary art and geopolitics at Sciences Po (Paris) fixed his recent portraits of refugees made on the Greek island of Lesbos with cyanotype, an early process based on Persian blue, whose images vanish over the time of the exhibition. “These portraits will drawn in monochrome blue, a metaphor for the Mediterranean Sea, and the colour of Europe of which they are future citizens,” anticipates the committed artist. A sizeable challenge that implies the effacement of the abundant imagery of refugees, a topical news item harped on in the media and the arts.

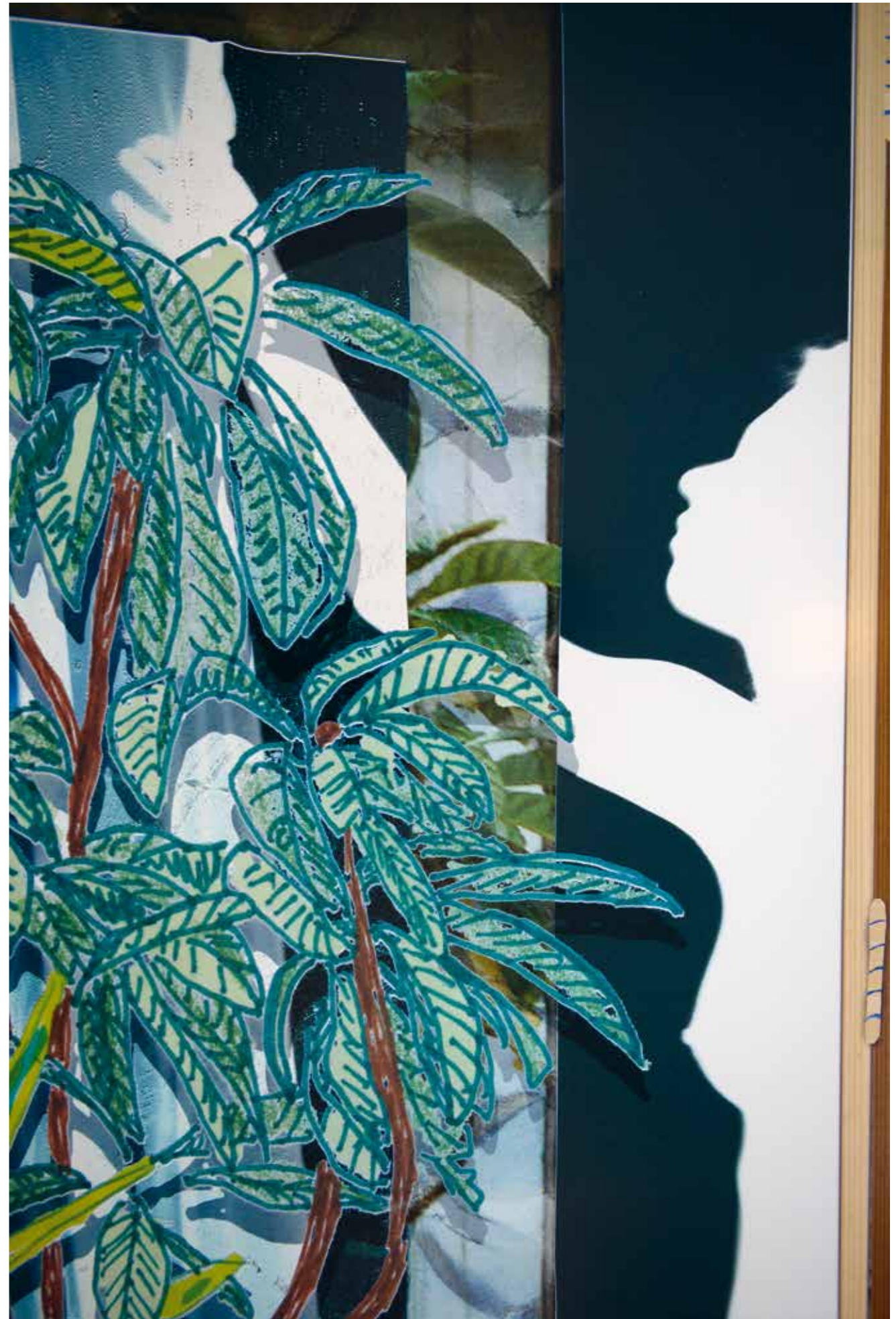
RESI
NCE
BMW



Baptiste Rabichon,
2 rue Raffet, 2018,
157 x 127cm,
Detail

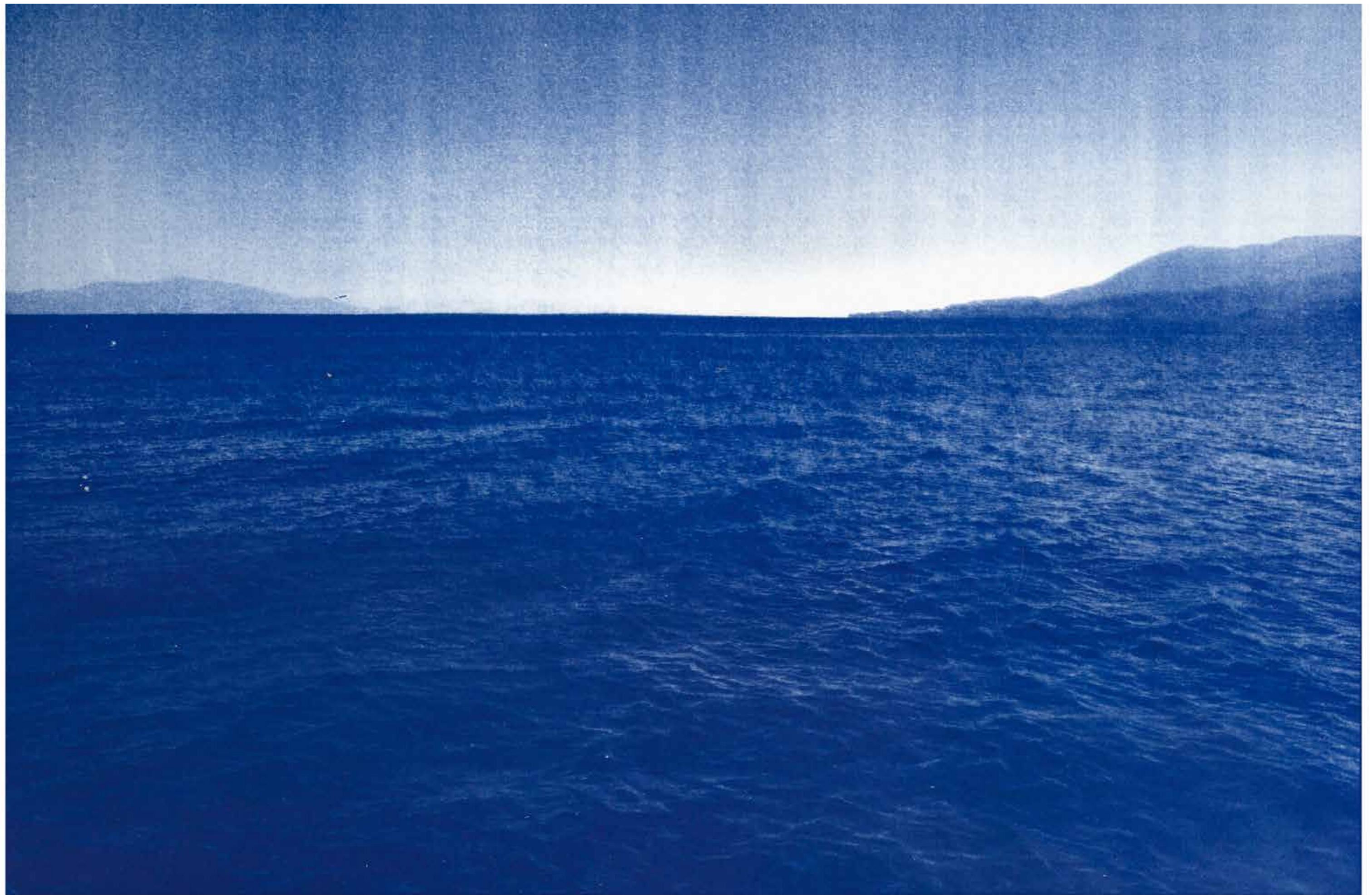


Baptiste Rabichon,
70 Boulevard Saint-Marcel,
2017,
240 x 217cm



Baptiste Rabichon.
82 Boulevard Saint-Marcel,
2017,
250 x 127 cm,
Detail

Next page:
Emeric Lhuisset
L'autre rive,
Irak, Syrie, Turquie,
Grèce, Allemagne,
Danemark, France,
2011-2017





NABIL CANAAN: THE DARING

Portrait by
Émilie Lemoine



Beirut, 2013. It all starts with a love story. Leila Alaoui and Nabil Cnaan decide to live, love each other and create a unique, underground, alternative and urban space in Lebanon: Station. In a 1,400-square-metre wood factory inherited from a grandfather. The venue was inaugurated with the exhibition “Maripolarama* New York 1980”. Polaroids, avant-gardes, eighties extravaganza. Station’s DNA was already there.

“Who’s that couple?” Nabil explains the astonishment created by their arrival. Their gazes were different. She was Moroccan and came from documentary photography. He was Lebanese, naturalized Swiss, and worked with video. They lived everywhere. Their eyes were stateless, cosmopolitan. Their desire to change things, endless. The next two years were filled with experimentations, and Station continued to confirm its alternative status.

Early in 2016 Leila tragically died in the Ouagadougou attack. The world tilted, Nabil with it. He would not return to Lebanon for five months. In collaboration with Leila’s family, he established a foundation in her name and honours her memory through exhibitions in Marrakech, Dakar and India.

Always further committed. “Should I go on?” Investing his full energy into it, Nabil’s reply was to work. The exhibition “Yalla Dada” marks his return to Station. To celebrate the movement’s centenary, he brought the dissenting and revolutionary spirit back to life to question our times: is art actually doing something against barbarism? And in 2016 in Beirut, amidst total chaos with Daesh, Iraq, Syria, Yemen and Libya, what are we doing?

