

**NON CONFORME
UNCERTIFIED**

LES RENCONTRES **ARLES** PHOTOGRAPHIE

60 expositions

**4 juillet
18 septembre
2011**

Ministère de la Culture et de la Communication
Direction Régionale des Affaires Culturelles
Provence-Alpes-Côte d'Azur,
Ministère de l'Éducation Nationale,
Région Provence-Alpes-Côte d'Azur,
Conseil Général des Bouches-du-Rhône,
Ville d'Arles

SFR FONDATION
LUMA

OLYMPUS

fnac
.com



Gares & Connexions

arte
ARTS ET CULTURES

inter

culture

Nicolas Bourriaud

LES RENCONTRES D'ARLES PHOTOGRAPHIE

42ND EDITION

**Opening week: July 4th - 10th
Exhibitions until September 18th**

Press release - March 2011

Claudine Colin Communication / Constance Gounod / 28 rue de Sévigné / 75004 Paris
rencontresarles@claudinecolin.com / www.claudinecolin.com / tél. +33 (0)1 42 72 60 01

Free of rights pictures are available:

http://u000217372.photoshelter.com/gallery/Rencontres-dArles-2011/G0000_6yhrSYAhcY
password : arles2011

Les Rencontres d'Arles / 34 rue du docteur Fanton / 13200 Arles
info@rencontres-arles.com / www.rencontres-arles.com / tél.+33 (0)4 90 96 76 06



The Rencontres d'Arles also receive the special support of :

Prix Pictet, Métrobus, Air France, Fondation d'entreprise France Télévisions,

Cercle des Mécènes des Rencontres d'Arles, SAIF, ADAGP, Leica.

The support of : La Ligue de l'Enseignement, INJEP, SNCF, Le Point, Télérama, Connaissance des Arts, Réponses Photo, La Provence, Images Magazine, Picto, Dupon Digital Lab, Janvier, Circad, Jean-Pierre Gapihan, Plasticollage, le Mas de la Chapelle, Orange Logic.

With the active collaboration of: Musée départemental de l'Arles Antique, Abbaye de Montmajour, École Nationale Supérieure de la Photographie d'Arles, Rectorats des Académies d'Aix-Marseille, de Montpellier, de Nice, CRDP de l'Académie d'Aix-Marseille, IUP d'Arles, Museon Arlaten, Musée Réattu, Domaine départemental du château d'Avignon, Conseils Architecture Urbanisme et Environnement 13, 30 et 34, Maison du geste et de l'image, Parc naturel régional de Camargue

Public partners :



Frédéric Mitterrand, Minister of Culture and Communication

For 42 years now, the Rencontres d'Arles has been an exceptionally special occasion; one of the great rallying places for amateurs, collectors and professionals in photography. It brings passion to its coverage of practically all the different attitudes and styles that photography has had recourse to over the last forty-two years, and it is this that makes the Rencontres unique of its kind. This pitching together of different photographic practices and aesthetics may shock some professionals, but it has won favour with a very wide public.

It comes from an evident need: that of accommodating every form, every attitude, and doing it with all the visual appetite and passion that François Hébel invests, so brilliantly, in this difficult exercise, and has done each year since he has been running the operation.

The magnitude of this cultural event is also a sign of the growing importance of creative photography at a time when everybody in the world seems to have become a photographer.

Walter Benjamin wrote: "People expended their energy in pointlessly subtle questioning as to whether photography should or should not be considered an art, but they never asked themselves whether the invention itself had not transformed the general character of art." It is not at all certain whether the question has yet been answered to everybody's satisfaction. But it certainly has been answered for the many, many people who go to the Rencontres and who, by their presence, put Arles in the first rank of those great, worldwide cultural events that give photography full recognition as one of the major creative and artistic forms of expression of modern times.

Like all such great events, the Rencontres involves exhibitions and professional exchanges, discussions and seminars; it conserves its historical role as a meeting-place for practitioners and amateurs alike, yet remains open to the work of plastic artists and to the treasures of the past, including sometimes those of photo-journalism, which is the case of the long-awaited exhibition devoted to the lost and then found-again images of Robert Capa. We really are talking about 'encounters' here – with all the warmth and conviviality and discussion that occurs between people for whom photography is a complete language in itself: the creative people, the ever increasing numbers of visitors, and also the industrialists, the 'producers', the sponsors. Everybody rubs shoulders with the same enthusiasm. The place that the Rencontres d'Arles has carved out for itself among the photography festivals of the world is unique, not only because of its size, but also by its very nature – a particular spirit that it is imbued with.

Putting the programme for Arles together each year is a complex undertaking, a kind of alchemy that has not a little of the collage about it, the subtlety of haute cuisine allied to a sense of showmanship. It also involves a desire to 'develop', to use the photographic term, or as French photographers say, to 'reveal'.

This year, François Hébel has directed his gaze towards the photographic treasures and the omnipresent talents of Mexico. Mexico will be well and truly present, but inevitably, in the present climate, the onerous task of balancing a programme is further complicated when one's passion for images is constrained by economic realities. In this difficult context, I should like to offer my sincere congratulations to everyone involved in the Rencontres – to its President, Jean-Noël Jeanneney, to its director, François Hébel, and to all the volunteers. My Ministry supports and acknowledges their perseverance with wholehearted enthusiasm.

Among the most loyal friends of the Rencontres, I must make particular mention of Maja Hoffmann. Her commitment to Arles through the magnificent LUMA Foundation project will be a major contribution to the city's cultural development in terms of growth and architecture, totally in keeping with its rich and prolific history.

I want to thank the local, the regional and the departmental authorities, whose loyalty and presence each year have made the Rencontres the great cultural event of the region that it is.

I should also like to thank the many sponsors and partners that the Rencontres has been able to enlist. Without them, such a wide array of styles and genres of photography could never have been covered. I have in mind particularly those who are contributing towards bringing culture within everyone's reach. It is a subject to which I am particularly attached; learning about images is an important aspect of it.

None of this would be possible, however, without the open-mindedness, the energy and the generous spirit of the Mayor, Hervé Schiavetti. I take this opportunity of paying my respects to him and expressing my support for the work of modernisation and cultural development that he has set in train.

The Rencontres d'Arles provides a snapshot of what is happening in photography across the world. In this respect it is a major cultural event and is fully in line with the guidelines that I prescribed for the photographic mission that was set up at my initiative within the Ministry. The task of this mission is to co-ordinate and give coherence to any of our activities that concern photography - an artistic domain whose vitality and creativity are epitomised by the Rencontres d'Arles.

Jean-Noël Jeanneney, president of the Rencontres d'Arles.

This year, 2011, marks the tenth anniversary of our festival's new formula. I must confess to a secret, immodest satisfaction when I look back on Rencontres d'Arles—so beloved of photographers as well as of its founders, Lucien Clergue, Michel Tournier and Jean-Maurice Rouquette—and consider that it has survived the reports of its own death, belying the R.I.P. or 'Rest In Peace' notices handed out at the time of its overhaul by certain persons who in those distant days delighted in sinister acronymic puns: some notwithstanding real regret, others with patronizing commiseration.

Remember that in 2001 the survival of this great, thirty-year-old project, seemed very much in doubt. We had only 9,000 visitors and the budget, 90% of which was publicly funded, was overburdened with debt. Without a top to bottom redefinition of the principles, format and concept of the whole, our prospects seemed grim indeed. In 2002 however Mayor Hervé Schiavetti called on François Barré, who was my predecessor (he left in 2009), and then François Hébel, for help; and these two set in motion a radical transformation that allowed a chain reaction of happy victories. I, a new recruit to this adventure, am committed to paying homage to these two men for this success.

A new policy of artistic programming was set up, centred around a number of grand prizes for photography, awarded annually; these have flourished thanks to the increasingly generous support of Maja Hoffmann, who has recently returned to Arles. The Discovery Award, created to unearth new talent, stimulates a diversity of viewpoints on artistic creation, thanks in particular to a regular shuffling of jury members. Working on the same principle, a succession of experts and curators, changing from year to year, vary the programme (think of the collaboration of such prestigious figures as Martin Parr in 2004, Raymond Depardon in 2006, Christian Lacroix in 2008 or Nan Goldin in 2009), thus avoiding the risk of a tunnel-vision that would shut off the festival to the great variety of available talent.

Another sign of this magnificent growth has been the surge in exhibition space—from 3,000 to 12,000 square metres – and the consequently exponential increase in the number of exhibitions. (Let me take this opportunity to salute scenographic designer Olivier Etcheverry and stage manager Nicholas Champion and their teams, whose inventiveness allows us to display works in the most unusual of settings.)

In this respect, the annexation of the old SNCF (train company) workshops was a decisive factor. We gave this disused industrial zone, once a sad, sterile reminder of a forgotten golden age of railways, a new lease on life. The church of Frères Prêcheurs, rediscovered after years of neglect and disuse, added a certain historical cachet to the festival. The new management team's instinctive conviction—subsequently confirmed through objective research—was that they had to reach a critical threshold in the number of exhibitions in order that the density of exhibits finally might justify and motivate large numbers of French or foreign visitors to visit Arles.

At the same time, enthusiastic efforts were made to boost the festival's recognition both within and without the photographic community. This was accomplished, despite the deplorable absence of an advertising budget, through partnerships with such diverse media as Radio France, Arte, *Le Point*, *the Daily Telegraph*... After much research we crafted a strong visual identity, something both original and offbeat, which we publicized thanks to other private partnerships (Metrobus, presided over by my friend Gérard Unger; Fnac, Gares & Connexions...) Allow me to salute the remarkable contribution of Michel Bouvet whose posters, taking us visually from the vegetable to the animal worlds, today have become our emblem, our brand logo. We pay tribute to him in a retrospective exhibition of his work for Arles, from the famous chili pepper of our earliest days to the bull-like zebu that we will show you this year; we have passed from weirdness to familiarity without losing one iota of an aura of uniqueness which remains, it seems to me, eminently desirable.

We have been able to capitalize on an increasing popular infatuation with photography. There has never been such massive use of various mechanisms to create photographs since the invention, almost two hundred years ago now, of this magical process. The mobile phone now plays a decisive role and we have little need of the dramatic sociopolitical events that we are currently witnessing to take full measure of its use. The programming wing of Rencontres d'Arles takes it upon itself to stay at the cutting edge of technical improvements, as a guarantee that we will continue to attract as many new fans as we retain old ones. You should know that the average visitor comes three times every five years, but also that first-time visitors constitute 40% of the total.

One way we have conquered this vast audience has been by prolonging the timeline of the exhibitions. Traditionally these went dark in mid-August; now our season closes during the 'heritage days' of September, August 15th

being the high point of summer crowds, statistically supplanting the opening week in July, which remains the preserve of loyal photo professionals

You will notice that the Village event at the Forges workshop, the fruit of my suggestions last year, has been rescheduled for opening week (4-10 July), thus following a format we worked out with photographers in 2010 to facilitate attendance by the greatest possible number of publishers and bookstores, both large and small.

Today we can only delight in a success measured by many eloquent statistics. The number of visitors to the festival has not stopped growing since 2001, on average by 20% per year, from the 9,000 figure cited above to 73,000 in 2010. Instead of the original ten exhibitions we now have sixty, the budget has grown fivefold and the front office receipts have grown from 10 to 60% of the budget. Our exhibitions, 80% of which are produced in-house, these days are often exported throughout the world.

The festival's 'new formula' – dare I call it our 'New Deal'? – has, after ten years, taken up the gauntlet and proved its efficiency. By serving professional photographers and the photographic community, just as much as by helping slake the public's thirst for this important art form, the festival has managed to diversify its revenue streams via a dynamic public and business admissions policy (35% of receipts) and thanks to the welcome support of an important group of private contributors (25%) whose consideration and friendship we have been able to nurture. To this we can add the subsidies of the public sector at the municipal, departmental, regional and national levels: all bring to the festival precious moral, and indispensable material support.

As far as the 2011 programme goes—a programme that I think I can say is as dense, eclectic, and daring as it ever has been—let me first take the historian's approach, by focusing on what we can exhibit of Mexico in the long term.

Mexico! You will forgive me for not passing judgment here on the chain of circumstances that led to scrapping, to the distress of many, so many beautiful artistic projects that should have demonstrated this year in France the friendship linking two great countries. But I am committed to saluting and thanking the many partners and interested parties who supported us in this fraught process, enabling us to salvage, more or less, the Mexican part of our programme; I cite here first and foremost the efforts of Ambassador Carlos de Izaca, despite the painful constraints imposed on him; and Mr. Xavier Darcos, president of the Institut Français.

The reason François Hébel and I fought so hard was that we passionately wished to demonstrate, in the teeth of every prejudice, the richness of Mexico's history of democracy and republicanism. The exhibition on the Mexican revolution—which we will be able to present, despite all the obstacles thrown our way, thanks to the support of the Televisa Foundation—looks to be incomparable. It presents a series of unique images, enriches the photographic archive of an event of major significance (and not only for Latin America), and unveils many new images to complement those by Casasolas that we already are familiar with.

On a related topic, how can we not be fascinated by the amazing history surrounding the rediscovery of Robert Capa's Mexican suitcase, salvaged and restored after the years of neglect following its disappearance during the time of the Spanish Civil War?

I have a particular fondness for Chris Marker's exhibition, which we are lucky enough to be able to present this year. This indefatigable witness of the planet's convulsions, this great traveler among peoples he wished to consider brothers, produced films and photographs that have touched multiple generations. They offer a vision of the world which is in the long term lucid, and in the end comforting as well.

I'll leave it to François Hébel, and this is as it should be, to present the details of his programme, which was created with the assistance of administrator Alice Martin, and conceived with the help of their brilliant team of producers. I will only add that, having in the past been involved in understanding the effects of new technologies on cultural life, I am particularly eager to visit the *From Here On* exhibition which focuses on how photography is used online. This exhibition was conceived thanks to the great expertise of Martin Parr, Clément Chéroux, Joan Fontcuberta, Joachim Schmid and Erik Kessels; it opens the door to a fascinating future and new fields of creativity.

So far I've been speaking on a satisfied, even joyous note. But on this tenth anniversary I cannot mute my concern as to the fragility of our festival, a fragility to which, alas, I was already forced to draw your attention last year. In spite of our stunning turnaround, the Rencontres continue to suffer the full force of the winds of fate. This was amply proven by the cancellation of the 'Year of Mexico' and even, on another scale, by renewed debate over the

state-aided contracts that allowed us to hire our guard staff. Our financial structure, 60% of which relies on ticket sales and sponsorship, exposes us to serious perils.

In this state of precarious equilibrium we must express wholehearted gratitude to our private partners whose loyalty has never wavered: the LUMA Foundation, whom we cannot thank enough for the ambitious projects they design and which should, under the guiding hand of Frank Gehry, start to acquire substance this autumn, furnishing Rencontres with new exhibition space; SFR, which last year signed a new triennial contract renewing and increasing its participation; Fnac, Olympus; BMW, which became part of the Festival last year and returns this year; Pictet Bank, whose prize for sustainable development we have the privilege of awarding—and this does not include many others, whose names I do not have time to mention; they all know how much we owe them.

I must finally bear witness to our gratitude to the public sector, in the first place to Minister for Cultural Affairs Frédéric Mitterrand. Clearly conscious of the new relevance of photography, he has assured us, here as in Paris, of his continuing conviction that our Festival merits strengthening and of his intention to work toward that end. His confidence and interest, ably translated on the ground by the Regional directorate for cultural affairs, are precious to us. We are grateful for the wish of the National Education Ministry, mindful of our contribution to the artistic and civic education of young citizens, to increasingly assert itself in favour of Rencontres by signing a new three-year accord. I would like also to thank the local townships, the Regional Council of Provence-Alpes-Côte d'Azur, the General Council of Bouches-du-Rhône and the City of Arles, without whose unstinting support the Festival could not have made it through forty-two years.

UNCERTIFIED

By François Hébel, director of the Rencontres d'Arles.

In 2002, in the first edition of the new-style Rencontres d'Arles, we recognized that digital photography has widened the photographer's palette. Our exhibition *Here is New York* after 9/11 attacks concerned the first phenomenon of the digital era in which professionals and amateurs all took part and, further on, we recognized the genre of 'vernacular' photography. Ten festivals later, the world has changed, so has photography - and its public.

MANIFESTOS

In 2011, five artists and artistic directors, all with long-standing attachments to Arles, sign a manifesto entitled *From Here On*, declaring a profound change in the ways of photography, brought about by the dominance of the internet and digital creative methods in accessing and distributing images. This manifesto introduces the 36 artist exhibition which illustrates the new creative reaches of photography.

Chris Marker who is a precursor, if ever there was one, was quick to seek new ways of using photography: from *La Jetée* to *Second Life*, from the legendary "banc titre" to his latest passion, the virtual gallery. This concerned, amused and revealed traveller journeys around the world, and by his most recent colour series, taken in the Paris metro, premiered here in Arles.

JR, revealed in Arles in 2007, is from a different generation to Chris Marker but, like him, is motivated by political awareness on an international scale. He has always rejected the idea of fatalism – his concerns are for the lot of his fellow humans. JR was recently awarded the prestigious TED award in the United States. He will be presenting the meteoric development of his citizen poster projects at the Roman Theatre on the closing evening of the opening week.

The empathy with Mexican artists and exhibition curators is something we have been keen to foster and, in spite of the political upheavals, we are maintaining several exhibitions from this country whose photography, both contemporary and historical, we find so remarkable.

REPUBLIC

With the support of the Televisa Foundation in Mexico an exhibition brings together vintage photographs from the Mexican Revolution (1910), the defining moment in modern documentary photography. A very fine retrospective of work by Graciela Iturbide has been set up with the help of the Fundación MAPFRE in Madrid and the curator Marta Daho. Contemporary artists also show their point of view, from a distance, on today's Mexican society, its social disparities, its violence, its identity are the raw material of each of their photographs. Through those projects, a representation of the Republic appears, one that has been conquered through a fierce struggle but also a representation of a living democracy.

Arles and Mexico are linked by long-standing friendship. After a visit to Arles, Pedro Meyer returned to Mexico City where he founded the Centro de la Imagen, which has become the place of reference for Latin-American photographers. When Manuel Alvarez Bravo was asked to create a photograph collection for the Fundación Televisa, he approached many photographers at the first Rencontres, then directed by Lucien Clergue.

DOCUMENTS

In 1939, when France was on the point of capitulation, Mexican President Lazaro Cardenas saved Spanish Republicans imprisoned by the French police in the camp at Argelès by evacuating them to Mexico. The suitcase full of Spanish Civil War negatives by Robert Capa, Gerda Taro and Chim (David Seymour) found its way to that same Mexican democracy. It is being exhibited here for the first time in Europe after a first exhibition at the International Center of Photography, New York, this winter.

Trisha Ziff, who was the person behind the retrieval of the treasure, is showing her moving film about the adventures of that suitcase at the opening of the Rencontres at the Roman Theatre.

This section of the programme about press photography celebrates 30 years of the *New York Times Magazine* by setting up an exhibition, with Aperture Foundation, to display the excellence of the magazine's documentary and

portrait photography.

While photo-journalism is undergoing a violent bout of off-shoring and dumping which refuses to speak its name, a projection evening entitled 'mano a mano' brings together the VII Photo Agency and the Tendance Floue Collective, both very different from each other but each one a major influence over the last ten years.

And also, the friends of Roger Théron will pay homage to this legendary director of *Paris Match*, who was a great collector of photographs and one of the first members of the Rencontres d'Arles Board of Directors. Roger Théron died in June 2001.

POINTS OF VIEW

The five nominators of the 2011 Discovery Prize have only recently taken their position. They represent the new generation of curators, publishers, and collectors. They are Simon Baker, Chris Boot, Le Point du Jour (David Barriet, David Benassayag, Béatrice Didier), Sam Stourdzé, and Artur Walther, and the selection of 15 exhibitions they have suggested for this 10th edition is of the highest quality.

The Discovery Prize was the idea of the Rencontres in 2002 and was immediately supported by the LUMA Foundation. It has been the occasion of invitations to Arles for more than 50 nominators over the years and their extremely varied selections demonstrate just how wide the field of photography has become. It is very clear, looking at the exhibition of prize-winning artists, that, though they were often encountered at Arles when they were on their way up, they have all achieved considerable fame.

