

THE EYES

INTRODUCTION

Taous R. Dahmani • 6

PORTFOLIOS

Border Matters • 14

Ila N. Sheren

Rio Grande: Burnt Water / Agua Quemada • 26

Dornith Doherty

Go Home Polish • 36

Michal Iwanowski

Heartbeat • 44 Seba Kurtis

Schengen • 52

Délio Jasse

How to Secure a Country • 62

Salvatore Vitale

Hejaz Railway • 70

Ursula Schulz-Dornburg

Berlin, Beyond the Wall • 78

Patrick Tournebœuf and Laurent Gontier

Occupied Pleasures • 86 Tanya Habjouqa

Open See • 96 Jim Goldberg

My Rockstars • 104

Hassan Hajjaj

BIBLIOMANIA

Conversation • 112

Edmund Clark and Rémi Coignet

Die Mauer ist Weg! • 124

Mark Power

Walls of Freedom • 130

Rana Jarbou

ZUS • 140

Benoît Fougeirol

The Migrant • 148 Anaïs Lopez

Caspian: The Elements • 154

Chloe Dewe Matthews

The Park • 156

Kohei Yoshiyuki

Border Soundscapes • 158

Pino Musi

So It Goes • 160

Miho Kajioka Maria • 162

Lesia Maruschak

The Ginza Strip • 164 Michalis Pichler

Orient Express • 166 Sarah Moon

A Study of Assassination • 172

George Selley

FORUM

176 • If the clouds could talk, by Emeric Lhuisset by Gisèle Tavernier

182 • Zeitgeist by Vivien Marcillac

Portraits:

188 • Marina Paulenka in Amsterdam

190 • Michel Poivert, a state of grace

192 • Nour Salamé, a thousand and one lines

194 • Quentin Bajac, the discrete charm of photography

196 • Bonaventure's adventures

198 • Damien Bachelot, private passion

by Virginie Huet

200 • Minorities highlighted at Paris Photo

by Gisèle Tavernier

206 • Shared Roots by Vik Muniz

by Sophie Bernard

Dornith Doherty, Rio Grande: Burnt Water / Aqua Quemada This print is offered by the Picto Foundation, by kind permission of the author.

NAYROUZ ABU-HATOUM

Is a writer and assistant professor in Urban Ethnography at the Sociology and Anthropology department at Concordia University.

NATHALIE AMAE

Artistic director for galleries and curator, she is the founder and director of the Alta Volta Agency.

IRÈNE ATTINGER

Founder of the Maison Européenne de la Photographie library in 1996 and author of Une Bibliothèque (Actes Sud, 2018)

SOPHIE BERNARD

Freelance journalist and teacher, former chief editor of *Images* magazine.

MARIA-KARINA BOJIKIAN

Head photo editor of Marie Claire Magazine

CLARA BOUVERESSE

Clara Bouveresse is a photography historian, with a PhD in art history from Paris 1 Panthéon-Sorbonne University. She has published Histoire de l'Agence Magnum (Flammarion).

LAURA CARBONELL

Founder of *Punto de Fuga*, photography platform in Bogota, Colombia.

TIM CLARK

Writer, curator and, since 2008, has been the editor in chief and director at 1000 *Words* Photography Magazine.

MARC FEUSTEL

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

VIRGINIE HUET

Writer and director of PhotoSaintGermain Festival in Paris.

LAURIE HURWITZ

Writer and curator at Maison Européenne de la Photographie.

RANA JARBOU

Writer, photographer and artist. She has been passionately researching and documenting graffiti and street art across the Arab world since 2007 in search for a counter-narrative of the Arab identity.

JEFFREY LADD

Photographer and writer based in Germany. He co-founded *Errata Editions*.

RUSSET LEDERMAN

Writer and artist, she co-founded 10x10 Photobooks and teaches at the School of Visual Arts in New York.

ANAÏS LOPEZ

Is an artist based in Amsterdam. After studying at the Royal Art Academy in The Hague (Netherlands), she obtained a Master's degree at the St Joost Academy of Arts in Breda. She is now a freelance photographer a nd produces documentaries.

PINO MUSI

Italian self-taught photographer, he published many photobooks, often awarded.

SARA-JAYNE PARSONS

Director and curator at TCU Art Galleries (Fort Worth, Texas)

SUNIL SHAH

Is a writer, photographer and curator based in Oxford, UK. He is director of CODA Projects.

ILA N. SHEREN

Assistant professor of art history and archeology, specialised in contemporary art at Washington University in St Louis.

STEFANO STOLL

Director of Festival IMAGES Vevey / Switzerland.

GISÈLE TAVERNIER

Independent journalist specializing in photography critique and the photography market.

SONIA VOSS

Author and independent curator. She recently introduced *Corps impatient. East German photography* 1980-1989 at the Rencontres d'Arles (2019). She lives between Paris and Berlin.

LARS WILLUMEIT

Photographer, writer, art critic and curator.

ALICE ZOO

Writer and photographer based in London.

CROSSINGS

Taous R. Dahmani **Guest curator**



The spectacle of mass movement draws attention inevitably to the borders, the porous places, the vulnerable points where the concept of home is seen as being menaced by foreigners. Much of the alarm hovering at the borders, the gates, is stoked, it seems to me, by 1) both the threat and the promise of globalization; and 2) an uneasy relationship with our own foreignness, our own rapidly disintegrating sense of belonging.

-Toni Morisson, The Foreigner's Home, 2017

Few photographs have actually made politicians tremble or influenced them. In other words, when we examine the political workings of the photographic medium, it is clear that, in most cases, we may observe their democratic failure. However, photography remains an efficient translator, as evidenced by the exponential number of projects showing sociological, historical, anthropological and political dimensions. Nonetheless, it seems misleading to raise the question of the influence of photographic and artistic approaches as compared to data and laws; we should rather pose the question of the significance of viewpoints, which convey more complete narratives of the world. This is what the North American feminist philosopher Sandra Harding named "standpoint theory". Even if Harding did dedicate her writings to the marginalized and oppressed, it is interesting to relocate this "study of points of view" to the figure of the photographer. This notion of "standpoint" may seem more or less obvious, yet applied to the question of the photographic image and representations, it makes it possible to fight the conceptions of neutrality which, in reality, take on all the characteristics of dominations. We need to ask questions such as who is talking? Who are we listening to? Who is taking the photograph? Who is being photographed? Thus, the idea is to try to favour the point of view of those who are primarily concerned by a given situation. Factors such as their identity, their career, the context from which they are looking and where they are actually located will influence the choice of their projects and their way of considering an issue and treating a subject. The combination of different experience and knowledge allows the discovery of specific representations that reinvest the historical and political narrative. Not being actors or authors of the dominant narratives, photographers are placed in a unique position to oppose failing models, systems and behaviours.

Indeed, photographers have proposed critical perspectives, and contemporary photography continues its politicization, in particular through a diversity of regimes representative of crossings. Be it the action of crossing a space or a period of time from one point to another or the observation of this progression - geopolitical roaming is at the heart of this issue. Even though migration is inevitably the underlying sociological concern here, this project brings together a constellation of linked themes developed in relation to individual photographic practices. In the face of the urgency of human situations and the ferocity of the political world, the photographic image can

deconstruct geopolitical abstraction. The medium then becomes the modest refuge of the demonstration of subjectivity and the affirmation of creative consciousness. Authors and subjects are enabled, through photography, to speak up and voice opinions: images allow us to sense a distinct tension between photographers and their environments.

Border mania It is this conception of a moving past and of an undeniably fluid present that preoccupies the contributors in this issue of The Eyes. The fall of empires (especially colonial empires) in the 20th century was also accompanied by a redrawing of the world map, resulting in the development of an "obsession with borders". This multiplication of borders and the consecration of the nation-state seem to stand for the promise of immobility, yet the exact opposite has occurred, with an increase in mobility. I will not discuss here utopian egalitarian globalization, still too-little discussed, but displacement in the simplest of its meanings. It is thus necessary to ask ourselves what place borders and walls have in a world inevitably dominated by crossings.

At the time of printing this magazine, Europe will be celebrating the 30th anniversary of the fall of the Berlin Wall, an event symbolizing hope, a sign of emerging freedom and crystallizing promise. Yet today, the walls that divide are manifold. In 1989 there were 11 walls of separation in the world; there are now 65, and more than a dozen have emerged since 2010. Thus, there are more types of borders today than ever before. Since the mid-1990s, but especially since 9/11, there has been an explosion in techniques for the management of borders and human movement. Thomas Nail, philosopher of movement, even believes that the 21st century is defined by a new paradigm, that of motion. He writes:2

The border is precisely "between" states. Just as the cut made by a pair of scissors that divides a piece of paper is definitely not part of the paper, so the border, as a division, is not entirely contained by the territory, state, law, or economy that it divides.

To return to the metaphor of paper cutting, it is interesting to understand the incisions proposed by photographers, first with framing, then by the manipulation of photographic paper as the aesthetic consequences of this new kinetic paradigm. This interstitial space is at the heart of our reflections; it is a questioning about the possibility of photographers and their mediums to become objects of permeability. If the study of borders cannot be approached solely according to a type of division, the study of photographic productions can highlight the multiplicity of cuts, divisions and separations.

Shooting borders The issue of borders has concerned many artists. As witnessed, for example, by Lewis Wickes Hine's Ellis Island photographs (1905), the United States was founded and built thanks to immigration: a concept perpetually undermined by the current president. It was in Ronald Reagan's America that photographer Ken Light began documenting the US-Mexico border. Light began his project in 1983 and finished publishing it with Aperture in 1988 as a photo-text entitled To The Promised Land. Ken Light produced black-and-white images and night scenes of fence crossings and one-to-one encounters between crossers and border guards. While building a wall became a campaign and a re-election slogan, the wall has become a symbol of contemporary obscurantism. However, for this 10th issue of *The Eyes*, we decided

to move away from documentary projects to show images of Texas photographer **Dornith Doherty** and her series "Agua Quemada" (2002–08). Doherty explores the history of the Rio Grande Valley not only in its remarkable vegetal and organic dimension but also as having become eminently political. Often referred to as the natural frontier between the United States and Mexico, the history of this geographical area is revelatory of human inventions and political imaginings concerning the lines of demarcation and other separations. Previously, Mexico extended well beyond the Rio Grande and included the current south-western states of the US. The many disputes between Texas and Mexico over this river eventually led to the Rio Grande becoming a common border, as willed by the US Army. Today, the river starts in the mountains of Colorado, crosses New Mexico, penetrates the separation wall in Ciudad Juarez, spills into the north of Mexico and ends up emptying into the Gulf. Through poetic photographs, but especially through the manipulation of his images, Doherty emphasizes topographic arbitrariness. "Agua Quemada", or "Burnt Waters", pays tribute to the Mexican novelist Carlos Fuentes, a virulent critic of US cultural and economic imperialism, who in his novel of the same name describes Mexico as the city of "burnt waters", referring to the waters of the lagoon that caught fire during the Spanish assault. From the lagoon to the river, from the cursed city to the destructive fate of a river, Dornith Doherty tells the story of a turbulent landscape.

Born in the Rio Grande Valley of Texas, Gloria Anzaldúa became a writer, poet, academic and lesbian Chicana feminism activist. In 1987, in her poem "El otro Mexico", included in her collection Borderlands, Anzaldúa described the river and more broadly the Mexican—American border as an "herida abierta" (open wound), a metaphor that seems to readjust our understanding of borders and more precisely of walls of separation. Continuing this reflection, we invited Ila N. Sheren, author of Portable Borders: Performance Art and Politics on the U.S. Frontera since 1984 (2015), to work on a portfolio around the idea of the materiality of borders in photography. This hybrid portfolio questions the spectrum of the literality of wall and border imagery and includes images by Yto Barrada, David Taylor and Park Jongwoo, as well as a photograph taken from space by NASA showing the India—Pakistan border. With this corpus, Ila Sheren wonders: How can the physical qualities of the border and the wall provide a platform for artistic expression and initiate political dialogue? How can photography interact with the presence (or absence) of a border?

Walls are mutilations, ablations of the right to free movement, social splits, degradations of spaces and are, as Parisian photographer **Patrick Tourneboeuf** has understood, bits of our history. Thus, since 2003 Tourneboeuf has been working on the incarnations of history, as evidenced by his series "Berlin, Beyond The Wall (2019)", a long-term photographic project that has taken him back to the German capital three decades after his first trip there in 1988. Photographer of the systematic and of the precise, he drives his process through the creation of maps in which concrete and localized data stands for the scar left by the wall after its fall in 1989. The double visualization, both graphic and photographic, follows the trace of the ghost of the wall that haunts the living spaces, the common places of urban and semi-urban Berlin.

Cartography is also used by photographer **Michal Iwanowski**, whose path becomes a particularly physical phenomenon. The photographs offered by Iwanowski are the

result of a process inherited from photographer-walkers and taken during his crossing of Europe from Wales to Poland through southern England, northern France, Belgium, Holland, Germany and the Czech Republic finally to draw an almost straight 1180 mile line. Born in Poland in 1977, Michal Iwanowski has been living and working in Cardiff since 2001. His project is built around two sets of rhetoric: first the racist injunction that gives its name to the series ("Go Home Polish" 2018), and then the infamous abbreviation that stands for the departure of the United Kingdom from the European Union. While the issue of immigration flooded the campaign in the spring of 2016 and the rise of nationalism struck the EU, Iwanowski's photographic hike seems to snub the political atmosphere. For 105 days, the time required for his crossing, the photographer experienced the deconstruction of the figure of the foreigner through his meetings and examined the notion of "home" as being both the house and the homeland.