While Station was never inclined towards a “nice image”, welcoming instead the brutality of the committed, the venue became even more concerned after Leila’s tragic passing. A variety of events around photography, cartoon, theatre, hip-hop and storytelling performances, among others, resulted in a rebellious and fraternal programme. From refugees’ resilience to LGBT Pride, the motto is clear: “We advocate artistic freedom, radical change and commitment to society.” Incidentally, Station is self-sustained, notably via private hire of the facilities. Such is the price for its independence and artistic freedom. “We are not at all mainstream,” adds Nabil. More like a punk island in the midst of the Middle East.

Today, Nabil shares his time between Geneva and Beirut, and encourages artistic collaborations at Station: Augustin Rebetez will join the residency at the end of 2018. In January 2019 he will conceive an exhibition dedicated to Leila Alaoui and her art, exploring themes that were dear to her heart, such as cultural diversity, human rights, migrations, the Mediterranean sea ...

* Maripol is a French designer based in the USA and was a figure of the New York nightlife in the 1980s. She produced thousands of Polaroids of her friends, including Andy Warhol, Debbie Harry, Grace Jones and even Madonna.

CAN
AAN

Drawing by Mélanie Roubineau



MARION HISLEN: ON THE MARGIN

Portrait by
Émilie Lemoine



New and representative. And what about top of the class? Marion Hislen is indeed capable of it, even if the task is nothing easy. Appointed delegate in charge of photography in January 2018 by Françoise Nyssen, the minister of culture, she was at her new desk in February. Before her, there was nothing, or not much.

A Voice for Photography Then at the head of Festival Circulation(s), which she created in 2013, Marion Hislen applied for the position, convinced that it was important to have a global vision. Not the kind to limit herself to a single scope for action. A good thing, because this is a vast, even huge, topic. Photography spreads across several fields, some of which, such as creation, are familiar to Marion Hislen. And others less so, like heritage and the media. Photography suffers from being divided across the ministry's various departments. Whence the interest in having someone that can gather the pieces of the puzzle, bring together the actors, speak out with a single, strong and clear voice, and better defend a discipline in distress: "I have a feeling that there are things to be done and that they are doable."