One of them, Wang Qingsong, prizewinner in 2006, is representative of the great movement in Chinese photography that has been very present at Arles in recent years. The performance-fresco he is exhibiting is 42 metres (138ft) long.

The Rencontres programme is studded with many other exhibitions, projections, seminars, discussions, and courses and, as always at Arles, it is enriched by all the parallel initiatives that crop up.

The very beautiful Foam Museum in Amsterdam celebrates its tenth anniversary with the question *What's next?* The LUMA Foundation programmes involve a seminar, a Trisha Donnelly exhibition, and a revamped version of the LUMA Prize that they inaugurated in 2010. The Méjan is keeping up its usual intense photographic activity with Actes Sud and, this year, with the Lambert Collection, too. And, doubtless, Arles will be the scene of all the usual unexpected events and happenings that delight us with their spontaneity and their militancy.

HAS-BEEN OR UP-AND-COMING?

For ten years, confronted by what may sometimes have seemed delicate, not to say esoteric, selections and non-academic displays, some people have regularly questioned whether photography has had its day. To which, a resounding no. It has never been more dynamic, diverse or significant. Its territory shifts, it acquires ever more tools, and the number of people interested in it or who practise it is increasing exponentially.

According to a French Ministry of Culture survey, photography has become the first cultural activity for French people. Along with our partners from the public and the private sectors, we cordially thank all those visitors, whether professionals, hobbyists, or students, that we meet in ever-increasing numbers each year. They are the reward for all the sometimes harder than it might seem work that the teams involved in the Rencontres d'Arles have been putting in for ten years.

Such large numbers are proof of the respect we owe those who have made the difficult choice of being artists. This statute, far from putting them on the margins, puts them at the very centre of society. They are the independent observers of it – its first critics. Our perception of the world is nourished by their gaze and their open agenda. Long may they continue to broaden our outlook and lead us to behave with more empathy in a society where we should think it a duty to stick together.

For all these reasons, I am convinced that a festival is a media, a time of pause for aesthetic, hence political, reflection about the world. I hope that these last ten years have distilled this message so that in the future it will continue to escape not just the laws of the market but also those of rigid academicism.

I am convinced that photography and photographers along with the curators and the artistic directors, whose role is becoming more and more important, will continue to surprise us with new grammars of the discipline, with "uncertified" thinking – thinking that goes beyond preconceived ideas about photography.

Hervé Schiavetti, Mayor of Arles, Vice-president of the Bouches-du-Rhône Département Council.

The year 2011 at Rencontres d'Arles is looking to be both fascinating for visitors and complicated for its organisers.

This year's edition marks an anniversary in the long history linking our city to the art of photography. It's been ten years now since François Barré and François Hébel returned to direct a festival that had been losing steam, that had even stalled. Starting in 2001 the festival, to use one of its director's favourite terms, 'changed format'. The number of exhibitions and events multiplied. So did the number of visitors. So did the number of press reviews. So did the economic benefits for the City of Arles.

During those ten years photography benefited from an unprecedented boost in international popularity based on technological innovation and cultural enthusiasm. Photography became the art of this planet at the start of the 21st century. Yet even forty years ago, toward the close of the preceding century, the photographer Lucien Clergue, the curator Jean-Maurice Rouquette and the writer Michel Tournier were still struggling to have photography recognized as something more than a minor art form.

If Arles can be seen today as the world capital of photography, it's thanks to these trailblazers, as well as to the dozens of tremendously creative people who have shown images here; but it's also thanks to exceptional organizers such as director François Hébel, former president François Barré and current president Jean-Noël Jeanneney.

As if to spare us complacency or the (in our case unusual) pitfalls of routine, preparations for the 2011 version of the festival were complicated by diplomatic turbulence that led to the cancelling of the Year of Mexico in France. Distancing itself from the polemic, Rencontres this summer will showcase Mexican photography by exploring the extraordinarily strong bonds linking the art of photography and Mexico.

This year Rencontres, and Projets d'Arles as well, have particularly appreciated the confidence and consistent support of Culture Minister Frédéric Mitterrand. 2011 will be a decisive year for the Parc des Ateliers project sponsored by Maja Hoffmann's Luma Foundation along with its partners, Editions Actes Sud, Ecole Nationale Supérieure de Photographie, and of course Rencontres. The government's decision to erect on this site a National Centre for Photographic Heritage marks its will to group here the energy and means for creating an exemplary project focused on future contributions to the heritage of Arles and the Mediterranean.

In the name of all Arlésiens I wish to thank the private and public partners who sustain the Rencontres: the regional governments, first among them the Regional Council of Provence-Alpes-Côte d'Azur and the General Council of Bouches-du-Rhône; as well as LUMA Foundation, SFR, Olympus, Fnac and BMW.

I hope all passionate fans of photography will enjoy a fascinating 2011 edition of Rencontres d'Arles.

MANIFESTOS / p. 15

FROM HERE ON

BY CLÉMENT CHÉROUX, JOAN FONTCUBERTA, ERIK KESSELS, MARTIN PARR, JOACHIM SCHMID

ARTISTS:

ADRIAN SAUER, ANDREAS SCHMIDT, ARAM BARTHOLL, CLAUDIA SOLA, CONSTANT DULAART, CORINNE VIONNET, CUM*, DAVID CRAWFORD, DOUG RICKARD, EWOUDT BOONSTRA, FRANK SCHALLMAIER, GILBERT HAGE, HANS AARSMAN, HERMANN ZSCHIEGNER, JAMES HOWARD, JENNY ODELL, JENS SUNDHEIM, JOHN HADDOCK, JON RAFMAN, JOSH POEHLEIN, KURT CAVIEZEL, LAURENCE AËGERTER, MARCO BOHR, MARTIN CRAWL, MICHEAL O'CONNELL A.K.A MOCKSIM, MISHKA HENNER, MONICA HALLER, NANCY BEAN, PAVEL M.SMEJKAL, PENELOPE UMBRICO, ROY ARDEN, SHION SONO, THE GET OUT CLAUSE, THOMAS MAILAENDER, VIKTORIA BINSTOCK, WILLEM POPELIER

CHRIS MARKER

JR

REPUBLIC / p. 18

MEXICAN REVOLUTION

GRACIELA ITURBIDE

ENRIQUE METINIDES

MAYA GODED

DANIELA ROSSELL

IÑAKI BONILLAS

DULCE PINZON

FERNANDO MONTIEL KLINT

DOCUMENTS / p. 22

THE MEXICAN SUITCASE

NEW YORK TIMES MAGAZINE: 30 YEARS

MANO A MANO VII / TENDANCE FLOUE

TRIBUTE TO ROGER THÉROND

POINTS OF VIEW / p. 24

ARTISTS PRESENTED BY SIMON BAKER

MINORU HIRATA

MARK RUWEDEL

INDRÉ ŠERPITYTĖ

ARTISTS PRESENTED BY CHRIS BOOT

CHRISTOPHER CLARY

DAVID HORVITZ

PENELOPE UMBRICO

ARTISTS PRESENTED BY LE POINT DU JOUR

LYNNE COHEN

RUT BLEES LUXEMBURG

JOACHIM MOGARRA

ARTISTS PRESENTED BY SAM STOURDZÉ

JEAN-LUC CRAMATTE & JACOB NZUDIE

RAPHAËL DALLAPORTA

YANN GROSS

ARTISTS PRESENTED BY ARTUR WALTHER

DOMINGO MILELLA
JO RACTLIFFE
MIKHAEL SUBOTZKY

RETROSPECTIVE: 10 YEARS OF THE RENCONTRES D'ARLES AWARDS

WANG QINGSONG

MICHEL BOUVET

OTHER INITIATIVES / p. 36

SFR YOUNG TALENT
AUGUSTIN REBETEZ
ENSP
CLICS AND CLASSES
WHAT'S NEXT? 10 YEARS OF THE FOAM
LUMA FOUNDATION
MÉJAN

EVENTS / p. 39

THE RENCONTRES D'ARLES VILLAGE
EVENING SCREENINGS
OUTSIDE THE RENCONTRES D'ARLES

EDUCATION / p. 43

PEDAGOGY
PHOTO FOLIO REVIEW & GALLERY
PHOTOGRAPHY WORKSHOPS
WORKSHOPS FOR SCHOOLS
BACK TO SCHOOL WITH IMAGES
AN EXPERIMENTAL PROJECT: "NICE ONE!"
HIGHSCHOOL CONTEST
SEMINAR

ARLES IN SUMMER / p.48

PRACTICAL INFORMATION / p.52

INSTITUTIONAL PARTNERS / p.56

PRIVATE PARTNERS / p.58

BOARD OF DIRECTORS / p.71

EXHIBITIONS

NOW, WE'RE A SPECIES OF EDITORS.
WE ALL RECYCLE, CLIP AND CUT, REMIX AND UPLOAD.
WE CAN MAKE IMAGES DO ANYTHING. ALL WE NEED IS
AN EYE, A BRAIN, A CAMERA,
A PHONE, A LAPTOP, A SCANNER, A POINT OF VIEW.
AND WHEN WE'RE NOT EDITING, WE'RE MAKING.
WE'RE MAKING MORE THAN EVER,
BECAUSE OUR RESOURCES ARE LIMITLESS AND
THE POSSIBILITIES ENDLESS.
WE HAVE AN INTERNET FULL OF INSPIRATION:
THE PROFOUND, THE BEAUTIFUL, THE DISTURBING,
THE RIDICULOUS, THE TRIVIAL, THE VERNACULAR AND THE INTIMATE.
WE HAVE NEXT-TO-NOTHING CAMERAS THAT RECORD THE LIGHTEST LIGHT, THE DARKEST DARK.
THIS TECHNOLOGICAL POTENTIAL HAS CREATIVE CONSEQUENCES.
IT CHANGES OUR SENSE OF WHAT IT MEANS TO MAKE. IT RESULTS IN
WORK THAT FEELS LIKE PLAY,
WORK THAT TURNS OLD INTO NEW, ELEVATES THE BANAL.
WORK THAT HAS A PAST BUT FEELS
ABSOLUTELY PRESENT.
WE WANT TO GIVE THIS WORK A NEW STATUS.
THINGS WILL BE DIFFERENT
FROM HERE ON...

MANIFESTOS

FROM HERE ON

The manifesto is signed by the five curators of the exhibition:

Clément Chéroux, curator for the Photography Cabinet, Centre Pompidou. Lives and works in Paris.

Joan Fontcuberta, artist. Lives and works in Barcelona.

Erik Kessels, founder and executive director of KesselsKramer. Lives and works in Amsterdam.

Martin Parr, photographer of Magnum Photos agency. Lives and works in Bristol, England.

Joachim Schmid, artist. Lives and works in Berlin.

List of the 36 artists exhibited: Adrian Sauer, Andreas Schmidt, Aram Bartholl, Claudia Sola, Constant Dullaart, Corinne Vionnet, Cum*, David Crawford, Doug Rickard, Ewoudt Boonstra, Frank Schallmaier, Gilbert Hage, Hans Aarsman, Hermann Zschiegner, James Howard, Jenny Odell, Jens Sundheim, John Haddock, Jon Rafman, Josh Poehlein, Kurt Caviezel, Laurence Aégarter, Marco Bohr, Martin Crawl, Micheal O'Connell a.k.a Mocksim, Mishka Henner, Monica Haller, Nancy Bean, Pavel M. Smejkal, Penelope Umbrico, Roy Arden, Shion Sono, The Get Out Clause, Thomas Mailaender, Viktoria Binschtok, Willem Popelier

CHRIS MARKER

Born in 1921 in Neuilly-sur-Seine. Lives and works in Paris.

Chris Marker is one of the most influential and important filmmakers to emerge in the post-war era, where he often worked collaboratively with, amongst others, Alain Resnais and Jean-Luc Godard. Marker appeared on the Paris cultural landscape as a writer and editor, winning admiration for the *Petite Planète* travel books he edited for Seuil beginning in 1954. Parallel to his written commentary, Marker also became identified for his uniquely expressive non-fiction films, eschewing traditional narrative technique and working from a deeply political vein. Marker began garnering international recognition in 1962 with the science-fiction short film *La Jetée*, a hugely influential story of nuclear experimentation and time travel. In the seventies Marker worked increasingly by himself creating documentaries both on the history of the left (*Le Fond de l'air est rouge*, 1977) and meditations on travel and memory (*Sans Soleil*, 1982). From 1952 to 2004, Marker has realized over 40 films.

Chris Marker's retrospective in Arles will present more than 300 works, produced between 1957 and 2010.

Koreans is a project made in 1957 when Chris Marker was one of the few journalists who could still explore North Korea freely. The resulting photographs give an uncensored record of the daily life, four years after the end of a devastating war. Those strolls were amusingly rejected by both sides of the 38th parallel: the North because it didn't mention Kim Il-Sung and the South simply because it had been made on the other side of the frontier. No such rejection appears in *Quelle heure est-elle ?* (2004-2008) although Chris Marker stole pictures "like a benevolent paparazzo", as he himself recalls. Inspired by a short unforgettable poem by Ezra Pound, "The apparition of these faces in the crowd / Petals on a wet, black bough", he started taking pictures inside the Paris subway. His aim in collecting these "petals" was to give people their best moment, often imperceptible in the stream of time, making them truer to their inner selves. He started the experience with a wristwatch camera between, hence the title. Although he later used different contraptions, the title remained, reminding that the stolen moment of a woman's face tells something about Time itself... The same idea is developed in the series *PASSENGERS* "Cocteau used to say that, at night, statues escape from museums and go walking in the Streets" explains Marker who sometimes made unusual encounters of models of famous painters inside the Paris subway, eerie figures lost in time. These images, in color, illustrate the various ways in which people create invisible boundaries in order to cope with modern urban life. The modern finally meets the tradition of arts in another series, *After Dürer*, where Marker uses the engravings of the German printmaker and revisits them. *Silent Movie* and *The Hollow Men* also questions the linearity of narration and history. The first installation presents a highly personal response to the one-hundredth anniversary of the invention of cinema, while the second one reflects on the European wasteland that resulted from the First World War. The most famous film of Chris Marker, *La Jetée*, will also be shown in Arles, as well as a virtual event dealing with his recent work on Second Life, a platform accessible on the internet.

Exhibition presented with the collaboration with Peter Blum Gallery, New York.

JR

The pseudonym is a telling indication of this photographer's sense of humour and his acute awareness of what he is doing. To assume the name of the most abject character in the television series Dallas, the very emblem of capitalism at its selfish height, is an act of appropriation of the system on its own terrain, the better to undermine it from the inside; he then seizes power and draws us towards his own message.

JR does not seek virtuoso effects in his photography. In each of his projects, he has set himself up as the observer of a community. With his posters, posted in the crisis landscape itself, he has invented a new implement of mediation and means of distribution.

Personal glory is not his thing; he prefers the anonymity and the sense of collective adventure that his projects foster. His use of humour shows courage and he manipulates the press, the internet and the art market to his own ends, which have the great merit of being purely political, even though the word may frighten his generation. He takes sides, forces us to see things from his point of view. In a word, he is committed.

He was discovered at Clichy sous Bois in 2006; the Arles public went wild for him in 2007 - since when he has met with dazzling success and has developed a string of exciting projects that confirm his talent as much as they reinforce his message. He was awarded the prestigious TED award in the United States in 2011; he will be back in Arles for the closing evening to present all the projects he has set up around the world with his team, and a swarm of fans that follow him on the internet.

Projection at the Roman Theatre on the 9th of July.

REPUBLIC

THE MEXICAN REVOLUTION

PHOTOGRAPHY AND REVOLUTION

When I saw for the first time the photographs taken in 1911 by the Englishman Jimmy Hare in Ciudad Juárez, I had the feeling of looking at something that was unfamiliar to me. This feeling was disconcerting, for the pictures had been shot in my home town. Whence came this sense of unease? At first I thought it stemmed from the boldness of viewpoint typical of this great war photographer. Yet, as the years passed, I realized something else had troubled me: The concept of the Revolution that had for a very long time held sway over my imagination came from a set number of images published over the course of sixty years, a collection that did not include Jimmy Hare's photographs, nor those of a good many others. Did it not follow that what was missing was a history of photographs of the Revolution, which this time might include the point of view of almost every photographer who left us evidence of this historic process?

This is precisely what we have done in *Mexico: Photography and Revolution* (Lundwerg Editores and Televisa Foundation). We have made a particular effort in this book to discover why and by what processes such a large quantity of photographs were kept out of circulation at the time, and what kind of impact that absence might have had on our country's visual memory.

The exhibition that we are presenting at Arles represents a new challenge because, while it is certainly based on the book, it also requires building a narrative based almost exclusively on period prints available for loan to France. The results have been extremely interesting because, far from creating problems for the collection, photographs which were not part of the original editorial project have come to enrich it. What is more, based on the vast number of items we were able to bring together for this exhibition, we can claim to have assembled here, beyond any doubt, a larger and more complete exhibition of photographs of the Mexican Revolution and its era than has ever been seen before.

Miguel Ángel Berumen, curator.

Exhibition organised in collaboration with and with the support of the Televisa Foundation, Mexico.

GRACIELA ITURBIDE

Born in 1942 in Mexico City. Lives and works in Mexico City.

Graciela Iturbide is one of the most outstanding Mexican photographers on the contemporary world scene. Over a four-decade career she has built an oeuvre that is intense and deeply singular, fundamental for understanding the development of photography in Mexico and the rest of Latin America. Her contribution and talent have been recognised with the recent granting (2008) of the Hasselblad Award, the world's highest distinction in photography. Renowned for her portraits of the Seri Indians, who inhabit the desert region of Sonora, for her vision of the women of Juchitán (on the Isthmus of Tehuantepec, Oaxaca), and for her fascinating essay on the birds that she has spent so many years photographing, Graciela Iturbide's visual itinerary has spanned such contrasting countries as Spain, United States, India, Italy and Madagascar in addition to her native Mexico. Her curiosity about the different forms of cultural diversity have turned travel into a work dynamic through which she expresses her artistic need: "to photograph as a pretext for getting to know", as herself puts it.

Midway between the documentary and the poetic, her unusual way of looking through the lens integrates what has been experienced and what has been dreamed in a complex web of historical, social and cultural references. The fragility of ancestral traditions and their difficult survival, the interaction between nature and culture, the importance of ritual in everyday body language and the symbolic dimension of landscapes and randomly found objects are paramount to her richly productive career. Her work is characterised by an ongoing dialogue among images, times and symbols; in a poetic display in which dream, ritual, religion, travel and community all blend together. The exhibition presents one of the most comprehensive anthologies of her career to date.

Marta Daho, curator of the exhibition.

Exhibition organised by the MAPFRE Foundation in collaboration with the Rencontres d'Arles.

ENRIQUE METINIDES

Born in 1934 in Mexico City. Lives and works in Mexico City.

101 TRAGEDIES

101 Tragedies brings together a collection of photographs and narratives by the Mexican photographer, Enrique Metinides who makes his own selection of images and tells his own stories. Metinides remembers everything; the streets, the characters, the families, the sadness, as much as the heroism of the emergency workers and the 'audience' of onlookers relieved to be watching, not participating in the dramas he captures. Metinides catalogues his images according to type: train/bicycle/car/bus accident/plane crash/suicide/murder/hanging/drowning, everything is meticulously filed, stored, recorded. He creates order from the madness of the witnessed chaos he has photographed.

Metinides' work is unique and stands apart from contemporary tabloid drama photography, 'Nota Roja' which still sells on the streets of Mexico City. His images are distinct from the new sensationalism; his photographs, while powerful, are often filled with their own humanity, with their sense of detail and their awareness of both accident and cultural context. His work is cinematic at times and intimate at others and his photographs present themselves as short narratives - single frame movies, so to speak. As a child Metinides loved to go to the cinema and shoot stills from the screen and their influence is evident in his photography. His home is filled with a DVD collection that ranges from Cagney to contemporary car chase spectaculars. Metinides, is a film maker of stills. Metinides has worked in Mexico City all his life - rarely leaving the city, never leaving the country; yet he has probably seen more than most. Now retired from the streets he has begun a new series of works that revisit the scenes he once witnessed and documented. He creates hybrid images by bringing into the frame the toys of his massive collection of miniature firemen, police and ambulance workers against the backdrop of his original images like a stage set of earlier work. In this way he creates new works that hovers on the edge of child-like innocence, horror and the absurd.

