

15th Edition

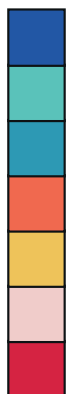
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Planches Contact

Festival de photographie de Deauville

Press Pack



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R. Doisneau & M. Stéibé, *De Palm Springs à Biarritz*, Beach installation
© Sandrine Boyer Engel, Planches Contact 2023



With Planches Contact, Deauville supports creative photography.

The Festival is celebrating its fifteenth year of existence and is proof that we've achieved our goal of making it an innovative space for photographic creation, a space that not only welcomes well-known artists but is also a springboard for young talents.

Thanks to the passionate work of Laura Serani and the Pôle photographique des Franciscaïnes, who have brought the Festival to a rich maturity, we have created yet another venue for exchange and sharing, open to all audiences, amateurs and professionals alike.

Once again this year, we welcomed twenty international photographers to whom we've given the keys to the city. They have seized Deauville and offered us unique works that we can see through their eyes: «If there is no emotion, you shouldn't take the photo, it's the photo that takes you» said Henri Cartier-Bresson. The artists contribute much more than their technique, they offer us their sensibility, fragments of their personality and their emotions, and thanks to them we perceive the multiple facets of the soul of Deauville and Normandy.

This year's event will take over the whole town with exhibitions, each more beautiful and interesting than the last. Once again this year, it will give us the opportunity to enrich the Franciscaïnes' photographic collection, which now exceeds 1,500 works in a wide range of genres, and I'm delighted that on the social front we are continuing our partnership with the *photo4food* foundation, which is actively combating poverty.

I would like to extend a warm welcome to all those who are passionate about the 8th art and my warmest thanks to our partners and sponsors who are helping to make Planches Contact such a success.

Philippe Augier,
Mayor of Deauville,
President of the Franciscaïnes

PLANCHES CONTACT: A SPACE OF FREEDOM, CREATION, AND RESISTANCE

A Journey Through History, Dreams, and Poetry.

By Laura Serani, Director of Planches Contact

The 15th edition confirms the directions of this unique festival, based on support for creation, production, and the principle of presenting original exhibitions, resulting from work done by photographers invited in residence.

Initiated and supported by Philippe Augier and the City of Deauville, with constant and enthusiastic commitment, Planches Contact has thrived under favorable stars. Year after year, it has expanded its scope, the number of invited photographers, and the range of fields explored. It has increasingly invested in Deauville and public spaces, weaving an active network of partnerships that allows artists to later present their work elsewhere.

A true laboratory of diverse experiments, Planches Contact allows for deepening research or initiating new ones. The festival is a space of constant reflection, both on the means of photographic expression and on ways to present it, with particular attention to its restitution with appropriate and original scenography. It is also a place of reflection on the state of the world and an exercise in resistance, by creating parallel realities through openness and questioning.

From our privileged «postations», we witness the expansion of wars and conflicts, born—like other sadly famous ones—to be «blitzkrieg», which continue with violence and cruelty against all logic and humanist thinking. International solidarity seems to bow before reasons of state and inexorable economic laws, and fear and a sense of helplessness risk leading us astray and legitimizing the unacceptable.

The experience lived in Deauville during this sad period allowed us to share spaces and moments of creative freedom in a kind of community committed to rethinking the world and showing it as it is, or as it could be.

The cohabitation in residence of photographers from different origins, ages, and backgrounds, with interests and practices that explore the field of possibilities, produces exchanges and sharing in an extraordinary and precious spirit of openness and solidarity. A community is created each time and joins those of previous years... A small «virtuous circle» where, in positive dynamics, new projects are born like fireflies in the darkness.

This year again, more than twenty photographers from all over Europe, Africa, the United States, and China shared this extraordinary experience, confronting their vision of the world and how to present it during the residencies. So many projects in the form of installations, exhibitions, and projections, from the beach to *Les Franciscaines*, a true beacon of culture, allow the public to see differently. Whether it's a rereading of History, societal or intimate questions, the artists' perspective continues to open windows on the surrounding world as well as on inner worlds.

The entire program is based on a very often poetic rereading of reality, and on the necessity to recall its history, origins, and magic.

Niveau Zéro, by **Dominique Issermann** on the beach, opens the festivities with nostalgia and elegance.

After exhibitions by Robert Doisneau and Malick Sidibé, Raymond Depardon, Martin Parr, Koto Bolofo, Peter Lindbergh, and other legends, the grand installation on the beach is dedicated to Dominique Issermann. Dazzled since her beginnings by the elegance of her fashion photography and portraits, for which she is recognized as one of the most important photographers of our time, we discover here, in an unprecedented context, representative and sometimes lesser-known images of her exemplary career. Portraits, silhouettes, and landscapes, reminiscences or mirages, like calligraphy, trace the story of a dream on the beach.

The resident artists have all treated the territory with astonishing projects and results, exploring the boundaries of time, gender, or memory, between reality and fiction. The festival dedicates the first major exhibition of **Phillip Toledano's** latest project, *Another America*, a surprising rewriting of American history, which will be presented alongside the work produced in residence, always balancing between historical facts and fake news in a full era of conspiracy theories.

A wide range, from AI to the reappropriation of old techniques, with many photographers returning to the use of large format cameras and laboratory research; from **Sara Imloul** with her sensitive narrative on the memory of water to **Julien Mignot's** explorations of the passage of time and its perception.

Eric Bouvet, invited in residence with the *photo4food* foundation, a precious friend of the festival, developed a large project on France, a social and political portrait of the French, with a Norman stage, meeting its inhabitants. Both, in their entirety, will be presented for the first time in Deauville.

Patricia Morosan focused her research on memory and transmission on the extraordinary geological site of Vaches Noires, found in the exhibition through photographs, lithographs, films, and drawings.

Alessandro Calabrese was invited, following Joan Foncuberta, Carolle Benitah, and Salvatore Puglia, to continue interventions and rereadings of the city's collections.

Richard Pak returns to Deauville as an island thief, and **Bettina Pittaluga** slips into the intimacy of Normandy's inhabitants for a series of sensitive and suggestive portraits. **Coco Amardeil** took up the challenge of inventing a funny and quirky Norman alphabet for the delight of both young and old.

Huang Xiaoliang, invited thanks to a new partnership with the Yishu 8 association, which initiated an artist residency program, projected his shadow theater here with subtle technique. The festival also presents a selection of his previous works, paintings, and films.

Another novelty is the launch of a photography and music residency that will lead to the production of an original show presented during the festival. **Alisa Resnik**, already received in residence in 2019, and **David Bryant** from the iconic Canadian group *Godspeed You! Black Emperor*, accompanied by images from Michael Ackermann, Lorenzo Castore, and Klavdij Sluban, open this new adventure.

On the occasion of Fnac's 70th anniversary, the festival presents a major collective exhibition on the theme of vacations, from a selection of photographs from Fnac's collection, from Lartigue to Martin Parr.

The press kit details the work of each artist, including photographers from the *photo4food* foundation, the **Tremplin Jeunes Talents**, **Lolita Bourdet** with the Caravana Obscura, and the wonderful festival team, whom we have had the pleasure of welcoming and supporting since February.

We want to thank them as well as the partners who make the realization and evolution of Planches Contact possible.

L.S.



GUEST PHOTOGRAPHER

FOR THE LARGE EXHIBITION
ON THE BEACH



© Dominique Issermann - Mary Anne Fletcher, Belle Ile en Mer 1998



DOMINIQUE ISSERMANN
Niveau Zéro

DOMINIQUE ISSERMANN FRANCE

Niveau Zéro

«Photography is a leap that transforms time into space. It is very brief, it will last a long time, no limits, no borders, we are on another planet, right here, where freedom reigns.

Do you want a collision of details? Here it is. A dazzled woman's face? A city corner? A twisted nudity? A baby? Pyramids? An artist deep in thought? Here again. You just had to be there. How strange that no one ever is.

Dominique Issermann seems to know only two laws: very private interior, empty exterior. Human life is an incredible luxury, but precarious and fragile. It vibrates, but it is constantly threatened. This suspended fullness will therefore be felt through contradictory photos, white becomes black, black white. This luxury is in danger, the desert speaks. Nothing is fixed: everything springs in place towards a purposeless disappearance.

The Twin Towers, as early as 1977, burn in the fog, but notice, in the foreground, those wide traces of absent bulldozers. A felucca on the Nile, twenty years ago, sinks into a light of millennia. Ten years earlier, pyramids were already surviving a forgotten disaster. You can also dream that, as a traveler on earth, you land overlooking Grand Central Station in New York. (...)