Women Photographers Already at Paris Photo, women will be highlighted through a dedicated tour conceived by the talented Fannie Escoulen as artistic director. While she is supported by a ministry purposed to make a priority of the equality between women and men, Marion Hislen has for some time already been committed accordingly: in 2017, she founded the association *Les Filles de la Photo* [The Girls of Photography]. "The #MeToo phenomenon raised awareness, and that's had positive effects!" She forcefully points to the natural, societal male chauvinism: "Now a norm, which, naturally, brings one to think that a woman is less capable of leading." And neither does Marion forget about women freelancers, single women with children and women in residency, and their hurdle of building a career for themselves.

"My Ultimate Consideration? The Photographer" In her new position she will be close to, though in a different way, those with whom she has interacted for many years. No doubt more administratively so. In a less carnal or sensorial way, her passion for photography will nevertheless remain her sole driving force. "My father is an architect; I take my visual education from him." At first, she had an inclination for architecture photography, with Stéphane Couturier, and others followed: Nan Goldin, Erwin Wurm, Duane Michals ... More recently, she mentions Anne Collier, a committed American artist at the Regional Contemporary Art Fund (FRAC), and the book *Mère et Fils* by Anne de Gelas. Clearly, Marion Hislen likes the margins. "I don't belong to any school of thought," she explains. The reason why she was selected. It must be sometimes complex to remain independent within the walls of a ministry. "Of course," she replies; "it is my strength and my weakness."

HISLEN

Drawing by Mélanie Roubineau



SIMON BAKER, SELF-MEP-MAN

Portrait by
Émilie Lemoine



It's not that he was bored ... but let's just say he needed a change. "After nine years at the Tate Modern, I thought that it was time for a new challenge," explains Simon Baker. The former curator-in-chief of the photography and international art department of the London institution is now at the helm of the Maison Européenne de la Photographie (MEP), since May 2018. A fresh English breeze is blowing over Paris.

Like home With his strong experience, the man is steaming with ideas for his new home, because for him photography "is not a thing to hide, nor is it a treasure in a box; it is something of the everyday!" It is thus out of the question to encourage exclusivity or any superfluous intellectualism. As in London, he wants to pursue an open policy with his team, because he knows the efficacy of collective will, of a common drive to make the museum accessible, open, generous, simply welcoming. The key? Think about the audience and "less about our curator ego". The method has proven right: more than 6 million visitors per year at the Tate. Free access greatly contributed to this. One of the many paths Simon Baker wishes to explore at the MEP: why not a separate, free-access space?

His programme will be open, pluralistic and different, to include cartes blanches for artists, young photographers, many more women ("because this is the future") and artists from other countries and other practices: "Such is the reality of photography today and we must reflect that." And then there is the incredible collection. And Simon Baker makes no secret of his admiration for the work of his predecessor, Jean-Luc Monterosso, who continuously enriched the collection of the MEP for 28-odd years.

Surrealist Paris When asked about the origins of his passion for photography, his reply is as disconcerting as it is seductive: "I was never interested in photography." In fact, his own explorations into surrealism for his PhD allowed him to discover photography and acquire the certainty that it surpassed all arts. He remembers Georges Bataille's review, Documents, in which he saw Karl Blossfeldt's extraordinary flowers for the first time. So it is easy to understand how happy he is to move to Paris: "Every morning, I am in the mind of André Breton: I walk by the Hôtel des Grands Hommes, then through Place Maubert ... it's like being in the pages of *Nadja!*"

We will need to wait until March 2019 to see what Simon Baker has planned for the MEP. Meanwhile, he feels happy about a form of European opening with Miren Arzalluz from Spain at the Musée Galliera and Florian Ebner from Germany at the Centre Georges Pompidou. This was needed. As much as his comforting words, uttered with a slight London accent: "Paris est aujourd'hui la capitale de la photographie, comme au début du siècle." [Today, Paris is the capital of photography, as it was at the turn of the century.]

Thank you, Simon.

BAKER ER

Drawing by Mélanie Roubineau



DAVID SOLO, SERIES COLLECTOR

Portrait by
Émilie Lemoine



“This is probably a bit obsessive!” David Solo shows no lack of self-derision. And he has a feel for euphemism. In 2016 his collection of photobooks comprised 5,000 items. There are now over 7,000. The collector confesses being unable to resist purchasing. “Quite frankly, I don’t even try!” he says with a laugh. He knows he will need to slow down, if only for a matter of space: soon, there will be no more available shelves. Already one of the reasons why he had moved from Manhattan to Brooklyn eight years ago.

Treasure hunter “Everything is listed in a database,” says David. Indeed, a good collector needs organizational skills. Which is probably why he carefully breaks down his double life. In the daytime, he works in the “world of technologies”. Evenings, weekends and any available time he can free up are fully dedicated to photography. Filling his shelves, he began to make a name for himself in the business. He is a of the supernatural kind, an expert in matters of photographic books and reviews. Aperture, the ICP or Tate Modern made no mistake. No more than the amateurs and professionals who reach out to him and visit: “People come enjoy my collection, it is always a pleasure!” Boston, Washington, Barcelona, London, Paris: David Solo travels the world and the book fairs like a tireless prospector. Occasions to purchase a few treasures of course, and also to meet artists, publishers, curators and fellow collectors.

Made in Japan This is a long-time passion. “I’ve always had an interest in art, and more specifically, an addiction to books.” His amateur photographer father initiated young David into the art of the silver print in their home’s darkroom. Then he took the plunge into contemporary art, ancient Asian art, Chinese inks and Japan. Through Japanese photography, David Solo understood the importance of the printed matter, the told story. *Hikari to Kage* [Light & Shadow] by Daidō Moriyama remains “one of [his] first purchases and still one of [his] favourites.” David Solo, however, is not a man of a single book. He does not forget *Shashinshū* [I Am a King] by Shomei Tomatsu. Nor even French photography, and when encouraged to choose, he mentions *Banalité* by Léon-Paul Fargue, or *Facile* by Paul Éluard and Man Ray. The relationship between photography and poetry, his new topic of research, is no innocent choice. And yet, there is nothing banal or easy in his permanent quest that sometimes drives him to a *mise en abyme*: Solo owns hundreds of volumes about photography books. He even mischievously admits to owning one or two books about books that explore photobooks. Doesn’t it take some craziness to be a good collector?