Metinides does not belong in the tabloid world of this millennium; his work has little to do with the formulaic sensationalism of the present or with the Narco drama, which represents contemporary Mexico in the media. His work is unique, guided by his own reflections of a life times' work. *101 Tragedies* is a series of single frame films. Narrated by Metinides. Told through his stills and his words.

Trisha Ziff, co curator of the exhibition, with Enrique Metinides.

MAYA GODED

Born in 1970 in Mexico City. Lives and works in Mexico City.

WELCOME TO LIPSTICK

These photographs were taken in a red-light district close to the Mexico/United States border, behind walls concealing the prostitutes from the rest of society. Violent and lawless, this once-flourishing neighbourhood now seems entirely inhabited by ghosts, and few people dare to visit. But despite this decline, these women's struggle for survival keeps their district alive.

LAND OF WITCHES

After finishing the work on the series *Missing* about the women who disappeared or were killed on the Mexican border of the USA, the need to change the destiny, do justice to the impunity and work on my own fear was born. So I decided to make a few trips to northern Mexico, to look for my own healing, and restoring my love for photography. After these trips, the photographic series called *Land of Witches* was created. In Latin America, the Spanish conquest brought with catholic religion the persecution of women related to witchcraft, both spanish and indigenous. These local people, called "shamans" or witch doctors, had a great knowledge on herbs and the balance with their environment. Although the witchhunt was a common practice this beliefs were practiced clandestinely and are still alive throughout Mexico. This witches I look for, in the most catholic states are a mix of European and Indigenous. In these villages everybody goes to look for them but, fearing their power, in the end they are outcasted because they are different from other women living in the village.

Maya Goded

Projection *Welcome to Lipstick by Coincidence*.

DANIELA ROSSELL

Born in 1973 in Mexico City. Lives and works in Mexico City.

Ricas y famosas (1994-2001), Rossell's collection of photographs taken in the upper echelons of Mexican society and politics was published to great scandal and media uproar in 2002. [...] Her first major body of work, which she had begun in 1994, focused on the complexity of the artist's interaction with her predominantly Mexican and predominantly female - models. [...] She had been working with the concept and title *Ricas y famosas* for some time before her notorious book. The photographs consisted then of an album of forty color prints arranged in plastic sleeves, a hand held window onto a "world of women" comprised of relatives, extended family members, acquaintances and neighbors Rossell had visited in order to photograph the interiors of their homes and the objects, art and collectibles she observed on display there. [...] By 1998-99 Rossell had considerably expanded her list of contacts, moving deeper into high society circles in Mexico City (and their second homes in New York and Acapulco). [...] An invitation from Turner editor Juan Garcia de Oteyza allowed her to develop the album into a book of photography. Despite the fact that the artist had conceived even more parodic titles for her New York exhibitions (the second was *Third World Blondes Have More money* 2002), de Oteyza began promoting the book at book fairs as *Ricas y famosas*, and the name stuck. [...] The notoriety Rossell received for this was mostly unwelcome but this image allows a glimpse into what could be achieved with her recognition: a feminist world-making in the mainstream one artwork at a time. Her visual intelligence is applied with a subtle and deft sense of how the means and context of presentation can amplify a works effective power...

Rhea Anastas, from the introduction of *Witness to Her Art*, Center for Curatorial Studies, Bard College, New York, 2006.

Exhibition organised in collaboration with the Greene Naftali Gallery in New York.

INAKI BONILLAS

DOUBLE CHIAROSCURO

In 2003, Iñaki Bonillas let the vast photographic archive of his grandfather J. R. Plaza enter into his practice, as a continuous source of meditations on photography that often turn to elements that seem a priori incompatible: on the one hand a biographical narrative and on the other a quasi-scientific element of compilation. This time Bonillas has chosen to work with a single image taken from the archive, with the idea of exploring the possibility, not only of creating a new set of images (through juxtaposition, recontextualisation or any other way of reinterpreting the original source), but of creating a whole new archive. More than the mere flexibility of images, the purpose then is to show how images are capable of giving birth to distinct visual realms. The image at issue is a portrait of the great-grandfather of the artist that shows the remains of an old grid, once traced with the aid of a pencil all over the picture (with the intention of being copied. This given partition, allows the artist to work with 104 images instead of just one: 104 elements that are not just fragments of a bigger image, but images in their own rights, ready to be used as such. By renouncing to the figurativeness of the photograph (the possibility of subject recognition), the artist is able to search for different ways of displaying this new abstract archive. But the images at this point are no longer photographic either (they have become indiscernible), so Bonillas can also work from this neutrality and explore four different techniques and methods, including a 16 mm film and a meticulous graphite drawing. It is important to mention that the original photograph has another peculiarity: it was taken in such a way that a situation of double chiaroscuro takes place, because background and foreground degradation of light intersects. This luminous phenomenon of crossed axes, gives the artist the opportunity to work with a richness of grey tones.

Exhibition organised in collaboration with ProjecteSD Gallery, Barcelona.

DULCE PINZON

THE REAL STORY OF THE SUPERHEROES

After September 11, the notion of the "hero" began to rear its head in the public consciousness more and more frequently. It served a necessity in a time of national and global crisis to acknowledge those who showed extraordinary determination in the face of danger, sometimes even sacrificing their lives in an attempt to save others. However, in the whirlwind of journalism surrounding these deservedly front-page disasters and emergencies, it is easy to take for granted the heroes who sacrifice immeasurable life and labor in their day to day lives for the good of others, but do so in a somewhat less spectacular setting. The Mexican immigrant worker in New York is a perfect example of the hero who has gone unnoticed. It is common for a Mexican worker in New York to work very long hours in extreme conditions for low wages which are saved at great cost and sacrifice and sent to families and communities in Mexico

who rely on them to survive. The Mexican economy has quietly become dependent on the money sent from workers in the US. Conversely, the US economy has quietly become dependent on the labor of Mexican immigrants. Along with the depth of their sacrifice, it is the quietness of this dependence which makes Mexican immigrant workers a subject of interest. The principal objective of this series is to pay homage to these brave and determined men and women that somehow manage, without the help of any supernatural power, to withstand extreme conditions of labor in order to help their families and communities survive and prosper. This project consists of 20 color photographs of Latino immigrants dressed in the costumes of popular American and Mexican superheroes. Each photo pictures the worker/superhero in their work environment, and is accompanied by a short text including the worker's name, their hometown, the number of years they have been working in New York, and the amount of money they send to their families each week.

Projection by Coïncidence.

FERNANDO MONTIEL KLINT

ACTS OF FAITH

The society we have ended up with atomises and isolates its members, the technology co-dependents we've become, individualists and consumers engulfed by a near-uneearthly quest for total pleasure in which we are ceasing to recognise and know ourselves for what we intrinsically are. Interaction has been ousted by virtual simulation within which introspection and the search for being, for the interior, free-souled «I», are shrinking inexorably. What is the exact meaning of «faith» here? My focus is on exploration of the act of faith in contemporary life without reference to religion. I recreate my mental liberation through mises en scène and actions that are caught by the camera; actions in which, searching for introspection, I invent deceitful realities composed of absurd ambiances. Introspection is also a path of light leading towards contemplation and individual liberation, towards moments of inspiration during which, in a mental culmination, the infinite is disclosed to me like a revelation. That which has no end – that which is of the essence – transcends this world; faith replaces logic, transforming itself into an eternal, circular act.

Fernando Montiel Klint, 2011

DOCUMENTS

THE MEXICAN SUITCASE

The legendary Mexican Suitcase containing Robert Capa's Spanish Civil War negatives, considered lost since 1939, has recently been rediscovered and is exhibited here for the first time. The Suitcase is in fact three small boxes containing nearly 4,500 negatives, not only by Capa but also by his fellow photojournalists Chim (David Seymour) and Gerda Taro. These negatives span the course of the Spanish Civil War (1936–39), through Chim's in-depth coverage in 1936-37, Taro's intrepid documentation until her death in battle in July 1937, and Capa's incisive reportage until the last months of the conflict. Additionally, there are several rolls of film by Fred Stein showing mainly portraits of Taro, which after her death became inextricably linked to images of the war itself. Between 1936 and 1940, the negatives were passed from hand to hand for safekeeping, and ended up in Mexico City, where they resurfaced in 2007.

The Spanish Civil War broke out on July 19, 1936. In the broadest terms, the war was a military coup, led by General Francisco Franco and instigated to overthrow the democratically elected government of the Spanish Republic, a coalition of leftists and centrists. From its inception, the civil war aroused the passions of those who saw Franco's actions as the front line of a rising tide of fascism across Europe, as he received material support from Germany and Italy. Many leftist intellectuals and artists were committed to the antifascist struggle, and they provided vivid images and texts in support of the Republican cause for the international press.

The Mexican Suitcase negatives constitute an extraordinary window onto the vast output of these three photographers during this period: portraits, battle sequences, and the harrowing effects of the war on civilians. While some of this work was known through vintage prints and reproductions, the Mexican Suitcase negatives, seen here as enlarged modern contact sheets, show us for the first time the order in which the images were shot, as well as images that have never been seen before. This material not only provides a uniquely rich view of the Spanish Civil War, a conflict that changed the course of European history, but also demonstrates how the work of three photojournalists laid the foundation for modern war photography.

Cynthia Young, curator of the exhibition.

First presentation of the exhibition after New York, organised by the International Center of Photography, New York.

This exhibition and its catalogue were made possible with support from the National Endowment for the Arts, Joseph and Joan Cullman Foundation for the Arts, Frank and Mary Ann Arisman, and Christian Keese. Additional support was received from Sandy and Ellen Luger.

30 YEARS OF THE NEW YORK TIMES MAGAZINE

THE NEW YORK TIMES MAGAZINE PHOTOGRAPHS

For over thirty years, the weekly *New York Times Magazine* has shaped the possibilities of magazine photography, through its commissioning and publishing of photographers' work across the spectrum of the medium, from photojournalism to fashion photography and portraiture. In this exhibition, long-time *New York Times Magazine* photo editor Kathy Ryan provides a behind-the-scenes look at the collaborative, creative processes that have made this magazine the leading venue for photographic storytelling within contemporary news media.

The exhibition is comprised of approximately fifteen installations, each of which focus on a notable project or series of projects that have been presented in the pages of the magazine. The projects featured in the exhibition mirror the magazine's eclecticism, presenting seminal examples of reportage, portraiture, as well as fine art photography. Using visual materials drawn from different stages of the commissioning process - storyboards, shot lists, work prints and contact sheets, videos, tear sheets and framed prints - the magazine's collaborative method is revealed from initial idea to the published page, and, in some cases, continues beyond magazine publication, when a subject that begun as an assignment has become a part of a photographer's ongoing work.

The *New York Times Magazine Photographs* exhibition will include a reading room to give the viewer contextualizing reading material for all the projects on exhibit, and an extensive series of blow-ups of selected tearsheets and covers from the last thirty-years of the magazine.

Exhibition organized by the Aperture Foundation, New York and coproduced with the Rencontres d'Arles, where it is shown for the first time.

Curators : Kathy Ryan and the Aperture Foundation

MANO A MANO VII / TENDANCE FLOUE

At first sight, VII and Tendance Floue have nothing in common.

On one side, we have a group of famous photo-journalists working on the hottest news stories or dealing with issues of planetary scope. They cover assignments for the top magazines. VII are people to be reckoned with. Their photographers are at the cutting edge of current affairs. On the other side, we have a group of people who question the world from the creative darkness of a very untypical processing room. Tendance Floue is a pooling of energies in which the individual photographer gives way to the group. Theirs are collective experiences, photographed in different forms to create a utopian idea of the world. Tendance Floue are a cutting edge experience of the present. This photographic confrontation for an evening, on the occasion of our respective anniversaries, is not intended to show off our 'best-ever' photographic productions nor to point up the contrasts between our two set-ups. To the contrary, we are convinced that the experiences of both groups are motivated by the same kind of questioning.

Primordially, our images are there to ask questions about the world – to look at the world through its essential issues, with the result that we construct a 'political' idea in images of the way we think the world is. This inevitable subjectivity in photography is not there to prove anything but, rather, to give pause for thought, and doubt.

Projection at the Roman Theatre, on Wednesday 6 July.

TRIBUTE TO ROGER THÉROND

He was our father in photography, our mentor, our patron. He was the Eye of *Paris Match*, the founder of Photo, the passionate collector. He shared with us his passion for the image. Roger Théron died 10 years ago. We are keen to pay homage to him along with his family and friends. We will be showing you the finest pages of Paris Match and the most extraordinary pieces from his collection. You will hear tributes from Edmonde Charles-Roux, Sylvie Aubenas, Bettina Rheims, Olivier Royant, Jean-Francois Leroy, Philippe Garner and Sebastião Salgado. The projection is produced by Jean-Jacques Naudet, Dider Rapaud, Guillaume Clavières and Marc Brincourt.

Jean-Jacques Naudet

Projection at the Roman Theatre, on Wednesday 6 July.

POINTS OF VIEW

The Rencontres d'Arles Discovery Award goes to a photographer or an artist making use of photography, whose work has recently been discovered internationally or deserves to be. The winner is chosen by a vote of photography professionals present in Arles during opening week and receives 25,000 euros.

THE NOMINATORS OF THE DISCOVERY AWARD 2011:

All are new executive directors of international institutions: Simon Baker, first curator of photography at the Tate Modern in London, Chris Boot, executive director of Aperture Foundation in New York, Sam Stourd , director of the Mus e de l'Elys e in Lausanne, David Barriet, David Benassayag, B atrice Didier, all three founders and directors of the Point du Jour Centre d'art/ diteur in Cherbourg, and Artur Walther, collector and founder of the Walther Collection in Neu-Ulm, Germany.

THE CONTEMPORARY BOOK AWARD AND THE HISTORICAL BOOK AWARD

- The Contemporary Book Award of 8,000 euros goes to the best photography book published between the 1st of June 2010 and the 31st of May 2011.

- The Historical Book Award of 8,000 euros goes to the best thematic book or monograph published between the 1st of June 2010 and the 31st of May 2011.

The Book Awards winners are chosen by the five Discovery Award nominators, Rencontres d'Arles president Jean-No l Jeanneney, and LUMA Foundation president, Maja Hoffmann.

With the support of the LUMA Foundation.

ARTISTS PRESENTED BY SIMON BAKER

Born in England in 1972. Lives and works in London.

Dr Simon Baker is the first Curator of Photography and International Art at Tate in London. Prior to becoming Tate's first curator of photography he was Associate Professor of Art History at the University of Nottingham, where he taught history of photography, surrealism and contemporary art. He has published widely on these subjects, and curated the following exhibitions: *Undercover Surrealism: Georges Bataille and Documents* (Hayward, London, 2006); *Close-up: proximity and defamiliarisation in art, film and photography*, (Fruitmarket, Edinburgh, 2008) and most recently, (with Sandra Phillips), brought *Exposed: Voyeurism, Surveillance and the Camera*, to Tate Modern.

INDR   ERPYYT  _Lithuania

Born in Lithuania. Lives and works in London.

Indr   erpytyt s work examines issues of memory, trauma and loss, through the post-war and recent history of her native Lithuania, using a sophisticated combination of archival research, sculpture and photography. Her project *1944-91* is exemplary in this regard, beginning with a series of photographs of sites of repression and violence, which then form the basis for her own complex and nuanced negotiations and representations of these same places. Working within and between media, her work nonetheless displays a great commitment to the specific histories and critical potential of the photographic medium.

Simon Baker

1944–1991

In 1944 a Cold War began, a war that was brutal, inhumane. A war that has now been almost forgotten.

The Western powers continued to consider the occupation of the Baltic and Eastern Countries by the Stalinist powers to be illegal despite the post war conferences that had recognized the borders of the USSR. Hidden behind the Iron Curtain, the occupation of the Soviet block continued for 50 years and destroyed the lives of millions. It is estimated that there were at least 20 million deaths. Many believe that the real figure is closer to 60 million. Despite not receiving any backing from the West, the partisans' resistance fought against the Soviet regime. These partisans had to abandon both their families and homes and seek sanctuary in the forests. In numerous villages and towns, domestic dwellings were attained by KGB officers for use as control centers, interrogation, imprisonment and torture. These homely spaces were converted into places of terror. As a result the forest not only became the place of refuge but also the place of mass graves.

The most active and forceful resistance came from the Lithuanian 'forest brothers', which lasted for 10 years.

Indr   erpytyt 

www.indre-serpytyte.com

MARK RUWEDEL_United States

Born in 1954 in Pennsylvania. Lives and works in California.

Mark Ruwedel makes work in the desert regions of the Western United States, much of which concerns the traces and impacts of human activity on the landscape. His work offers both an absolute commitment to the formal language and potential of the large-format camera, and a deep commitment to the aesthetic potential of print-production. His work is as conceptually ambitious as it is geographically wide-ranging, drawing on the precision and commitment of the American new-topographic tradition, but overlaying this approach with his own unique perspective on the troubled relationship between the natural environment and the inevitable consequences of economic expansion.

Simon Baker

For many years now, my work has been concerned with offering an understanding of the American West as a palimpsest of cultural and natural histories. *Dusk* and *Dog Houses* may best be described as chapters of a much larger project entitled *Message from the Exterior*, while *1212 Palms* is a complete work representing my long-term interest in place names and a conceptual approach to landscape photography. *1212 Palms* is a set of nine black and white photographs of locations in the California deserts that were named for a certain number of palm trees. From *Una Palma* to *Thousand Palms Oasis*, the nine names add up to one thousand two hundred and twelve, although the number of trees depicted do not. The photographs in both *Dusk* and *Dog Houses* were made in the desert regions east of Los Angeles. *Dusk* is a series of black and white images of abandoned houses, photographed after the sun disappeared over the horizon. In their subdued, dark tones they suggest both presence and absence, social as well as geographical isolation. The Dog Houses, photographed in color, were found at deserted houses and homesteads similar to those of *Dusk*. The collection presents an inventory of a particular, and poignant, form of vernacular architecture. These modest structures are both humorous and tragic, alluding to the fragility of human endeavor in a harsh environment.

Mark Ruwedel

MINORU HIRATA_Japan

Born in 1930 in Tokyo. Lives and works in Tokyo.

Minoru Hirata is perhaps best known for his brilliantly intense accounts of Japanese performance art – particularly the Neo-dada groups, Hi-Red Centre and Zero Dimension. However, his photographic record of performance art reveals a more complex and sophisticated perspective than one would usually expect from straightforward documentation. As well recording the activities of the Japanese avant-gardes, Minoru Hirata was a committed photographer in his own right, his principal subject being the island of Okinawa, (occupied by the USA between 1945 and 1972). Minoru Hirata's work in Okinawa, from the 1960s to the present day, is as sensitive, engaged and original as his better-known performance-related practice: showing the same experimental confidence and originality in relation to the politics of everyday life, (under occupation and otherwise), as he did to the spectacular world of the avant-garde.

Simon Baker

Born in Tokyo in 1930, Minoru Hirata first came in contact with the Tokyo avant-garde in 1958, when he saw Ushio Shinohara's outrageous work at the jury-free Yomiuri Independent Exhibition held at the Tokyo Metropolitan Art Museum. Soon afterward, in 1959 or 1960, Hirata visited Shinohara at his residence-studio in Tokyo on assignment from an American photo agency. This shooting brought the two closer and Hirata began to avidly document the performative activities of Shinohara, as well as a number of important practitioners of Anti-Art (Han-geijutsu), including Neo Dada, Hi Red Center, Yoko Ono, Nam June Paik, and Zero Jigen (literally 'zero dimension'). Action is the definitive ingredient of what Hirata chronicled. He calls himself the 'conspirator' of these artists and collectives who staged their 'art in action'. Indeed, he created a body of significant art-historical documents which also reveals a tremendous degree of photographic authenticity. Hirata's long engagement with Okinawa dates back to 1967, before the islands were returned to Japan from the U.S. in 1972. Upon his first visit, he was immediately enthralled by the beauty of Okinawa's coral reefs and seascapes. Yet what made a greater impression was Okinawa's complex geopolitical history. Since the end of WWII, valuable land resources of the archipelago have been occupied, and are still occupied, by a host of American military bases. His photographs are informed by his deep sympathy for the plight of the Okinawa people, whose dream for independent existence still eludes them even after their land was returned to the Japanese governance.