Or (great masterpiece) what is this young woman doing, back turned, in a black hat, with that necklace, in a motoscafo on the Giudecca in Venice? She just arrived, does she have a rendezvous? Yes: with nothing. Life is this splendid rendezvous with nothing.»

— Philippe Sollers

1

dominiqueissermann.com
[@dominiqueissermann](https://www.instagram.com/dominiqueissermann)

BEACH

Dominique Issermann entered the world of imagery through cinema in Italy, reportage with the Carnation Revolution in Portugal, and fashion with Sonia Rykiel, who entrusted her with her first advertising campaigns starting in 1979. Renowned for her exceptional portraits, Dominique Issermann has immortalized iconic figures such as Catherine Deneuve, Isabelle Adjani, Bob Dylan, Marguerite Duras, and Balthus. Her work exudes a unique style characterized by her ability to evoke deep emotions and capture the essence of beauty.

Her fashion photography has been featured in international publications such as the New York Times Magazine and Vogue. She has created advertisements and films for major brands like Chanel and Dior, as well as music videos for Leonard Cohen.

Her artistic prowess has been showcased in significant exhibitions at prestigious venues such as the Rencontres d'Arles and the Maison Européenne de la Photographie.

Her work also occupied the public space of Charles de Gaulle Airport with a display of 500 synchronized screens across all terminals. In 1987, she co-authored an eponymous book with Anne Rohart at the Château de Maisons and another with Laetitia Casta in 2012 at the thermal baths of Vals in Switzerland, designed by architect Peter Zumthor.

Recognized for her contributions, she has been honored with prestigious titles such as Officer of the Order of Arts and Letters, Knight of the National Order of Merit, and Knight of the Legion of Honour. In 2021, she became the first woman elected to the photography section of the Academy of Fine Arts, a historic event that confirms her place as a pioneer in the world of visual arts.



©Dominique Issermann - PARCO, Suzanne Hauser Trouville 1985



Since its inception, the Deauville Photography Festival, Planches Contact, has supported creation through a residency programme, with Normandy as a territory of exploration. Invited artists explore through their personal research or their inquiries into the environment, the territory, and its inhabitants.

This year, twenty international artists and photographers have been invited, once again encouraged to find new ways of seeing and presenting reality. The festival programme is built around their original works, presented in specially designed installations.

Additionally, photography occupies the museum spaces of Les Franciscaines, the Point de Vue, as well as the entire city and beach throughout autumn and winter, in authorial paths that reshape public space and alter its perception.

INVITED PHOTOGRAPHERS IN CREATIVE RESIDENCY

Nine invited photographers are presenting new projects in the Normandy region, exploring topics of society, environment, identity, and memory:

COCO AMARDEIL *Abécédaire Normand*

ALESSANDRO CALABRESE *Les manières de regarder*

SARA IMLOUL *La mémoire de l'Eau*

JULIEN MIGNOT *Temps écran*

PATRICIA MOROSAN *That every stone is*

RICHARD PAK *Le Voleur d'îles*

BETTINA PITTALUGA *In bed with*

ALISA RESNIK & DAVID BRYANT

PHILLIP TOLEDANO *Another America and residency project*

HUANG XIAOLIANG *Une fois la folie passée*

COCO AMARDEIL FRANCE/CANADA

Abécédaire normand

Coco Amardeil responded to the festival's invitation by creating an alphabet book for children inspired by Normandy.

Each letter of the alphabet is associated with a photograph depicting an emblematic aspect of the region, such as V for vache (cow), C for camembert, M for Mont-Saint-Michel, and so on.

Coco Amardeil's alphabet book serves as both an introduction for young audiences to discover local culture, enrich their vocabulary, and develop their artistic sensitivity through a playful and educational work. Simultaneously, it constitutes an original, subtle, and quirky exhibition for adults, offering a unique perspective on Normandy.

2

www.cocoama.com
[@cocoamardeil](https://www.instagram.com/cocoamardeil)

Coco Amardeil is a Franco-Canadian photographer and filmmaker born in Toronto in 1965. Currently based in Paris, Coco has lived in Canada, the UK, Brazil, and Australia. After earning a Bachelor's degree in Psychology, she discovered fashion photography and fully dedicated herself to it, infusing her work with her unique creativity.

Coco Amardeil contributes to numerous editorial and advertising assignments for renowned magazines and brands such as Telegraph Magazine, Vogue Bambini, Madame Figaro, Bollinger, Armani, Le Bon Marché, and Rochas, among others. She also continues to pursue her personal artistic projects.

Her commitment to photography has been recognized with numerous awards including the LensCulture Portrait Award 2017, Professional Fine Arts Awards 2018, Prix Révélation SAIF at the Festival d'Arles, «Coup de Cœur» - Bourse du Talent at the BnF 2018, and the Prix Virginia Laureate.



Abécédaire normand © Coco Amardeil, Planches Contact 2024



ALESSANDRO CALABRESE ITALY

Les manières de regarder

Since the opening of Les Franciscaines, Deauville's new cultural venue combining museum, media library, and performance hall, the festival annually invites an artist to reinterpret the city's museum collections, now housed here since its inauguration. Following Joan Fontcuberta, Carolle Benitah, and Salvatore Puglia, Alessandro Calabrese is now delving into the archives and artworks of these collections.

Known for his innovative exploration of images and material, Alessandro Calabrese offers a personal and experimental reinterpretation of the works, blending collage and digital manipulation around the concept of «the act of seeing» in all its forms.

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alessandrocalabrese.info
[@calabresandro](https://www.instagram.com/calabresandro)

Alessandro Calabrese is an Italian artist born in Trento in 1983 and based in Milan. In his explorations, Calabrese delves into the liminal states of contemporary visual culture and its language through various practices: still and moving images, words, small sculptures, and brief performances.

After earning a degree in architecture from IUAV in Venice, he completed a master's in photography and visual design at NABA in Milan in 2012. In 2015, he was selected as one of the international emerging talents by FOAM with the project *A Failed Entertainment*. He exhibited at the MACRO museum in Rome for the Graziadei Prize in 2016 and at MAXXI in 2019. In 2017, he held his first solo exhibition at Viasaterna Gallery, followed by exhibitions at Palazzo Reale in Milan for the Cairo Prize in 2018 and the collective exhibition *After Monet* at MART in Rovereto in 2020. In 2023, he exhibited at Palazzo Reale in Milan as part of the collective exhibition *TREIZE Regards sur les musées de Lombardie*. He has completed residencies at Viafarini in Milan in 2019, Villa Filanda Antonini in Treviso in 2021, and at Museo Castromediano in Lecce in 2023 for the Strategia Fotografia grant, collaborating with the Carmelo Bene archive. Since 2018, he has been a lecturer at NABA Milano.

His books are published by Skinnerbook, and he is involved in the programming of Condominio, a photography space in Milan.

He has been represented by Viasaterna Gallery since 2016.



PREVIOUS
WORK

A FAILED ENTERTAINMENT_MINA © Alessandro Calabrese, Courtesy Viasaterna



SARA IMLOUL FRANCE

La Mémoire de l'Eau

Sara Imloul's (*La Mémoire de l'Eau*) is inspired by the eponymous theory published in the scientific journal *Nature* in 1988, which posits that water may retain memory and information indefinitely.

In line with her previous series, this narrative is a new composition structured around the principles of André Breton's automatic writing. It involves creating mental images based on dreams and memories, intertwined with personal experiences. For Sara Imloul, «the beaches, walls, and surfaces of Deauville are blank pages, boards for drawing, and dreaming, to establish the stage for this new autobiographical and allegorical series directly connected to these distinctive natural elements.»