SO
LO

Drawing by Mélanie Roubineau



LUCE LEBART, A LIKING FOR THE ARCHIVE

Portrait by
Émilie Lemoine



She rarely says “I” when referring to an ongoing or future project. Luce Lebart prefers to use “we”. The collective sense does not apply only to sports; it also applies to premier league archivists. Trained as a photography historian, this young lady could have remained between dusty shelves, but she preferred to take the images out of their boxes. And expose them to the light.

The utopia of the SFP When she joined the Société Française de Photographie (SFP, a collection she handled from 2011 to 2016), there were “boxes to be opened, still sealed ...”. With the help of volunteers and interns, she opened the boxes, scanned the prints and brought a breath of fresh air into the association founded in the 19th century. Then followed an exhibition in Arles in 2012: “A laboratory of first times” – from Niépce to Daguerre, “with a perspective that was dear to the pioneers, that of experiment and ventures, the beauty of failure”. Meanwhile, Luce Lebart is intent on bringing life back to the SFP collection: “It must be organic, alive!” She saved from oblivion sets of images no one wanted: 900 photographs from the 1900s found in a dustbin, 500 perfectly anonymous albums ... For the little girl who used to spend her time shuffling through family images loosely stocked in “a large yellow metal travel trunk”, the destruction of memory, of whatever nature, is inconceivable.

Oh Canada Ottawa called to her in 2016. Luce Lebart left the Rue de Richelieu to take the helm of the Canadian Photography Institute. She cheerfully stepped on board, like a child who is offered a new toy. And what a toy! The institute had just received the “Origins of Photography,” a collection from the organization the Archive of Modern Conflict. In 2017 she presented the exhibition “Gold and Silver, Images and Imaginary of the Gold Rush”. “The idea was to show these daguerreotypes in a way that was never done before.” Successfully so, with visitors overwhelmed by the enlarged images that recreated the vertigo of sharpness. “These guys looked like hipsters!” she says amusingly as she explains the success of the exhibition and of the book by the fact that it represented young people all about guns and alcohol, so removed from the European iconography and their neatly dressed bourgeois. Because the point for Luce Lebart was to explore the Canadian identity and to question it through the notions of migration, frontier and territory. In other words, pedagogy and lightness: Luce Lebart is all about subtle balance.

Back to Europe The Canadian adventure ended in 2018. Luce Lebart is now working between Paris and London with the Archive of Modern Conflict. “I am happy to be back in Europe, where photography is creative, vibrant and truly free.” Already she is working on projects for 2019: an exhibition about clouds in Vancouver and another one with the National Centre for Scientific Research (CNRS) about “20th-century objects”. Luce Lebart is considering the contribution of contemporary artists: “I really like it when the archive meets the contemporary.” Past, present, future.

LEB ART

Drawing by Mélanie Roubineau

PARIS PHOTO : WOMEN PHOTOGRAPHERS

By Gisèle Tavernier



Have you heard of Anna Barna (Hungary), Wiam Haddad (France) or Mao Ishikawa (Japan)? No? “Look, they are all there! The purpose of the ‘Elles X Paris Photo’ tour visit is to highlight under-exposed artists in this international fair,” says the delegate for photography at the Ministry of Culture, Marion Hislen. From 8 to 11 November at the Grand Palais in Paris, 100 women photographers, both early and contemporary, are brought to the fore in accordance with the “equality between men and women” established by the Macron government. “It is urgent to relocate women in the history of the medium, of which many are missing or minimized by the masculine,” claims Fannie Escoulen, curator of the programme. Along much-valued English portraitist Julia Margaret Cameron (Hans P. Kraus), leader of the wealthy dilettantes of the 1860s, Elles X Paris Photo brings to light the documentary oeuvre of Czech artist Lucia Moholy (Kicken), often credited under the name of her husband László Moholy Nagy at the time of the Bauhaus. “As soon as photography became a business, women vanished from the scene, as was the case for the 1920s commercial photographer Margaret Watkins,” notes Fannie Escoulen. From the 1960s–1980s emancipated avant-gardes, we have American street photographer Arlene Gottfried (Bene Taschen) and Jan Groover (Klemm’s), whose still lifes breathe with the banality of the day-to-day, prefiguring the contemporary production of the likes of Wolfgang Tillmans. Selected for the fair’s publicity material, Mickalene Thomas (Nathalie Obadia) explores black femininity, while Lisa Sartorio (Binome) sculpts images of conflicts found on the internet: in 2018, an entire experimental generation is still awaiting artistic acknowledgement. Stereotypes about women, family life and sexism will be debated on 8 November at Plateforme, the forum of Paris Photo. Fashion, reportage and plastic photography will also be on show at partner venues, including at Jeu de Paume, showing Ana Mendieta, a figure of multidisciplinary visual arts in the 1970s and 1980s.

At the Grand Palais, the #MeToo-themed works by Viktoria Binschok (Klemms) or *Féminicide: Artémisia 2017* by writer and psychoanalyst Lydia Flem (Françoise Paviot) raise questions. Fifty years after May 1968, is Paris Photo experiencing remixed feminism? “A growing awareness induced by the #MeToo phenomenon nurtured feminine demands in the cinema or literature circles,” observes Marion Hislen. Under-exposed, are women photographers also under-valued? The issue of gender remains controversial. The iconic images of Diane Arbus (1926–1971), the most influential figure of the 1960s, soar to USD 785,000, when the singular images of Francesca Woodman (1958–1981) can be purchased for €4,000 to €173,000. “If Diane Arbus were a man, her work would not sell for any more, because her genius is what is acknowledged here,” says Jonas Tebib, director of photography at Sotheby’s in Paris. Only Cindy Sherman has seen the prices of her work skyrocket to USD 4.9 million after her retrospective at MoMA in 2012. Except for Bettina Rheims or Valérie Belin, few French women artists have a market beyond their geographical borders. More women curators means more women exhibited: “Art centres need to improve, up 5 to 10% per year, until reaching parity, or they will otherwise see a cut in state subsidies,” warns Marion Hislen. The woman photographer is the future of the collection.