Reiko Tomii

www.takaishiigallery.com

Exhibition organised with the collaboration of the Taka Ishii Gallery, Tokyo.

ARTISTS PRESENTED BY CHRIS BOOT

Born in Shropshire (United-Kingdom) in 1960. Lives and works in New York City.

Chris Boot is the Executive Director of the Aperture Foundation – a role he began in January 2011 after ten years of working as an independent publisher. Under his own imprint, Chris Boot Ltd, he published over 40 titles including *History* by Luc Delahaye (2004), *Lodz Ghetto Album*, Photographs by Henryk Ross (2004), *Things as They Are: Photojournalism in Context Since 1955* (2005), *The Memory of Pablo Escobar* by James Mollison (2007), *Beaufort West* by Mikhael Subotzky (2008) and *Infidel* by Tim Hetherington (2010). From 1998-2000 Boot worked as Editorial Director of Phaidon Press, where titles he commissioned included Martin Parr's *Boring Postcards* and *The Photo Book – A History*. Before that, Boot worked for Magnum Photos, for eight years, including as Director of its London and New York offices. He is also the author and editor of *Magnum Stories* (Phaidon, 2004).

CHRISTOPHER CLARY_United-States

Born in Rochester (New York) in 1968. Lives and works in New York City.

Christopher Clary is a multidisciplinary artist known for his conceptual photography, often appropriated and installation-based, which explores issues of sex, masculinity, and technology. At the core of his art practice is a pornography collection amassed over decades including magazines, JPGs and video. Where porn is solitary for some, Clary is one in a community of men with camera in hand, computer near by and time to play — rituals that have consequences in defining the self. This isn't oneself. Because even when Clary's eye is locked on a single hirsute brute, the final image as art goes beyond picturing just one man to represent an idea of Man. In Arles, Clary's exhibition for the Discovery Award will illustrate this relationship. For his interest in group dynamics, he will present his porn collection in a near raw state as both wallpaper and sculpture. Here, photography is at it's most vivid because Clary allows his community to emerge unhindered by artsy pretension. Then the exhibition shifts to one particular man. JPGs of Kevin are used in video to nervous effect and then on canvas to embody his weight and scale. Finally, images of Kevin from magazines are used like advertising in hopes of finding him so Clary can confront the man himself. In person. From behind the camera. Clary's work has been exhibited internationally and in the US including the fairs SCOPENY and New York Photo Festival, the later being one of two featured artist in the Gay Men Play pavilion. Other NYC shows include major works for ABC No Rio, Cuchifritos, Exit Art, Momenta Art and Rush Arts Gallery; outside NYC for Denver International Airport, New York State Biennial and WORKS/ San Jose. Residencies include Artists Alliance's Rotating Studio Program and Exit Art. Reviews include the *New York Times*, the *Village Voice*, *HX* and *Out Magazines* with interviews for *Photo District News*, *Photographie.com* and *NY1*.

www.christopherclary.com

PENELOPE UMBRICO_United-States

Born in Philadelphia in Pennsylvania. Lives and works in New York City.

My work is as much a study of photography as it is photography. Searching through images on online communities, I employ methods of re-photographing, scanning and screen-capturing to extract selected details from these images that I feel point to a deflation or a rupture in the idealized representations I find there. Collecting and re-contextualizing this material, I become an archivist. The work is an accumulation that registers technological histories while revealing formulations of desire and cultural longings. The idea of absence and erasure is a theme in my work, especially with regard to popular uses of technologies such as photography and the Internet. I question the idea of the democratization of media, where pre-scripted images, made with pre-set tools, claim to foster subjectivity and individuality. I investigate the space between individual and collective photographic practices, and what it means for individuals to take and share photographs with an anonymous public. Consisting of small details derived from hundreds of images of objects for sale in various states of disrepair, my work for the Discovery Award explores the aftermath and by-products of easy, expedient mass production and the availability of everything, through prevailing user-friendly photographic technologies. I find: unwanted cumbersome CRT TVs as awkward in their photographic frames as they are in their living-rooms; an abundance of universal remote controls - 'universal remote' an apt metaphor for contemporary conditions of detachment and isolation. A trajectory from images of objects that are like unmanageable obstinate bodies, to images of objects that are abstract extensions of the body, the work tells a kind narrative about the promise and failure of technology - a tour through technologies of image production with a subtext of cultural manifestations of desire, materiality, immateriality, disembodiment, absence, and erasure.

Penelope Umbrico

www.penelopeumbrico.net

DAVID HORVITZ_United-States

Born in 1982 in Los Angeles. Lives and works in Brooklyn.

David Horvitz's nomadic personality shifts seamlessly between the Internet and the printed page, avoiding any particular definition or medium. Recurring interests across these disciplines include attention to strategies of information circulation and the impermanence of digital artifacts. Horvitz frequently encourages participation from both his friends and a web-based audience for his projects. He channels the spirit of conceptual artists while reaching out to a community through digital communication technologies. Many of his projects are infused with generosity and free distribution. For *Public Access*, a recent project, he traveled the entire California coast from the Mexican to the Oregon border. Along his road-trip, he made photographs of various views of the Pacific Ocean with his body (sometimes inconspicuously) standing within the frame. These photographs were then uploaded to the internet to illustrate the location's Wikipedia listing. A photograph of Horvitz standing at the Mexican-American border, with the wooden border going out into the ocean, was uploaded to the article for Border Field State Park. With the intent to openly distribute the images within the new public spaces opened up by the Internet, the photographs caused a small controversy within the community of Wikipedia editors. After lengthy debates emerged, the images were either edited (with Horvitz removed from his own photographs) or deleted entirely. A PDF was made that includes documentation of the entire project and the process of the images' removal. For *From the Southern-most Inhabited Island of Japan (Hateruma... Public Domain)*, which was currently on view at the New Museum, Horvitz generated a string of 'travelling' images that was an online metaphorical representation of a journey to South Japan where he traveled to a few years earlier. Like many of Horvitz's projects, the work took on various forms: text, photography, found imagery, newsprint take-aways, and a book.

www.davidhorvitz.com

ARTISTS PRESENTED BY DAVID BARRIET, DAVID BENASSAYAG & BÉATRICE DIDIER

Live and work in Cherbourg-Octeville and Paris, France.

In 1996, David Barriet, David Benassayag and Béatrice Didier started up Le Point du Jour, a publishing house specialising in photography, then in 1999, the Regional Photographic Centre at Cherbourg-Octeville, which has organised more than sixty exhibitions, along with projections, meetings and residencies. In 2008, they took over a building designed by Éric Lapierre (winner of a prestigious architectural award) and since then Le Point du Jour has flourished in its twin roles as Art Centre and publisher. There have been exhibitions accompanied by books, of work by Lynne Cohen, Mikaël Levin, Helen Levitt, Joachim Mogarra, Maxence Rifflet, and Gilles Saussier. At the same time, there have been regular and various activities for the public. Every two years, Le Point du Jour administers an artist in residence' scheme, leading to an exhibition and a book, and the Prix Roland Barthes, an award for research in photography by young academics.

David Barriet was born in 1970 in the North of France (Manche). He has worked in journalism as a member of a photographic department, and as an independent photographer. Until 2002, he also worked on projects of his own, with exhibitions at Pôle Image Haute-Normandie (Rouen) and at the Caen Arthothèque.

David Benassayag was born in 1970 in Paris. He studied literature at the University of Paris IV–Sorbonne, before taking a Master's degree in Publishing at the University of Paris XIII–Nord. He has worked as an editor and as a publisher's assistant.

Béatrice Didier was born in 1964 in Paris. She has worked as a journalist and as the manager of theatre and dance companies. She holds a Master's degree in Political Science from the University of Grenoble-Stendhal.

JOACHIM MOGARRA_France

Born in 1954 in Tarragone (Spain). Lives and works in Montpeyroux near Montpellier, France.

Joachim Mogarra transforms the everyday with photos of small objects and different materials accompanied by brief, hand-written texts. Each work is part of a thematic or narrative whole: faced with the discrepancy between the image and what it's supposed to represent, plus the differences of scale and mix of registers, you can't help laughing, but at the same time this light-hearted touch calls our ways of seeing and thinking into question.

David Barriet, David Benassayag, Béatrice Didier

The first reaction to Mogarra's photographic constructions is one of surprise – closely followed by laughter. It all happens inside the artist's head and in his home: little objects, figurines, engravings, cards, simply juxtaposed and with a minimum of modification, begin to speak to us, with the aid of a few handwritten words. Each piece has its place in some theme or story inspired by the life or the reading of the artist. The images inevitably remind us of children's make-believe. From next to nothing they construct a world in which anything can exist. Somewhere between the kitchen tiles and a distant galaxy the boundaries that separate the concrete from the imagined become blurred; the sense of scale is lost; registers become muddled. In serious vein, we might draw attention to Mogarra's implicit criticism of photography. Each image is a construction. The statement it makes, the way in which it directs our gaze – these things determine its meaning. Photographic habits are carelessly aped. Under the pretence of not altering anything, these pictures actually undermine any illusions of objectivity. And yet the power of the imagination cannot properly take the place of objectivity – things as they really are, are not much. We can no more believe in the extraordinary voyages and the legendary heroes than in the great theories that are supposed to explain the world. And so we remain children. The feeling we get is that this comedian of the absurd is also working for us; that he is a medium for, as it were, taming the world and reducing the various facets of the human comedy to the dimensions of an inner theatre. Perhaps such a happy transposition was possible only through photography. Whatever the case, it has made it possible for him to bring a certain detachment to the expression of contradictory feelings and ill-assorted styles. In these terms, Mogarra's oeuvre can be seen as a paradoxical self-portrait. It offers itself willingly to our gaze only to elude it immediately.

LYNNE COHEN_Canada

Born in 1944 in Racine (United-States). Lives and works in Montreal.

Lynne Cohen has been taking pictures of people-free interiors for almost thirty years now: spas, swimming pools, waiting rooms, classrooms, gyms, etc. Often kitschy, the decors can also be comic, even as they accentuate an intriguing – and sometimes

troubling – atmosphere. Add meticulous eye-height framing plus lighting that stresses texture and freakish colours, and you've got documentary images whose sculptural quality makes you think of installations.

David Barriet, David Benassayag, Béatrice Didier

Since the early 1970s, Lynne Cohen has been photographing living rooms, men's clubs, classrooms, spas and military installations. As with most of her work, she is primarily concerned with the way things appear and function in our daily lives. A combination of scrupulous, equidistant framing with lighting that stresses colour and texture structures these deliberately neutral images. While focusing on the fake aspect of her ill-defined locations, Cohen nonetheless suggests the influence of a diffuse form of social surveillance. Her feeling is that the world can't really look like this, like what we experience. It seems full of finished works of installation art. She says about this: "I would like to think the disorientations and ambiguities in the photographs are largely the result of the specific and mysterious nature of the places I photograph. I find their odd symmetries and disjunctions enormously fascinating."

www.lynne-cohen.com

RUT BLEES LUXEMBURG_Germany

Born in 1941 in Germany. Lives and works in London.

Rut Blees Luxemburg's images are most often night-time views of huge architecture or abandoned urban spaces. The city and civilisation are represented by their infrastructure and hidden recesses, like a theatre and its wings. Though no human figures appear, it is not a cold statement about modern inhumanity – far from it; the images are inhabited by a vital force. They resemble fragments of a dream. Fear and desire, madness and reason; contradictory sensations converge with all the certainty of a vision.

David Barriet, David Benassayag, Béatrice Didier

Rut Blees Luxemburg will be showing new works from *Black Sunrise*. Shot in 2010 in New York these large luminous photographs echo Walt Whitman's poetic embrace of the city and its multitude of desires. The titles target the darker recesses of the city. In the eponymous *Black Sunrise* a glistening dark pipe snakes towards a globe. This insistent symbol of empire is tempered by the foreboding glow of a dark sky. *O* shows the seductive eye of an American actress, sliced by a cheap sticker selling sex – the exuberant profanation of beauty and eros, made visible in the blink of an eye. Rut Blees Luxemburg's work shows the public spaces of the city, where the ambitions and unexpected sensual elaborations of the 'modern project' are revealed. Her work brings to light the overlooked, the dismissed and the unforeseen as she creates immersive and vertiginous compositions that confront and deconstruct established perceptions of the city.

www.rutbleesluxemburg.com

ARTISTS PRESENTED BY SAM STOURDZÉ

Born in 1973 in Paris. Lives and works in Lausanne in Switzerland.

Sam Stourdzé is a specialist in images.

His research hinges on the context of their production, distribution and reception. For a number of years, he has been studying the mechanisms at work in the circulation of images, with a predilection for the relationships between photography, art and the cinema. He has organised many exhibitions and published several books, amongst which: *Le Cliché-Verre de Corot à Man Ray*, retrospectives of works by Dorothea Lange and Tina Modotti, *Chaplin et les images*, and *Fellini, La Grande parade*. In 2009, Stourdzé was appointed director of the Musée de l'Élysée, Lausanne.

JEAN-LUC CRAMATTE & JACOB NZUDIE_Switzerland and Cameroon

Live and work in Fribourg in Switzerland and in Yaounde in Cameroon.

When Cramatte met Nzudie, the Yaounde supermarket photographer, he was struck by the impact of a very ordinary activity. Their project gave rise to an attempt to account for a commercial activity with manifold ramifications. The photographer's improbable studio was the aisles of the supermarket – for the important reason that it is a place of key social issues. The Yaounde supermarket clearly sees itself as a place for people who have made it socially. Nzudie's clients choose their favourite shelves carefully as a gauge of their success – their accession to the ranks of the consumer society. Proof of their status is the studied gaze of the photographer selling portraits – photographs whose repeated nature only increases the desire to appear in them; photographs which, because there are so many of them, add up to a vast sociological portrait. The infinite succession of portraits by Nzudie that Cramatte has chosen works the notion of a series dry. And when all artifice is down, it is photography itself which is on show. The alternative story it tells is that of a poor image in the shadow of a concrete jungle.

Sam Stourdzé

SUPERMARKET

Jacob Nzudie photographs his clients in a supermarket in Cameroon just the way they want to be seen. The setting is significant; it is a supermarket for privileged customers, often Western expatriates, and not used by most Cameroonians. It is used by some, however, as a kind of dream machine. They imagine themselves as well-off, 'sophisticated locals', who can ignore the open-air markets with their lack of hygiene and exclusively local produce and the need to rub shoulders with their poorer compatriots. The supermarket feeds these people's fantasies. Even though it was economic and professional necessity that led Nzudie to make the shop his studio, his photographic work has an underlying sense to it in so far as it exposes his compatriots' ambiguous attitudes towards urbanity and the desire for social advancement in this extremely hierarchical society. Nzudie and Jean-Luc Cramatte met in Yaounde in 2006. At the time Cramatte was working on a heritage project in the Bastos district; he was interested in the output of street photographers. There are hundreds of them in Yaounde doing whatever customers ask for – portraits, of course, but it might be to reproduce old photographs (there and then on the pavement), or pictures of life in the big-city cabarets, weddings or birthdays. Cramatte collects, sorts and reworks the unsold photos, adding colour or collages. Overheard remarks Cramatte has noted: "The photograph gets thrown away, it disappears the same day", "We make photo-taxis, we never know where they're going to end up", "We're the photographers of frivolity". This series, which is disturbing in its unrelenting fascination with works that have no future, echoes Cramatte's other series in *Poste mon amour (My Beloved Post-office)*, Lars Müller Publisher, 2008, and *Bredzon Forever*, Idpure, 2010.

www.cramatte.com

RAPHAËL DALLAPORTA_France

Born in 1980 in France. Lives and works in Paris.

With every successive project, Raphaël Dallaporta restates his photographic creed.

Antipersonnel was like a sales catalogue, glorifying mines from the neutrality of his studio in a military base. Domestic Slavery used a taut documentary strategy to treat the issue of slavery. On the right, the photographs, repetitive, impenetrable, the facade of the scene of the event; on the left, the text tells the story. Raphaël Dallaporta's latest work took him to Afghanistan alongside a team of archaeologists working on an inventory of the Afghan heritage. The photographer is helping them map the sites. There have been many attempts at aerial photography since the 19th century. Nadar went up in a hot-air balloon. Dallaporta has built his own flying machine equipped with cameras. Using this technology, the photographer continues the photographic reflection of his predecessors. The shooting process is automated and the areas photographed are reconstructed by means of a powerful image-recognition algorithm. Dallaporta's inquiring camera sees ruins as layers pushing back the remains of history. There is the ruin disarranged by modern conflicts; the ruin as scarified landscape accumulating the marks of time. The ruin of the future.

Sam Stourdzé

RUIN

The first photographs of Raphaël Dallaporta's project *Ruin*, which he began in 2010, will be presented exclusively for the Rencontres d'Arles Discovery Award. Raphaël Dallaporta has worked with bomb-disposal units, lawyers, journalists, and forensic doctors. Since last autumn, he has been working with a team of archaeologists from the north of Afghanistan. Using an aerial camera system – a special drone adapted by Dallaporta for the project – he has been able to fly over Afghanistan taking pictures of the sites. The purpose of it all is to compile an inventory of the Afghan national heritage; it is hard to get to and in danger of destruction. Quite apart from natural phenomena, the sites and monuments are primarily endangered by human actions such as pillage, dynamiting, or the location of military zones on rich archaeological terrains. The artist's images place the country's current situation within a historic tradition. As a result of repeated invasions, this coveted territory retains the imprint of the various civilisations that have occupied it. Fully appreciating the urgency of saving this heritage, Raphaël Dallaporta has brought all his technical know-how to the task. The figure of the ruin at the centre of his compositions indicates various signs of destruction in the remains. It breaks with the symmetry of the rectangle, causing the photographic constructions to gain in emotive power what they seem to lose in formal perfection – which reflects the state of these deteriorating remains. The forms are obtained, from several shots taken on the same flight, through calculations made with automatic reconstruction and image-recognition software. Reality is recreated from these shots by lining up different isometric projections. Like photography, ruins have a special relationship with time: they are the evidence of a time which no longer exists. The project presents a process of deterioration suspended in time. The ruin, which is the project's *raison d'être*, affects us and reassures us about human precariousness.

www.raphaeldallaporta.com

YANN GROSS_Switzerland

Born in 1981 in Switzerland. Lives and works in Switzerland.

When Gross has a yen to travel, he fixes a trailer to his moped, packs his things and sets off down the Valley of the Rhone. There, surrounded by mountains, a traditionally secular people has farmed and forced a living out of the land. It's hard to imagine that on this land, some of them, having rejected the idea of 'here' have sought for themselves an 'elsewhere' that is right here. The America they have created in cunning disguise, 'here', is the America of the pioneers, the conquerors of the land. And Yann Gross's journey plays on all the ambiguities. It is constructed as a documentary leap into an imaginary community of people drawn together by an apparent certainty about their identity that is strengthened by the fact that it is local. Welcome to Horizonville.

Sam Stourdzé

HORIZONVILLE

David Lynch's film *The Straight Story*, which is based on a true story, recounts the odyssey of Alvin Straight, a retiree who drives hundreds of miles on a lawn-mower to visit his dying brother. It takes him about six weeks to get there, the time he needs for a philosophical meditation on the subtleties that shape his journey. In this, as it were, parody of the road-movie genre, Lynch paints a very human portrait of eccentric trajectories, somewhere on the outskirts of the American dream. Far from the desolate spaces of Iowa and Wisconsin, Gross was inspired by Lynch's paean to slowness to explore the Valley of the Rhone and thereabouts. With his camera equipment and a small tent stowed in a little trailer towed by a moped, he had the independence and mobility he needed to follow the rhythms of the valley. Eschewing the fast main roads, he made a virtue of taking things slowly. This patient style of exploration brought him into contact with marginal life-styles and gave him the opportunity to observe those elusive details that escape the hurried glance. *Horizonville*, then, is a meticulous photographic investigation with continual changes of scale. It hovers subtly between fiction and documentary, enabling us to question the ways in which we usually pass through any given environment, how we perceive it and give meaning to it. This out-of-sync road-movie also raises questions about the symbolic re-appropriation of a geographical site, the creation of an imaginary community, and, perhaps, a new take on the hackneyed codes of a particular genre of movie. As in *The Straight Story*, this modest 'art of the fugue' proves to be an effective means of tracing forms of exoticism that are hidden by the very localness of those communities. *Horizonville* is nowhere. It is a compression of time and space, a mythic horizon, an exotic vision of America in which dreams and gaze converge with impunity. Through his choice of models and his discreet arrangement of the settings, Gross enters into a kind of partnership with these people, increasing the charge of glamour that feeds their collective fantasy. He draws particularly on codes which belong at times to the aesthetics of the cinema; at other times to documentary photography.