«Sara Imloul's work revolves around water as the common thread in my symbolic reconstructions, photographs that blend drawings and 'collages' like flashes of dreams or nightmares that often deeply mark the traumatic passages of a life. Mixing the sacred with the everyday, the mythological with the domestic, the couple, the family, and the ghosts, in collages, in transparencies, as these stories have connected us, linking us together, since time immemorial.» Sara Imloul

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www.saraimloul.com
[@saraimloul](https://www.instagram.com/saraimloul)

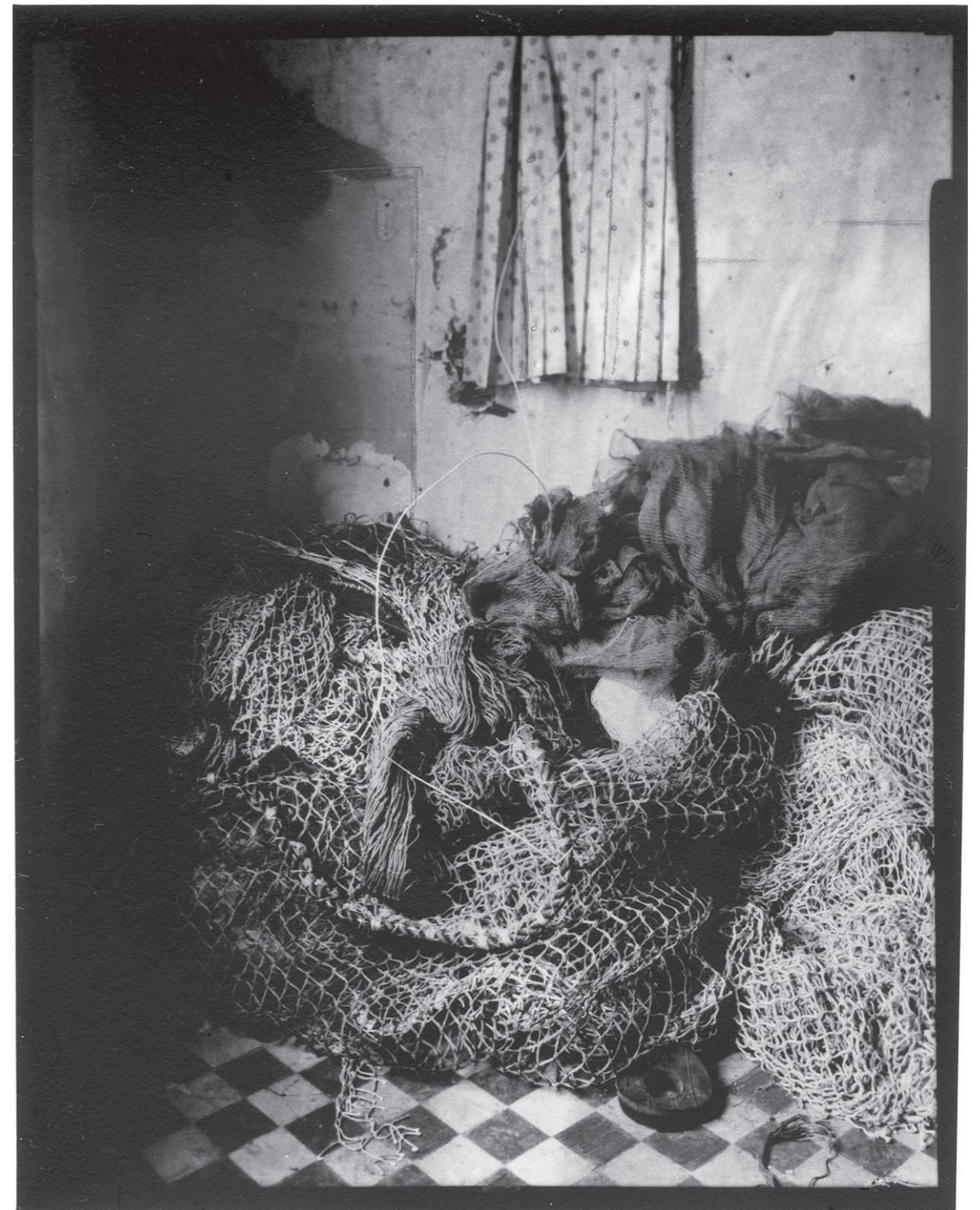
Sara Imloul is a French visual artist and photographer born in Mulhouse in 1986. Since 2008, she has developed an autobiographical photography style focused on capturing inner visions born from memory in the darkness of her black-and-white images.

Contrary to digital manipulation, Imloul renews her approach by reconnecting with the origins of the medium, creating black-and-white images that resemble theatrical paintings reminiscent of the 19th century. She embraces slowness and the Arte Povera of photography.

Since her studies at EPTA in Toulouse, Sara Imloul has employed the calotype process, pioneered by Henry Fox Talbot in 1840, which uses a paper negative to create a contact print. Each negative is hand-worked. Imloul integrates drawing and collage into her photographic prints, crafting her unique narrative by hand.

Her work reflects on identity and introspective dimensions, with expressions of self passing through various forms of play: roles, masks, and staging are intertwined through the magic of photography. She explores the delicate boundary between reenactment and recollection, reality and representation, invoking apparitions and revealing evanescent images that echo as reminiscences. This approach stems from an inquiry into the indexing powers of the medium, capable of materializing thought and generating fictional reiterations of past events.

- *Maud de la Forterie, excerpt from *Artpress* No. 488, May 2021



La robe aux filets, *La Mémoire de l'Eau* © Sara Imloul, Planches Contact 2024



JULIEN MIGNOT FRANCE

Temps écran

For the 50th anniversary of the Deauville American Film Festival, Julien Mignot returns to Deauville this year for a visual tribute to American cinema, following on from his work last year exploring the color of the horizon with a large format camera.

«At a time when screens dominate our lives, the communion of shared emotion is almost a demand. It fights against cultural atomization and affirms its defense of a sensitive common good. What enlightens our days and nights is not the modern and endlessly scrolled feeds, but indeed, it is the artworks. I speak of those that mark their time and inspire generations. On the occasion of the Deauville American Film Festival and its fiftieth anniversary, I wanted to celebrate the audience, those who celebrate these works, vibrate, shiver, and cry together.

Similar to the 'Temps Présent' series created last year during my residency for the Planches Contact Festival, which captured Normandy landscapes throughout a day, I aim to photograph individual portraits of the audience during the entire duration of the film. Like a nighttime photo where one can capture the movement of stars, I will photograph a person from the beginning to the end of the film. I will record their movements, hesitations, and emotions. The result, intentionally blurred, will be the amalgamation of all these elements, the series serving as a tribute to the entire Festival program and the full spectrum of moods that cinema can evoke.» - Julien Mignot

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www.julienmignot.com
@julien_mignot

Julien Mignot was born in 1981. His early reportage work catapulted him into the backstage of fashion shows; barely twenty years old, he published in Elle. He began with journalism, contributing to publications like Libération, Le Monde, Elle, and Télérama, and gradually shifted towards portraiture, gaining international recognition through assignments for New York Times, Vanity Fair, M Le Monde, and The New Yorker.

He has graced the covers of numerous albums, from Claudio Abbado to Jeanne Added, Izia, the Ebène Quartet, and Rodolphe Burger. Known for his versatility, he collaborates with diverse clients such as Chanel, Hermès, Dom Pérignon, Louis Vuitton, and with cultural institutions like Xavier Dolan, the Philharmonie, and Opéra de Paris. In 2018, he published his first book «96 Months» with Filigranes Editions, followed by his debut short film «Sous la Peau» in 2019 starring Victoire du Bois, Damien Bonnard, and Mathieu Amalric. In 2020, he directed the entire music video album «Air» for Jeanne Added.

His series «Screenlove» and «Airline» have been exhibited at Unseen, Art Paris, and Approche. In 2020, the Centre Photographique de Clermont-Ferrand dedicated a retrospective titled «Le Photographe et son double» to his work. He recently showcased his series «Before The Night Is Over» at Galerie Intervalle, where he is represented for «Screenlove». Represented also by Galerie Esther Woerdehoff for «Airline», exhibited at Grand Palais in November 2022 during Paris Photo. In 2023, he participated in the Planches Contact festival with the photo4food foundation, creating the series «Temps présent» using large format photography to explore the colors of the horizon.

His previous works are part of collections at BnF, Musée Nicéphore Niépce, Leica Foundation, and numerous private collections.



PREVIOUS
WORK

Temps présent © Julien Mignot, Planches Contact 2023



PATRICIA MOROSAN ROMANIA

That every stone is

«*That every stone*» is a poetic and visual immersion set against the backdrop of the Vaches noires cliffs, a remarkable geological site located between the towns of Villers-sur-Mer and Houlgate along the coast of the English Channel. These cliffs are renowned for their spectacular rock formations and fossils dating back to the Jurassic and Cretaceous periods, attracting numerous geologists, paleontologists, and tourists alike. They stand as silent witnesses to the passage of time.

Each rock is an archive, a part of a natural library that preserves history. Through imaginary rituals and symbolic conversations, Patricia Morosan awakens the «ancient call» of these cliffs, giving them a voice through various mediums: photography, video, screen printing, and sound installation.