Three other photographers have captured the contrasts between the geopolitical reality of borders and their ramifications in the daily lives of thousands of individuals. In turn, **Délio Jasse**, **Seba Kurtis** and **Salvatore Vitale** photographed the uprooted humans who have become, in the words of Creole writer Patrick Chamoiseau, "the open soul of borders" 3. All three have lived through migration and have been inspired by their journeys to tell stories of displacement and the obstacles to overcome. **Seba Kurtis** was born in 1974 in Argentina, but the 1998-2002 Argentine Great Depression drove him to flee his home country. He arrived in Spain in 2001 and worked on construction sites on the island of Tenerife. In recent years, his personal experience has inspired him and driven him to address, in his images, migration, clandestinity and the illegal crossing of borders. Portraitist of the unseen, as in his series "Drowned" (2008), "Adriatic" (2008–15) or "Talcum" (2015), he recounts the impact of geopolitical contingencies on the ordinary. His series "Heartbeat" (2012), like the others, was inspired by his own experience with the Home Office in 2012 and the meeting of two apparatus: one photographic and



Christian Philipp Müller Illegal Bordercrossing between Austria and Liechtenstein, 1993

the other security-based. Kurtis was influenced by one of the illegal immigration detection systems set up by the British Border Police: the human pulse detector. Intelsec (Intelligent Security Limited), the "heartbeat seller", describes the "benefits" of their technology on their website thus:

The elegantly simple solution relies on the fact that everyone has a heartbeat! By utilizing extremely sensitive geophones (seismic sensors), and digital signalling software, it was found that the beat of a human heart could be detected through the chassis of a vehicle, whether empty or laden. The system is so sensitive that when suitably tuned it can detect the presence of a mouse! ⁴

Kurtis took portraits of these people — captured like rodents — by the border guards and placed in detention centres. The photographer tries to restore dignity to his subjects and proposes through his images a form of self-figuration. The photographer reverses the effects of the "heartbeat" and returns to the subjects their wish for invisibility. The question of visibility is at the heart of the visualization stakes of the migration management crisis, as Richard Mosse underlines with his video installation "Incoming" (2016), which in turn hijacks military technologies.

In his series entitled "Schengen" (2010), **Délio Jasse** questions another violence, that of the authorities. Born in Angola in 1980, Jasse lives and works in Italy, where since 1995 the Schengen Agreement has been governing the opening of borders between the signatory European countries. Positive evolution and newfound freedom for some, the territory commonly known as the "Schengen Area" goes hand in hand with "Frontex" and the management of so-called "external" borders. Schengen then becomes a new frontier, a new wall to cross. By placing different stamps and visas on the fronts of the portraits, Jasse emphasizes two-speed citizenship systems. But by using photographs that do not respect the codes of identity photos, Jasse evades the long legacy of photography and Alphonse Bertillon's long-standing anthropometric identification. The "bertillonage" system of identification (1883) – with its famous portrait and profile photographs - constitutes the ancestor of the surveillance technologies today pushed to the extreme. In that respect, Salvatore Vitale in his published series How to Secure a Country (2014–18) discusses Switzerland's «safety culture». According to Vitale, protecting, ensuring, preventing - in short, all aspects relating to national security form a basic set of principles considered essential to Swiss society. In his images, the photographer evokes the national security shield and its arsenal. Never frontal, the photographs accuse the police, the military and customs. In 2014, going against the European project and the Schengen Area, the Swiss people voted in favour of a popular federal initiative "against mass immigration". The issue of borders then became eminently personal for the photographer. Born in Palermo in 1986, living and working today in Switzerland, Salvatore Vitale feels the need to understand his adopted country, where the reception of immigrants is becoming more and more difficult.

(By) passing borders: towards a representation of transnationalism While borders are multiple, the proposals of displacements are too. Crossings are made in the subjects and objects photographed but also in practices and approaches – to find a balance, sometimes unsteady, between the documentary and the allegorical. Thus, beyond discussions about separations, some selected photographic projects consider inclusions: how could photography consider encounters to propose an iconography

of transnationalism? This process is effected in stages, and projects are diverse. The connectivity between points of departure and arrival, their relationship to history and geopolitical spaces, is something that particularly interests photographer **Ursula Schulz-Dornburg**, known for her conceptual black-and-white photographs. Born in 1938 in Germany, "in the destruction of everything" (in her words), Schulz-Dornburg photographs ruins, objects in the process of disappearing. From 2002 to 2003 she made a silent pilgrimage in the footsteps of a tumultuous history in present-day Saudi Arabia. Between the emptiness of the desert and the plenitude of narratives, between the sharpness of the recording and the nuances of the narrative, Ursula Schulz-Dornburg avoided Orientalist imagery, broke down the barriers of one-track thinking and realized a hushed narrative of the reality of wars and colonialism. The photographer proposed following the 810 miles of railway that connected Damascus in Syria to Medina, crossing the Hedjaz, a north-western region of Saudi Arabia, to offer a comment on the issues of displacement in a territory still under tension.

As some borders cannot be crossed, they are challenged and contested, as **Tanya Habjouqa** tells in her published series *Occupied Pleasures* (2015), where the right to an everyday life becomes an act of resistance. If Habjouqa's work adopts the codes of the documentary, her photographs suggest a real change in the representation of the "habitus", if we take up the lexicon of sociologists, or more broadly, the "lifestyles" of Palestinians of the West Bank and Gaza. Born in Jordan and educated in the United States and Great Britain, today Tanya Habjouqa lives and works in East Jerusalem. Aware of the singular place that this territory occupies in international media and struck by the simplistic representations of Palestinians, she decided to discover this territory: to meet its inhabitants and to live there herself. After her project "Women of Gaza" (2009), her personal life led her to settle in Palestine and to undergo the daily difficulties of travel, transportation and checkpoints. Her series *Occupied Pleasures* thus tries to grasp the difficulties of divided lives through the image of the socialization of



Tanya Habjouka
Occupied Palestinian Territories,
Gaza, Gaza City, 26 May 2013
Sabah Abu Ghanem, 14,
waits for a wave on a slow
surf day.

a people. By depicting activities such as sports, from javelin to yoga, picnic scenes, parties and swimming, Habjouqa highlights the absurdity of certain situations between extreme violence and sharp humour. Collaboration with her subjects, especially while taking portraits, is essential for Habjouqa, and the same goes for Jim Goldberg, who in the early 2000s spent four years documenting the lives of refugees in nearly 18 countries. The Californian photographer, from his beginnings at the San Francisco Art Institute, has placed great emphasis on the participation and contribution of the subjects of his projects. With Open See (2009), Goldberg maintains the method he established while working on Raised by Wolves (1985–95) to meet the voiceless, giving an important place to the dialogue between the photographer and the photographed and especially complementing his images with the writings of the subjects. The words chosen by the refugees give, quite literally, a voice to the multiplicity of stories. Goldberg uses his name, his platform, to give a voice to those who do not have one: Open See works as a catalyst for the stories of lives built on the ephemeral and the transient. In the open see don't hate border is a black-and-white photograph depicting two hands - that of two Afghan refugees detained in Lavrio, Greece in 2005 - on the door of a fridge surrounding an inscription. Then, added to the surface of the photograph with a red marker is an awkward translation that gains poetic power by encompassing the ability to see and the extent of the sea: encapsulating the issues of visualization of borders in the Mediterranean. Other photographs by Goldberg feature the hopes of new lives that float between a "here" and a "there". It is the meeting of these two opposites that Moroccan photographer Hassan Hajjaj turns into image. Living between London and Marrakech, Hajjaj portrays transnational communities and emphasizes the establishment and maintenance of multiple links with their countries of origin and their host countries. Reinforced by hybrid references, ranging from London nights to African studio photography to fashion photography, Hajjaj has his friends, but also musicians and artists pose of his camera. Hajjaj offers a unique, offbeat – almost pop – perspective and in turn tells the story of those who are not accounted for.

Finally, we wanted to integrate an excerpt from **Basma Hamdy** and **Don Karl**'s compendium *Walls of Freedom: Street Art of the Egyptian Revolution. Walls of Freedom* is a visual archaeology, a guide through the street art of the Egyptian revolution of 2011. Basma Hamdy and Don Karl aka Stone describe their book as "a dynamic newspaper of the people". The project is an alternative to a dominant narrative, strong images of key moments captured by photographers and activists and discussed, through extensive essays by authors, artists, historians and actors from the Egyptian cultural world. *Walls of Freedom* is also a chronology, an index, very detailed captions and testimonials that describe the streets of Cairo since 2010 and life in Egypt as from 25 January 2011, punctuated as it was by demonstrations, strikes, occupations and clashes. It is also the affirmation of the importance of urbanism: while Tahrir Square became a symbol for the whole world, the streets of Egypt and the walls of its big cities also gained in importance. Through works of El Teneen, Ganzeer, Aya Tarek and El Zeft, walls are transformed into places of expression, dialogue and liberation.

Thus, motion and crossings, with their limits and potential, are in many respects the founding elements of this issue. Between fascination and rejection, the photographers try to formulate hypotheses about the importance of this ever-relevant paradigm of motion, which is characterized by Tim Cresswell – British human geographer, specialist of the role and the place of mobility in cultural life – as "at the centre of the constellations

of the power, the creation of identities and microgeographies of everyday life".⁴ Built around the theme of "crossings", the 11 portfolios displayed here, as well as the photobooks, oscillate between the literal and the poetic and are at the crossroads of experimentation and experience.

- 1: Michel Foucher, L'obsession des frontières, Tempus Perrin, 2012.
- 2: Thomas Nail, Theory of the Border, Oxford University Press, 2016, p.2.
- 3. Patrick Chamoiseau, Frères Migrants, Seuil, 2017
- 4: Tim Cresswell, "Towards a Politics of Mobility", in Environment and Planning D: Society and Space, Vol. 28, No. 1, 2010, pp. 17–31.

BIOGRAPHY

Guest curator for this 10th issue, Taous R. Dahmani is a photography historian, working between Paris and London. She is a PhD student working for Pantheon-Sorbonne University Paris and researcher attached to the French House of Oxford and Oxford University. Her thesis project is built around the representation of struggles and the struggle for representation. Her writings and her interventions always tackle politics and its relation to the photographic medium.

BORDER MATTERS

Photos / Yto Barrada, Alan Cohen, Park Jongwoo, Roman Robroek, Andreas Rutkauskas, David Taylor, Gaston Zvi Ickowicz Text by Ila N. Sheren



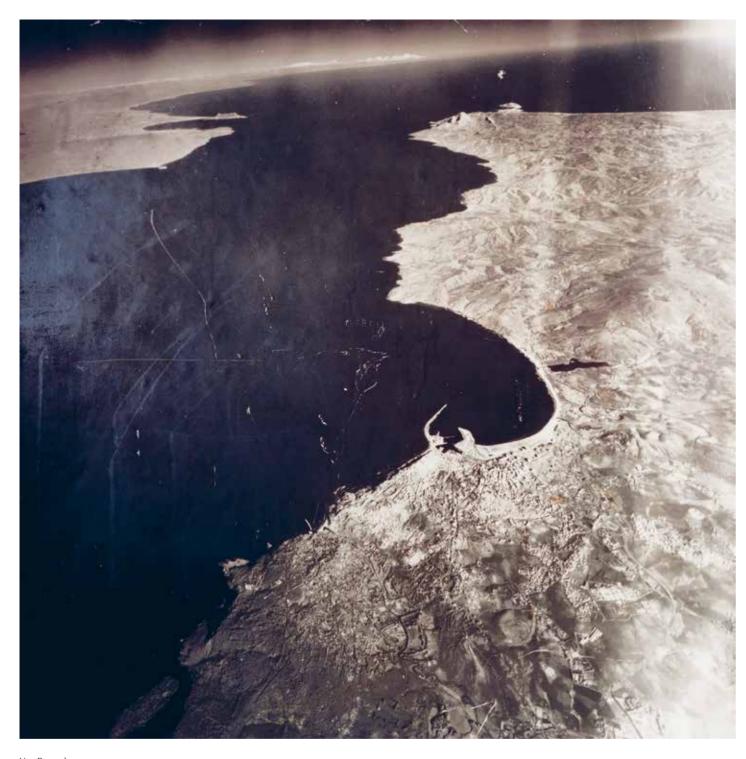
Ila N. Sheren, author and professor of history of art and archaeology, has worked for *The Eyes* on a portfolio around the idea of the materiality of borders in photography. With this corpus, she wonders how photography interacts with the presence (or absence) of a border.



Alan Cohen, Berlin Wall "NOW" series, 1992

Following page: Image taken from space by NASA, showing the border between India and Pakistan, 2015





Yto Barrada
A Life Full of Holes: The Strait Project.
"The Strait of Gibraltar" series
Tangier, 2003



Gaston Zvi Ickowicz From the "Settlement" series 2004



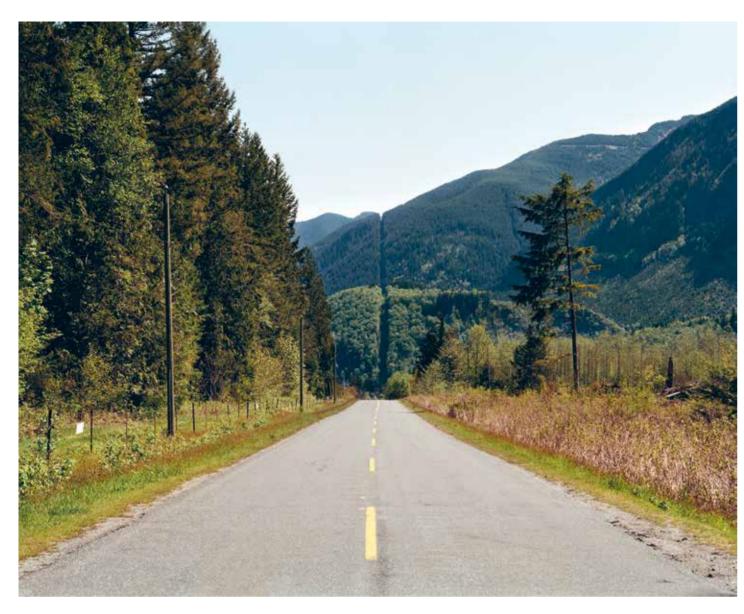
Park Jongwoo, DMZ 2 Korean Demilitarized Zone 2018



Roman Robroek, Cyprus Line

Following page: David Taylor, Border Monument No. 81, 2008, from "Working the Line"





Andreas Rutkauskas From "Borderline" series, Cutline near Cultus Lake, British Columbia 2016

BORDER MATTERS

By Ila N. Sheren

The question of the materiality of borders has attained new urgency with the resurgence of nationalist movements. Calls for a "big, beautiful wall" on the US–Mexico border are one striking example of this phenomenon. Rather than the solidity of a wall, David Taylor's photograph of the 276 historical markers show an uneven barrier, punctuated by obelisks. The material of this border is the *stuff* that comprises it, the metal of its fences, the sand, river currents and mountain ranges that contribute to the experience of its crossing. Taylor's nocturnal photograph shows the border as a phenomenological encounter – a layered, embodied experience across time and space.