Joël Vacheron

www.yanngross.com

ARTISTS PRESENTED BY ARTUR WALTHER

Born in Ulm in Germany. Lives and works in New York City.

In June 2010, Artur Walther opened his collection to the public, a four-building museum complex set in the residential streets of his hometown, Neu-Ulm / Berlafingen in southern Germany. He has been devoted to supporting global photography programs and scholarships for nearly twenty years. He began collecting in the late 1990s, focusing at first on modern German photography—including Bernd and Hilla Becher and August Sander—before expanding his collection to encompass contemporary photography and video from artists around the globe. The collection today includes the most significant body of contemporary Asian and African photography in the world. In New York City, Artur Walther now serves on a number of photography committees at cultural and educational institutions, including the Architecture and Design Committee of The Museum of Modern Art. He is a Board Member at the Storefront for Art and Architecture and at the International Center of Photography (ICP).

DOMINGO MILELLA_Italy

Born in 1981 in Italy. Lives and works in Italy.

Milella's photography shows us the physiognomy of a landscape as determined by its physical, anthropological, biological and ethnic characteristics resulting out of the constant action and interaction between nature and mankind. There is a layering of themes and periods, of structures and relics, of nature and manufactured, of the urban and the rural, of beauty and decay, of intimacy and distance, of modernity and antiquity, of the present and of the passage of time.

Artur Walther

My intention for the Discovery Award this year in Arles is to show a selection of the most concise and evocative images of my body of work. I have been photographing landscapes, human as well as natural, for ten years now. On this occasion I would like to show a selection of the most important images of this decade. A concept, a skeleton, a chronology of the themes, subjects and layers that constitute my vision and quest. I would like to create a simple index that shows the consistency and wideness of my project. I would like to be able to compress this idea in 30 small photographs and a couple of very large works. I would like to show an horizon of small images that connect my whole body of work : from city views of Italy, Mexico City, Ankara and Cairo, as far as marginal and natural views of Sicily, Tunisia, Albania, and Turkey. What is contemporary about these places? What history and memory do they hold? Identity, memory, and history are the roots of these landscapes and the core of my visions. For me, it's a great privilege to photograph landscapes, it's a possibility to enrich my sense of orientation in the middle of such a confuse and fast contemporary age. I trust the language of things, nature and architecture. I feel the need of an alternative imagery, looking for a sense of identity, a culture that is modern and old at the same time. A vision that should be easy to share with the others.

Domingo Milella

JO RACTLIFFE_South Africa

Born in 1961 in Cape Town in South Africa. Lives and works in Johannesburg.

Ractliffe's photography is deeply rooted in landscape and its association with spaces that hold the memory of violence and loss. Her landscapes document that which is generally not noticed or accounted for; traces of a past no longer visible, it has to be imagined and is contingent on the viewer's eye. Her images are mysterious, mythical and transcend the immediate appearance of everyday things.

Artur Walther

NO FINAL DA GUERRA (At the end of the war)

There are many myths about the war in Angola - one of the most complex and protracted ever fought in Africa. Alongside its local *raison d'être*s, the war in Angola also unfolded as a proxy Cold War, mobilised by external interferences, secret partnerships and undeclared political and economic agendas, manifesting in various deceptions, from the violation of international agreements to illegal operations, secret funding and the provision of arms. It was a war of subterfuge; a fiction woven of half-truths and cover-ups. I first read about Angola in *Another Day of Life*, Ryszard Kapuscinski's book about events leading to Angola's independence and subsequent civil war. This was during the mid-eighties, a time when South Africa was experiencing increasing mobilisation against the forces of the apartheid government, which was also fighting a war in Angola. Until then, in my imagination, Angola had been an abstract place. In the 1970s and early 80s, it was simply 'The Border', a secret location where brothers and boyfriends were sent as part of their military service. And although tales about Russians and Cubans and the Cold War began to emerge, it remained, for me, a place of myth. In 2007 I went to Luanda

for the first time. Five years had passed since the war had ended and I was interested in exploring the social and spatial demographics of the city in the aftermath. During my time there, a second project began to suggest itself – one that would shift my attention away from the urban manifestation of aftermath to the 'space' of war itself. Photographically, these works explore how past trauma manifests itself in the landscape of the present – both forensically and symbolically. We live in a present space, but one that – as Jill Bennett notes in *A Concept of Prepossession* – “bears the marks (indelible and ephemeral) of its history. And as much as we occupy places, they have the capacity to pre-occupy us.”

Jo Ractliffe

Exhibition organised with the collaboration of the Michael Stevenson Gallery in Cape Town, South Africa.

MIKHAEL SUBOTZKY _South Africa

Born in 1981 in Cape Town, South Africa. Lives and works in Johannesburg.

Subotzky's photography is a study of social and economic dynamics, of a culture of fear and security, of power and of marginalized citizenry, a complex civic portrait. In this inquiry his engagement with his subjects is intimate and direct, yet unobstrusive, connected, empathetic. There is precision, complexity, diligence, a thoroughness and an intensity in pursuit of ideas and concepts.

Artur Walther

PONTE CITY

The fifty-four-storey building dominates Johannesburg's skyline, its huge blinking advertising crown visible from Soweto in the south to Sandton in the north. When it was built in 1976 – the year of the Soweto uprisings – the surrounding were exclusively white, and home to young middle-class couples, students and Jewish grandmothers. But as the city changed in response to the arrival of democracy in 1994, many residents joined the exodus towards the supposed safety of the northern suburbs, the vacated areas becoming associated with crime, urban decay and, most of all, the influx of foreign nationals from neighbouring African countries. Ponte's iconic structure soon became a symbol of the downturn in central Johannesburg. Tales of brazen crack and prostitution rings operating from its car parks, four storeys of trash accumulating in its open core, frequent suicides have all added to the building's legend. And yet, one is left with the feeling that even the building's notoriety is somewhat exaggerated. In 2007 the building was bought by developers but by late 2008 their ambitious attempt to refurbish Ponte had failed spectacularly. They went bankrupt after promising to spend thirty million euros for the building. Their aim was to target a new generation of aspirant middle-class residents, young and upwardly mobile black professionals. The developer's website still describes how “In every major city in the world, there is a building where most can only dream to live. These buildings are desirable because they are unique, luxurious, iconic. They require neither introduction nor explanation. The address says it all.” Mikhael Subotzky and Patrick Waterhouse have been working in Ponte City since early 2008. Their project encompasses a wide variety of sources and media including photographs, found documents, interviews, and texts. During these years they took photographs of every window in the building, of every internal door, and of every television screen.

Mikhael Subotzky

www.subotzkystudio.com

10 YEARS OF THE RENCONTRES D'ARLES AWARDS

The Discovery Award was created in 2002 with the immediate support of the LUMA Foundation. It was also an opportunity to invite over the years more than 50 nominators in Arles. Their choices have been extremely different, showing how photography has widened dramatically. It is now clear that, through this exhibition, all the laureates have now become renowned partly thanks to the festival.

The list of the Rencontres Awards' winners since 2002: Peter Granser, Jacqueline Hassink, Tom Wood, Roger Ballen, Pascal Aymar, Chris Shaw (2002), Zijah Gafic, Thomas Demand, Fazal Sheikh, Anders Petersen, Jitka Hanzlova (2003), Yasu Suzuka, Jonathan de Villiers, Edward Burtynsky, John Stathatos (2004), Miroslav Tichy, Mathieu Bernard-Reymond, Simon Norfolk, Anna Malagrida (2005), Alessandra Sanguinetti, Randa Mirza, Wang Qingsong, Walid Raad (2006), Laura Henno (2007), Pieter Hugo (2008), Rimaldas Viksraitis (2009), Taryn Simon (2010).

WANG QINGSONG

Born in 1966 in the Heilongjiang Province (China). Lives and works in Beijing.

Wang Qingsong worked for eight years in the oil field. He was accepted into Sichuan Academy of Fine Arts in 1991. After graduation, he moved to Beijing. Witnessing the drastic transformations that happened in this big city, he found painting brush failed to capture the dramatic speed of modernization, with the influx of new ideas and consumerism. In 1996, he switched to photography, a better tool to get hold of the tempo and ethos of urban cities by staging large-scale tableaux vivants. His photo work, like concentrated pieces from many observations, quite vividly depicting the current China in his mind, and referring to many unsatisfactory sections in this blind-folded chase for urbanization.

THE HISTORY OF MONUMENTS

Since August 2009, I started to work with 200 models over 15 days, shooting the 42 meters long *The History of Monuments*. This work is my reflection on what is told about civilizations, beauties, virtues, standards and norms... The models are smeared with mud and placed into the carved out contours of the photo backdrop. Chinese traditions are handed down from generation to generation with many documents on the historical figures, poetries, literature, dramas, etc. Often the powerful people like to summarize their achievements during their reign times. So each dynasty has its interpretations of its dynasty and the former dynasties. It is undeniable that many such versions are misguided.

Wang Qingsong

www.wangqingsong.com

MICHEL BOUVET

Born in Tunis in 1955. Lives and works in Paris.

After studies at the Beaux-Arts, Paris, Michel Bouvet very quickly turned to posters. His work as a poster designer and graphic artist was mainly for cultural events (theatre, opera, music, dance, museums, festivals), institutional affairs (local authorities, public institutions), or publishers. As such he has had more than 70 one-man shows in 30 countries across the world. He has received many awards from most of the great international poster biennials (amongst which: Poland, Finland, Czech Republic, USA, China, Japan, Russia, and Taiwan). He has also been frequently invited to them as a jury member. In France he was awarded the Grand Prix de l’Affiche Culturelle at the French National Library in 1987 and 1992. He teaches at the ESAG/Penninghen, Paris, and is a member of the International Graphic Alliance. He is exhibition curator for the Mois du graphisme at Échirolles, France.

ABSURD

What vegetable is that? Which animal? What’s it all about? Michel Bouvet’s posters for the Rencontres d’Arles provoke hundreds of questions each year, which we are incapable of answering.

When we needed to re-launch the Rencontres in 2002, we consulted some very grand graphic studios; the brief was to ‘ginger up’ the message. Michel Bouvet took us at our word and got the job. But from the very first year confusion reigned. Instead of ginger, some interpreted it as a pimento, or a carrot; taxi-drivers in Arles would ask me what that loaf of corn bread was on the bus-shelters, and so it went on. But, in fact, what looked like being a total failure as far as the message was concerned turned out to be a marvellous topic of conversation and a good way of creating the buzz. So we decided to dig ourselves deeper into the absurd. Over the years we’ve moved out of the orchard and into the zoo, but Michel Bouvet’s method has stayed the same. We have to have the poster the autumn before the festival, even though the programme is far from complete. But Michel Bouvet insists that he can only design the thing if he knows what the programme is. This means that every year we embark on an enjoyable game of liar’s poker in which we give a totally imaginary programme to our favourite poster designer and he in turn comes back to us with twenty or so very pretty designs in coloured crayon, which have nothing to do either with each other or with the imaginary programme. Then the team and the President of the Rencontres go into the ritual of choosing which one is to be the visual for the year. Hypocritically, and slightly to reassure ourselves, even though our minds are already made up, we always ask ‘the opinion of the Michel Bouvet studio’. The answer is always evasive and gets everybody off the hook.

Nonetheless, in our frustration at having to reject so many designs that we could have chosen every year, we plan to mark the tenth year under the new dispensation by sharing with the public all the proposed designs along with the process of creating the poster which in all its forms, from the catalogue to the mugs, has become the mascot of the Rencontres d’Arles.

François Hébel

OTHER INITIATIVES

SFR YOUNG TALENTS

In the SFR Young Talents' Gallery, SFR is presenting a photography exhibition featuring the work of laureates of the SFR Young Talent / Rencontres d'Arles Prize and that of the laureate of the SFR Young Talent Prize 2011. The exhibition also features a selection of photos by Patrick Tourneboeuf, co-founder of Tendance Floue and sponsor of the SFR Young Talent Prize 2011. This year's theme is 'Somewhere South of the Gaze'. The selected photographers will present work that paints a portrait of France, anywhere from Paris to Toulouse or Marseille, brimming with the liveliness of the culture in all its multi-ethnic glory, equally good in colour as in black and white, and hymning the originality and conviviality of living together. The result of the SFR Young Talent / Rencontres d'Arles Prize will be made public on 8 April. The selected photographers will be exhibited this summer in the SFR Gallery.

AUGUSTIN REBETEZ

Born in 1986 in Switzerland

PHOTO FOLIO REVIEW LAUREATE IN 2010

Augustin Rebetez trained at the Photography School in Vevey. His work on the world of parties, *Hangovers*, attracted attention and was exhibited simultaneously at the Vienna Photoforum and the Musée de l'Elysée in Lausanne, Switzerland. The Musée de l'Elysée also selected it for their project *Regeneration2*, which involved an international tour. 2010 was a busy year for exhibitions and, at the Rencontres d'Arles, Rebetez was also laureate of the Photo Folio Review. His work will be exhibited there in 2011.

Augustin Rebetez's mix of reality and fiction, photographs and stop-motion films creates a mysterious universe hovering somewhere in the region of dreams and the night.

His photographs add up to a vast network of raw images that play off one another, proclaiming a symbolic spontaneity in a generation often at odds with its torments, its melancholy and its distress.

Exhibition organised with the support of the Fnac.
www.augustinrebetez.com

NATIONAL SCHOOL OF PHOTOGRAPHY {ENSP}

DISCOURSE AT WORK

This exhibition hinges on the perceived absence of aesthetic discourse in artistic society. Critical opinion seems to have evaporated, although the works remain. Taking the work of a recognized artist, the various producers of discourse about the work will be questioned – the artist, the art historian, the curator, the gallerist, and the critic – the various modes of discourse in the age of the internet will also be considered. These different forms of discourse will attempt to analyse the status of the observed works from perception to aesthetic reception. The exhibition is part of the ENSP and University of Paris I Summer Conference

Galerie Aréna, École supérieure de la photographie d'Arles.

SPECIAL ATTENTION

Since 2007, the Rencontres d'Arles has selected and presented the work of young artists fresh out of the National Photography School, Arles (École Nationale Supérieure de la Photographie d'Arles). It is an exhibition of some thirty photographs. The students are chosen by a jury of professionals under the chairmanship of François Hébel, director of the Rencontres d'Arles. These burgeoning works offer a wide range of artistic experiences to the eye – a statement of teeming singularity in the world. Without ignoring what has already been done, nor the limitations of their tools (photography and video), each of them invents new artistic forms with which to cross between the genres, or to make them less rigid.

www.enp-arles.com

CLICKS AND CLASSES

FROM THE PORTRAIT TO THE SCHOOL PHOTO

Clicks and Classes is a France-wide campaign aiming to increase young people's awareness of photography. Now in its eighth consecutive year, it is organised by the SCÉRÉN – CRDP, a resources and publications service of the French Ministry of Education. Along with the Ministry, several public and private sponsors, including HSBC, are also associated with this project. Inspired by the theme 'Portrait to class photo', schools have been setting up projects in which pupils' work is linked to that of artists. From kindergarten to higher education, pupils spend several weeks working with a photographer or a plastic artist. Their task is to analyse and re-think the traditional class photograph, that obligatory feature of school since the invention of photography. Involving photographers in the process helps pupils come to terms in an artistic way with the school environment. It is a truly innovative experiment that also provides a wonderful opportunity for them to get to know a photographer and to gain a better understanding of all that is involved in portrait photography. Over the last seven years, 6000 pupils have been guided by 150 photographers to set up artistic projects. In the 2011 Rencontres d'Arles, the spotlight will be on a selection of projects that have come out of this excellent campaign since its inception.

WHAT'S NEXT?

10 YEARS OF THE FOAM

In 2011, Foam - the Amsterdam based photography museum - celebrates its tenth anniversary. For this occasion Foam has initiated a project titled *What's Next?*. In short, *What's Next?* is about the future of a medium and of a society in transition. Foam is asking artists, critics, writers, academics, researchers, curators and media specialists to formulate short inspirational visions of what they think is the future of photography, based on their knowledge of their own fields. In order to create an idea of the future of photography it is not only essential for Foam to be in close contact with public, artists and representatives of the international photography community, we also see it as our task to initiate, coordinate and value a debate that transcends traditional boundaries.

During 2011 Foam will address the question *What's Next?* with a range of activities varying from debates, exhibitions and publications, starting with an expert meeting at Foam on Saturday, 19 March 2011. In July Foam shall also visit Arles with a *What's Next* presentation. The debate shall be continued 24/7 during 2011 on Foam's website <<http://www.foam.org/whatsnext>> and be concluded with a Grande Finale in Foam in the fall 2011.

Apart from this project, the museum has asked 5 students from the ENSP school of Arles and 5 students of the Rietveld Academy of Amsterdam to produce a study and to create some pieces around the theme *What's Next?*. The students will work in the Bourse du Travail which is not only an exhibition room but also an unconventional place where you can meet, and talk.

Exhibition organised by the Foam, Amsterdam.

THE LUMA FOUNDATION

In July, the LUMA Foundation continues the LUMA Arles and Parc des Ateliers programm, in collaboration with the Rencontres d'Arles, through a series of exhibitions and events:

TRISHA DONNELLY

Installation in the Saint-Honorat-des-Alyscamps church, with the two curators: Hans-Ulrich Obrist and Beatrix Ruf.

Exhibition opened throughout the festival of the Rencontres d'Arles.

THE HUMAN SNAPSHOT

A three days symposium coproduced with the Bard College Curatorial Studies Program (New York) will focus on the theme of universalism and its modern forms in contemporary art and photography with renowned experts and guests. The programm is composed of special classes behind closed doors, of an open symposium, of various workshops, of screenings and of meetings.

In the end of the programm, the LUMA Foundation will organise an evening especially for guests and professionals who will be here for the opening week of the Rencontres d'Arles.

From the 2nd till the 4th of July. The complete version of the programm will be available in June on www.bard.edu

MÉJAN

DOUGLAS GORDON & MIQUEL BARCELÓ

Running in parallel with his Avignon exhibition *Le Temps retrouvé, Cy Twombly Photographer, Friends and Others*, the catalogue of which is co-published with Actes Sud, the Lambert Collection is exhibiting in the Chapelle du Méjan in Arles. Cy Twombly the painter and sculptor is less well-known for his photographs, which will be on display for the first time in France. At the age of 85, he offered to curate an exhibition associating his own works with those of certain old masters, Degas, Vuillard, Lartigue, and Brancusi, and his contemporaries, amongst whom: Sol LeWitt, Ed Ruscha, Sally Mann. For Arles, two great artists have been selected: Douglas Gordon and Miquel Barceló. Gordon was featured in the book *Point Omega* by Don DeLillo, in which the American author takes as his starting point the hypnotic video installation *24 Hours Psycho*. The artist stretches the duration of this film over an entire day. The installation will be presented along with photographs of stars which, like so many icons, are consumed by flames before our eyes - with our own face reflected in mirrors on the back of these burnt-out images. Barceló is not a photographer but, nonetheless, his new series of paintings will be associated with this disturbing exhibition. As he had hinted in his work for the great *Terramare* exhibition in 2010, his pictorial invention (painting albino Africans in bleach) takes on a new dimension. Barceló paints his portraits onto a black linen canvas. Like the virtuoso alchemist that he is, he paints 'blind', with no visual clue as to the final result. The black canvas reacts chemically with the bleach to reveal faces which may or may not be famous (Deneuve or Mondiano, for example) and which seem to have gone through the fire of a strange developing fluid. The whole art of Rembrandt, Goya, or Eugène Carrière is present, in a blackness that evokes the flames and ashes of Douglas Gordon's enigmatic portraits. Douglas Gordon and Miquel Barceló will both be in the catalogue that the two establishments share.