«Erosion. It's the magical recipe for the cliffs of the Vaches Noires to reveal their secrets. You need wind, water, and time. With these poetic elements in mind, I began to contemplate my project and how to delve into the notion of time through a psycho-magico-geographical exploration of the Vaches Noires cliffs.» - Patricia Morosan

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www.patriciamorosan.com
[@patriciamorosan](https://www.instagram.com/patriciamorosan)

Patricia Morosan, born in 1984, is a Romanian artist based in Berlin. Working with photography, text, and audio-video mediums, she explores the duality of intimacy and identity. Embracing interdisciplinary approaches, her artistic practice evokes multiple realities and methodologies. Often collaborative and participatory, her work delves into ideas and methods of emotional geography and ceremonies.

Patricia studied art history and cinema at the Free University of Berlin, photography at the Ostkreuzschule für Fotografie in Berlin, and also attended the Academy of Fine Arts in Leipzig. Her works have been exhibited internationally, and she has received several awards and grants. She has published two monographs: «*Sun Stands Still*» (dienacht Publishing, 2017) and «*(I) Remember Europe*» (Fotohof editions, 2022), and self-published an artist's book titled «*M/OTHER*» (2023). Her upcoming book, «*TELEPOETICS. Practices of Intimacy at the Distance*», will be published in 2024 by Editions sun/sun in Montpellier. Patricia Morosan is a member of the international artist collective Temps Zero.



That every Stone is © Patricia Morosan, Planches Contact 2024



RICHARD PAK FRANCE

Le Voleur d'îles

Richard Pak draws inspiration from the art historian Daniel Arasse who, in «*Le détail. Pour une histoire rapprochée de la peinture*», discusses the fascination of a Flemish artist with an island, a simple detail from Hans Bol's painting «*La Chute d'Icare*» (The Fall of Icarus).

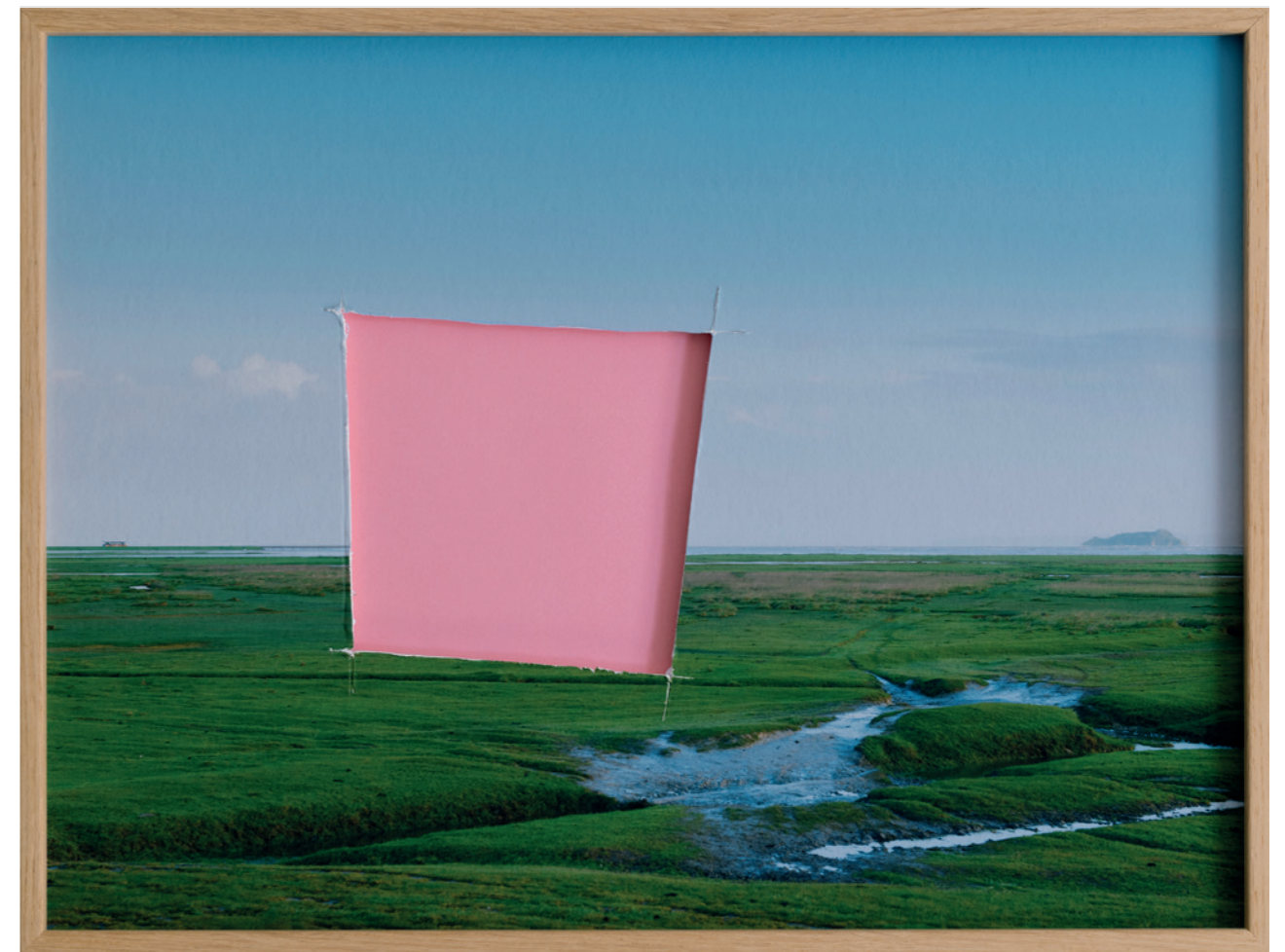
Arasse suggests that this fascination can lead to a desire to cut out the artwork. Pak reinvents this practice of «enjoyable cutting» in this series, where he photographs the Norman islands and then cuts them directly into his prints. Two artworks are thus created: a sea without its island and an island without its sea. The artist, now the pirate-collector he has invented, presents an ideal archipelago of the Norman islands.

«Upon seeing his thus desecrated works, the spectator may wonder who this pirate-collector is, scouring museums and galleries only to steal islands. It could very well be my fictional double. The aim of this trickster is to create an ideal archipelago, gathering all the pilfered islands, each carefully framed like a precious land.» - Richard Pak

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www.richard-pak.com
[@richardpakfr](https://www.instagram.com/richardpakfr)

«For twenty-five years, Richard Pak's photographic work has been consistently conducted. The oeuvre is built empirically, without dogma or program, and without systematicity. It's the very idea of photography that is worked upon, without adhering to an invariant process that guarantees aesthetic value. Whether experimental and plastic, classical and documentary, sociological and fictional, he asserts his freedom of expression. Richard Pak has a passion for insularity. However, he is not in search of exoticism; what interests him is the observation of a 'closed vessel' where humanity reveals its characteristics. Yet, Richard Pak is not an anthropologist (or only in a poetic sense); his style is both realistic and allegorical, as he turns description into a form of suggestion. Because what is at stake is subterranean, at the deepest level of his representation of the world: the oceanic feeling, late modernity, the power of affects, and embodiment through imagery. The necessity to see life in order to exist.» - Michel Poivert



Le Voleur d'îles © Richard Pak, Planches Contact 2024



BETTINA PITTALUGA FRANCE/URUGUAY

In bed with

Avec «In Bed With», Bettina Pittaluga explores the profound and personal significance of the bed through a series of intimate portraits and confidences from the people who lie in them.

Pour Bettina Pittaluga, the bed is much more than just a piece of furniture. It becomes a gateway to intimacy, a place of sincerity and truth. It's a space where the authenticity of each individual can be captured, creating a protective bubble of kindness where everyone can be themselves, without fear, for a moment.

Through this exhibition, Bettina invites us to share in this intimacy and to discover the personal stories of the people photographed. She offers us a new and touching perspective on the meaning of the bed in our daily lives.

«Recently, I became aware that the majority of my photographs were captured from a bed, whether it's from others', hotels, or even my own on occasion. It was the questioning from those close to me that prompted me to reconsider this approach, which had been so instinctive until now.» Bettina Pittaluga

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www.bettina-pittaluga.com
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Bettina Pittaluga, a Franco-Uruguayan photographer, has specialized in capturing intimate and emotive moments of life through her lens. Her early interest in photography emerged at the age of 14 when she started taking photos of friends and family. After training as a photojournalist, she pursued academic excellence, earning a Master's degree in Sociology from Sorbonne University and another from the Center for Literary and Scientific Studies. Sociology became a revelation for her, offering a structured way to explore her questions and contextualize her interests.