Other images collected speak to this layering. Alan Cohen photographs not the Berlin Wall but the scars left in the pavement, reminding viewers of the border's ephemeral nature while acknowledging the physical and psychological scars left behind. Such references to temporality are strangely absent from Gaston Zvi Ickowicz's image of an Israeli settlement. Two dwellings appear at a fork in the road, with no indication of their location or origin, and no allusion to the millennia of competing claims to the land. The doubling in the image, however, raises the question of whether two of anything can coexist in such a space. The ambiguity asks us not to choose a side, but instead to reconsider the nature of "settlement" and territorial claims.

Aerial perspectives move in an opposite direction – away from the embodied experience of borders and towards a more holistic vision of the land. In Yto Barrada's photograph of the Strait of Gibraltar, Africa and Europe appear to reach out for each other, to undo the naturalized inequality of colonial difference. The *Line of Control* image, taken by astronaut photographers, trades an aerial perspective for an orbital one, as human conflict defines our species on a planetary level. Floodlights on the border between India and Pakistan draw a crisp, surreal demarcation between the two nations. The border's apparent simplicity belies its historical complexity and the political, religious and ethnic shifts undertaken since Partition.

Other images point to the impossibility of total control. Cyprus's Green Line, photographed by Roman Robroek, takes its name from the proliferation of vegetation within this urban no-man's land. The slowly decaying structures within its limits testify to the power of entropy. Such thickened borders also generate precariously protected environments, as in Park Jongwoo's image of the fog-shrouded Korean Demilitarized Zone. The illusion of such untouched land stands in contrast to the political and military apparatus required to maintain it.

I return to the other border that defines the United States: its largely undefended border with Canada, depicted pastorally in Andreas Rutkauskas's photography from his "Borderline" series. The green foliage of this photograph recalls a larger tradition of Western landscapes, bringing to mind the genre's associations with settler colonialism and the imperial project. It serves as a counterpoint to Taylor's desert image and reminds us that the materiality of borders is but one part of the story. A wall or a line may focus attention on a narrow space, yet it does so at the expense of broader narratives of structural inequality, the lingering violence of colonialism and the rapid rate of climate change. A big, beautiful wall is a particularly damaging fiction, one that avoids examinations of the larger forces that divide us.

DIO GRANDE: BUI

RIO GRANDE: BURNT WATER / AGUA QUEMADA

Photos / Dornith Doherty
Text by Sara-Jayne Parsons



At a time of social and human crisis on a major and complex border of the United States, photographer Dornith Doherty travelled along the Rio Grande throughout her journey, before projecting her photographs onto various objects that she had amassed along the way: shirts, barbed wire, but also plants or soil. "Rio Grande: Burnt Water / Agua Quemada" takes an artistic look at another aspect of this border: its intersection between nature and culture, the natural and eternal tension of our relationship with our territories.

BIOGRAPHY

A 2012 Guggenheim Foundation Fellow, Dornith Doherty is a Texan photographer and is Distinguished Research Professor at the University of North Texas. Her projects are focused on the relationship between the natural environment and human modifications.











RIO GRANDE: BURNT WATER / AGUA QUEMADA

By Sara-Jayne Parsons

I've been invaded by a kind of lucid languor, a sense of imminence; with every moment I become increasingly aware of certain perfumes peculiar to my surroundings, certain silhouettes from a memory that formerly was revealed in briefflashes but today swells and flows with the measured vitality of a river.

Carlos Fuentes, Agua quemada, 1981.1

As a place where the cultures of the US and Mexico simultaneously meet and diverge, the Rio Grande exists as a watery margin of subtle and dense histories. It is a river infused with memory, charged with the presence of past lives at every bend, and yet flowing through a complex 21st century passage. As the Rio Grande runs its course from Colorado to the Gulf of Mexico, it traverses landscapes ranging from managed recreational forests and agricultural land to the densely populated urban areas around the *maquiladoras* of northern Mexico. It crosses the land of the Pueblo and Navajo nations and passes under border bridges in south Texas. As one might imagine, to navigate the river is to steer through a host of critical contemporary concerns.

Dornith Doherty's photographic series "Burnt Water/Agua Quemada" addresses the cultural landscape of the Rio Grande and reflects therein a complicated relationship between human agency and the natural environment. She began her investigations in 2002, photographing along the banks of the Rio Grande and exploring its immediate topography, from mountain source to coastal mouth. The resulting images metaphorically reveal a natural region that is being reconfigured by a host of crucial and sometimes violent forces including environmental politics, immigration and economic inequities. And while they exist as re-visioned landscapes, her works are in fact straight photographs—a delicious secret that Doherty skilfully masks through a studio practice that eschews traditional documentary or expeditionary modes in favor of merging fact with aesthetics in a complicit reinvention of nature.

After photographing on the Rio Grande, Doherty returned to her studio and started to project photographic images of the river landscape onto on-site assemblages of natural history specimens and cultural artefacts collected from her onsite work. She incorporated prickly pear plants, corn husks, soil, clothing, vinyl car seats, needles, and other found objects into the still-lifes to invoke the complexity of human experiences she had witnessed along the river, as well as refer to the immediacy of her personal experiences within this landscape. Doherty then rephotographed the still-lifes, illuminated by the projected imagery, using a view camera. Presented here in mural size, reflecting the large scale of the landscapes portrayed, Doherty's photographs are exuberant, yet elegiac vignettes that trace and exhale the contemporary life of the Rio Grande, akin to the perfumed breath of memory expressed in Carlos Fuentes's poetic vision of Burnt Water.

1. Carlos Fuentes, *Agua quemada: Cuarteto narrativo*, Mexico City, *Fondo de Cultura Económica*, 1981, p. 17. This article was originally published by FotoFest: *The Earth. Artists Responding to Violence*, 2006

GO HOME POLISH

Photos / Michal Iwanowski Text by Tim Clark



Disturbed by a xenophobic tag, "Go home Polish", in his neighbourhood, then by the social crisis triggered by Brexit, Michal Iwanowski then walked across Europe for 1,900 kilometers, from his adopted town of Cardiff, Wales, to his hometown, Mokrzeszów, Poland. This crossing illustrates both the quest for a sense of identity and belonging of an expatriate in a doubting Europe and the question of home. Between European landscapes and the testimonies of the people he met during his journey, Iwanowski paints a portrait of a European Union with many facets.

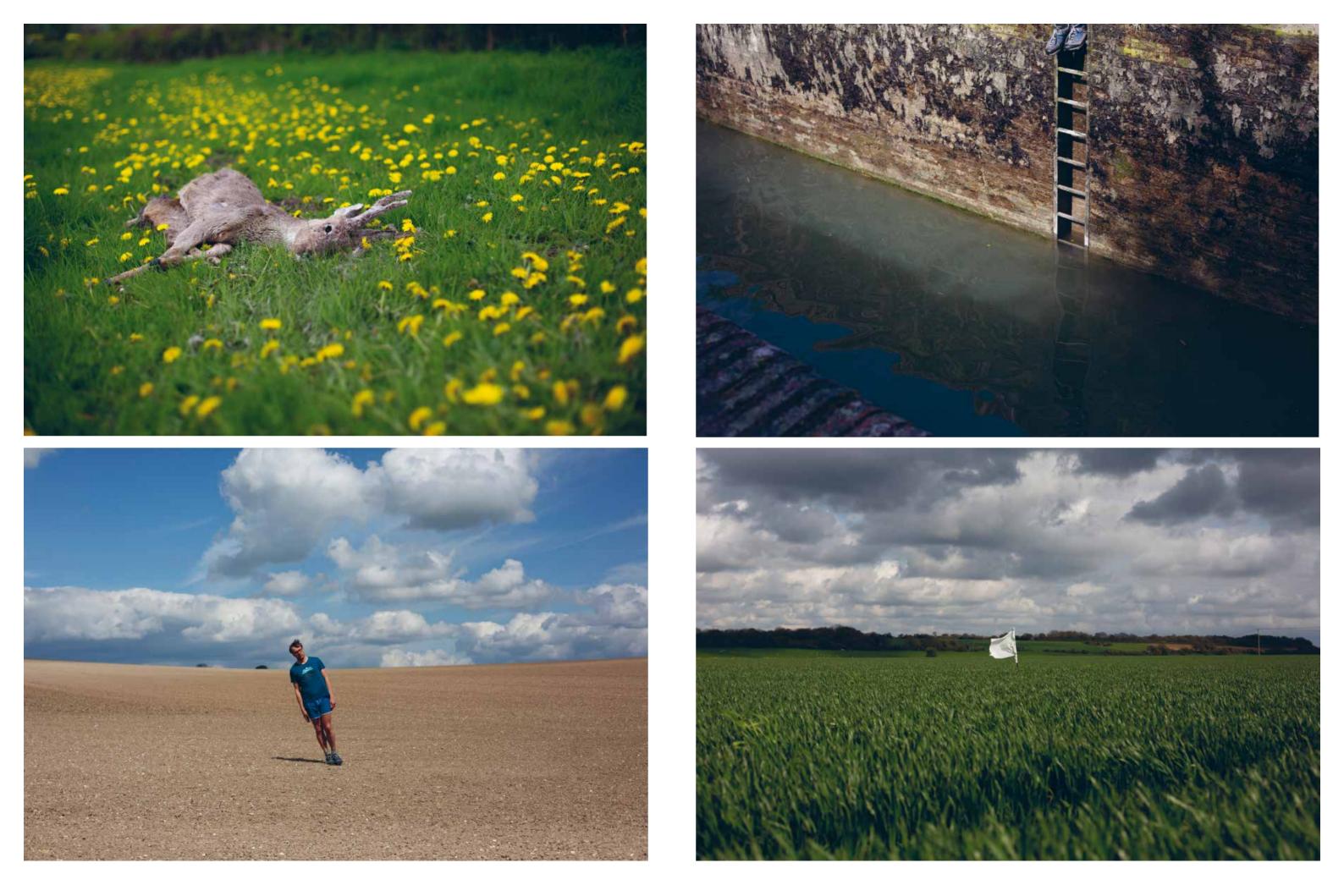
BIOGRAPHY

A Polish photographer, born in 1977, Michal Iwanowski has lived and worked in Cardiff, Wales, since 2001. After gaining a Master's degree in English in Wrocław, Poland, and a Master of Fine Arts from the University of Wales in Newport in 2008, he is now a photography professor at Ffotogallery in Cardiff.

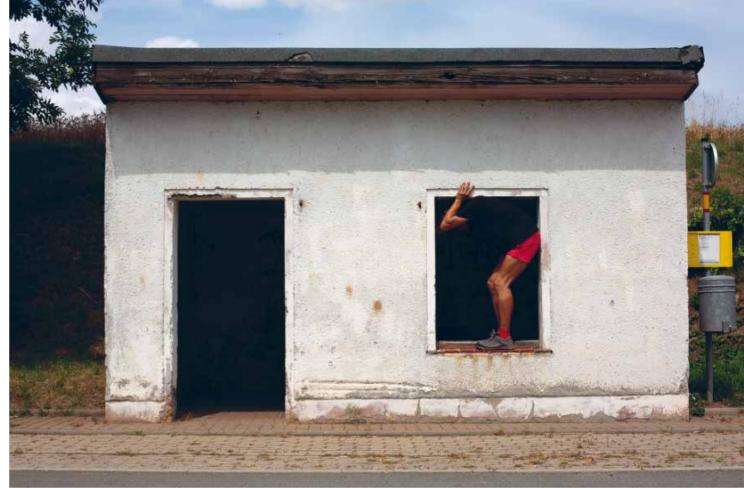
Release of the documentary film Go Home Polish by Ian Smith in October 2019.



















GO HOME POLISH

By Tim Clark

The morning after the Brexit referendum, Celia goes to a funeral. She's livid to discover Leave voters amongst her colleagues. To add insult to injury, there's no way to unleash the fury, given the circumstances. She cannot tell which tears are heavier – mourning the death of a friend, or mourning the suicide of a nation.

So reads one of the extracts accompanying images from Michal Iwanowski's "Go Home, Polish", a series of photographs and written vignettes meditating on ideas of transience and belonging at this fractured moment of modern Europe. It is an empathetic work that involved Iwanowski walking 1,900 kilometres in a straight line for 105 days between his adopted city of Cardiff, Wales, and Mokrzeszów, where he grew up in Poland. the genesis harks back to 10 years earlier when he encountered the graffiti in his neighbourhood: "Go home Polish". Confused, the artist considered whether he should actually be going anywhere or whether in fact he was indeed already at home. Fast-forward to 2016 and the Brexit crisis sending Britain into a dark period of polarization, the slogan came back to Iwanowski, except this time he felt the urge to confront it artistically.