Éric Mézil

TENDANCE FLOUE

Since its creation in 1991, the photographers' collective Tendance Floue has, by dint of its energy, its flair for innovation, and the originality of its mode of functioning, become a new alternative to the accepted idea of a photographic agency. The collective dimension of their venture, in which the perceptive 'we' adds up to the sum of all the sensitive first person singular 'I's', is particularly evident in the famous Mad in reports. In these highly original, tough and incisive reports the skills and sensibilities of each member shine with great formal and conceptual freedom. In their idealistic and transgressive way, the Tendance Floue Agency offer ample resistance to the increasingly standardised distribution and mediatisation practices of photo journalism. Through their challenging attitudes, they give us a new experience of photography.

Christian Caujolle

Photographs by Pascal Aimar, Thierry Ardouin, Denis Bourges, Gilles Coulon, Olivier Culmann, Mat Jacob, Caty Jan, Philippe Lopparelli, Bertrand Meunier, Meyer, Flore Aél Surun, Patrick Tournebœuf.

CHRISTOPHE AGOU

FACING SILENCE

Since the early 1990's, Christophe Agou has developed a sensitive and poetic kind of documentary photography. He is equally at ease with black-and-white or colour, landscape or portrait, reportage or documentary and he does not restrict himself to any one style. His concern is to be constantly renewing the forms and the conditions of his own peculiar vision. He has also used other mediums of expression, always working intuitively, whether on assemblages or on films.

17th Laureate of the EPAP Prize, European Publishers Award for Photography, 2010.

EVENTS

THE RENCONTRES D'ARLES VILLAGE

July 4th to 10th, 10am to 7pm, Parc des Ateliers.

This is the second year that the Rencontres d'Arles is devoting an exhibition area to all those involved in the publishing and distribution of photography - publishers, booksellers, specialised journals, institutions and their partners. From 4-10 July, Le Village will act as a highly original meeting place for the many amateurs, collectors, and professionals from all over the world, who attend the opening days of the Rencontres d'Arles.

This new, simpler version of the Rencontres d'Arles Village, with its friendly and convivial atmosphere, is located in the ruin of the Forges, in the very heart of the Parc des Ateliers

For additional information and enrolment requests:
village@rencontres-arles.com / +33 (0)4 90 96 76 06

RENCONTRES EUROPÉENNES AIX-ARLES-AVIGNON

Created in 2007 by the Festival d'Avignon, les Rencontres Européennes offer a space for reflection and debates considering the european project through the prism of art and culture. Enlarged in 2008 to the Festival d'Aix-en-Provence then in 2010 to the Rencontres d'Arles, they are a special place to exchange between visitors, artists, cultural managers and political, economics, social activists. This year, they will continue last year's debate during mornings or evenings in each festival with important interviews of artists having a real european baggage.

EVENING SCREENINGS

TUESDAY, 5TH OF JULY

A SHORT MEXICAN HISTORY

OSKAR-BARNACK-LEICA PRIZE

Since 1979, the Leica Camera group has been awarding a prize honouring Oskar Barnack (1879–1936), inventor of the Leica and father of today's photojournalism. The prize goes to a photographer whose work encapsulates humanity's relationship with its environment. For the second successive year the Leica Camera group is offering a further prize, the Leica Newcomer Award, for a photographer under the age of twenty-five. In line with a long tradition, the prizes will be presented in Arles.

THE MEXICAN SUITCASE

A projection of Trisha Ziff's film telling the story of Robert Capa's 'Mexican' suitcase, a treasure that was sought for fifty years. It contained negatives of photographs documenting the Spanish Civil War, taken by Robert Capa, David 'Chim' Seymour and Gerda Taro. It was saved, like the Spanish republicans in the internment camps at Argelès-sur-Mer, by Mexican diplomats during the Vichy period in France.

WEDNESDAY, 6TH OF JULY

EUROPEAN PUBLISHERS AWARD

Five European publishers—Actes Sud (France), Dewi Lewis Publishing (UK), Peliti Associati (Italy), Kehrer Verlag (Germany) and Apeiron (Greece)—join forces to publish a photography book. The author they choose will receive his or her award during the festival.

TRIBUTE TO ROGER THÉROND

see page 22

MANO A MANO VII / TENDANCE FLOUE

see page 22

THURSDAY, 7TH OF JULY

A SHORT MEXICAN HISTORY

DISCOVERY AWARD OF THE RENCONTRES D'ARLES

Screening of the 15 artists presented by Simon Baker, first curator of photography at the Tate Modern in London, Chris Boot, executive director of Aperture Foundation in New York, Sam Stourdzé, director of the Musée de l'Elysée in Lausanne, David Barriet, David Benassayag, Béatrice Didier, all three founders and directors of the Point du Jour Centre d'art/Éditeur in Cherbourg, and Artur Walther, collector and founder of the Walther Collection in Neu-Ulm, Germany.

MITCH EPSTEIN

PICTET PRIZE

The world's first photography prize specifically devoted to sustainable development, the Prix Pictet addresses the new millennium's most urgent social and environmental challenges by using photography to increase public awareness of the problems that really count. In 2008 and 2009 the themes were, respectively, Water and Earth, with the winning projects submitted by Benoît Aquin and Nadav Kander. For the third edition the theme is Growth. The prize has been awarded by Kofi Annan on 17 March 2011 to Mitch Epstein, at the opening of an exhibition of works by the shortlisted artists at the Passage de Retz, Paris. The shortlisted artists are: Christian Als, Edward Burtynsky, Stéphane Couturier, Mitch Epstein, Chris Jordan, Yeondoo Jung, Vera Lutter, Nyaba Leon Ouedraogo, Taryn Simon, Thomas Struth, Guy Tillim and Michael Wolf. Each year, in addition to the prize, Pictet & Co. backs a sustainable development project relating to the competition theme. The first two Commissions were completed by Munem Wasif (Bangladesh, 2008) and Ed Kashi (Madagascar, 2009). The name of the photographer chosen for the third Commission has been announced on 17 April and was given to Chris Jordan. This Commission will focus on the Nakuprat Conservancy in Northern Kenya. The resulting photographs will be premiered at an exhibition at Diemar Noble Photography in London in October. There will be a special screening related to Prix Pictet 'Growth' at the Théâtre Antique in Arles, on Thursday, 7 July 2011. The presentation will focus on the work of this year's laureate of the Prix Pictet: Mitch Epstein.

FRIDAY, 8TH OF JULY

NIGHT OF THE YEAR

The seventh Night of the Year imbues the streets surrounding the Roman arena with a festive atmosphere to accompany a grand photographic tour. As part of the tour, different artists from newspapers, magazines, and photogenic agencies and groups display their year's work on fourteen screens.

AFP, Argos, Arte, Contour by Getty, Contrasto, Elle, Express Style, Hans Lucas, Maison de l'Europe en Géorgie, Bar Floréal, Le Monde Mag, Libération, LuzPhoto, Modds', Myop, Noor, Ostkreuz, Palm Spring Festival, Panos, Photographie.com, Picture Tank, PhotoPhomPenh Festival, prix SFR Jeunes Talents, Reuters, Signatures, Stiletto, Temps Machine, Tendance Floue, Transit, Voxpop, VU', World Press Photo...

Art directors : Claudine Maugendre et Aurélien Valette.

SATURDAY, 9TH OF JULY

A SHORT MEXICAN HISTORY

THE RENCONTRES D'ARLES PRIZEGIVING CEREMONY

Announcement of the winners of the Discovery Award and the new LUMA Award (25,000 euros each); and of the winners of the Author and Historical Book Awards (8,000 euros each).

With the support of the LUMA Foundation.

JR

see page 16

OUTSIDE ARLES

CAOCHANGDI PHOTOSPRING

Opening: 23rd of April 2011.

We are pleased to announce the launch of the second annual Caochangdi PhotoSpring on April 23rd 2011, within the three-year partnership of Caochangdi PhotoSpring with Les Rencontres d'Arles Photography Festival. For the past forty years, Les Rencontres d'Arles has been the meeting point for artists, professionals, and amateurs interested in photography. Visitors come to the southern French city to discover photography's new talents and rediscover its celebrated masters. The Caochangdi Art District was born in northeastern Beijing in 2000 and has since flourished into a vibrant artistic hub with numerous galleries, art institutions, and artists' studios. The aim of the Caochangdi PhotoSpring is to build a platform for photography in the art district through an annual event where photographers, photography collectors, and the public can meet and have access to high quality works. For the first time, twenty Caochangdi galleries will join forces to celebrate photography from China and abroad with Caochangdi PhotoSpring. The launch of the 2011 Caochangdi PhotoSpring will take place from April 23rd through May 1st. During this week of festivities, each of the partnering Caochangdi galleries will host different activities, such as exhibition openings, lectures, evening concerts, documentary film screenings, and slideshows. The opening week of the 2011 Caochangdi PhotoSpring will also feature the announcement of the 2011 Three Shadows Photography Award winner, the presentation of the 2010 Discovery Award of Arles Laureate, a symposium on photography collecting practices, artist open studios, as well as portfolio reviews by a panel of international photography professionals. Visitors will have the opportunity to meet with photography professionals from China and abroad. All events will be open to the public. Caochangdi PhotoSpring is part of the 2011 Croisements Festival, presented in partnership with the French Embassy in China and curated jointly by Thinking Hands Culture and the Three Shadows Photography Art Centre. It is organized in collaboration with the Rencontres d'Arles and with the support of the galleries of Caochangdi.

INITIATORS

The Three Shadows Photography Art Centre, opened in June 2007, is the only professional institution entirely dedicated to photography and video art in China. <www.threeshadows.cn>. Thinking Hands, opened in 2004, is a structure dedicated to contemporary art practices, that initiated activities to develop and protect the 798 Art District and ran the DIAF (Dashanzi International Art Festival) from 2004 to 2007.

Directors: Bérénice Angremy, Rong Rong & inri. Guest Curator: François Hébel, Director of the Rencontres d'Arles

Juliette Yuan (China/France medias) : julietteyuan@gmail.com / Bridget (English medias) : bridget@threeshadows.cn <www.ccdphotospring.com>
Three Shadows Photography Art Centre No. 155A Caochangdi, Chaoyang District, Beijing +86 10 6432 2663 / 6431 9063 / 6431 9693
Thinking Hands 4 Jiuxianqiao Road, Seven Star East Street E03-F2 798 Art District, Chaoyang District, Beijing +86 10 5978 9189

NIGHT OF THE YEAR IN TBILISSI

28th of May 2011. Festival from the 25th to the 30th of May 2011.

The first edition, in 2010, of the Night of the Year festival in Tbilisi was attended by 15000 people. Success like that has to be followed up. This year the thirst for images will be slaked again. Ten screens erected in the nocturnal warmth of the Georgian capital will be broadcasting through the night of Saturday 28 May the finest photographic output from the collectives, agencies, magazines and press publications presented at Arles last Summer. On this Night of the Year, exported to the Southern Caucasus, we will also be projecting photographers from Georgia, Azerbaijan, Armenia, Russia, Ukraine, Turkey and Iran. It will be festive and free. It is produced jointly by the Rencontres d'Arles and the Tbilisi House of Photography and organised by Europe House, Georgia, a foundation dedicated to the promotion of European culture and values in this country so recently affected by war. Four exhibitions will also be presented at the Tbilisi PHOTOFEST:

- A tribute to Sarah Moon, including her series *Circus*, *The Red Thread* and *The Mermaid of Auderville*.
- Thomas Dworzak, after his exhibition at the Magnum Gallery, Paris in September 2010, will be showing a series from his latest work, *Kavkaz*.
- An exhibition of Georgian photography will include hitherto undisplayed albumin prints from the Georgian national archive as well as contemporary photography.
- A story in images of rebellions, from the rose revolution to the Tunisian and Egyptian revolutions, taking in the orange revolution in Ukraine.

Art directors for the festival: Lionel Charrier and Nestan Nijaradze

French contact: l.charrier@europehousegeorgia.org / +33679331460 / Georgian contact: nijaradzenestan@hotmail.com / +995 99559592

EDUCATION

EDUCATIONAL ACTIVITIES:

Since the outset the Rencontres d'Arles have been actively committed to image education and training, and the ongoing expansion of the Festival's activities has led to an annual programme. A steadily increasing and ever more curious public has been drawn to the practice and understanding of photography, with 10,000 students, 800 teachers and 300 amateur and professional photographers taking part in the different segments each year. In addition, numerous public and private sector partners have joined with the Rencontres in making this educational action policy a priority. The emphasis is on direct contact with photographic works and development of a distinctive creative approach that reflects the latest issues in photography and education.

PHOTO FOLIO REVIEW & GALLERY

PHOTO FOLIO REVIEW

4 – 10 July

These portfolio consultations give participating photographers access to the advice of top international experts and possible offers of exhibition and publication. Amid all the excitement of the Rencontres opening fortnight, photographers submit their work to the keen eyes of publishers, exhibition curators, museum directors, agency chiefs, gallerists, collectors, critics, press art directors and leading photographers. In the course of a 20-minute session they are given a critical appreciation of their images, together with useful advice regarding their practice and contacts that may provide outlets for their work.

PHOTO FOLIO GALLERY

4 July – 18 September

At the close of the assessment sessions, the experts, in association with the Rencontres d'Arles and Fnac, pick out their favourites: five photographers who will be exhibited in the Fnac galleries. The best portfolio will be on show next year in the Photo Folio Gallery at the Rencontres. Augustin Rebetez, laureate of the 2010 Photo Folio Review will show his work this summer in Arles.

Photo Folio Review & Gallery are organised with the generous support of Fnac and Images Magazine. Contact: photofolio@rencontres-arles.com

THE RENCONTRES D'ARLES PHOTO WORKSHOPS

Since the very first Rencontres d'Arles the Workshops have been a venue for interchange between top professionals and photographers at all levels. For more than forty years now the workshops have been helping amateurs and professionals alike to undertake personal creative ventures, with an emphasis on artistic, ethical and technical considerations. They are open to amateurs, and professionals, and participants can be financed through the DIF Continuing Education System.

spring 2011

The April photo workshops are an opportunity to work at your photography under the guidance of leading professionals while making the most of spring in Arles – the perfect playground for photographers out to catch the light, the remarkable landscapes of the Camargue, the locals and those early tourists enthusiastically discovering the sweet life in the South of France. A number of the workshops will look at the personalities and the unknowns whose commitment makes the Easter Feria such a memorable time. Local daily La Provence is backing the workshops and will publish a daily selection of work by participants.

CLAUDINE DOURY / The Photographic Notebook: Optimising what you see (11–16 April)

ÉRIC BOUVET / Reportage: Technical Skills and Personal Involvement (11–16 April)

SERGE PICARD / The Portrait: Intention and Technique (11–16 April)

SÉBASTIEN CALVET / Making a Statement (18–21 April)

ÉLINA BROTHEBUS / Human Spaces (18–21 April)

OLIVIER ROLLER / Face to Face: Making Portraits in the Field (18–21 April)

GRÉGOIRE KORGANOW / Photography and Sensibility (26–30 April)

LAURENCE LEBLANC / Going beneath the Surface (26–30 April)

ÉRIC BOUVET / Reportage: technical skills and personal involvement

LAURENCE LEBLANC / Sensibility and Experience: going beneath the surface

summer 2011

Throughout the summer a host of photo workshops will be headed up by some of the most talented photographers of their generation, true professionals whose talents have already been on show at the Rencontres. Unrivalled as both photographers and

teachers, some of them are paying us the compliment of coming back after successful workshops last year. The VII Agency – ten years old this year – will be represented by three photographers, including the two greats who were its founders in 2001. With the ongoing concern being to give everybody an insight into photography, a 3-day workshop will draw on this year's exhibitions for a playfully knowledgeable dissection of what makes images function. And the second edition of a workshop especially for young people will be happening in August.

MARTINE RAVACHE / Understand and Decoding Photographic Images (5–7 July)

ALBERTO GARCIA-ALIX / Keeping an Eye Out (11–16 July)

PIERRE GONNORD / Meeting Another You (11–16 July)

PAOLO WOODS / Telling Stories (11–16 July)

JEAN-CHRISTIAN BOURCART / The Private Sphere: Liberty and Limits (11–16 July)

KLAVDIJ SLUBAN / A Mediterranean Journey: Seeing and Sensing (18–23 July)

CHRISTOPHER MORRIS / Developing a Personal Photographic Style (dates to be confirmed)

DIANA LUI / The Portrait Stripped Bare (18–23 July)

JEAN-CHRISTOPHE BECHET / Territories: Time and Space for the Eye (18–23 July)

ANTONIN KRATOCHVIL / Faces in the City: between Portrait and Journalism (dates to be confirmed)

LAURE VASCONI / Play of Light: Narrative and Atmosphere (25–30 July)

GRÉGOIRE KORGANOW / The Photographic «I» (25–30 July)

RHONA BITNER / Private Ear, Public Eye (1–6 August)

FRÉDÉRIC LECLOUX / Photographic Narrative: Expressing Personal Choices (1–6 August)

LUDOVIC CARÈME / The Portrait: Intimacy and Commitment (1–6 August)

ERIC BOUVET / Reportage: Technical Skill and Personal Involvement (1–6 August)

LÉA CRESPI / Looking at Things: shaping a personal series (8–13 August)

ARNAUD BAUMANN / Pictures on the Page: from the Idea to the Book (8–13 August)

LAURENCE LEBLANC / Going beneath the Surface (17–20 August)

TINA MERANDON / The Body in Space (17–20 August)

JEAN-LUC MABY / Catching the Light: from Heritage to Portrait (23–26 August)

Other workshops will be planned later on. Information: www.formationphoto-arles.com

Contact : Fabrice Courthial/ stage@rencontres-arles.com/ +33 (0)4 90 96 76 06

PHOTO WORKSHOPS

AN EYE IN MY POCKET

This year's subject is PASSION, and students from five secondary schools are going to provide the basis for a verbal narrative and use a cell phone camera to shape a series of images of passionate intensity. This is neither image as illustration nor text explaining images; the work of the group will accumulate, giving rise to a third creative stage. This project exactly matches the issues in image education today and is based on the principle of interdisciplinarity. It has a dual aim: to develop a critical eye via contact with photographs and interactive professional guidance that emphasises experimentation; and to enrich students' imaginations and open up new creative perspectives in everyday life via the use of that most familiar of tools, the cell phone. The programme will comprise five work sessions coordinated by a photographer and a publisher, in parallel with writing overseen by the teachers. After completion of the work sessions, the overall results will be turned into a booklet; each student will be given 10 copies to give out as he or she pleases. The participating classes will meet on 9 May at the Perdiguier secondary school, so that students can get to know each other and receive their booklets.

Participating schools: CFA BTP in Arles, Lycée Perdiguier in Arles, Lycée Daudet in Tarascon, Lycée Philippe de Girard in Avignon, Lycée agricole Les Alpilles in St Rémy de Provence. Project partners: Provence-Alpes-Côte d'Azur (PACA) Region, Secondary Schools Department, PACA Region Cultural Affairs Office. With the support of the Aix-Marseille Education Authority. For further information, contact Isabelle Saussol-Guignard: isabelle.saussol@rencontres-arles.com

BACK TO SCHOOL IN IMAGES

5 to 17 September - 8th edition

Over the last seven years the Back to School in Images operation has offered steadily increasing and diverse possibilities as part of a project unique in France. From kindergarten to Masters level, the Rencontres d'Arles give 330 different school classes the chance to spend a full day discovering images and the sheer richness of Arles' cultural heritage: architecture, history, design, the visual arts, etc.

A range of ten different activities enables teachers to build their own multidisciplinary, interactive programmes with backup from professional liaison staff. Thus students can engage in turn with the reading of images, screenings, encounters, hands-on workshops and more. Back to School in Pictures invites them to shape their

own opinions on the images they are surrounded by every day, while developing their curiosity and a critical bent. Every year teachers and students are given the tools needed for preparing for the event and for putting the experience acquired in Arles to work once they are back in class. This project responds fully to the needs of teachers and to Ministry of Education guidelines.

Back to School in Images 2011: the partners: Ministry of Education (DGESCO, SCÉRÉN-CNDP), Provence-Alpes-Côte d'Azur (PACA) Region, PACA Cultural Affairs Department, Languedoc-Roussillon Region, Bouches-du-Rhône département, France Télévision Corporate Foundation, City of Arles, Local government backing means that student transport costs are partially or fully covered. A network of cultural institutions contributes to the programme by providing activities for participants: National School of Photography, Arles, Musée Réattu, Musée Départemental de l'Arles Antique, Muséon Ariaten, Château d'Avignon, The Architecture, Urbanism and Environment Councils of the Bouches-du-Rhône, Gard and Hérault départements, Musée Nicéphore Niépce, Centre des Monuments Nationaux.