Her photography, which emphasizes authenticity, revolves around people and their stories. She primarily works with medium format films and often handles the printing of her photos. Her commitment to analog photography is rooted in her need for a tangible and hands-on creative process that involves meticulous attention to detail. Her photographic style is a sensory and instinctive exploration of reality.

She uses her art to give voice to those often overlooked by traditional media. Themes of love, tenderness, and kindness are at the heart of her work, reflecting her ongoing struggle against injustice, violence, and hate. Her images are powerful visual statements that embody her convictions and commitment to bringing about change. In addition to her personal projects, she collaborates as an independent photographer with renowned publications including M Le Monde, Wall Street Journal Magazine, and The New Yorker.



In bed with © Bettina Pittaluga, Planches Contact 2024



PHILLIP TOLEDANO UK/USA

Another America (for the first time in France)

and his residency project in Normandy about the D-Day landings

Phillip Toledano, an American photographer, is invited to the festival with his new project, «Another America», which explores artificial intelligence and its recent intersection with fake news and conspiracy theories. Additionally, Toledano is working on a new and unique project during his residency.

For the 80th anniversary of the D-Day landings in Normandy, Phillip Toledano aims to visually resurrect the narratives of this crucial period in history using artificial intelligence. Drawing inspiration from his recent project «Another America», published by l'Artière editions and also featured at the festival, this reinterpretation of history prompts reflection on the future of collective memory in the digital age.

Phillip Toledano, discussing his residency project, reflects on the historical context of June 6, 1944, when combat photographer Robert Capa landed on Omaha Beach and captured approximately 106 photos. Due to a lab mishap, only 11 images survived, creating a mythologized narrative since 1944.

However, there is compelling evidence suggesting these photos were never taken—that Capa returned to London immediately instead of remaining on Omaha Beach to continue photographing. Toledano poses the intriguing question: What if Capa had stayed? What images might he have captured? This uncertainty forms a pocket of history—a realm of possibilities—that could be explored using artificial intelligence.

Toledano underscores that in today's era dominated by AI, where truth and falsehood blur, facts and history have become infinitely malleable. His residency project thus aims to probe these themes, examining the elasticity of truth in the digital age.

Phillip Toledano discussing his residency project

Phillip Toledano, discussing «Another America», explores the concept of creating a narrative that never existed—a world filled with people, events, and disasters presented as authentic historical accounts. He questions whether these events truly occurred or if they are fabricated stories. The images evoke a sense of both familiarity and strangeness, mirroring the complexities of the contemporary world we inhabit.

Phillip Toledano is an American photographer born in 1968 in London to a Franco-Moroccan mother and an American father. He earned a bachelor's degree in English literature from Tufts University in Boston. Currently living and working in New York, he identifies himself as a conceptual artist: «Everything starts with an idea, and the idea dictates the execution.» As a result, his work spans across various mediums including photography, installation, sculpture, painting, and video.

Over the past six years, Toledano has focused on representing the world of those who believe in alternative truths or facts—a project titled «The United States of Conspiracies». For his latest project, «Another America», Toledano used artificial intelligence to create a parallel history of the United States. In this series, he depicts situations that are more or less realistic, ranging from the plausible to the explicitly unreal, all within an aesthetic reminiscent of photographs from the 1940s and 1950s.



© Phillip Toledano



Another America © Phillip Toledano

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www.mrtoledano.com
[@mrtoledano](https://twitter.com/mrtoledano)



HUANG XIAOLIANG CHINA

Une fois la folie passée

Invited with Yishu 8 association

Once the frenzy has passed, Chinese artist Huang Xiaoliang explores the duality between the dynamic scenes of a seaside town like Deauville during the tourist season and the ensuing solitude.

Through various mediums such as video, photography, and painting, Huang Xiaoliang illustrates the complex relationships between the individual and their environment, between illusion and reality.

YISHU 8

Yishu 8 is an artist residency welcoming young French artists in Beijing, winners of the Yishu 8 France Prize, and young Chinese artists in Paris, winners of the Yishu 8 China Prize and the Golden Phoenix Prize for arts and crafts. In Beijing, the Beijing Art House hosts resident artists and organizes exhibitions, conferences, and concerts, raising awareness of contemporary creation and a certain way of life where both French and Chinese cultures regularly come together.

In Paris, YISHU 8 has inaugurated *Chez Tante Martine*, a space for conversations and meetings bringing together young artists, designers, and authors in residence, offering moments of discovery in the intimate setting of a Parisian apartment.

In Beijing as in Paris, YISHU 8 fosters quality exchanges, unique artistic creations, eclectic cultural programming, and innovative Franco-Chinese projects.

It is in the spirit and nature of their initiatives that Yishu 8 and the Planches Contact festival join forces to host artist Huang Xiaoliang.

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@huangxiaoliang_art

Huang Xiaoliang was born in Hunan, China, in 1985. He was awarded the prestigious Tierney Fellowship as well as the Three Shadows Photography Award, and the Fang Jun Art Award by the Beijing Today Art Museum. In 2018, he was invited by Yishu 8 for a residency at the Cité Internationale des Arts of Paris. His artistic creations cover various forms, including video, photography, painting, and multimedia. His work explores the boundaries between reality and fiction, using everyday life as a backdrop. Inspired by the surprising moments that transcend daily experiences in daily life, he finds interesting daily routines that are repetitive and often overlooked.



Lonely Traveler © Huang Xiaoliang, Planches Contact 2024



Guest photographers in residency

Created by Olivier and Virginie Goy and housed by the Institut de France, the *photo4food* foundation's mission is to finance meals for the most deprived through the sale of photographs donated by artists and public donations. To thank and encourage the participating artists, the foundation promotes their work to a wide community of enthusiasts and buyers by organizing exhibitions.

Initiated in 2020, the partnership between the festival and the foundation allows for an annual increase in the number of photographers invited in residence, thereby enriching the festival's programme.

Furthermore, a charity auction of artworks donated by foundation photographers and festival guests is regularly organized during the opening weekend, with proceeds benefiting the local Red Cross.

photo4food Jury

Arnaud Adida, Akrame Benallal, Lucie de Barbuat, Simon Brodbeck, Emmanuelle de l'Écotais, Isabelle Juy et Laura Serani

GUESTS IN RESIDENCY

With the *photo4food* foundation

Four photographers invited with the *photo4food* foundation for this 15th edition.

JOAN ALVADO *Les échos du nord*

SOPHIE ALYZ *Les atomes à coquille*

ÉRIC BOUVET *Le Tour de France d'Éric Bouvet, l'étape normande*

CORINNE VACHON *Métiers artisanaux, une plongée insolite au cœur de la Normandie*



JOAN ALVADO SPAIN

Les Echos du nord

With «*Les Echos du Nord*», Joan Alvado explores Normandy and its landscapes through the prism of the spiritual world of the Viking conquerors who once inhabited these lands.

This series, far from simply documenting Scandinavian vestiges in France, captures the free and poetic resonances of the Nordic heritage, which continues to influence Normandy's cultural identity and landscape.

Through a sensitive approach, Joan Alvado pays tribute to a civilization that, despite the absence of direct written traces, still leaves a profound imprint on the territory today.

«Our knowledge of them is therefore very limited, confined to archaeological research and the study of medieval texts written by other peoples. Thus, despite the fascination and interest that the Vikings evoke today, their identity still reaches us incomplete and full of questions.»

Joan Alvado

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www.joanalvado.com
[@joanalvado](https://www.instagram.com/joanalvado)

Joan Alvado is a photographer born in Altea, Spain, in 1979, and has been based in Barcelona since 2005. His work revolves around using imagination as a tool to reinterpret territory and transcend documentary representation. His works are part of public and private collections in Germany, the United States, Portugal, France, and Spain. He has exhibited at prominent venues such as Palau de la Virreïna (Barcelona), Fototeca de Cuba (La Habana), Marion Center for Photographic Arts (San Diego, USA), Museum of Photography of the Antonio Pérez Foundation (Cuenca), Circulation(s) (Paris), Instituto Cervantes in Belgrade, and the Michael Horbach Foundation in Cologne. His projects have been published in Newsweek, CNN, The Washington Post, El País, Der Spiegel, The Guardian, Liberation, Fisheye, Burn Magazine, Leica Fotografie International (LFI), El País, and La Repubblica.