The guiding impulse for "Go Home, Polish" was to establish a definition of what might constitute "home" – a question Iwanowski asked various people he met while crossing through Europe. The encounters abated any creeping cynicism, as most responded in a manner that was "human to human, rather than citizen to foreigner", and eschewing nationalism for increased sensitivity of different communities and cultures.

The individuals he met are absent from the images, Iwanowski having elected not to represent them so as to refrain from "othering" the person. Their voices are encapsulated through Iwanowski's humanistic writing; what they share relayed in anecdotes that are whimsical and sagacious. These photographs depict paths, fields, forests and lakes – places and physical traces that meaning clings to.

The landscapes are not immediately recognizable, since there is a universalizing element to these terrains that speaks to a sense of shared ownership and an affirmation of the ground beneath Iwanowski's feet, "sanctifying belonging in the world", as the artist has said in an interview with Sean O'Hagan for *The Guardian*. The images in which Iwanowski turns the camera on himself act as records of performances and point to the corporeal power of locating the artist's presence in the land, as if to become intimate with it. Merging different forms of visualization – from diaristic and documentary to staged and more conceptual uses of the medium – enables us to think through the registers of connecting to an elusive subject more effectively than the straight mode's various forms. Images and language form a complex psychic space that project instances of change, kindness, antagonism, longing and loss.

For Iwanowski, this creative odyssey has, to a certain extent, restored his faith in Europe, but he still tussles with the concept of "home" as something complex – opting rather to embrace the here and there, anywhere and everywhere along this symbolic axis between Cardiff and Mokrzeszów. Walking freely thus becomes both a creative and a political act. To conclude, by way of an entry from Iwanowski's diary: "Battenberg, Germany, home to the British royal family. A Union flag is flapping vigorously next to an EU one. I'm eating pizza in a fly-infested diner, in the company of an Englishman and his Welsh son. Am I British enough?"

HEARTBEAT

Images / Seba Kurtis Text by Stefano Stoll

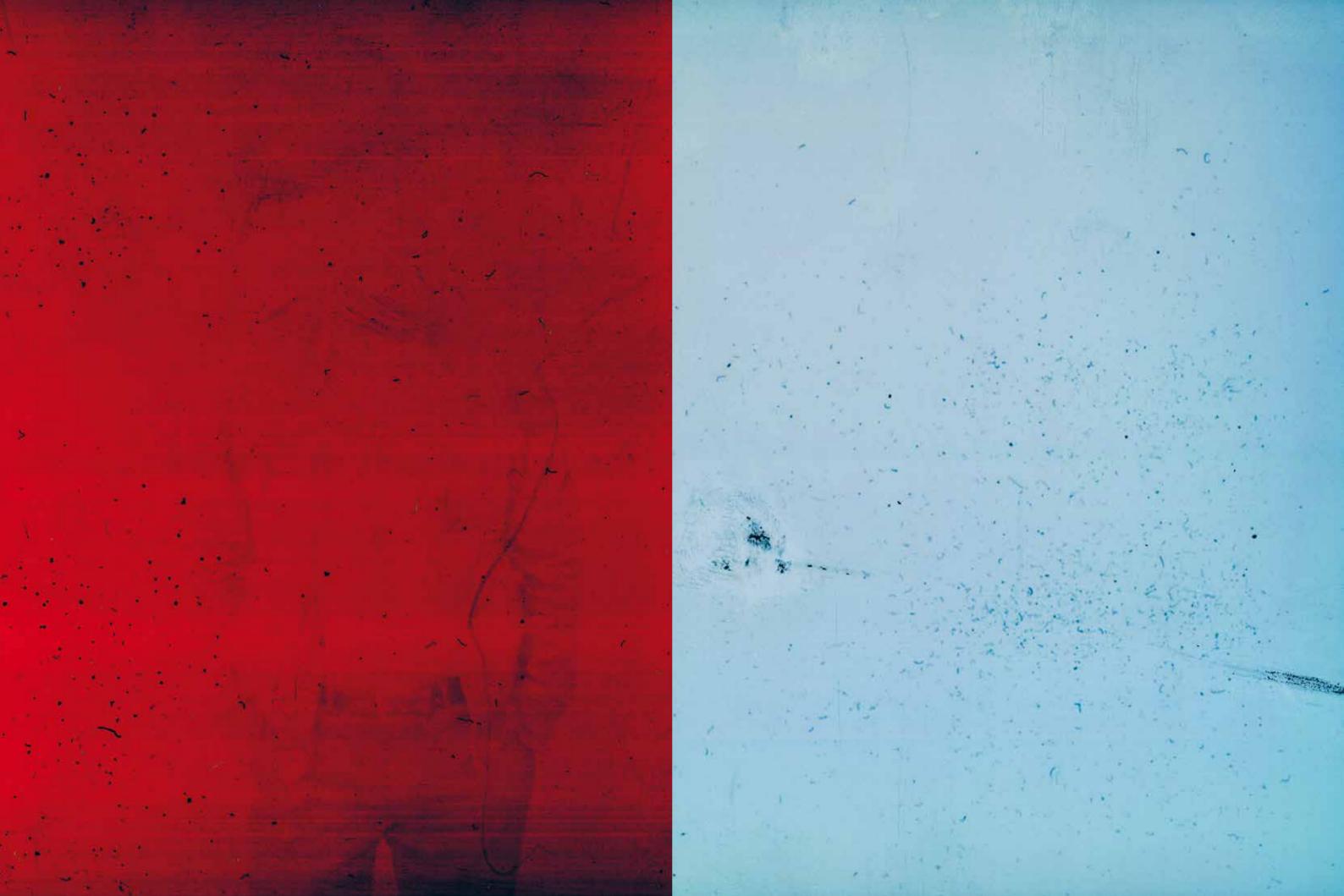


Inspired by a technology used at borders to hear human heartbeats and thus identify illegal immigrants, Seba Kurtis humanizes this approach to the other, to the foreigner by creating portraits of these migrants in transparency, whose silhouettes are discernible behind a coloured veil/filter. The strength of this series lies in the delicacy, the fragility of these veiled portraits in the face of the violence of a journey and the rejection one must face upon arrival.

BIOGRAPHY

Born in Argentina, Seba Kurtis studied journalism before leaving the country in 2001 in the wake of the political and economic crisis of 2001. He lived as an illegal immigrant in Europe for several years before accomplishing a Master of Arts in Photography LCC in Manchester, where he now lives and works.









HEARTBEAT

By Stefano Stoll

Being an illegal immigrant means hiding yourself until you lose yourself. To rebuild oneself, much later, body and mind must reboot, reinvent an existence, a reason to live. Which means finding again all these things that being in hiding erased out of you to help you survive. It is a perilous abandonment of self, for the duration of the journey.

This erasure is at the heart of Seba Kurtis's series. An erasure engendered by society, exposure, suffering, fear and the road's inherent hardships. These people are on constant alert, and their own resistance burns them out. Abnegation and resilience become the only trustworthy allies in their exile journey.

Born in Buenos Aires in 1974, Seba Kurtis was a child of dictatorship. At the turn of the century, the major economic crash left him no choice but to leave his native Argentina in the hope that he might find refuge elsewhere. He managed to reach Spain on his own. His family remained in the old country. He took a few family photos with him, precious memories to help him fight oblivion and gain strength from his past. Memories that were to be—like him—exposed to the ravages of time, weariness, violence, bad weather and seawater salt. They form a fragile basis upon which to build a life that is, for him, "forbidden by the authorities", like in the popular Manu Chao song "Clandestino" ("Mi vida va prohibida / Dice la autoridad"). After a long stint as an illegal immigrant and illegal worker, Seba Kurtis has now been able to have his family join him in England. The authorities are authorizing him again. He has become a renowned photographer.

His practice is still full of crossings, full of the challenge of borders. An indelible experience that he carries even among the many tattoos that cover his body. His "Heartbeat" series is a collection of images that seem to want to be forgotten. The name of the series refers to the cardiac rhythm detection devices that the special forces use to find migrants hidden among merchandise in trucks or boats. The way he overexposes his images is a metaphor of his own furtive movements, the chameleon behaviour that he instinctively adopted in order to escape police and traffickers alike. His photography is a sensitive extension of what he learned during his long journey: to disappear. It is the delicate continuation of this strong vagabond's body and its generous presence. It is a performative way to speak of the world, by subtly revealing links between universal history and his own personal story. Seba Kurtis is an artist in perpetual motion, who makes a mockery of physical and aesthetic borders alike. The kind of person who knows that photographs cannot replicate reality itself, but that they can reveal its hardship, its complexity and, above all, its boundless and versatile poetry. In every print, colour saturation camouflages fragile portraits; it is the result of a digital process that allows Seba Kurtis to make visible those who try to hide themselves. "Heartbeat" is a constant visual pulse, the pulse of a hunted animal.

SCHENGEN

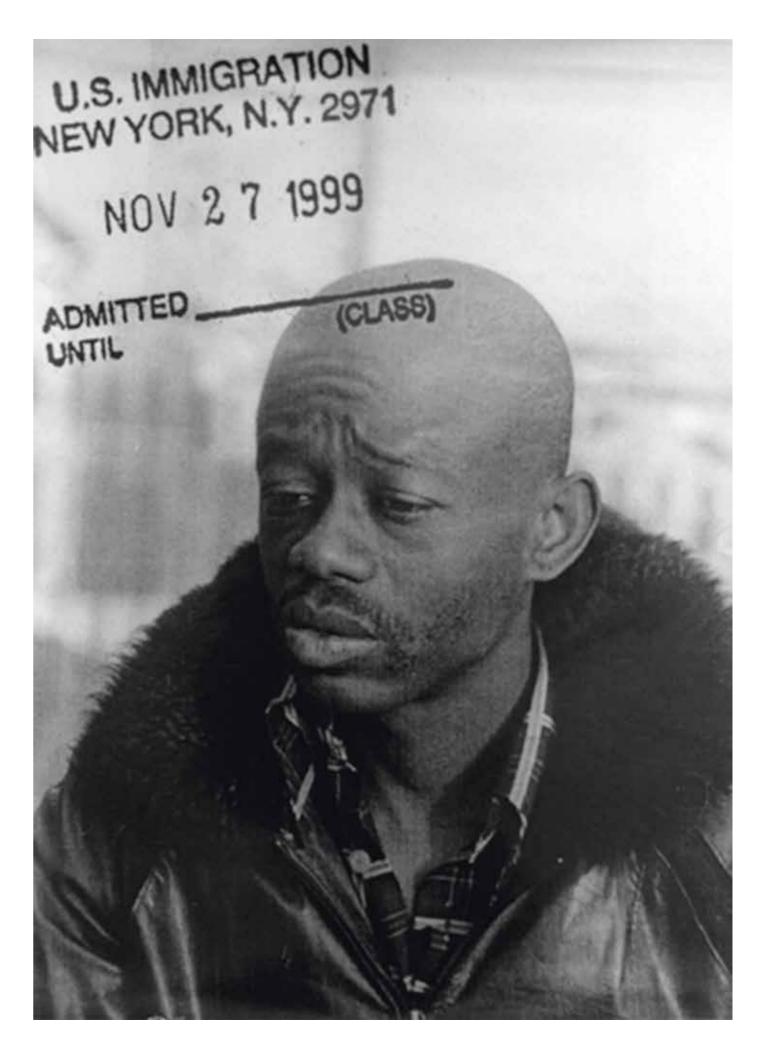
Photos / Délio Jasse Text by Sunil Shah

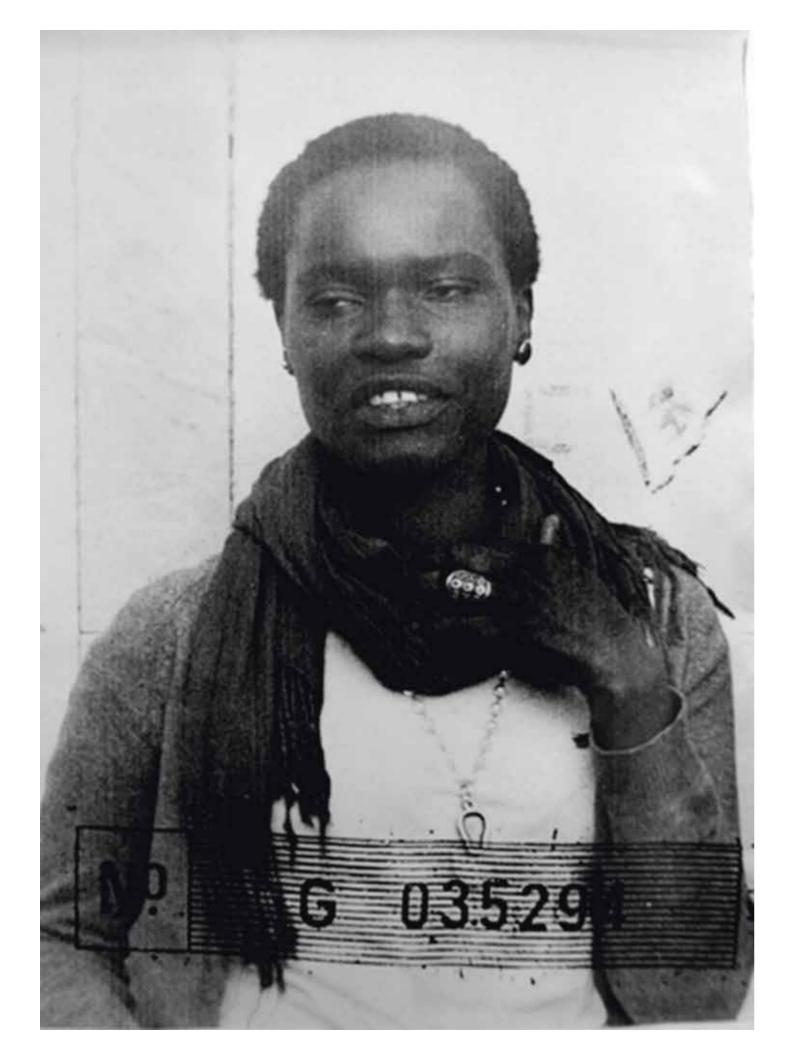


Overlaying the customs entry stamp, often forgotten immediately, on the portraits of new European migrants, Délio Jasse's "Schengen" series highlights the legal process of entering a country. These blackand-white portraits explore the modes of travel and of migratory crossing, and mainly highlight the need to be validated by a state to live, to exist somewhere.