PARIS PHOTO

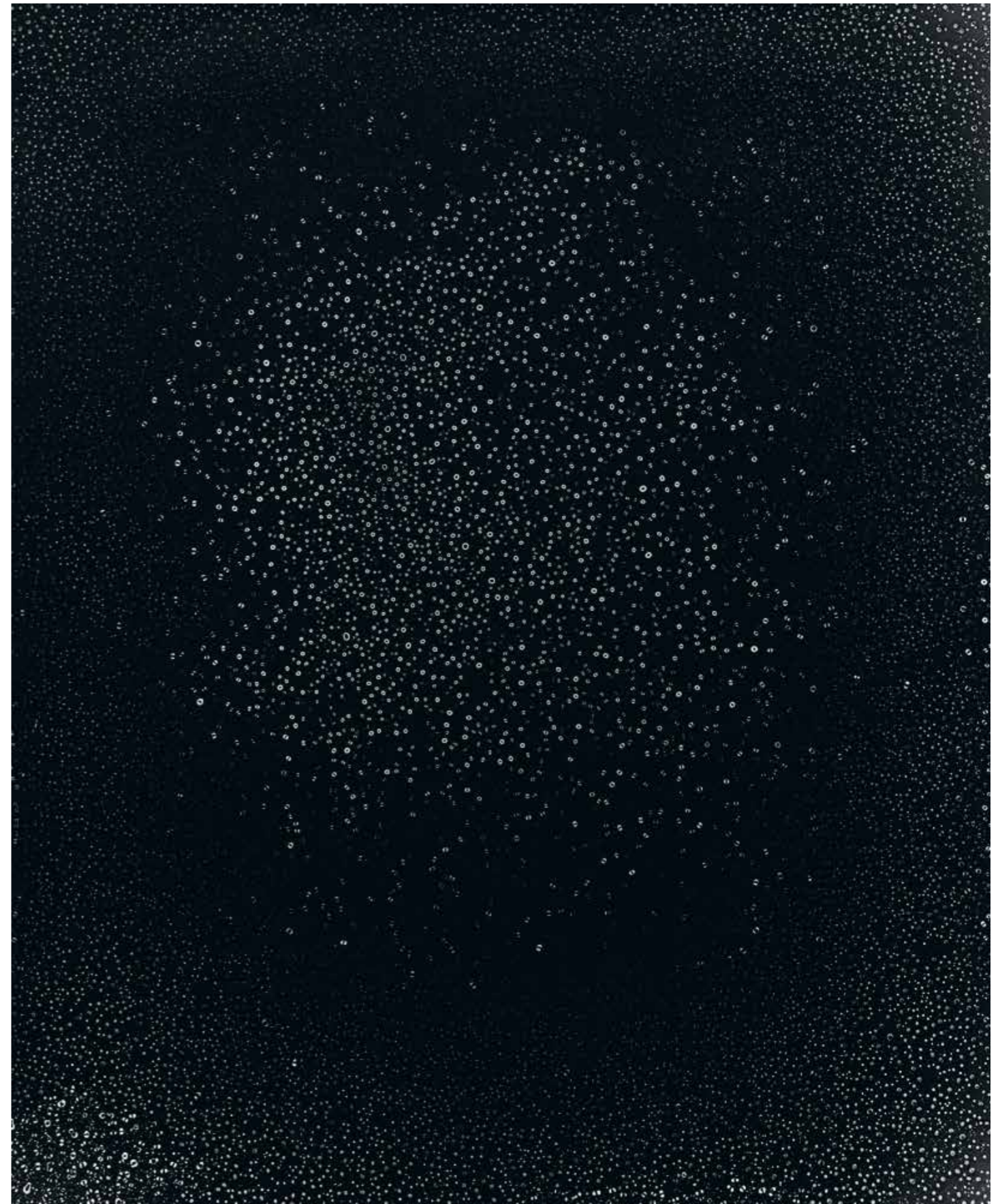


Flor Garduna
Canasta de Luz, 1989,
Courtesy Patricia Conde Gallery



Left, above:
Janine Niepce
Grève des femmes pour l'égalité des salaires, Belgique, 1966.
Courtesy Polka Gallery / Roger Viollet

Left, below :
Agnès Geoffray
Last VIII, 2009.
Courtesy Gallery Maubert



Left :
Lynda Flem
Femicid: Artemisia, 2017.
Courtesy Gallery Françoise Paviot

Klea Mckenna
Rainstorm #15, 2015.
Courtesy Gitterman Gallery

BETWEEN PERFORMANCE AND PHOTOGRAPHY

By Sophie Bernard



Among the talents who accepted the Ruinart *carte blanche* in recent years, many of them, including Maarten Baas, Erwin Olaf, Gideon Rubin and Piet Hein Eek, chose to showcase the the patrimony and the history of the oldest champagne house. This year, Liu Bolin accepted the challenge, and what usually matters to him, clearly, is the setting.

In line with his personal work initiated in 2005, the 45-year-old Chinese artist opted for a series of *trompe l'œil* portraits in several key spaces of the historic house founded in 1729. "When I started exploring Maison Ruinart, I became aware [...] of the exceptional quality of the historical domain listed as a UNESCO World Heritage Site. It offered four major features that are fundamental to me: history, culture, know-how and human scale," explains Liu Bolin – insight into how the Chinese artist selected the settings for the three "tableaux" he produced in the Reims region. With the vineyards and *crayères* – the famous chalk caves, with their riddling racks and draining furrows – he opted for the house's most emblematic venues.