In 2021, Joan Alvado was invited by the Land Art studio FAR021.3 and the municipality of Arcos de Valdevez for a residency in northern Portugal. The resulting project, «*Os Batismos da Meia-noite*», explores how the isolation of a natural environment shapes the spiritual beliefs of its inhabitants from antiquity to the present day. In 2022, this project received the Galician Prize for Contemporary Photography. He is represented by the Marisa Marimón Art Gallery (Spain).



Les échos du Nord © Joan Alvado, Planches Contact 2024



In residency with the *photo4food* foundation

SOPHIE ALYZ FRANCE

Les atomes à coquille

In her series «*Les atomes à coquille*», inspired by a phrase from Jules Michelet's work 'La Mer,' Sophie Alyz visually translates the phenomenon of coastal erosion, making it visible through photography.

This project explores our relationship with the transformation of our environment. Sophie Alyz's work addresses the theme of coastal erosion from various angles, ranging from local anecdotes to global concerns. Technically, Sophie Alyz physically intervenes in the images in various ways, allowing contours to blur, elements to intertwine, sometimes forming new landscapes. This pictorial metaphor illustrates stories of resilience in the face of environmental changes.

«Here, the aim is to invite the viewer to find comfort in the beauty of impermanence, a certain softness in observing the endless ballet between land and sea, and more broadly, beauty in the fragility of a world in constant evolution.» **Sophie Alyz**

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www.sophie-alyz.com
[@sophie.alyz](https://www.instagram.com/sophie.alyz)
[@sophie.still.alyz](https://www.instagram.com/sophie.still.alyz)

Sophie Alyz, born in 1976, is a professional photographer based in Paris, specializing in advertising photography, particularly still life, perfumes, and cosmetics. Alongside her commercial work, she develops personal projects focusing mainly on humanity's relationship with nature and the environment. Her approach is characterized by a sensitive and pictorial style, emphasizing organic techniques and various forms of experimentation.



Les atomes à coquille © Sophie Alyz, Planches Contact 2024



In residency with the *photo4food* foundation

ÉRIC BOUVET FRANCE

Eric Bouvet's Tour de France, the Normandy stopover

On his bicycle, Eric Bouvet ventured out to meet the people of Normandy.

This project explores what it means to be French today, offering a profound insight into the residents and their stories, which weave the social fabric of this region. It is part of his ambitious project on France, initiated in 2017 and scheduled to conclude in 2027.

«(...) In this troubled time, it is important to note their words, because if photography causes me suffering, it also gives me the opportunity to leave a trace in history. In thirty or a hundred years, people will be able to learn about what France was like today. So, even if I never reach this photographic nirvana, I will have the satisfaction of providing information, prompting questions, and sparking reflection for future generations.» Eric Bouvet

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www.ericbouvet.com
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Eric Bouvet was born in Paris in 1961. After studying graphic arts and industries at the École Estienne, he became a photojournalist when he joined the prestigious Gamma Agency in 1981. Starting from 1990, he worked on his own independent projects: producing, photographing, and publishing them himself. Over four decades, he traveled the world and covered major events that have shaped human history, including most conflicts that changed the course of history.

He is the only journalist to have worked with Russian commandos in Chechnya in 1995, an experience that he later turned into a book and subsequently adapted into a play titled *«Jusqu'au bout»* (Until the End). Humanity is always at the heart of his subjects, and his photographic approach is intimate, respectful, and incisive. In recent years, he has turned to a more contemporary style of photography using large format cameras such as 4x5 or 8x10 inches, exploring themes like *Sex, Love, Peace, Chaos, Les Français, Elévations, and Les cols*.

Passing on his craft and sharing his experience are also integral to his commitment. For the past twenty-three years, he has conducted workshops at the Rencontres d'Arles and various other French and international festivals (in Croatia, Spain, Italy, Switzerland, Turkey, USA, etc.). Eric Bouvet's dedication to photography has been recognized with numerous awards, including two Visa d'or, five World Press Photo awards, the Paris Match award, the War Correspondents' award, the Bayeux Public Prize, the gold medal of the 150th anniversary of photography, the Front Line Club award, and the Photographer of the Year 2020 by Polka magazine. He was a finalist for the Oscar Barnack Award in 2023, a laureate of the Fondation des Treilles in 2023, and a laureate of the Inpakt Photographic Encounters in 2024.



L'étape normande du Tour de France © Eric Bouvet, Planches Contact 2024



In residency with the *photo4food* foundation

CORINNE VACHON FRANCE

Artisan crafts, an unusual dive into the heart of Normandy

Each encounter is a testament, each encounter is a journey.

Photographer-reporter Corinne Vachon has strayed from the paths of India and Afghanistan to traverse the seemingly more familiar lands of wild Normandy. She embarked on this initiatory journey with the aim of discovering forgotten trades, many believed to have disappeared: itinerant distillers, weathervane makers, knife sharpeners—so many «small trades» of yesteryears united by passion, craftsmanship, and the preservation of heritage.

Her photographic work, a true duty of remembrance, sheds light on women and men whose journeys reflect their remarkable identities. The artisanal trades they identify with are at risk of disappearing within half a century, at least as we know them today. Corinne Vachon thus immortalizes the colors of a century soon to be past with simplicity and authenticity.

«Wandering distiller, weathervane maker, pipemaker, broom maker, and knife sharpener—each encounter with these so-called ‘forgotten’ trades has been an enriching adventure, driven by individuals whose passion and dedication defy the passage of time, perpetuating ancestral craftsmanship.» Corinne Vachon

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www.corinne-vachon-photographe.fr
[@corinnevachonwilhelem](https://www.instagram.com/corinnevachonwilhelem)

Corinne Vachon, a graduate of Spéos, a Parisian photography school in 2001, established her own studio where she specializes in portraiture. Her photographs capture souls, predominantly using digital, film, and even large format techniques, which imbue her interior scenes with Caravaggesque light. During a journey to Vietnam in 2010, she developed a strong passion for travel, especially among peoples in remote and inaccessible regions. Her unfulfilled desire to discover and photograph the world persists, driven by her wish to «bear witness to [her] era, tell stories, and preserve humanity’s collective memory.»

By immersing herself for weeks or even months among these lesser-known and distant populations, she forges privileged bonds and shares precious «moments of life» translated into sincere and authentic photographs. Adjusting her perspective on the world and its inhabitants, she explores different lifestyles, ancient traditions, and local customs, recounting their stories: «There is what I see, and there is what I want to show.»



Métiers artisanaux, une plongée insolite au cœur de la Normandie © Corinne Vachon, Planches Contact 2024



In residency with the *photo4food* foundation

Selected after a call for submissions by a jury of image professionals chaired by Sarah Moon, the artists of the «Tremplin Jeunes Talents» are invited to a residency to create an original project. They are supported at every stage of creation and exhibition production. A grant is awarded to them to successfully carry out their project, which will be presented during the festival and compete for the Jury Prize, including a residency with the festival In Cadaquès, as well as the Audience Award.

The «Tremplin Jeunes Talents» is supported by Fnac and the festival In Cadaquès.

The Jury:

- President: Sarah Moon
- Alain Genestar
- Lionel Charrier
- Babeth Djian
- Nicolas Jimenez
- Anne Lacoste
- Thierry Grillet
- Philippe Augier
- Laura Serani



TREMPLIN JEUNES TALENTS

The spotlight on emerging photography

NICOLA FIORAVANTI *Normandy. Colors only*

CLOÉ HARENT *Bruit rose*

MAXIMILIEN SCHAEFFER *C'était l'été*

RACHEL SEIDU *Peas in a pod*

MARIE WENGLER *NOR[TH]MAN*

NICOLA FIORAVANTI ITALY

Normandy. Colors Only

Color is a universal language, understood without words.

This is the foundation of Nicola Fioravanti's project «Normandy. Colors Only». Color becomes the central element, merging material and light to create Normandy's unique chromatic palette. From the beaches of Deauville-Trouville, echoing the Impressionists, to the architectures of Le Havre's reconstruction, this series establishes a dialogue between architecture and landscape, revealing all the hues of Normandy.