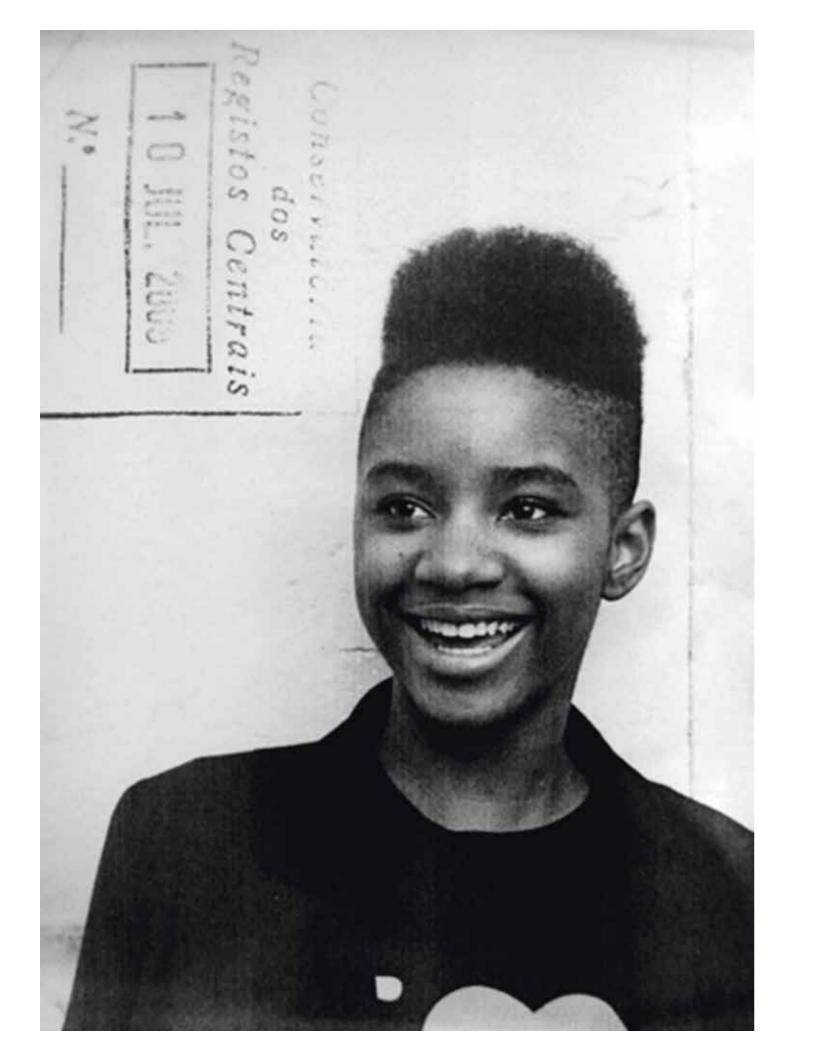
BIOGRAPHY

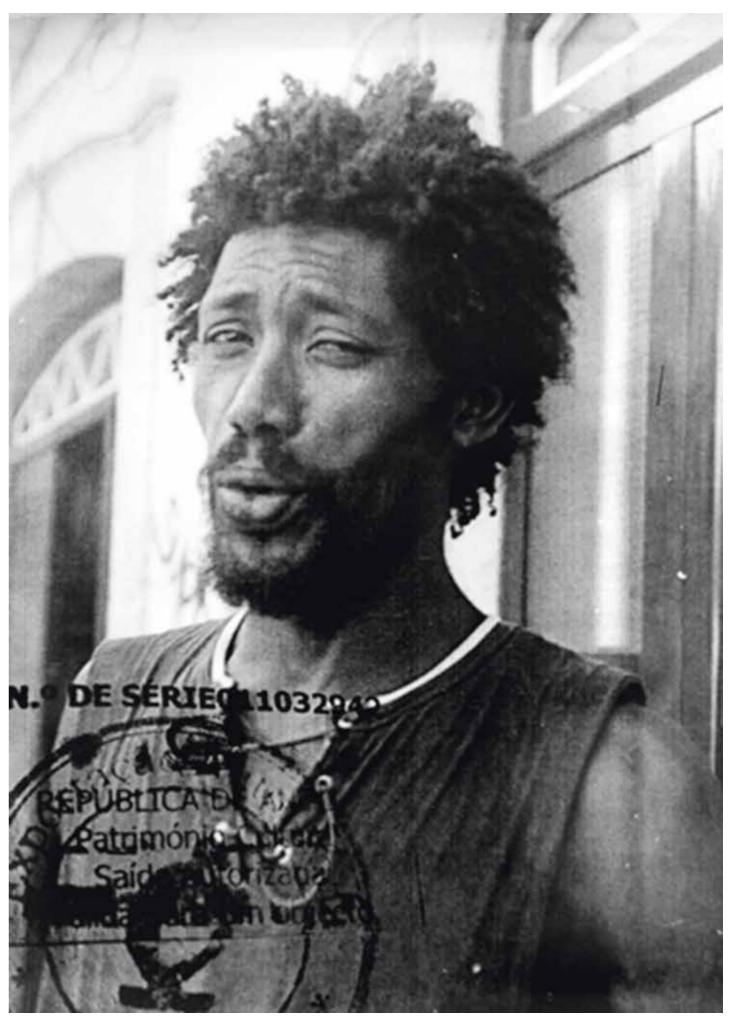
Born in Angola, Délio Jasse lives and works in Italy. Through his photographic works, he draws links between photography and memory, by interweaving found images with clues from past lives (passport photos, family albums). He also develops his own printing techniques.

















SCHENGEN

By Sunil Shah

The passport stamp might be considered one of the most valuable marks of validation in the modern age, yet it is something rarely reconsidered after it has been applied. Of course, it represents one's official right to move across national borders, but it also bestows the holder with the duration of their allowed stay. Its sovereign authority is usually granted with an administrative "thump". The rubber stamp is pounded, first on the cushion of blue, black or red and then onto the passport page as the indelible ink imprints its date and details, lawfully and legitimately providing entry.

In "Schengen", Délio Jasse transposes a passport stamp onto informal, almost candid portraits of individuals photographed on the street. These merge daily life with the precondition by which one's very visibility is made possible and state acceptance. The photographs actually connote a number of wider personal histories: a sense of a journey, an origin and a destination; relief, acceptance, happiness and the hope of a better future; forced displacement; an immigration application; a lucky escape; deportation.

The individuals depicted seem to be acquaintances of the photographer. All appear to be of African descent and engaged in a process or negotiation for entry or residence. Once based in Portugal, Jasse's own background is of Angolan descent, and these individuals may have similar trajectories of migration to Europe. All these lives are "hybridized" in this postcolonial age. This means that in addition to maintaining some degree of attachment to one's "homeland", existence in the West brings about its own set of adopted, assimilated and integrated experiences, which both enhance and complicate the everyday lives of these men and women. The postcolonial subject is a subjecthood of flux, and as writer Paul Gilroy has suggested elsewhere, a subject both "rooted" and "routed".

Jasse's production process in making these images is symbolic. The work evokes a life dictated by the host society's rules, in conflict with maintaining the integrity of one's very own being. Yet this intercultural identity is often picked at, questioned and torn apart, and is the basis of racial and state discrimination, which is sometimes very direct, sometimes insidious and hidden. Each person depicted is in a constant state of both "being" and "non-being" – of being seen and yet negated at the same time. Yes, Jasse's reapplication of the stamp is a way of reaffirming the importance of migration in these people's lives – but it is also a process of making them visible, not on the state's terms but on the basis of their shared experience. The formality of the passport document is substituted for the casual street portrait, in which for just a moment, in that instance, we might find a true soul.

1. Paul Gilroy, The Black Atlantic: Modernity and Double Consciousness, London, Verso, 1993, p. 133.

HOW TO SECURE A COUNTRY

Photos / Salvatore Vitale Text by Lars Willumeit

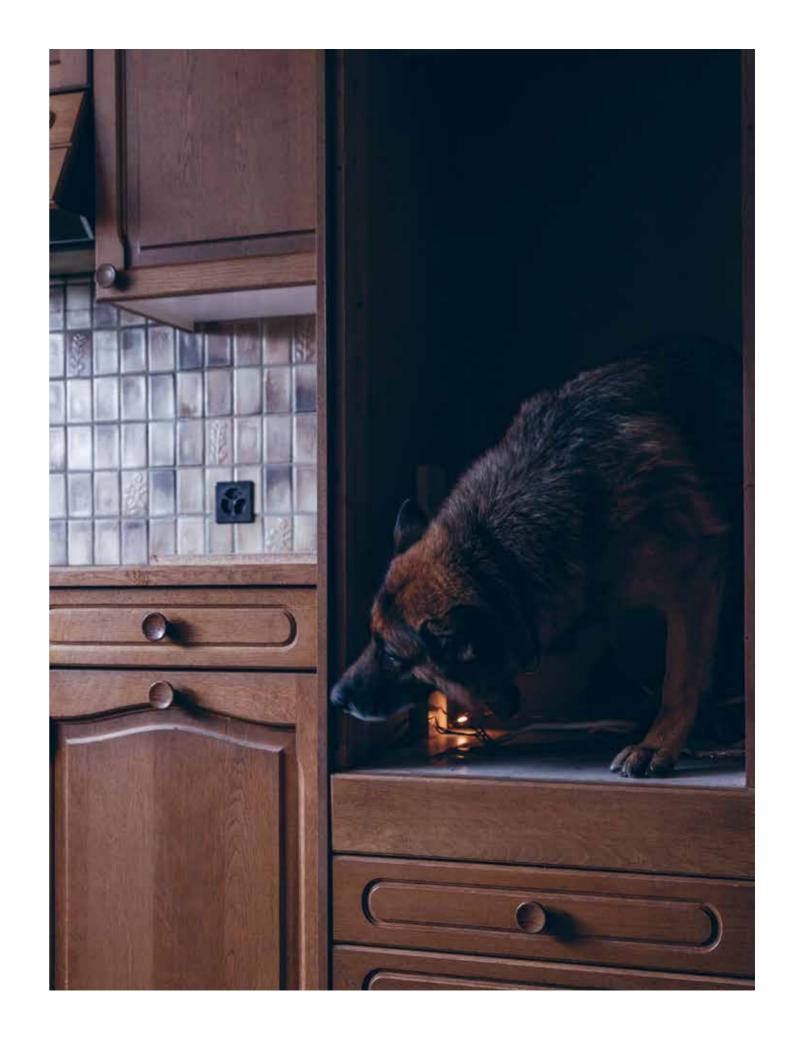


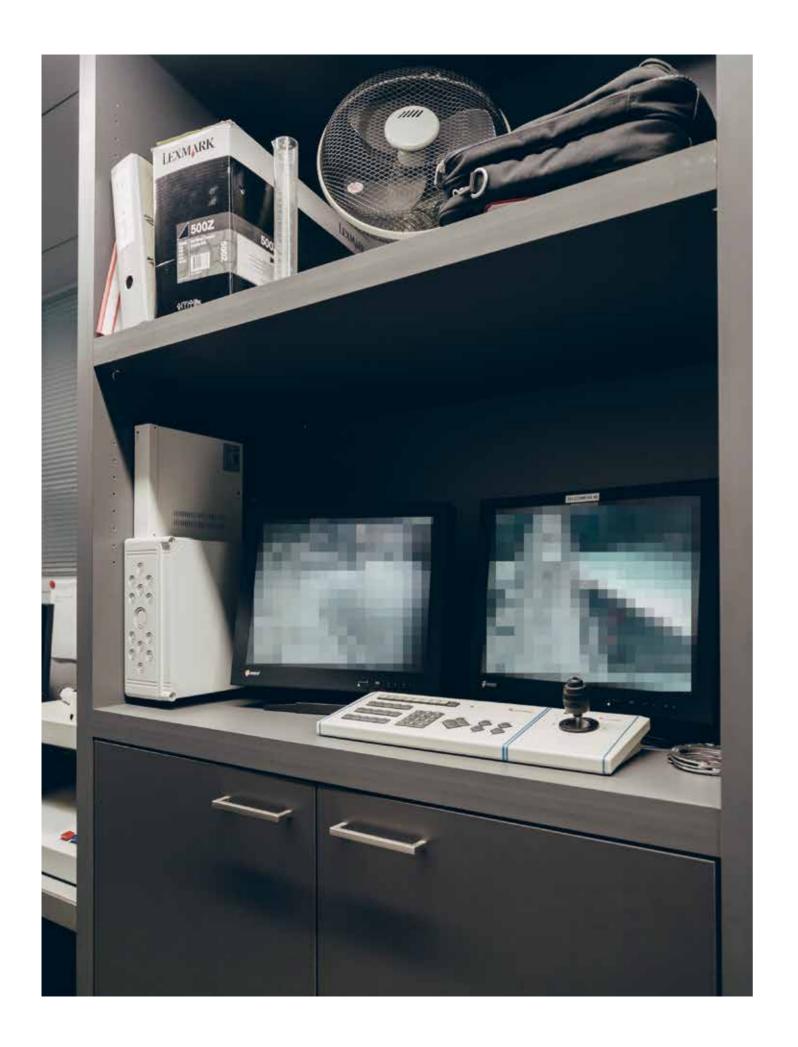
For several years, Salvatore Vitale has been interested in the security measures put in place at our borders, in particular those of Switzerland, renowned as one of the most secure countries in the world. How to Secure a Country reveals all the means deployed by a country, be it advanced technologies or human forces, revealing the complexity of a necessary system that raises the question of our freedoms versus our security.