While it is useless to introduce Liu Bolin, considering his large international reputation, it is still interesting to recall the genesis of his first creations. It all started in Beijing in 2005, the year his life shifted as he witnessed the destruction of his artist's studio. The Chinese authorities were then bringing down entire neighbourhoods in the capital, causing many expropriations, for the purpose of restructuring and upscaling the city to welcome the Olympic Games in 2008. Knowing how sharp censorship could be in China, Liu Bolin's reaction was to develop a project somewhere between performance and photography, making both an object and a subject of his body in the process. By staging himself in the Beijing's neighbourhoods as they are being destroyed, his body painted with the colours of his immediate environment to literally blend into the setting, Liu Bolin literally vanishes, as if submerged. His way of saying: man cannot fight; he is doomed to be absorbed by his environment. Such is the message in his early pieces.

Liu Bolin has since pursued his work according to the same carefully elaborated principle and in multiple venues in China and elsewhere, producing hundreds of images in the most disparate locations, including a sunflower field, escalators or the Great Wall of China. The most impressive are the ones where the delusion is complete, for example in the series made in a supermarket. With Bolin, after the initial appeal comes the time for interpretation: many of the venues he selected echo the great challenges of our times, such as consumption and the environment. In Reims, through the vineyards and the chalk caves, he pays tribute to nature and to know-how.

BO LIN





PHOTOGRAPHING PARIS: NEW WAYS OF LOOKING AT THE CITY

By Fannie Escoulen, Pierre Hourquet
and Anna Planas



How can we take a fresh look at a city already captured from every angle?

Paris has always been a source of inspiration for artists, writers, directors and photographers. Paris is a thriving cosmopolitan hub in a state of constant change, yet still deeply rooted in its history. It is a place of new experiences, encounters and discoveries. How can a new generation of photographers, influenced by fashion, cinema and literature as well as the paroxysms of everyday life, contemplate the City of Light? Is there a group of successors that can inspire new representations of contemporary Paris?

The “*Photographier Paris*” exhibition endeavours to reinvent this vibrant, diverse city through the eyes of 17 artists from all walks of life. They connect with Paris and its surroundings using a myriad of quirky, surprising and unusual styles. They all work with this abundant subject matter, whether it be its residents, architecture, events or urbanity, aiming to bring an original, funny, serious, melancholic, colourful, chaotic or silent point of view. From intimate stories and personal drama to the small trivial moments of everyday life, they go beyond the anecdotal to unveil a new mosaic, an imaginary multi-dimensional map of Paris.

The exhibition takes you on a journey. In Belleville-Ménilmontant, Thomas Boivin has been meeting passers-by and drawing their portrait for five years. Ola Rindal wanders and captures surprising, dreamlike images. Yusuf Sevinçli walks, steal photos and then makes a quick exit. Stephan Keppel observes and fragments pieces of the city. Paulien Oltheten sits on a street corner and asks customers: why not? Lucile Boiron engages with immigrants and eventually photographs them. Laurent Chardon documents the city and its transformations, lost in the never-ending labyrinth. Peter Tillessen invents bite-sized, funny urban dramas. Sandra Rocha connects with a group of teenagers in suburban Paris and talks about love. Geoffroy Mathieu digs into the concept of rurality in Greater Paris and investigates new methods of urban agriculture production. Finally, Louis Matton becomes an architect, urbanist and political leader by creating the “AéroParis” project, closing the exhibition by presenting a project house. Images taken by Yerin Mok, Camille McOuat, Quentin De Briey, Maxime Verret, Safouane Ben Slama and Laurent Kronental connect with these 11 large ensembles, visual countershots to the displayed series.

A new Parisian landscape is revealed through the eyes of these young artists who are in tune with current events and have their fingers on the city's pulse. Paris will always be an artists' playground by virtue of its status as an electric, eclectic city of incredible wealth, giving us a glimpse of the world of possibilities in a multifaceted, global city.

HÔTEL DE VILLE

EXHIBITION
Photographing Paris
until 9 January 2019
Hôtel de Ville,
Salle Saint Jean
(Paris)



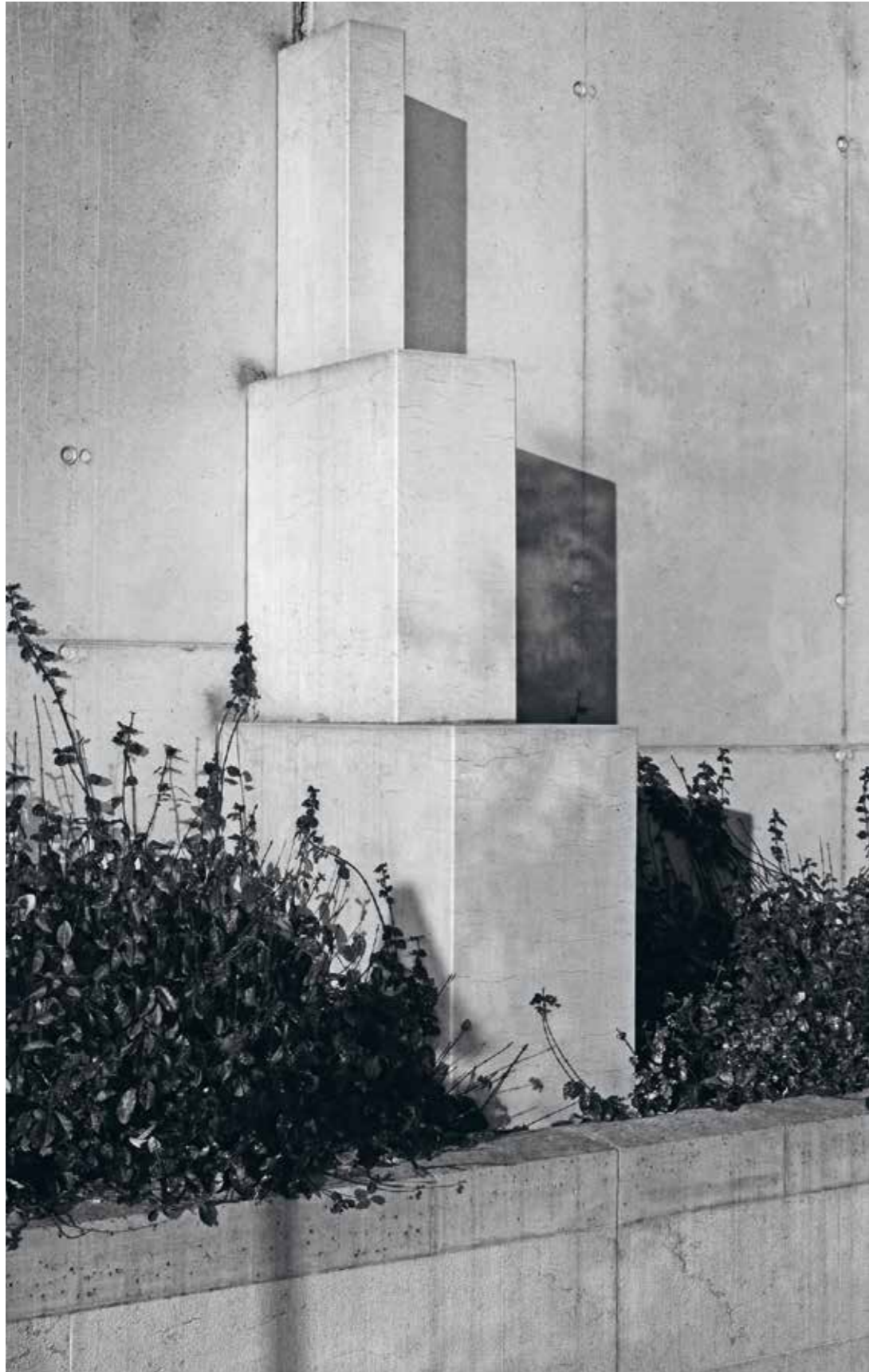
Sandra Rocha
Sans titre, from the projet *La vie immédiate*, 2017