Participation free, advance registration required. Contact: Isabelle Saussol-Guignard / isabelle.saussol@rencontres-arles.com / +33 (0)4 90 96 76 06

AN EXPERIMENTAL PROJECT

NICE ONE !

The Rencontres d'Arles have been selected after a call for projects by the Secretary of State for Youth and Community Associations. Aimed at the 15–25 age bracket, our successful project is intended to harmonise school and extracurricular cultural activities and reduce inequality in terms of access to culture. After an initial experimental phase and evaluation by an independent assessment body, the project will be extended to the whole of France. Its goals are:

- To help young people cut off from the cultural scene to decode images, especially in an everyday context, so that every young citizen can bring a personal, informed eye to the images surrounding him.
- To encourage photography both within the education system and outside it.
- To help young people and their teachers and facilitators to home in on existing resources for discovering and working with the image in all its forms.
- To promote experience-sharing between cultural, social and educational actors via exchanges of ideas and shared action on the theme of the image.

This project has the support of the «*expérimentation fond for youth*» launched by the Minister in 2010.

HIGHSCHOOL PHOTO COMPETITION

«Go to the blackboard!» That's the subject of the competition organised by the Ministry of Education and the student magazine L'Étudiant. The board may be white these days, but you spend hours in front of it, maybe without even seeing it... Now, though, photography can make it a window onto new landscapes of dreams and memories. Participants are free to choose their medium (digital, film, cell phone), their style (poetic, humorous, fantasy) and their category (single photo, series). Open to all high school students in France and abroad, the competition is decided by an Internet vote. At the end of the month the three photos that have received the most votes in the «single image» and «series» categories will be chosen for the grand final runoff in June 2011. The prize giving ceremony will take place in Arles on Monday 11 July.

Prizes: Kodak cameras and video cameras, a photo workshop in Arles, photonovels (Thierry Magnier publishers), subscriptions to Images magazine, a training session at the Maison du Geste et de l'Image in Paris, and more. For further information, consult the L'Étudiant website.

To win : Kodak cameras, a workshop, books from the Poloromans collection (Thierry Magnier editions), subscriptions to Images Magazine, a workshop in the Maison du geste et de l'image and so on. For any information, check the Étudiant website.

SEMINAR

10, 11, 12 July at the Théâtre d'Arles

PHOTOGRAPHY : TOWARDS NEW FRONTIERS ?

The seminar will set out to examine the many forms of contemporary photography via the observation and study of its confrontations and hybridisations with other art forms. Contributions will reflect the experience and ideas of both artists and educators.

Admission free / Advance registration required. Application form available on request: isabelle.saussol@rencontres-arles.com

Organised by: Ministry of Education (Inspectorate, Teaching Department, National Educational Documentation Centre), Ministry of Culture and Communications (Cultural Policy and Innovation Coordination), DEDAC (Department of Art and Cultural Education and Development), Ministry of Health, Youth and Sport (National Institute for Youth and Education), La Ligue de l'Enseignement, La Maison du Geste et de l'Image, Paris, The National School of Photography in Arles.

Free entrance, advance booking required. Contact : Isabelle Saussol-Guignard / isabelle.saussol@rencontres-arles.com /

ARLES IN SUMMER

10 – 12 July
SUMMER COURSE

The ENSP (National Photography School, Arles), in partnership with the University of Paris 1, is inaugurating its first summer conference this year. The theme is «Discourse at work». It is intended primarily, but not exclusively, for doctoral students from Paris 1 and graduates of the Photography School. The conference's main concern is to question the various producers of discourse on artwork and the various modes of this discourse. The supervisors are an artist and a theoretician working with tutors from Paris 1 and the Photography School. There will be two-way workshops, shared exhibitions and screenings of artworks, as well as public presentations. The conference will also consider the exhibition at the Galérie Aréna. It will continue with an autumn conference in Paris accompanied by computer publication of the images and texts prepared by the students.

SHOWS AND FESTIVALS IN ARLES

3 July
COSTUME FESTIVAL

Every year, on the first Sunday in July, 500 participants parade their costumes through the streets of Arles before gathering for a show at the Roman theatre

From Place de la République to the Roman Theatre.

4 July
COCARDE D'OR

A leading "bull game", held yearly in Arles. In the ring, runners equipped with comb-like instruments try to snatch ribbons off a bull's horns.

At the Arenas.

2 – 9 July
FESTIVAL VOIES OFF

This music festival supports non-mainstream contemporary photography, showing work by young authors. Free entry.

Cour de l'Archevêché, Place de la République.

11 – 17 July
LES SUDS

World Music Festival – 15th edition

Every summer, Arles becomes pulsates to a big celebration of southern-accented music from every southern land. Established artists and fresh talent bring to life the city's neighbourhoods and heritage-jewel venues.

Roman Theatre, Cour de l'Archevêché and other venues.

19 – 22 July
LES ESCALES DU CARGO

Created to support and develop current forms of music, this festival, produced by local venue Le Cargo, presents musical discoveries plus headline acts on the stage of the Roman Theatre.

Association Andromède, 7 Avenue Sadi Carnot.

28 July – 11 August
LES ENVIES RHÔNEMENTS

A free, nomadic event whose singularity lies in its blending of art, science, nature and culture in a festival format.

21 – 28 August
ARELATE, THE ROMAN DAYS OF ARLES

Dedicated to all things Roman, the Arelate festival draws its inspiration from the Roman origins of Arles, which has Unesco World Heritage status. Screenings at the Roman Theatre, historical reconstructions, theatrical tours, exhibitions and activities for families make up a richly diverse programme.

9 – 11 September
RICE HARVEST FESTIVAL

Rooted in Arles' age-old bull culture, the "Feria du Riz" is also a celebration that takes over the city-centre streets.

At the Arenas.

EXHIBITIONS IN ARLES

4 – 16 July then 6 – 18 September

ROMAIN CARREAU "LA FIANCÉE DU NORD"

Metropolis and village, sea and ocean, child of the marriage between East and West, Tangier tells of its history with rage and despair. The pictures of R. Carreau are here to remind us that it is saturated with secrets like our spirits

Maison-Galerie L'atelier du midi, 1 rue du Sauvage.

4 – 13 July

SOROPTIMISTS "THE CHILD FROM ZERO TO TEN"

The exhibition will include a competition and is supported by the Global Action for Childhood programm. These will be officially awarded in the presence of a judging panel of professional photographers and personalities.

Arles Women's Association, Place du Sauvage.

4 July – 18 September

MICHAEL ROBERTS "SHOT IN SICILY" ET "GALERIE HUIT OPEN SALON"

Shot in Sicily gives us Michael Roberts' point of view on Sicily, its men, tradition, landscapes, through the prism of his eye, as a photographer and fashion amateur. This show presents 20 years of work and the changes in his way of looking at the universes, both sensual and ambiguous.

Galerie Huit 8 - rue de la Calade

1 July – 18 September

IAN ABELA "ESPRIT HAUTE COUTURE"

Photographe professionnel depuis plus de dix ans, Ian Abela s'est spécialisé dans la photographie de mode et de beauté. Il a fait campagne dans le monde entier et le voici qui présente son travail sur la Haute Couture à Arles.

Barreme, 3 rue Barreme

5 July – 18 September

ERIK NUSSBICKER

In the desecrated Montmajour abbey, Erik Nussbicker excavates through his art the latente sacredness of the place. Un giant hourglass made of silk, as high as the building, hosts thousands of flies that fly and go back in time...

Abbaye de Montmajour, Route de Fontvieille.

4 – 18 July

WANG ZHIPING DE TIANANMEN À AUJOURD'HUI

This exhibition presents the artist's work on the aftermath of Tiananmen.

5 rue Vernon

4 – 31 July

ASPHODÈLE

The Asphodèle association, in its project "space for art" presents photographs taken by great artists who have been in Arles during the last years (Antoni Muntadas, Joan Fontcuberta, Bernard Plossu, Philippe Durand, Manuel Alvarez Bravo, Corinne Mercadier and many others...).

5 rue Réattu

EVENTS IN THE AREA

12 June - 2 October

CY TWOMBLY

PHOTOGRAPHER, FRIENDS AND OTHERS

Known for his pictural works and his sculptures, Cy Twombly is less renowned for his photographic activity that has been going on for 60 years. It is the first time that this part of his work in presented in a french museum.

Collection Lambert in Avignon, Chapelle du Méjan.

8 April – 18 September

DEGAS, BONNARD, VUILLARD

The three painters use cameras to create images, as soon as 1895, to picture their relatives and to take advantage of what is only a technique to the eyes of others. Far from seeing it as something that is hindering their own work, they take pictures to tame light and reveal in their paintings a true artistic emotion.

Angladon Museum in Avignon.

25 June – 14 November

SUMPTUOUS EGYPT

The city of Arles presents the exhibition *Sumptuous Egypt* for the bicentenary of the opening of the Musée Calvet. It emphasizes the richness of the museum's collection who was first gathered by Esprit Calvet (1728-1810), a doctor and scholar from Avignon who lived during the age of Enlightenment and has considerably grown since then. The exhibition and the scientific project of the museum lean on an openness to world culture, one that was Calvet's from the very beginning.

Angladon Museum in Avignon.

PRACTICAL INFORMATION

EXHIBITIONS AND GUIDED TOURS

Exhibitions: 4 July – 18 September (Some venues in central Arles close on the 28th of August)

The Rencontres d'Arles are fully bilingual (French/English)

Opening hours : 10am - 7pm

The catalogue will be available in July (jointly published by the Rencontres d'Arles and Actes Sud in French and English).

Guided tours of the exhibitions led by photographers and creators (4 – 10 July) and by liaison officers all summer.

They are free for the holders of the pass and the people of Arles, the ones under 18 years old, the ones that benefit from the RSA/ASS and the handicapped.

Two different routes : City center and Parc des ateliers

Information and bookings at the Welcome desk: 34 Rue du Docteur Fanton in Arles.

Groups: the Rencontres d'Arles offer discounts for groups over 10 people and guided tours with liaison officers in english and french (other languages might be possible).

Contact: Sandrine Imbert / sandrine.imbert@rencontres-arles.com / + 33 (0)4 90 96 63 39

OPENING WEEK

4 - 10 July

Evening screenings at the Roman Theatre: 5, 6, 7 and 9 July, 10:15pm

Night of the Year: City Center, 8 July

Rencontres d'Arles Awards: prizegiving ceremony evening on the 9th of July, at the Roman Theatre

Talks, discussions, book signings throughout the opening week at 34 Rue du Docteur Fanton.

The Rencontres d'Arles Village: 4 – 10 July - Parc des Ateliers

Colloquium: 7 - 9 July - Théâtre d'Arles.

Seminar: 10 - 12 July - Théâtre d'Arles.

Photo Folio Review: 4 – 10 July

INFORMATION

Consult the Rencontres d'Arles programme on www.rencontres-arles.com

Welcome desks: Place de la République, Parc des Ateliers, Espace Van Gogh

Online booking starts in June: www.rencontres-arles.com

Parking and refreshments in the Parc des Ateliers

ARLES, HOW TO GET THERE ?

By road

From Paris: freeway A7/A9/A54, exit Arles Centre
From Italy: freeway A7 then A54, exit Arles Centre
From Spain: freeway A9 then A54, exit Arles Centre

By train

www.voyages-sncf.com
Tel. (+ 33) 36 35
TGV Paris-Arles: 4 hours
TGV Paris-Avignon + connection to Arles: 2h40 + 40 min.

By bus

Regular services to and from Marseille, Nîmes, Avignon

By plane

Nîmes airport: 25 km
Marseille-Provence airport: 65 km
Avignon airport: 35 km

RENCONTRES D'ARLES WELCOME DESKS

The Welcome Desk provides information and accreditation for the press, exhibiting artists and professionals.

It is situated at 34 Rue du Docteur Fanton, just a few steps from the Place du Forum.

PRESS OFFICE

Claudine Colin Communication
Contact : Constance Gounod
Situated at the Welcome Desk. The press office is open from 4 – 10 July, from 10:00am – 7:00pm.

PRESS ACCREDITATION

Accreditation is strictly limited to journalists covering the festival.
Requests for accreditation must be returned by 15 June 2010 to:

Claudine Colin Communication
Constance Gounod
28 rue de Sévigné – 75004 Paris
Tel : + 33 (0)1 42 72 60 01 – Fax : + 33 (0)1 42 72 50 23
e-mail : rencontresarles@claudinecolin.com

Press accreditation is non-transferable and provides access to all exhibitions and events for the opening week only (4 – 10 July). For the remainder of the summer, a further request must be made to the press office.

Accreditation can be picked up from Monday 4 July at the festival office, 34 rue du Docteur Fanton.

All information regarding the above can also be found on www.rencontres-arles.com.

LES RENCONTRES D'ARLES PHOTOGRAPHIE

PRESS ACCREDITATION FORM

PLEASE RETURN THE FORM BY 15TH JUNE 2011

**Claudine Colin Communication
Constance Gounod**

28, rue de Sévigné – 75004 Paris
Tel : + 33 (0)1 42 72 60 01
Fax : + 33 (0)1 42 72 50 23
rencontresarles@claudinecolin.com

Last Name..... **Name**.....
Publication..... **Job Title**.....

PUBLICATION DETAILS

Address.....
Zip Code..... **City**..... **Country**.....
Email..... **Phone**.....
Mobile..... **Fax**.....

PERSONAL DETAILS

Address.....
Zip Code..... **City**..... **Country**.....
Email..... **Phone**.....
Mobile..... **Fax**.....

CHECK THE APPROPRIATE DETAILS:

Print media: international national regional local freelance
Type of publication: daily weekly monthly other
Radio: national regional local
TV: national regional local
News agency: international national regional
Internet site: Country..... Portal/Web-site/Blog

Arrival in Arles: from.....to2011
Address in Arles:.....

Press accreditation is strictly for journalists (press photographers will need to have professional badge - the form can be downloaded on the website www.rencontres-arles.com).

Press accreditation is personal and provides free entry to the exhibitions and events from the 4th till the 10th of July. For the rest of the summer, please send also this formulary to the press office.

The press accreditation can be collected from the 4th of July at the festival Welcome center, 34 rue du docteur Fanton.

INSTITUTIONAL PARTNERS

THE MINISTRY OF CULTURE AND COMMUNICATIONS:

Artistic Creation Department
Cultural Policy and Innovation Department
Provence-Alpes-Côte d'Azur Regional Cultural Affairs Office
National Centre for Historical Monuments

THE MINISTRY OF EDUCATION:

Scérén-CNDP

THE PROVENCE-ALPES-COTE D'AZUR REGION

THE BOUCHES-DU-RHONE DEPARTEMENT

THE CITY OF ARLES

THE LANGUEDOC-ROUSSILLON REGION

THE BOUCHES-DU-RHONE PREFECTURE

FRENCH CULTURAL INSTITUTE

PRIVATE PARTNERS



SFR, RENCONTRES D'ARLES PARTNER FOR THE 7TH CONSECUTIVE YEAR

SFR reaffirms its support for contemporary photographic creativity with a special focus on up-and-coming photographers.

SFR will use the SFR Young Talents gallery to stage a photo exhibition of the winners of the "SFR Young Talents Prize for Photography-Rencontres d'Arles" and the winner of the "2011 SFR Young Talents Grand Prize for Photography". This exhibition will also showcase a selection of photos by Patrick Tourneboeuf, co-founder of Tendance Floue and patron of the "2011 SFR Young Talents Grand Prize for Photography".

SFR opens up new avenues for passionate photographers to demonstrate their talent and bring their projects to fruition. Its programme, SFR Young Talents, provides competition winners with an opportunity to put their photos on display at iconic events such as Les Rencontres d'Arles and, therefore, the chance to be discovered by the public and professionals alike.

The "SFR Young Talents Prize for Photography-Rencontres d'Arles" puts the spotlight on five young artists selected by a jury of professionals. Chaired by François Hébel, Director of Les Rencontres d'Arles, this jury is made up of Clément Chéroux (curator of photography, Centre Pompidou – National Museum of Modern Art), Alain Mingam (Exhibition Curator) and Patrick Tourneboeuf (photographer and Patron of the 2011 SFR Young Talents Grand Prize). The theme of the prize-winners' exhibition will be 'Gazing to the south'. Whether they are documentary or visually artistic in nature, the photos will invite the public to delve into Latin-American culture.

The winner of the "2011 SFR Young Talents Grand Prize for Photography" will also have their work showcased at the SFR Young Talents gallery. This prize is awarded to the best artist out of all the various photo competitions staged over the past year. The competition is a chance for SFR to select a professional project which it will then support through exhibitions at other flagship events (Lille3000, Paris Photo, Toulouse Amateur Festival, galerie Polka and BAL, etc.), funding in the form of grants, art purchases and the publication of a single-theme portfolio within the SFR Young Talents collection. Patrick Tourneboeuf, the patron for 2011, will accompany the winner every step of the way throughout the year.

Since its establishment, SFR has supported 70 prize-winning artists, including Marc Montméat, Lise Groperrin and François Régis Durand. These prize-winners have all benefited from the SFR Young Talents programme and from the support of acclaimed patrons such as Isabel Munoz and Reza. Through the website sfrjeunestalents.fr, SFR also gives all amateur photographers the chance to publish their photos and interact with professionals and the public. The site currently brings together more than 6,000 artists in the world of photography.

About SFR Young Talents - www.sfrjeunestalents.fr

Established in 2006, SFR Young Talents is a multi-disciplinary programme which embraces talents in all forms. Whether this lies in the world of art, business or sport, the aim is the same: to give each individual the chance to achieve their potential and to enable them to take those crucial first steps towards accomplishing their project.

In order for such talent to be fulfilled and for these individuals to be discovered, seen and acknowledged, SFR provides them with its own resources and expertise as well its external network. In each area SFR has developed a network of patrons and partners in order to provide the prize-winners with guidance and an opportunity for exposure, as well as accompanying them each step of the way. The programme also relies upon the website sfrjeunestalents.fr where each artist, athlete and entrepreneur can present their project, develop a network of professionals and support and take advantage of the springboards provided by the programme.

SFR Press Contacts - 01 71 07 64 82
Sylvie Ah-Moye - sylvie.ah-moye@sfr.com
Alexia Setbon - alexia.setbon@sfr.com

FONDATION LUMA

THE LUMA FOUNDATION AND THE RENCONTRES D'ARLES

The LUMA Foundation has been supporting the Discovery Awards for 10 years. It is awarded to a recently known photographer or one whose work deserves to be. Each photographer presents his work in an exhibition in the Parc des Ateliers and the selection is done by a jury of professionals. In 2010, the LUMA Foundation created the LUMA Prize judged by an internationally recognised contemporary artist. The winner of each award receives 25,000 euros. The LUMA Foundation is also backing the Author and Historical Book Awards, each worth 8000 euros.

THE DISCOVERY AWARD IN 2011

This year, the curators are all recently in place in various cultural organisations: Simon Baker, Chris Boot, Sam Stourdzé; David Barriet, David Benassayag and Béatrice Didier; and Artur Walther. The nominated artists are: I. Serpytyte, M. Ruwedel, M. Hirata, D. Milella, M. Subotzky, J. Ractliffe, Y. Gross, J-L. Cramatte & J. Nzudie, R. Dallaporta, L. Cohen, J. Mogarra, R. B. Luxemburg, C. Clary, P. Umbrico, D. Horvitz.

THE LUMA PRIZE

Created in 2010 and judged last year by the art duo Fischli & Weiss, the LUMA Prize is judged annually by an internationally recognised contemporary artist. Laureate in 2010, Trisha Donnelly will choose and present this year's Prize between a preselection done by the Core Group of the LUMA Foundation, Tom Eccles, Liam Gillick, Hans Ulrich Obrist, Philippe Parreno and Beatrix Ruf.

THE AUTHOR BOOK AWARD AND THE HISTORICAL BOOK AWARD

The Author Book Award rewards the best photography work published between the 1st of June 2010 and the 31st of May 2011, which receives 8,000 euros. The Historical Book Award rewards the best documented work on photography, on a photograph, published between the 1st of June 2010 and the 31st of May 2011 and receives 8,000 euros. The laureates of the Book Award are chosen by the jury of the Discovery Award, as well as Jean-Noël Jeanneney, the president of the Rencontres d'Arles and Maja Hoffmann, the president of the LUMA Foundation.