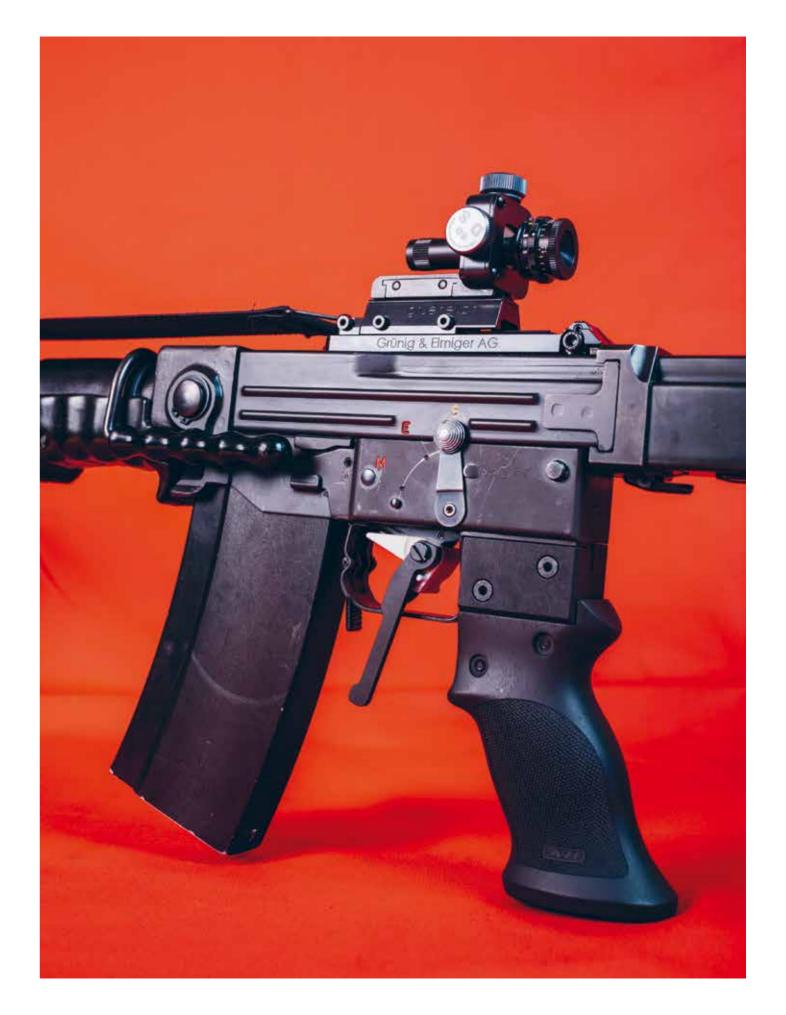
BIOGRAPHY

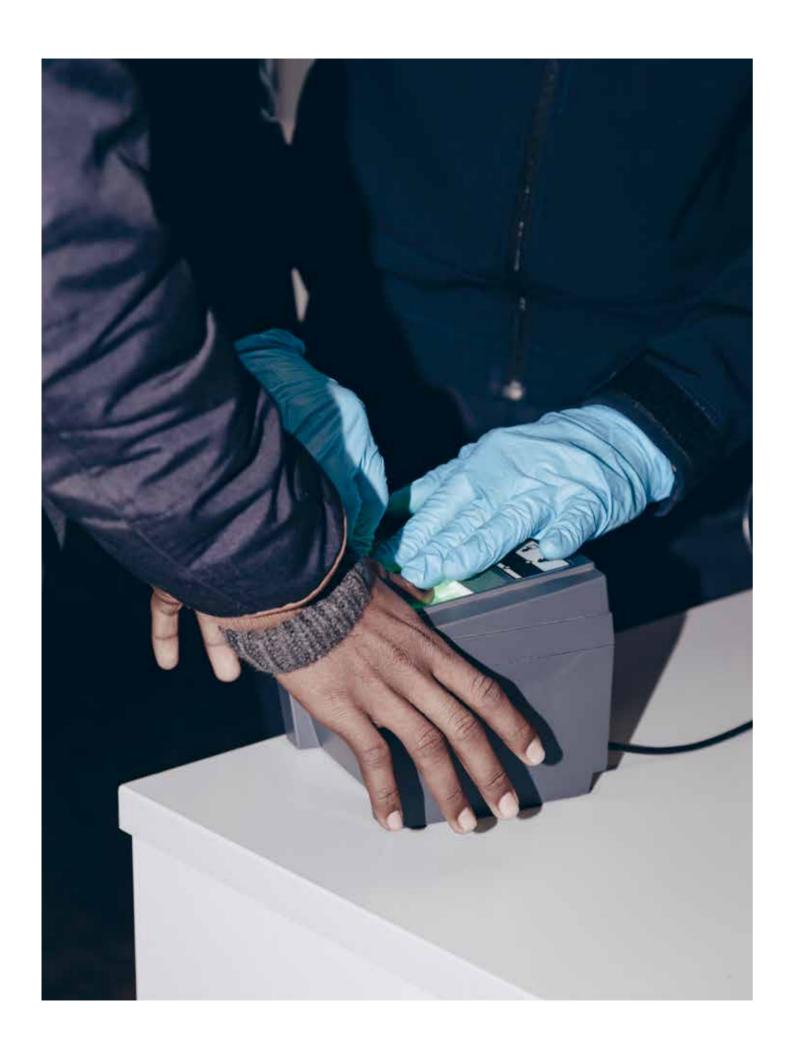
Born in Italy, Salvatore Vitale works in Switzerland, where he studied Fine Arts. He was a recipient of the PHmuseum Award Grant in 2017, and then of the Foam Talent and Punctum Award in 2018. He is the co-founder and editor in chief of YET Magazine, a Swiss-based magazine that focuses on the evolution of photography practice in the contemporary art field.

Photobook How to Secure a Country published in 2019 by Lars Müller Publishing.









TH HATAP ST 129HC 738

Dieser Ort ist Schweiz & QUI STATIO IN SUBSELA!



HOW TO SECURE A COUNTRY

By Lars Willumeit

Switzerland is known as one of the safest countries on earth and as a prime example of efficiency. A central precondition for this reputation is the development of a culture based on securing, insuring and preventing, supported by the presence and production of national security. Between 2014 and 2019, Vitale set out on a visual research project with the title "How to Secure a Country", in which he explores the country's national security measures by focusing on "matter-of-fact" types of protocols, bureaucracies and clear-cut solutions, which he visualizes in photographs, diagrams and graphical illustrations. As a selective "grand tour" of the Swiss security system, the project aims to grasp the contexts and functioning of an exemplary contemporary society that is in many ways emblematic of social, political and economic vectors and trends globally.

What defines the attitudes, behaviours and codes of 21st-century statehood? One important nexus in this project is that of visual and data capture. It concerns the relations of how we as citizens are "seeing the state" versus "seeing like the state" – namely, how the state sees us and how this defines and identifies us. Crossing the border to Switzerland presents a good case study for this. Borders, territory (including cyberspace) and airspace form the spatial vectors of sovereign state control. They – together with the category of population and the transactional flow of goods and services – form the matrix of contemporary internal governmentality. Simultaneously, they provide the echo chamber of identity for the "imagined communities" of the modern nation-state.

Borders are interfaces of the internal and the external, of incorporation and expulsion; meaning they form arenas of liminality and thus a transitional threshold for various statuses, roles and identities. The Schengen era and area have introduced the concept of integrated border management and smart borders: in other words, invisible digital borders based on an electronic entry/exit system (EES). For the 21-century Schengen area citizen, the user experience of the border regime is made as seamless as possible. In contrast stands the experience of humans who are identified, categorized and addressed as migrants, refugees or asylum seekers.

Visual capture technology plays a major role in border regimes, as in the identification of individuals through fingerprint scanning or the surveillance of borders through personnel, dogs, CCTV systems or drone footage, which depend largely on optical devices for visual data and metadata. But the difference between official protocol and informal solutions by actors on the ground appears in Vitale's images of non-official handmade signs and maps that are put up by Border Guard officers to inform migrants in their own language of their whereabouts. In the images taken in the offices and cells of the Border Guard, the grey (non-)spaces of state security become visible, literally and metaphorically. They have the typical materiality and surface design of other transitional "non-places", such as airports and train stations, as pointed out by Marc Augé, which are also defined by a somehow semiological and structural violence of sterility and neutrality of "business as usual".

HEJAZ RAILWAY

Photos / Ursula Schulz-Dornburg Text by Pino Musi



Ursula Schulz-Dornburg followed the abandoned rails of the "Hejaz Railway", one of the largest projects undertaken by the Ottoman Empire. Through her black-and-white photographs, the German photographer illustrates the passage of time on the constructions of Man, as well as the profoundly human and timeless desire to survive across the centuries by leaving a mark on landscapes.

BIOGRAPHY

A German photographer born in 1938, Ursula Schulz-Dornburg travels through Europe, Asia and the Middle East looking for contradictory architectural forms in landscapes. Her work dives into the links between industrial and architectural structures, territories and people, and expresses the historical and political importance of architecture and its destruction for the past century.

2016 winner of the Aimia | AGO Photography Prize.

Retrospective at the Maison Européenne de la Photographie from 4 December 2019 to 16 February 2020.

























HEJAZ RAILWAY

By Pino Musi

Born in Berlin in 1938, Ursula Schulz-Dornburg discovered conceptual art in New York in 1967. And yet it was not until the mid-1970s that she started developing her own photographic projects. She focused her interest mostly on the eras of calm or decline that prevail in-between two salient historical moments, choosing geographic spaces that have seen the rise of antique civilization and yet remain, to this day, major geo-strategic areas. These spaces are nodes in the world and its history, where time seems to have sunk into oblivion.

Awareness of this artistic and political background allows for a keener understanding of one of her most interesting works: the "Train Stations of the Hejaz Railway in Saudi Arabia" series, developed in 2003.

Built on Ottoman land in the early 20th century under the direction of German engineer Heinrich Meissner, the Hejaz railway was supposed go from Damascus in Syria to Mecca in Saudi Arabia. However, the beginning of the First World War disrupted the project. The line was damaged several times in combat, mostly by bands of Arabs led by Lawrence of Arabia. After the fall of the Ottoman Empire, the section south of the border between Jordan and Saudi Arabia was never reopened.

Schulz-Dornburg's photographic series interprets the landscape spreading across the almost 1,300-kilometre-long track that should have been the train's railroad.

Her astute photographic vision is expressed through a fluid gaze, characterized by several major structural elements. Consistent lighting and, just as importantly, the line of the horizon used as a "spirit level" – a tool commonly used by builders and architects – are used to calibrate the artist's point of view of her subject as seen through the frame of the camera's viewfinder.

Ursula Schulz-Dornburg favours long shots, articulating changes in trajectory and pauses with the desire to slow down the rhythm of the narrative sequence. The images represent vestiges of abandoned railway stations, remnants of decomposing wagons or pieces of rail tracks, foreign shapes steeped in the desert's impalpable atmosphere.

The artists goes beyond a mere confrontation with the degradation of the railway, the human ambition to master territory as a metaphor for the decline of an empire; rather, by accepting the documentary form, she seeks to grasp the "measure" of this space. She assumes a "stance", generated by her own experiences, in which method and intellectual rigour are central. An approach characteristic of German philosophical and visual culture. Schulz-Dornburg's work is a critical exploration of how power is constructed, as well as of its impermanence.

The images, like the course of a crossing, are fleshed out by the close relationship between human frailty and decaying structures, between the sturdiness of materials and the erosivity of sand and air.

BERLIN, BEYOND THE WALL

Photos & Carto / Patrick Tournebœuf & Laurent Gontier Text by Sonia Voss



2019 marks the 30th anniversary of the fall of the Berlin Wall, yet the memory surrounding this major event in 20th-century history fluctuates. Patrick Tourneboeuf went to Berlin, following in the footsteps of the wall, to testify to the treatment of the memory of this ancient monument. He left with a cartographer and together they listed places where the wall had disappeared, thus showing how modernity had taken precedence over history, combining photography of the place with the map, which reminds us of the wall.