National commission from the Regards du Grand Paris,
Médicis-Clichy-Montfermeil and Centre national des arts plastiques –
Ministry of Culture and Communication, 2016–2017



Yusuf Sevinçli
Cygne
Oculus-025 Paris-2014

Courtesy Gallery Les Filles du Calvaire



Thomas Boivin,
Elsa, L'Orillon Bar, Belleville,
2015

Top of page :
Louis Matton
In-sight, 2017
Courtesy AéroParis



Ola Rindal,
White Pigeon,
2001



Peter Tillessen
Superficial Image,
2018

MOVE THE FRONTIERS

By Vivien Marcillac



How to reveal new talents while bridging the needs of emerging artists and those of aspiring curators? An original response came from Portugal in 2017: a programme conceived by the organization Procur.arte, with support from the Creative Europe Programme (2017–2021).

PARALLEL is a platform of 18 European cultural organizations that runs intercultural exchanges and mentoring programmes to develop new contemporary photography standards. Its members from 16 countries, including museums, art schools, publishers and galleries, are among the most dynamic in their field. Each year, the members select the invited artists and curators who will be supervised by tutors (the first round includes Rui Prata, Peggy Sue Amison, Krzysztof Candrowicz and Simona Vidmar, among others). PARALLEL subsequently organizes the exhibitions and supports the promotion of the artists' work.

The diverse nature of sensibilities, origins and writings generates stimulating exchanges and suggestions for the exploration of new creative approaches. The point for PARALLEL is also to redraw the boundaries between artists and curators to encourage new forms of artistic collaborations. The platform is based on two successive stages: the "Creative Guidance" stage for the selection and supervision of the team in view of the conception of artistic projects and exhibitions, and the "Exhibition Platform" stage, involving the work and promotion of the exhibitions and associated events.

The artists and curators are thus part of a particularly innovative creative process for the full conception and production of their exhibitions. While the artists enjoy mentoring through the production of a new project, to be presented in the form of an installation at various festivals and venues in Europe (notably at Capa Centre, Budapest; Format, Derby; Photo London and Rencontres de la Photographie d'Arles), the curators benefit from artistic advice in the development of the exhibitions conceived with the artwork produced by the artists in the programme.

The high point is November, in Lisbon (where Procur.arte is based, thanks to an initiative from PARALLEL): all the exhibitions conceived by the curators are simultaneously presented with the photographers selected for the first round.

The open call for the second round, closed last June, promises exciting new dialogues. Close to 30 artists and curators are participating until June 2019. They will be joined by new experts, including artists Moritz Neumüller and Monica Alcazar and curators Karen McQuaid and Alison Nordström. Five curators from Spain, Singapore and the USA were selected to share a year of creation with the artists.

Six photographers from the talents highlighted in the initial rounds are presented here – six practices that reflect the trends that PARALLEL means to question and explore for us.

PARALLEL

PARALLEL REVIEW LISBOA

Six Exhibitions produced by the program *Parallel*

28 November to 16 December 2018

Campo de Santa Clara, Lisbonne, Portugal



Daniel Szalai

Daniel Szalai was born in Budapest in 1991. He studied art and design alongside photography at the Moholy-Nagy University of Art and Design in Budapest. After completing his undergraduate studies, he worked in the film and photo production industry deepening his interest in complex and large-scale projects. Szalai works predominantly in the medium of photography, yet the creation of exhibition spaces is equally important to his practice as finding his subjects. His long-term projects combine documentary with self-reflection, exploring interpersonal and social conflicts. His recent, award-winning series *Novogen* focuses on technology and man's relation to nature through investigating industrialized farming and animal experimentation. Szalai is currently completing his master studies of Photography at the Moholy-Nagy University of Art and Design. He was selected this year for *Carte Blanche Students*, a programme produced by Paris Photo together with Picto Foundation and Gares & Connexions.