THE LUMA FOUNDATION

A non-profit foundation, LUMA supports projects and independent creative ventures in the sphere of art, images, publishing, the documentary and multimedia. The foundation also specialises in ventures combining the environment, education, and culture in its broadest and most innovative sense, thus instituting fruitful dialogue between domains which rarely come into contact. As a further part of this mission LUMA provides backing for Contemporary Art institutions in Switzerland and around the world, examples being the Kunsthalle in Zurich and the New Museum of Contemporary Art in New York. Since 2005 it has also financed initiatives and exhibitions organised by the Kunsthalle in Basel, the Kunstwerke in Berlin, the Fotomuseum in Winthertur, the Palais de Tokyo in Paris, the Venice Biennale, Artangel and the Serpentine Gallery in London. Other aspects of its activities include assistance with production of works by such renowned artists as Doug Aitken, Douglas Gordon, Philippe Parreno, Wolfgang Tillmans and Olafur Eliasson; and a commitment to such philanthropic and ecological causes as Human Rights Watch in New York.

For Arles, one of the world's photography capitals, the Foundation is planning the rehabilitation of certain buildings and the construction of others as part of a cultural site situated in a park that will be open to Arles residents and dedicated principally to the still and moving image. The venture's provisional title is LUMA/PARC des ATELIERS®. Designed by Frank Gehry, who will be responsible for both the site's master plan and the Foundation's buildings, this huge project enjoys the backing of the City of Arles, the Provence-Alpes-Côte d'Azur Region, the Ministry of Culture and Communications, and a steadily increasing number of private-sector bodies.

OLYMPUS

AN ONGOING BATTLE FOR PHOTOGRAPHY

It's 2011 and the Rencontres d'Arles are back. This major photography event continues to go from success to success, but this should not blind us to the difficulties its survival poses for organisers and backers alike. The same difficulties that face every serious photography event.

For two years, and even more so this time round, we've seen the obstacles piling up. Given the political and economic climate, the tensions and contradictory aims, only absolute determination combined with agreement among all concerned can make sure we avoid the pitfalls.

Every year I note and share the problems and doubts the Rencontres team has to deal with in setting up the programme and balancing the budget. Right up until the last minute. Since François Hébel took the helm again ten years ago – and now with the wholehearted backing of president Jean-Noël Jeanneney – success has been unflinching. But at what a cost!

Every year both public and private partners have to bite the bullet: Are we going to be able to find the money? Is this spending compatible with our aims and responsibilities? What events should we back? The Rencontres d'Arles – of course! – but what about the others? How, in spite of everything, are we to keep on backing the photographers without whom none of this would be possible? These are the questions we are doing our best to answer. And this year, once more, we've found the resources for being in there with the photographers and backing the Rencontres.

Let there be no doubt, that Arles magic will work again in 2011.

Faith in Arles will move mountains.

I am absolutely sure of this.

So – see you in July, for another great success.

Didier Quilain, CEO Olympus France



FNAC SUPPORTS YOUNG CREATORS

A partner of the Rencontres d'Arles since the festival's inception in 1969, Fnac shares its passion for photography every summer at this now-unmissable event, continually innovating to give young artists a springboard worthy of their talent.

For this edition, Fnac is again showing its support for young creators by partnering for the third year running with the Photo Folio Review and Gallery, which give young creators the opportunity to be appraised by international photography experts (publishers, exhibition curators, agency directors, gallerists, collectors, critics, etc.) and to benefit from their advice.

Together with the Rencontres d'Arles and Fnac, the experts will select five 'coups de coeur' (favourites) from the young photographers taking part in the Photo Folio Review, and after the festival, Fnac will show their work in its in-store photo galleries. Fnac will also provide them with assistance along their artistic and professional pathways: free exhibition prints and photographic equipment. The work of Augustin Rebetez, last year's winner, will also be on public show at this summer's festival.

By supporting these events, Fnac this year again renews its friendship with the Rencontres d'Arles.

Winners of the Photo Folio Review 2010: Augustin Rebetez (Switzerland), Andrea Star Reese (US), Jeroen Hofman (The Netherlands), Anna Skladmann (Germany), Bruno Quinquet (France)



BMW, PARTNERING EVERY KIND OF PHOTOGRAPHY

BMW is proud to be backing the legendary Rencontres d'Arles for the second year running.

Photography and the automobile are linked by an exceptionally rich shared history. In the 20th century both saw the advent of mass production, the rise of worldwide brands and, from the 1950's on, an increasingly broad social spread. The upheavals of the early 21st century led to a new awareness of declining oil stocks which forced manufacturers to seek alternatives to the internal combustion engine. BMW is now at the cutting edge with its hydrogen and electric engines. Photography has seen the digital age bring radical change after a hundred and fifty years of film. In spite of their well-rooted history, the automobile industry and photography both face major challenges if they are to continue on those paths that have brought pleasure and excitement to so many. It was a natural decision for BMW France to make a commitment to photography - a long-term involvement that began in 2003 with Paris Photo. The BMW Paris Photo Prize was established in 2004 and, over the last seven years, has become an emblem of excellence. Last year's prize was won by Hungarian photographer Gábor Ósz, represented by the Galerie Loevenbruck in Paris. His work, Permanent Daylight (2004) impressed the jury, which included the historian Michel Frizot, who commented: "Gábor Ósz's work represents a break with certain current standards. The originality of it, along with its slow and unpretentious execution, struck us as being in perfect harmony with the theme, Electric Vision". BMW France President Philippe Dehennin is enthusiastic: "I see BMW's commitment to photography as a marvellous example of the affinities between an art form and a company that are both dedicated to aesthetic purity and technological challenge. Since 2003 BMW has sponsored creative photography. 2011 puts the seal of friendship on an association with the Rencontres d'Arles which, I trust, will prove long and fruitful".

GARES & CONNEXIONS, DEVELOPING CULTURE IN THE RAILWAY STATIONS

For the second year running, Gares & Connexions are partners of the Rencontre d'Arles, creating events in stations from Paris to the Mediterranean: Paris Gare de Lyon, Avignon TGV, Montpellier, Marseille Saint Charles, and Arles. From July to September 2011, passengers will find not only pictures by famous photographers in these stations but will also be regaled with other original and varied events around the theme of photography.

Gares & Connexions is a branch of French Railways (SNCF) and our aim is to make railway stations vibrant places in the heart of French cities, places where passengers are our most vital concern. Welcoming culture into the stations and sharing it with so many people plays an important part in that strategy. In addition to our participation in many cultural events throughout France, through our Mediterranean office, Agence Gares Méditerranées, we are supporting the important photography celebrations. For the second year running we are sponsors of ImagesSinguilières (June 2011), the Rencontre d'Arles through this summer, and now of PhotMed, too. In this role, we are organising events in stations from May to September. By exhibiting photos in the stations, Gares & Connexions makes culture available to the passengers. A railway station is open to the city, outside time, a place of escape where people can give free rein to their imagination. And there is a rich and varied programme of exhibitions in store for stations in the rest of France this year: at Bordeaux Saint-Jean until April, there is a giant canvas with 100 portraits by the painter Jean-Pierre Chebassier; there are photos of Russia in many stations throughout the year; and touring in June and July 2011, Art Battle - a friendly competition between artists, on a stage in the following stations: Paris Lyon, Paris Nord, Lyon Part-Dieu and Marseille.

Gares & Connexions, fifth business unit of the SNCF

Gares & Connexions was launched on April 7, 2009, under the direction of Sophie Boissard. We are responsible for managing and developing the three thousand stations in the French railway network. Our three priorities for 2011 are:

- Promoting quality for passengers, transporters, and the local town by facilitating access to the station, access to information both in and outside the station, management of in-station passenger flows, clarity of function for different station areas, passenger comfort.
- A service to all operators and modes of transport: guaranteeing fair and transparent access to in-station installations and services for all operators and their customers.
- Making the necessary investment to develop traffic, without this being a burden on the transporters: developing station sites to improve the daily environment.

For Gares & Connexions, the arrival of new operators in the rail transport market and the growing number of passengers means that the railway station has become central to the challenges of sustainable travelling: as a new urban centre, the station has an important role to play in the attractiveness of the city and its region.

Press Contact Gares & Connexions
Corentine Mazure
01-80-50-92-19 / 06-28-91-52-92
corentine.mazure@sncf.fr
www.gares-connexions.com



ARTE PHOTOGRAPHS FASHION

Arte, the cultural TV channel makes a point of its commitment to photography.

Every Sunday the series *l'Art et la Manière* (The Way to Do it) takes us into the world and the work of contemporary artists, often photographers. Throughout the year the programming includes documentaries on the history of photography. And Actions Culturelles d'ARTE, our outreach programme, has never been slow to rub shoulders with photographic talent.

This year, with its street fashion competition Fashion and the City, Actions Culturelles has brought to light thirty young creative talents. Three photographers with the Vu' Agency, Claudine Doury, Paolo Verzone and Steeve Luncker have immortalised the fashion passion of this generation for our channel.

Arte will be displaying all the photographs on Night of the Year at the Rencontres d'Arles.

Press Contact: GregoireMauban
Tel. 00 33 (0)1 55 00 70
Mail: g-mauban@artefrance.fr



FRANCE INTER LIVE FROM ARLES

Every summer, France Inter does the round of the festivals. Coverage is live and our listeners experience all the diversity, the immediacy and the richness of these summer events. Since 2006 France Inter have shown their commitment and their interest in the Rencontres Photographiques d'Arles, the photographic festival that they have officially partnered since 2009. The exhibitions, exchanges, and discussions at the Rencontres d'Arles range from traditional photography to advertising, from photo-journalism to portraits, exploring in all their fascinating variety the forms and issues of photography today.

In July, France Inter will be broadcasting several live programmes from Arles. Details at a later date.

Listen to France Inter in Arles on 91.3

Press Contact : Marion Glémet – 00 33 (0)1 56 40 26 47 – marion.gleMET@radiofrance.com



FRANCE CULTURE AND THE RENCONTRES D'ARLES 2011

Creative work in all its forms is presented and talked about on France Culture, so photography has its natural place there, too. Several programmes regularly touch on the subject and explore its contours. The world of culture and ideas is our staple at France Culture and we use all the different radio genres to bring it to you – fiction, creative documentaries, magazine programmes, studio discussions, and more. Variety is a key part of our programming, both geographical and across disciplines and we seek to relate new creative work to the heritage.

Find out, listen www.franceculture.com

Monday to Friday

Pas la peine de crier (No need to shout) with Marie Richeux, 6.0-6.50am

Les Matins de France Culture (France Culture Mornings) with Marc Voinchet, 6.50-9am

La Grande table (Top table) with Caroline Broué and Hervé Gardette, 12-1.30pm

Le RenDez-Vous (Rendez-vous) with Laurent Goumarre, 7.0-8.00pm

Hors champs (Out of Shot) with Laure Adler, 10.15-11.00pm

Tuesday

Les mardis de l'expo (Tuesdays at the Exhibition) with Elisabeth Couturier, 3.0-4.0pm

Saturday

Radio libre (Free Radio) with Arnaud Laporte, 3.30-5.00pm

CONTACTS

Public Relations Director: Caroline Cesbron / 00 33 (0)1 56 40 23 40 / 00 33 (0)6 22 17 34 46

Partnerships: Gaëlle Michel / 00 33 (0)1 56 40 12 45 / 00 33 (0)6 01 01 28 51

Press relations: Adrien Landivier / 00 33 (0)1 56 40 21 40 / 00 33 (0)6 11 97 37 85



In 2009, convinced of the need to create a dialogue between the disparate worlds of culture and economics, the Rencontres d'Arles created its Circle of Sponsors. The principal goal was to make corporate leaders 'ambassadors' for the festival. The Circle is dedicated to bringing together companies from the Arles area whose activities make them particularly sensitive to photography and who are strongly committed to the development and promotion of the region. The Circle's aims are as follows:

- to nurture the industrial base in the Arles area and develop synergies at a regional, national, and international level
- to forge useful links between the member companies of the circle
- to offer companies the possibility of associating the image of the Rencontres d'Arles with their sales and marketing efforts. The Rencontres d'Arles stands for values that are shared by the companies: excellence, adventurousness, and renewal
- to involve everybody in each member company in this cultural adventure by setting up internal links and using the increasing popularity of photography as a motivating force for their employees.

The Rencontres d'Arles is pleased to introduce the companies that are members of the Circle of Sponsors:

ACTES SUD

Listel



Sponsorship is a commitment that dates back to the beginnings of the Ricard company. Its founder, Paul Ricard, was a pioneer in fields as diverse as the environment and the world of culture. 'Today, Ricard is a socially responsible company with numerous long-term commitments: scientific sponsorship through the Institut Océanographique Paul Ricard; support for the environment and regional traditions through the Domaine Paul Ricard de Méjanès, in the Camargue, and the Clubs Taurins Paul Ricard; and, in addition, cultural sponsorship through the Fondation d'Entreprise Ricard and Ricard SA Live Music.

Through its partnership in numerous cultural events, Ricard actively promotes creation in the arts. Our commitment to the Rencontres d'Arles is one aspect of our desire to encourage creativity and support those involved in the cultural scene – particularly when these cultural events take place in our company's original home, the South of France.

Dominique Perron



The Hôtel d'Arlatan is a historic place. There are visible 4th century Roman remains and traces of the old d'Arlatan family house. We seek to marry the values of the past with the comfort and privileged hospitality expected of a modern hotel.

It was on the hotel's patio that a handful of men gathered more than four decades ago to launch the Rencontres Internationales de la Photographie: Jean Maurice Rouquette, Jean Dieuzaide, Lucien Clergue, Jean Pierre Sudre, Denis Brihat and Michel Tournier. The Hotel d'Arlatan has remained an important partner for the festival, welco-

ming participants and hosting galleries over the years, and we have seen several generations of photographers, both great and humble, within our walls. So it was simply a matter of logic that our commitment to the festival should be extended today to the Circle of Sponsors.

Yves Desjardin



The FERIA du Pain, a bakery, pastry shop and delicatessen, opened in September 2007. It is a typical craft industry. We are located near the Parc des Ateliers, which is an up-and-coming neighbourhood, and we wanted to offer a range of local and traditional products, as well as a line of specialities such as bread with saucisson de toro (bull salami), butter cookies, and nougatines sprinkled with Camargue fleur de sel. Because of our location and the world-renowned image of the Rencontres, we were keen to join the Circle of Sponsors. That way, we could support and help the festival by doing what we are good at (cocktail parties, sandwiches, etc.) while also enabling our own community to benefit from the cultural opportunities available during the Rencontres d'Arles.

Claire et Serge Gilly



The Manade Jacques Bon is located on a 500-hectare estate in the heart of the Camargue. We are involved in several fields of activity:

- . Agriculture (rice and alfalfa) and breeding Camargue horses and bulls
- . The very exclusive hotel Le Mas de Peint, in a 17th century mansion with 8 rooms, 4 suites and a restaurant under chef Julien Banlier (who trained with Alain Ducasse)
- . La Bergerie, a 750m² (8000 sq.ft.) modular reception centre, used year-round for marriages, conferences, seminars, conventions, etc.
- . La Cabano dis Ego, for large-scale events ranging from traditional Camargue festivities to team-building workshops, courses à la cocarde (bull runs), etc.

Belonging to the Rencontres d'Arles Circle of Sponsors is a great way for us to participate in this unique event that transforms our town of Arles into an international city. Art has the power to bring together people with all kinds of ambitions.

We open our arms to all!

Lucille Bon



SB Conseil are a team of consultants in the field of cultural planning. We are primarily engaged in developing partnership strategies, finding private funding and creating sponsor circles linked to «grand events» and cultural institutions (the Avignon festival, the Lyon biennial, the Musée des Arts Décoratifs, Paris, the Château de Versailles Spectacles, and the Rencontres Internationales de la Photographie d'Arles).

The participation of SB Conseil in the Rencontres d'Arles is motivated on the one hand by the high quality of the festival programming but also by the discoveries we make thanks to the Rencontres directors' choice of artists. We are also attracted by the mix of companies and professionals in the Circle, all of whom have a strong attachment to Arles and the Festival in its role as an extraordinary vector for growth and communication in the Arles area. Last but not least, we also enjoy getting together with the rest of the Circle several times a year in a spirit of splendid conviviality.

Stéphane Barré



Credit Coopératif is a Rencontres d'Arles partner.

For many years now we have had a strong commitment to cultural companies and societies in all their guises, many of whom have chosen us as a banking partner, whether it be the performing arts (theatre, music, dance, street arts, circus) or other disciplines (visual arts, museums, publishing, etc.).

In addition to the standard banking services, we provide them with solutions to match their specific financing, investment, or investment product needs.

For further information about Crédit Coopératif: www.credit-cooperatif.coop



Air France is associated with projects in the humanitarian, cultural and sports fields, in order to enhance their impact in France and around the world.

The emphasis is on innovative cultural and sports projects of a clearly French character whose values fit with the company's corporate image. Air France is especially interested in partnerships that offer, in return, invitations for its shareholders, customers, special partners (including travel agents) and associates (for in-house events). In a highly competitive context these yearlong PR ventures are, for Air France, indispensable for creating interest and loyalty, establishing direct links with its best customers and stimulating its sales force.



Born 30 years ago in the heart of Provence, Moulin de Valdonne make fruit cordials that owe their character and their incomparable quality to the generous Provencal soil. The richness of their flavour comes from the delicious fruit that goes into them. To match these choice natural products, Moulin de Valdonne products are a blend of tradition and modern standards.

Moulin de Valdonne and the Rencontres d'Arles have much in common. We are both from Provence, and we share a concern for the upkeep of our heritage, while at the same time seeking innovation. Moulin de Valdonne are already sponsors of various cultural events. We now join the Circle of Sponsors of the Rencontres d'Arles and look forward to promoting this unique and exceptional festival of creativity and pleasure.

The Rencontres d'Arles acknowledge the special support of:

Prix Pictet, Métrobus, Air France, Fondation d'entreprise France Télévisions, SAIF, ADAGP, Leica.

And the backing of: La Ligue de l'Enseignement, INJEP, SNCF, Le Point, Télérama, Connaissance des Arts, Réponses Photo, La Provence, Images Magazine, Picto, Dupon Digital Lab, Janvier, Circad, Jean-Pierre Gapihan, Plasticollage, le Mas de la Chapelle, Orange Logic.

With the active collaboration of: Musée Départemental de l'Arles Antique, Abbaye de Montmajour, École Nationale Supérieure de la Photographie d'Arles, Rectorats des Académies d'Aix-Marseille, Montpellier, de Nice, CRDP de l'Académie d'Aix-Marseille, IUP d'Arles, Museon Arlaten, Musée Réattu, Domaine départemental du château d'Avignon, Conseils Architecture Urbanisme et Environnement 13, 30 and 34, Maison du geste et de l'image, Parc naturel régional de Camargue.

RENCONTRES D'ARLES BOARD OF DIRECTORS

COMMITTEE

Jean-Noël Jeanneney_President
Hervé Schiavetti_Vice-president
Jean-François Dubos_Vice-president
Maja Hoffmann_Treasurer
Françoise Nyssen_Secretary

FOUNDING MEMBERS

Lucien Clergue, Jean-Maurice Rouquette

HONORARY MEMBERS

City of Arles
Hervé Schiavetti_Mayor of Arles, Vice-president of the Bouches-du-Rhône Département Council

Provence-Alpes-Côte d'Azur Region
Michel Vauzelle_President of the Provence-Alpes-Côte d'Azur Regional Council, Member of Parliament

Bouches-du-Rhône Département
Jean-Noël Guérini_President of the Bouches-du-Rhône Département Council

Ministry of Culture and Communications
Jean-Pierre Simon_Visual Arts Delegate
François Brouat_Regional Director of Cultural Affairs for Provence-Alpes-Côte d'Azur

French Cultural Institute
Sylviane Tarsot-Gillery_Director

National School of Photography, Arles
Rémy Fenzy_Director

National Centre for Historical Monuments
Isabelle Lemesle_President

SUITABLY QUALIFIED MEMBERS OF THE BOARD OF DIRECTORS

Maryse Cordesse, Patrick de Carolis, Catherine Lamour, Michèle Moutashar, Jean-Pierre Rhem