BIOGRAPHIES

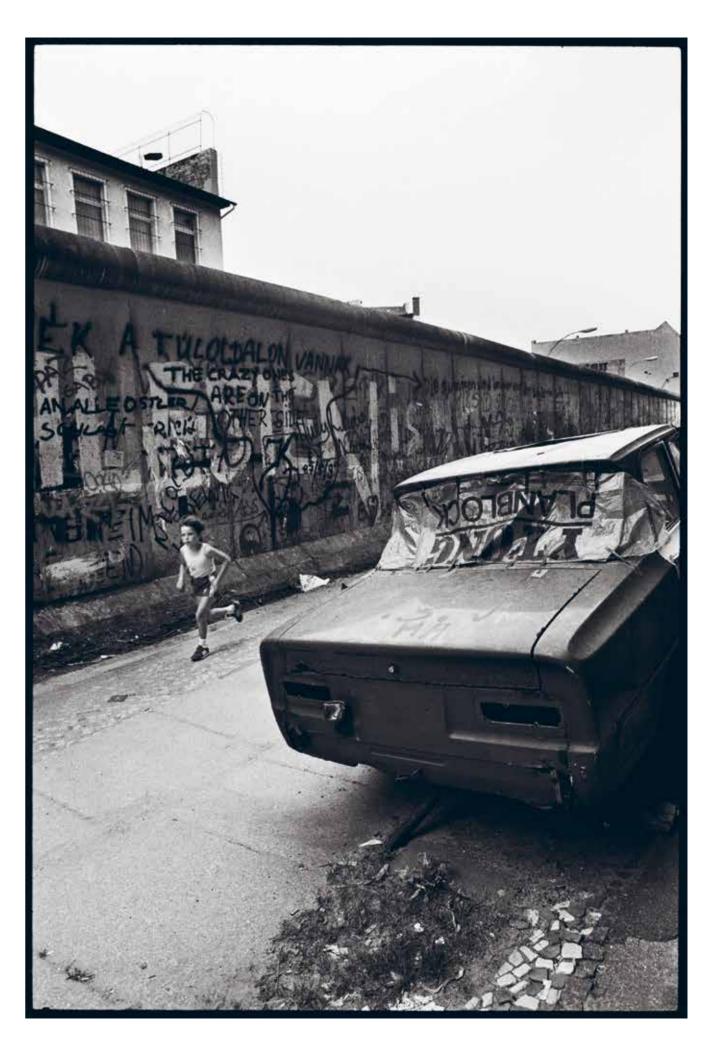
Co-founder of the Tendance Floue collective in 1991, Patrick Tournebœuf focuses on the common places of urban space and the stigmata of history. In 2019, for the 30th anniversary of the fall of the Berlin Wall, he returns to the footsteps of a past, its symbols and its representation to unveil permanence as well as evolution.

Laurent Gontier, born in 1971. Trained medievist and former author of travel guides, he draws a sensitive cartography of the territories inspired by their history, their memory and the attentive experience of the field.

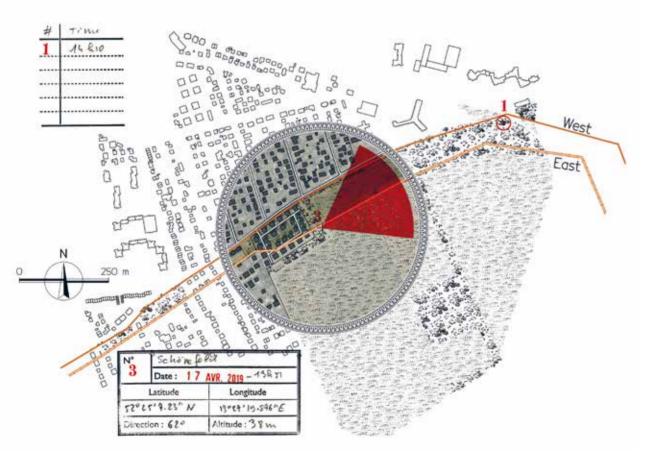
Exhibition Berlin, Beyond The Wall Collection Regard, Berlin from 11 September to 21 December 2019 Galerie Folia, Paris from 5 November to 21 December 2019, part of the PhotoSaintGermain festival.

Berlin #123

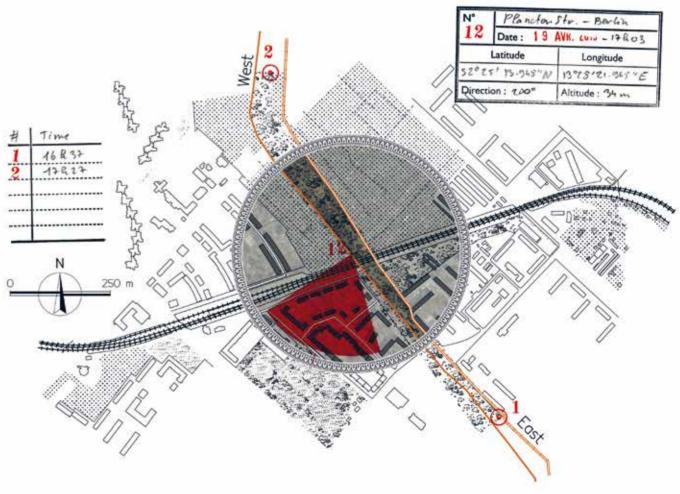
Niedderkirchner strasse. Along the wall, near Checkpoint Charlie. West Berlin. Federal Republic of Germany (West Germany). August 1988.







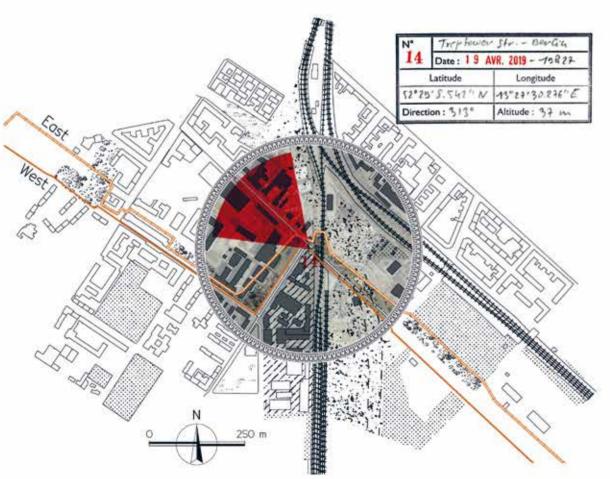




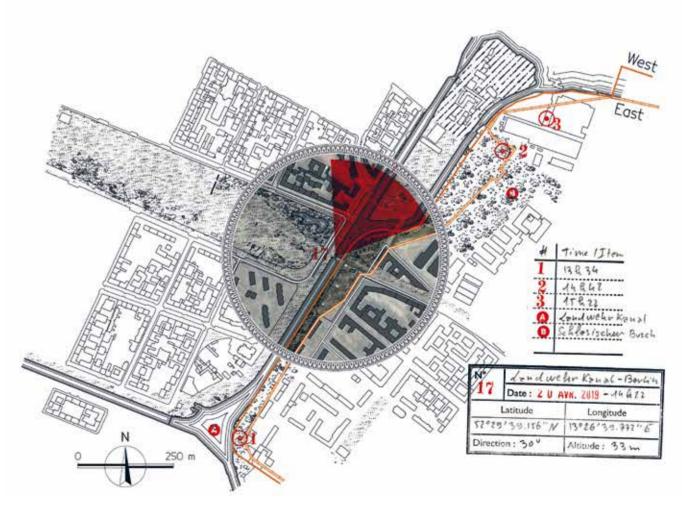
Berlin, beyond the wall #03 -Schema 2. Pankow / Schönefeld – 1.51pm – 04/17/2019

Berlin, beyond the wall #12 - Schema 10. Planetenstrasse – 5.03pm – 04/19/2019

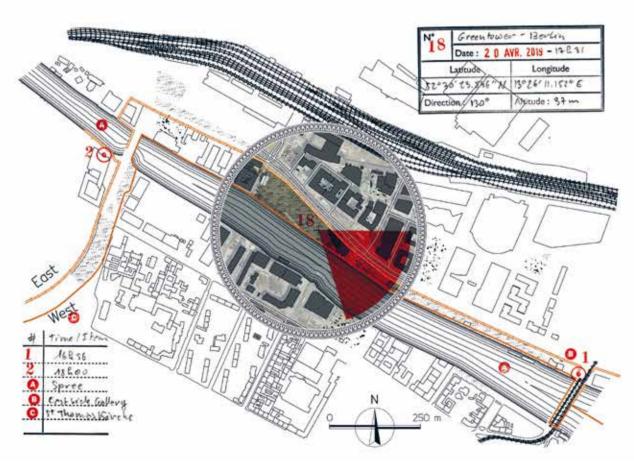












Berlin, beyond the wall #18 – Schema 15 Greentower, along East Side Gallery - Mühlenstrass 5.31pm – 04/20/2019

BERLIN, BEYOND THE WALL

By Sonia Voss

Like historical time, photographic time is variable. History sometimes happens in a flash, or stretches for long periods of time, just like photography can choose to seize an event or to accompany the slow, gradual and imperceptible metamorphosis of the world.

From 1988 to 1990, shortly before the fall of the Berlin Wall and in its immediate aftermath, Patrick Tournebœuf went to Berlin to immortalize the before- and after-effects of what remains one of the most crucial pieces of construction of the 20th century. He went back there in 2003, this time to document the remnants of the wall, to show how they contributed to the image of Berlin's transmutation.

Today, in 2019, what remains of this wall that, for 28 years, embodied the Cold War that had divided the world in two?

From what the third part of Tournebœuf's Berlin images show, nothing. Nothing to speak of, at any rate. A bridge. A construction site. A tree-strewn field. A passageway, a transit area, an opening. The "wall of shame" or a "wall of protection", depending on whether it was seen from the East or the West, is no more; it has been erased, leaving in its stead a no man's land without a story. The violence of the past is replaced by the denial of the day. A memorial and a few signposts are left to carry the weight of the necessity to remember the past.

But Tournebœuf isn't interested in memorials. He is captivated by the silent disappearance of every last trace of recent history. Is it a voluntary erasure? A political act? A capitulation to "the way things are", nature claiming its rights, the intervention of promoters in the city's interstices, a desire to forget felt by the citizens themselves? This erasure corresponds, at any rate, to a logic of rewriting history which, since the reunification of Germany, has largely been ignoring the experience of those who lived it first-hand.

Foregoing the aesthetic language of his first two opuses (elaborate, often spectacular and significant images), Tournebœuf adopts the slow pace of surveying and establishes a meticulous repertoire, opposing to the lengthy erosion of time a patient and obstinate protocol – 536 perspectives along the 50 kilometres of his journey, revealing mainly plain spaces. Like an echo of the disappeared traces, Tournebœuf takes the risk of removing any signature traits from his photographs.

This unearthing of the past, or rather of its erasure, has been elaborated in collaboration with cartographer Laurent Gontier. The landscape no longer speaks to us: the map will have to do the talking. Each photograph corresponds to a detail on the Berlin Wall's path, doubling it and infusing the landscapes' emptiness with historical density. In addition to its informative function, the map makes this project powerfully evocative. Photography captures reality; the map fires up the imagination. Paraphrasing Gilles Deleuze when he spoke about Jean-Marie Straub and Danièle Huillet's films, it "corrugates" the "empty earth", I filling the landscape with a vibration emanating from what is no longer there to be seen. In the process, it pushes us to decrypt the image, to seek its point of view, to position ourselves. Handwritten indications even complete the picture, centring it on the first person: I was in this place, on this day at this time, this is where I looked. And so the photographs, the maps, the notes all come together to create this cut-out of the present and past together, at human scale but elevated by the topographer's perspective, vertigo of the void and historic matter.

^{1 &}quot;Qu'est-ce que l'acte de création?", conference at the Fémis, 17 May 1987.

OCCUPIED PLEASURE

Photos / Tanya Habjouga Text by Nayrouz Abu Hatoum



Taken in the West Bank, Gaza or Jerusalem, Tanya Habjouqa's portraits for her series "Occupied Pleasures" represent men and women living in occupied areas or affected by situations of restriction, in full leisure activity. The contrast between the dramatic situation represented in the international media contrasts with these hopeful images. On a surfboard, in yoga class or in the middle of preparing for a beauty contest, these pictures testify to humankind's ability to entertain himself even when freedom is restricted.

BIOGRAPHY

Born in Jordany, Tanya Habjouqa is a photographer, artist and teacher. She is the founder of Rawika, a collective of six female photographers based in the Middle East, who report on the Iraqi and Lebanese conflicts, as well as the Darfur war in Sudan.









p. 87 (top)

Occupied Palestinian Territories, West Bank, Za'tara, 6 January 2013

Hayat (left) teaches yoga to the residents of her village, Zataara, on the outskirts of Bethlehem in the West Bank. The women are increasing in number each week.

p. 87 (bottom)

Occupied Palestinian Territories, West Bank, June 2013 Gazan body builders jovially strike poses after a workout

Occupied Palestinian Territories, West Bank, Qalandia, August 2013

After gruelling traffic at the Qalandia checkpoint, a young man enjoys a cigarette in his car as traffic finally clears on the last evening of Ramadan. He is bringing home a sheep for the upcoming Eid celebration.

Occupied Palestinian Territories, Gaza, Khan Younis, June 2013

The Gaza Parkour and Free Running team practise in a cemetery on the outskirts of their refugee camp in Khan Younis, Gaza. The walls show damage from past Israeli incursions.

Occupied Palestinian Territories, West Bank, Abu Dis, 1 May 2013

Students from the Al-Quds University javelin team wrap up the last practice before summer vacation in the West Bank city of Abu Dis, next to the Israeli Separation Wall.

p. 94 (top) Occupied Palestinian Territories, West Bank, Jericho, 17 July 2012

Two young women take a journey up the imount of temptationî in Jericho in the West Bank. Biblically, it is regarded as the mountain on which Christ was tempted by the devil, during his 40-day fast. Today, you can order a coke and relax in a restaurant. The cable car is the most high-tech tourist infrastructure owned by Palestinians in the West Bank.

p.94 (bottom)

Occupied Palestinian Territories, West Bank, Ramallah, 5 January 2013

Teenage girls try on dresses for an upcoming dance. Ramallah.