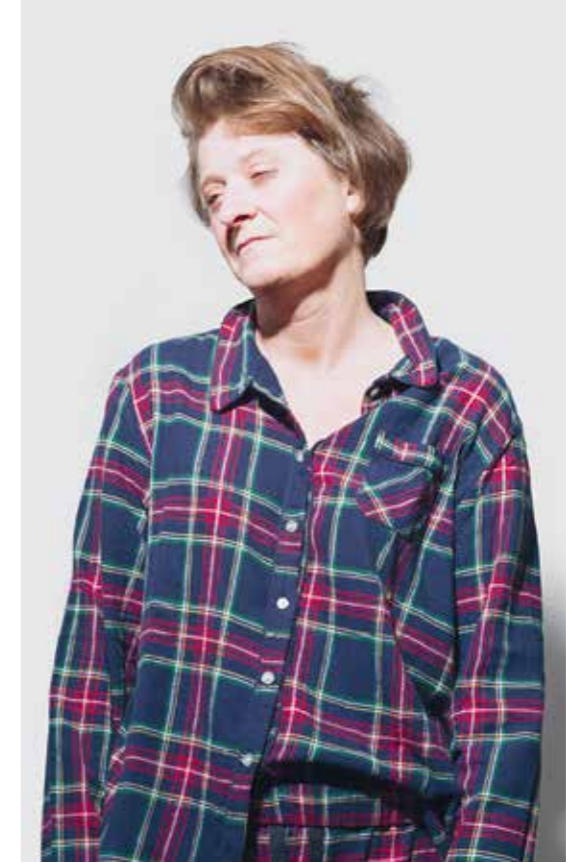


Ramona Güntert

Ramona Güntert is a German photographer based in London and graduated recently from the Royal College of Art. She is interested in the relationship between images and bodies, materials and its existence in nature. For her, photography is a physical experience, magical and sometimes close to absurdity. The everyday is found in the other and elsewhere, transformed through the medium or the prints within installations. Hair, skin and other surfaces appear and disappear into darkness, creating a sense of displacement and uncertainty.

Joséphine Desmenez

Joséphine Desmenez is a young French artist, and a photography student at the national school of visual arts of La Cambre. Photography is, for her, the way to confront the world and to approach what escapes her. Her work develops notions of universality and humanism. In her last series, Joséphine Desmenez approaches migrants' situation whom she knows only through media images. With this work, she wants to change her posture of spectator, and produce a gesture in reaction to this situation. She develops constructions from diverted traces to constitute symbolic objects.



THANKS

Nathalie Amae, Damarice Amao, Marwan T. Assaf, Simon Baker, Maryse Bataillard, Audrey Bazin, Safia Belmenouar, Sophie Bernard, Myriam Birch, Léa Bismuth, Maria-Karina Bojikian, Florence Bourgeois, Babil Canaan, Christian Caujolle, Julien Chapsal, Christian Chevalier, Federica Chiocetti, Hannah Darabi, Frédérique Destribats, Florian Ebner, Lilian Engelmann, Fannie Escoulen, Horacio Fernandez, Marc Feustel, Olivier Garnier, Philippe Gassmann, Xavier Gayot, Julien Guerrier, Alexia Guggémos, Marion Hislen, Pierre Hourquet, Pete Jeffs, Christian Joschke, Catarina Labau, Christophe Labedays, Jeffrey Ladd, Luce Lebart, Gaëlle Lebrun, Pauline Lecour, Emilie Lemoine, Marc Lenot, Russet Lederman, Pascale Le Thorel, Aurélie Marcadier, Christophe Marcihacy, Florence & Benoit Marcihacy, Pierre & Rose Marcihacy, Guillaume Marechal, Marta Martin Nuñez, Alicia Mille, Agathe Moulouguet, Pascal Mounier, Carole Naggar, Dieter Neubert, Christian Omodeo, Javier Ortiz-Echague, Anna Planas, Jeanne Poret, Michèle Prugnaud, Mélanie Roubineau, Nuno Salgado, David Solo, John Simons, Gisèle Tavernier, Marianne Thery, Benoit Vaillant, Fabien Vallerian, Eyal Weizmann, Christoph Wiesner, Paul Wombel

We thank Irène Attinger and the Bibliothèque de la Maison Européenne de la Photographie, along with Guillaume Dumora and the bookstore Le Monte en l'air, for their help concerning the reproduction of a large number of works, as well as The Centre Georges Pompidou, Beaux Arts de Paris, Josep Renau Foundation and IVAM.

The Eyes Magazine is divided into 3 parts, each one separated by a specific paper. The *Arctic Volume White* to restore the artists' personality in Portfolios. The hue and rendering of *Munken Pure* paper to enhance the Bibliomania books. *Munken Kristal Rough* to mark the photo news of the Forum section.

THE EYES

contact@theeyes.eu – www.theeyes.eu



BMW ART & CULTURE.



Co-funded by the Creative Europe Programme of the European Union

PICTO
FOUNDATION



ART & CARACTÈRE

NOTRE SEULE LIMITE EST VOTRE IMAGINATION



ARCTIC PAPER

THE EYES PUBLISHING

THE TEAM

Publisher

Vincent Marcihacy : vincent@theeyes.eu

Editor-in-chief

Rémi Coignet : remi@theeyes.eu

Development & Partnerships:

Véronique Prugnaud : veronique@theeyes.eu

Editorial board

Vincent Marcihacy

Rémi Coignet

Arnaud Bes de Berc : arnaud@theeyes.eu

Guillaume Lebrun : guillaume@theeyes.eu

David Marcihacy : david@theeyes.eu

Art direction & design

Pete Jeffs : pete@theeyes.eu

Editorial coordination

Flaminia Reposi

- Portfolio submission
portfolio@theeyes.eu
- The Eyes Collection
collection@theeyes.eu
- The Eyes Club
club@theeyes.eu
- Subscriptions
abonnement@theeyes.eu

CONTRIBUTORS TO THIS ISSUE

Translations

Frédérique Destribats

Proofreadings

Myriam Birch (English), Julien Chapsal (French)

Illustrations

Mélanie Roubineau

Photo engraving

PICTO

Printing

ART & CARACTÈRE

DISTRIBUTION

Bookshops

Diffusion

France : Pollen diffusion, www.pollen-diffusion.com, +33 (0)143 58 74 11

International : Idea Books, www.ideabooks.nl, + 31 20 6226154

Press

Export Press, www.exportpress.com

Printed in France in October 2018

Registration of copyright, October 2018

Registration of copyright

ISBN: 979-10-92727-23-4