«Normandy, Colors Only presents itself as a personal sensory translation in search of harmony, beginning with the delicate beige of the beaches of Deauville and Trouville-sur-Mer, unfolding through the sinuous monochromatic forms of Oscar Niemeyer's buildings, to the architecture of light and transparency by Jean Nouvel: a silent dialogue between landscape and architecture, architecture and humanity (...).» **Nicola Fioravanti**

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Nicola Fioravanti, born in 1985, is an Italian photographer based in Paris. His work primarily focuses on street photography and reflects a constant exploration of the potential of color in urban environments. Rather than using color merely as a means to represent reality, he makes it the defining element of his photography. Nicola Fioravanti has been recognized in prestigious competitions such as the Sony World Photography Awards, Canon Come and See, Prix de la Photographie de Paris (PX3), International Photography Awards, The Independent Photographer, Tokyo International Foto Awards, among others. His work has been exhibited in prominent venues including Somerset House in London and the Pinakothek der Moderne in Munich. His photographs have been published in publications such as Canon, Il Corriere della Sera, Die Welt, Die Zeit, Elle, El País, Forbes, Grazia, Marie Claire, PhotoVogue, La Repubblica, and Vogue.



Normandy. Colors Only © Nicola Fioravanti, Planches Contact 2024



CLOÉ HARENT FRANCE

Bruit rose

«**Bruit rose**» is a photographic ode that reveals both the power and fragility of the biodiversity found on the Normandy shores.

The tides, ever-present in this region, deposit the sea's remnants daily. Cloé Harent focuses on showcasing these small remnants left by time, inviting us to contemplate iodized micro-landscapes, natural creations of the living world.

«The whisper of a seashell tells us the story of a sound called 'pink noise.' Pressed against our ear, it echoes the ebb and flow of the waves of our blood, an intimate tale of the sea. Our childlike soul then dives without reservation into the universe of the shore. We stop, absorbed by the details, eyes fixed on the ground, and thus opens up to us a world perhaps forgotten, which once filled us with so much wonder.» Cloé Harent

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www.cloeharent.com
[@cloe_harent](https://www.instagram.com/cloe_harent)

Cloé Harent is a French photographer born in Castelnaudary in 1998. In 2017, she joined ETPA Toulouse. After graduating (with a Special Jury Prize mention) in 2019, she discovered her passion for artist residencies. She participated in the Résidence 1+2 Factory in 2019 and later in 2021, she was part of a mission with the Institut Pyrénéen de la Photographie. Concurrently, since 2018, she has been working on a photographic series called 'Le lien de la terre,' documenting traditional farming practices in France that respect the natural world. This ongoing project won the ISEM Young Photographer Award in 2021 and led to interviews on ARTE and France Culture. She concluded this series with an exhibition at Galerie VU' in 2023 as part of the Agence VU' Mentorship and the Fonds Regnier Pour La Création. Her approach combines intuitive and sensitive documentary photography, focusing on the connections between wildlife, flora, and human beings. Her photographic exploration centers on the traces humans leave on their environment over time.



Bruit Rose © Cloé Harent, Planches Contact 2024



MAXIMILIEN SCHAEFFER FRANCE

C'était l'été

Each image by Maximilien Schaeffer is an attempt to capture fleeting moments, to anchor them in time, and to suggest the gap between the anticipation of happiness and the reality of its fleeting presence.

The series «C'était l'été» explores missed opportunities, memories, and absence, offering an introspective and universal perspective on the quest for a balance between joy and melancholy. Through landscapes, portraits, and scenes of everyday life, this series is guided by a pervasive feminine presence.

«Photography is my way of stopping time, of telling myself that it existed even if I didn't experience it as I wished. It's also a way to express my vision and externalize the pain of isolation, a catharsis.» Maximilien Schaeffer

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@maximilien_schaeffer

Maximilien Schaeffer is a French photographer born in 1983. He grew up in Brittany and now lives in Île-de-France. Photography, for him, is a means to capture moments before they fade away, a way to make them immortal, an active resistance against the passage of time. Themes of human impact on Earth and the transience of life subtly permeate his work. His photography also serves a cathartic purpose in his autobiographical series. Spending time with his subjects, whether living or not, is essential to him. Using a large format camera on a tripod fulfills his need for calm and reflection. He finds great satisfaction in photographing environments and landscapes around him, focusing on minimalism both for himself and the planet. According to him, there's no need to travel the globe to satisfy his gaze: exoticism can be found just beyond our doorstep.

Maximilien Schaeffer is a member of the artists' association in the Chevreuse Valley, Hélium (78), and the collective of photographers La Clic (91). These two organizations host exhibitions, public engagements, and promote artists' works through open conferences accessible to all.



C'était l'été © Maximilien Schaeffer, Planches Contact 2024



RACHEL SEIDU NIGERIA

Peas in a pod

A parallel between Nigeria and France on gender issues.

Renowned for her portraits, Nigerian photographer Rachel Seidu stands out for her commitment through her personal works. She poignantly captures the queer community in Nigeria, shedding light on the challenges of expression and acceptance they face daily. In Normandy, her project aims to reveal the significant differences and unexpected similarities between Nigeria and France on gender issues. Through a series of intimate or staged portraits, Rachel Seidu explores the impact of social and cultural environment on identity construction.

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www.rachelseidu.com
[@rachelseidu](https://www.instagram.com/rachelseidu)

Rachel Seidu is a visual artist born in 1997 in Lagos, Nigeria, where she lives and works. Exploring photographic and cinematic media, her work focuses on representing intimate states of feeling and being. She employs conceptual and documentary approaches to create affective portraits of inner life and emotional responses. She explores and tells stories about queerness within the Nigerian context. Through her engagement with queer intimate spaces, Rachel Seidu aims to contribute to generating an archive of Nigerian queer images depicting relationships and everyday existence, something she didn't see much of while growing up. She continuously focuses on questioning violent acts such as conversion therapy and the role played by religious organizations in Nigeria (especially churches) in fostering a culture of intolerance and bigotry.

In 2021, Rachel Seidu created the cover for the 2021 edition of «*We Need New Names*», a Booker Prize short-listed novel by Zimbabwean author NoViolet Bulawayo. She has been shortlisted for the James Barnor Prize and the Yaa Asantewaa Prize. In 2023, Rachel Seidu collaborated with Yves Saint Laurent to create a Fanzine and an exhibition. Seidu's work has been featured in various group exhibitions including: *Ysl Rive Droite* (2023, Los Angeles/Paris), *A Wa Nibi* (2023, Lagos/Hamburg), *Let's take a moment* (2022), *What is a man?* (O'DA Art Gallery, Lagos), *Sòrò Sòkè* (2022, Festival Foto Wien, Vienna), and the fourth Biennale of Photography at the Luis Adolfo Noboa Naranjo Museum (2022, Guayaquil, Ecuador), *Young Contemporaries* (2020, Rele Gallery, Lagos).

Rachel Seidu is a member of Black Women Photographers and the African Photojournalism Database.



Peas in a pod © Rachel Seidu, Planches Contact 2024



MARIE WENGLER DANEMARK

NOR[TH]MAN

Normandy and Scandinavia share a common historical heritage: the Vikings.

Although archaeological traces and written documents from that period are scarce, a subtle connection persists between these two regions today. In her series «*Nor[th]man*», Danish photographer Marie Wengler explores this connection. How does it manifest through people from Normandy and Scandinavia claiming a common Viking heritage? How do the landscapes on both sides of the sea echo each other? This anthropological study of the «modern Viking», for which the photographer collaborated with experts, is enriched by a poetic and visual reinterpretation of the Viking narrative.

19

www.mariewengler.com
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Marie Wengler was born in 1992 in Gentofte, Denmark, and currently lives in Copenhagen. She is both a doctoral student in social sciences and a contemporary art photographer, working at the intersection of research-based art and art-based research, exploring and exposing the boundaries of what we perceive as «normal» in society. In 2022, she was named one of 30 female photographers under 30 to watch by Artpil. She was shortlisted for the IWPA Prize and The BJP Prize, and was one of the winners of YP2022 at the Kiyosato Museum of Photographic Arts (KMoPA). In 2023, she participated in group exhibitions in New York, Tokyo, and Paris. She was selected and featured in the 2023 publication of the Prix Pictet by the Victoria & Albert Museum. Most recently, she was designated for the Aesthetica Art Prize 2024. Marie Wengler also co-founded a new network of women photographers in the Nordic countries, DÍSIR, which will officially launch in March 2024.



Northman © Marie Wengler, Planches Contact 2024



In residency with Tremplin Jeunes Talents

LE SIÈCLE DES VACANCES

From Seaside Retreat to Mass Tourism

Photographs from the Fnac Collection

Exhibition Curatorship: Laura Serani

Exhibition presented on the occasion of Fnac's 70th anniversary as part of the Planches Contact festival.

«Across different eras and locations, the exhibition 'Le siècle des vacances' traces the evolution of the vacation phenomenon, from seaside resorts to the democratization of holidays, to the era of mass tourism. The exhibited images illustrate the evolution of society and its customs, blending documentary concern with nostalgia.

Each social transformation is accompanied by specific aesthetic language and codes; each era has its authors, historians, and today, its photographers. By offering glimpses into the intimate history of the 20th century, the exhibition also tells the story and evolution of photography.»

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The exhibition is the result of a thematic selection from the Fnac's photographic collection. Established from the 1980s and comprising approximately two thousand works, it is one of the largest and most representative private collections of 20th-century creations in France.

Photos Fnac: Berenice Abbott, Pedro Almodovar, Lucien Aigner, David Armstrong, Antranig Bakerdjian, Gabriele Basilico, Gianni Berengo Gardin, Edouard Boubat, Brassai, Robert Capa, Henri Cartier-Bresson, Pierre Crié, Thibaut Cuisset, Antoine D'Agata, Lynn Davis, Bernard Descamps, Carl De Keyzer, Lionel Delevigne, John Demos, Paul Den Hollander, Raymond Depardon, Mario Diaz, Michel Dieuzaide, Lutz Dille, Claude Dityvon, Stéphane Duroy,

Jeff Dunas, Elliott Erwitt, Bernard Faucon, Leonard Freed, Philippe Gabel, Luigi Ghirri, Lauren Greenfield, Hubert Grooteclaes, Harry Gruyaert, Philippe Halsman, Caroline Hayeur, Louis Held, Lucien Hervé, Abdel Hadi Hisham, David Hurn, Carlo Javicoli, Francesco Jodice, Mimmo Jodice, William Klein, Joseph Koudelka, Stanley Kubrick, Eddie Kuligowski, Karl Lagerfeld, Sergio Larrain, Henri Lartigue, François Le Diascorn, Cheyco Leidmann, Lehnert & Landrock, Jon Lewis, Dolorès Marat, Didier Massard, Massimo Mastroiillo, Leo Matiz, Tina Modotti, Sarah Moon, Martin Munkacsy, Janine Niepce, Claude Nori, Paulo Nozolino, Françoise Nunez, Max Pam, Krzysztof Pawela, Bernard Plossu, Francesco Radino, Man Ray, Marc Riboud, Willy Ronis, Eva Rubistein, Sebastiao Salgado, Philippe Schuller, David Seymour, Patrick Taberna, Takeyoshi Tanuma, André Nonga Tassembédo, Robert Van Der Hilst, Massimo Vitali, Wim Wenders, David Williams, Baron Wolman et des auteurs anonymes.



Fnac Collection Exhibition



Dieppe, France, 1926, Henri Cartier-Bresson © Fondation Henri Cartier-Bresson, Magnum Photos, Fnac Photographic Collection

The Fnac Photographic Collection

The Fnac Photographic Collection was established in 1978 with the aim of preserving the memory of exhibitions held in the Photo Galleries and supporting photographic creation. A pioneer in this field, Fnac quickly became a key player in photography from the 1980s to the 2000s, with as many as 105 galleries in France, Belgium, Spain, Italy, Portugal, Brazil, and Taiwan by 2006.

Initiated by Gil Mijangos in 1975, the Photo Galleries were led by François Hébel from 1983 to 1985, followed by Laura Serani from 1985 to 2006, who further developed and expanded the Fnac collection.

Today, this collection comprises approximately 1,800 works, encompassing a wide range of photographic styles and trends, from documentary to personal explorations, featuring established names, young artists, and images by both unknown individuals and true outsiders.

These images, sourced from around the globe, offer countless original perspectives on reality, akin to a magnificent kaleidoscope.

L.S.

LE SIÈCLE DES VACANCES

From Seaside Retreat to Mass Tourism

Photographs from the Fnac Collection

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© Dolorès Marat, Fnac Photographic Collection/
Deposited at the Nicéphore Niépce Museum, City of Chalon-sur-Saône

LES FRANCISCAINES
MUSÉE
ANDRÉ HAMBourg



© Edouard Boubat, France 1951. - Fnac Photographic Collection
Deposited at the Nicéphore Niépce Museum, City of Chalon-sur-Saône



© Harry Gruyaert *Baie de Somme. Fort-Mahon-Plage. 1991.*
Magnum Photos, Fnac Photographic Collection, Deposited at the Nicéphore Niépce Museum, City of Chalon-sur-Saône



Dans le train de Denver à Salt Lake City, Colorado, 1982. © Raymond Depardon - Magnum Photos, Fnac Photographic Collection
Deposited at the Nicéphore Niépce Museum, City of Chalon-sur-Saône



PHOTOGRAPHIC CONCERT

Alisa Resnik / David Bryant

Images by Michael Ackerman, Lorenzo Castore, Alisa Resnik, and Klavdij Sluban.

Music: David Bryant and Alyssa Moxley

An original production by Planches Contact

Alisa Resnik, an internationally renowned photographer, and David Bryant, a member of the experimental post-rock group Godspeed You! Black Emperor, have been invited for the first creative residency of Planches Contact, blending photography and music—a significant new milestone for the festival.

This unprecedented photographic concert explores how music can influence and be influenced by photography. The residency with Alisa Resnik and David Bryant aligns with Planches Contact's mission to foster artistic dialogues and push the boundaries of creative expression.

Epic and atmospheric compositions evoking intense and emotional sonic landscapes by David Bryant will interplay with the photographs of Alisa Resnik, Michael Ackerman, Lorenzo Castore, and Klavdij Sluban—images imbued with melancholy and mystery, capturing intimate moments and contemplation.



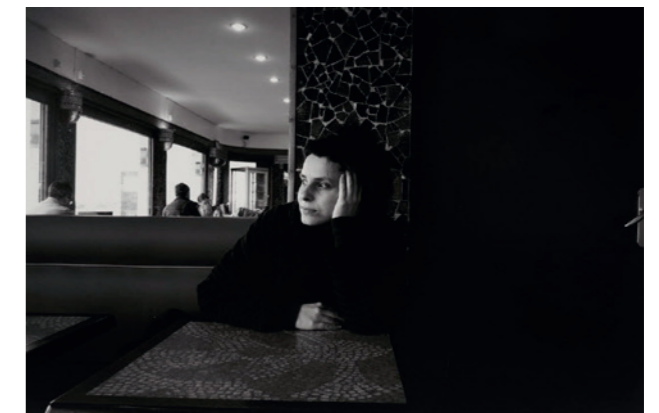
Low Season © Alisa Resnik, Planches Contact 2019



Low Season © Alisa Resnik, Planches Contact 2019



Deauville entre les pages © Klavdij Sluban, Planches Contact 2019



Deauville entre les pages © Klavdij Sluban, Planches Contact 2019



W, 2005-2021 © Lorenzo Castore



© Michael Ackerman



THE FESTIVAL EVENTS

GUEST PROJECT

Lolita Bourdet and the Caravana Obscura

From 24th to 27th of october.

The **Caravana Obscura** is a caravan transformed by artist Lolita Bourdet into a giant camera obscura, equipped with a black-and-white photo darkroom. This immersive dark chamber provides a playful understanding of the physical phenomena behind images through a magical experience. After presenting the historical steps that led to their discovery, Lolita Bourdet guides participants through traditional development, actively involving them in creating individual or group portraits. This offers everyone the opportunity to leave with their own print. The Caravana Obscura will be stationed at various locations in Deauville during the opening days.

Alongside the exhibitions, the festival offers a rich program of events and meetings from October to January.

Opening days, itinerant vernissages with artists present, concerts, meetings, roundtable discussions, workshops with photographers and the Leica Akademie, portfolio reviews, The Caravana Obscura with Lolita Bourdet, Longines 25th Hour nighttime competition, auction with the *photo4food* foundation, Planète Initial with Initial Labo, FabLab workshops, children's workshops, and more.

**FULL PROGRAMME
TO BE ANNOUNCED
SOON**



The Festival events

THE FESTIVAL PARTNERS

Partenaires institutionnels



Partenaires officiels



Partenaires de compétence



Partenaires presse spécialisée



L U X

Planches Contact is one of the twenty-four French photographic institutions that constitute the new LUX network.

The Festival Partners

15th Edition

Oct. 19, 2024 > Jan. 5, 2025

Inaugural Days: October 24 > 27

Planches Contact

Festival de photographie de Deauville

FESTIVAL

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PRESS KIT

Find the press kit, our communication visuals, as well as all the artists' images for the press by scanning this QR code.