OCCUPIED PLEASURES

By Nayrouz Abu Hatoum

What is at stake in photographing life in Palestine? Perhaps the answer to this question is the fear of loss of context, because there is always something left unsaid and unseen. It is the encounter with violence that haunts the everyday and creeps into the visual, a ghost who resides in the realm of absence and whose presence is felt but not seen. Take Tanya Habjouga's photograph of the woman walking in a dark tunnel with a bouquet of flowers, perhaps an ordinary moment in this woman's life. What viewers do not see is the Israeli military border apparatus above this underground tunnel and the 12 years of blockade on the Gaza Strip. The spectre in Habjouqa's photographic work Occupied Pleasures is that of the Israeli military regime that Palestinians are subjected to daily. For more than 52 years, Palestinians in the West Bank and the Gaza Strip have lived under military occupation, which has imposed a matrix of spatial confinements manifested through checkpoints, the separation wall (built in 2003), a convoluted permit system, refusal to let Palestinian refugees return to their lands in historic Palestine, and land confiscations. Hence, contemporary photography of life in Palestine is often saturated with spectacular encounters with the Israeli army and its border apparatus. These photographs, when lacking the contextual frame, could contribute to an image that further dehumanizes Palestinians or essentializes Palestinian bodies as always violent or disposed to violence. Yet what Jordanian-American photographer Tanya Habjouqa's work asks of us as viewers is to make space for people's persistence in celebrating life and crossing borders despite the spectre of violence - and sometimes even death. Indeed, these images not only disrupt the binary structure of the violent "event" and the "everyday", they also document the traces of liberation in the ordinary and the mundane of people's lives, where the everyday becomes a site for border transgression and resistance against the forces of military oppression and confinement.

As borders are inscribed onto the land and landscape in visible and invisible ways, border crossing becomes a sensory experience that often precedes the act of crossing a physical border. Simply put, Habjouqa's photographs showcase Palestinians occupying space, transcending their confined geography through their bodies to inhabit and play in what is still accessible to them from the land and sea. She captures this through photographs of a range of bodily gestures or bodies in articulation: practising yoga or parkour, surfing, and the act of waiting. Indeed, what Habjouqa's photographs depict is the translucidity of borders as people simultaneously transgress them through acts of crossing, thus creating photographs with a lingering impact of visual transgressions. In other words, Habjouqa's work animates the embodiment of the tension between the ordinary and its interruption, borders and their crossings in a reality of ongoing oppression. Her photographic work is intelligible when situated within the history of the place – only then do the photographs turn the image into a performative voice that speaks of liberation.

GOLD OPEN SEE BERG

Photos / Jim Goldberg – Magnum Photos Text by Clara Bouveresse

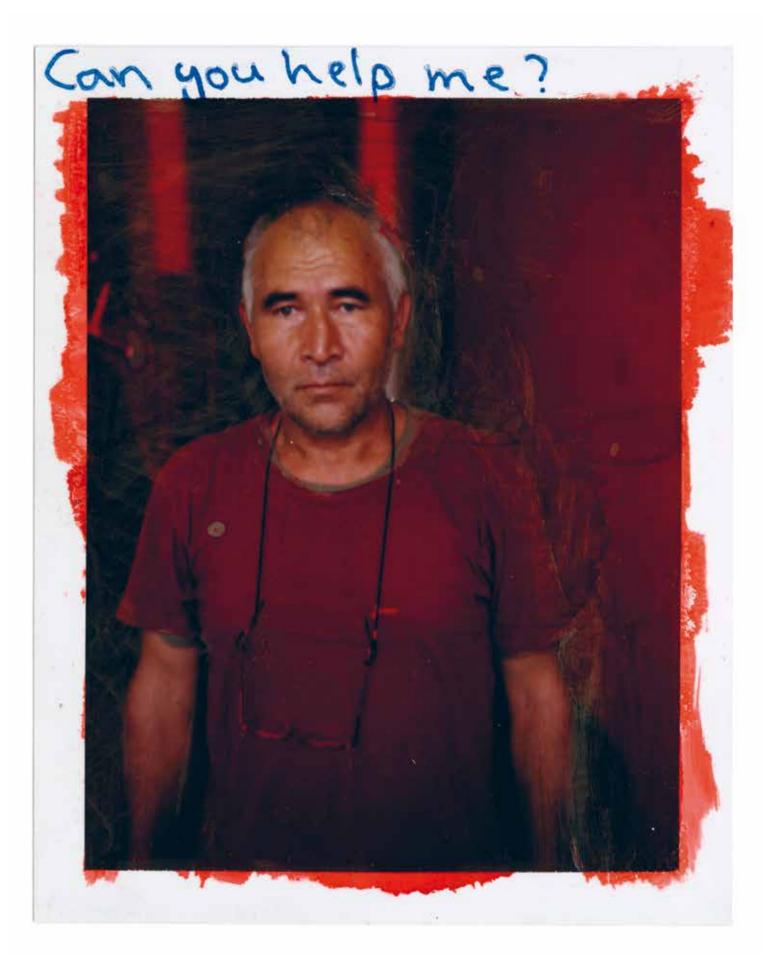


Through his photographs, Jim Goldberg, who went to meet refugees on European soil, produces portraits that combine poetry and tragedy. "Open See" and the images that make it up constitute a double testimony of the crossings made by the refugees, that of the image taken of them, as well as the text they themselves wrote. The dreams, hopes, but also the difficulties and horrors encountered, are written with a marker over the author's gaze, thus creating in-depth portraits of those who engage in crossing the seas.

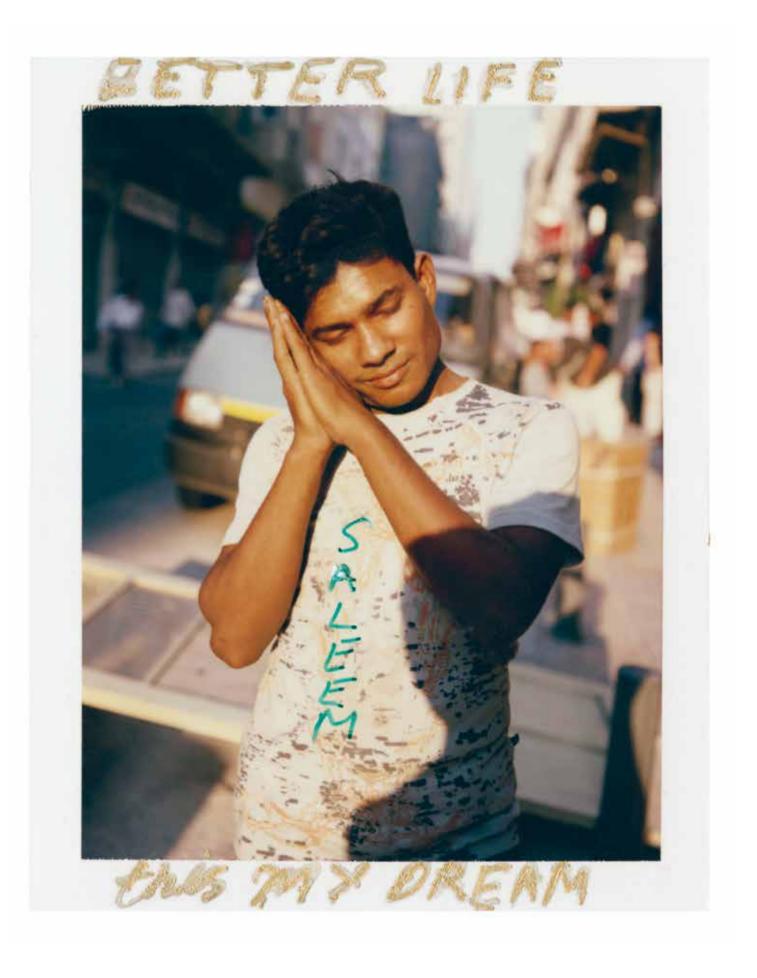
BIOGRAPHY

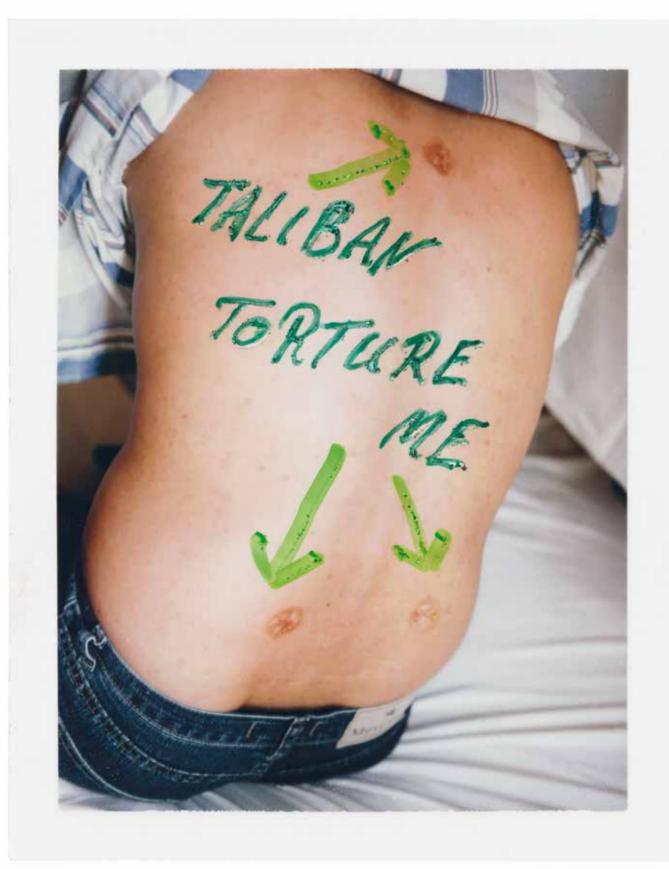
Born in 1953, Jim Goldberg is an American photographer, member of the Magnum Agency. He received various awards for his work on social issues, in which he combines images and texts. He teaches at the California College of Arts and Crafts.

 $Exhibition\ at\ the\ Harvard\ Art\ Museums\ from\ 6\ September\ 2019\ to\ 5\ January\ 2020.$

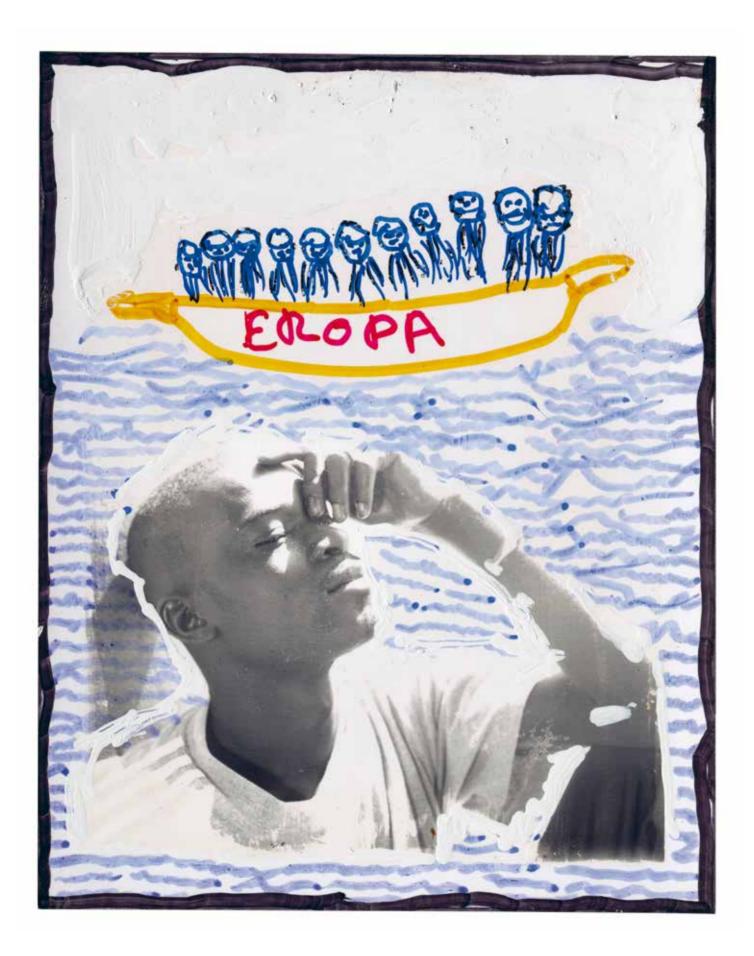












OPEN SEE

By Clara Bouveresse

Since his "Rich and Poor" series of the late 1970s, Jim Goldberg has adopted a singularly personal work method: he asks the people he photographs to write comments about his images. Each snapshot is born of an exchange, a co-creation woven from these annotations that frame or cross out the faces, taking the form of a simple name, a declaration, a story, a question or a thought.

In 2003, when he was invited to work in Greece for the Athens Olympics, he went to meet migrants and refugees who had come to rebuild their lives in Europe, and invited them to tell him their story. Some described their exploitation at the hands of prostitution and human trafficking networks, others recalled the violence they endured in the course of their journey. An Afghan refugee points out with arrows the torture scars on his back, candidly exposed to the camera. These markings confirm and condemn, like a retort to the abuse inscribed in his flesh.

Elsewhere, photography allows for a materialization of aspirations. Ayoung man miming sleep, his eyes closed, his head resting on his joined hands, surrounds his portrait with a simple message: "A better life – that's my dream." Another outlines his own shadow, creating an imaginary double that incarnates his desire to leave for Europe.

Between 2006 and 2008, Jim Goldberg travelled to the Ukraine, India, Bangladesh, Liberia, the Democratic Republic of the Congo, Senegal and Mauritania in order to try and understand the reasons that push these men and women to leave. In Dakar, a fisherman whose waters have been emptied by Western intensive fishing draws the makeshift raft that might take him to Europe. The bountiful sea that used to feed him, despoiled by Western overconsumption, has become for many of these travellers the only avenue, a risk to be taken and sometimes a tomb.

Goldberg's series "Open See" shows a globalization built on violence, injustice and exploitation, but also on dreams of a better future. If the eyes are indeed opened, the pun in the title "Open See" is a bitter one, for the sea itself remains a barrier in which refugee boats sink every year. In a photograph, an Afghan man, separated from his family and now living in Canada, asks us: "Can you help me?" A young Somali refugee girl has highlighted her question: "Where can I go?" These images are like so many messages in bottles, a repository for last hopes, sent to strangers, to all those lucky enough to have been born on the other side of this great divide.

MY ROCKSTARS

Photos / Hassan Hajjaj **Text by Laurie Hurwitz**



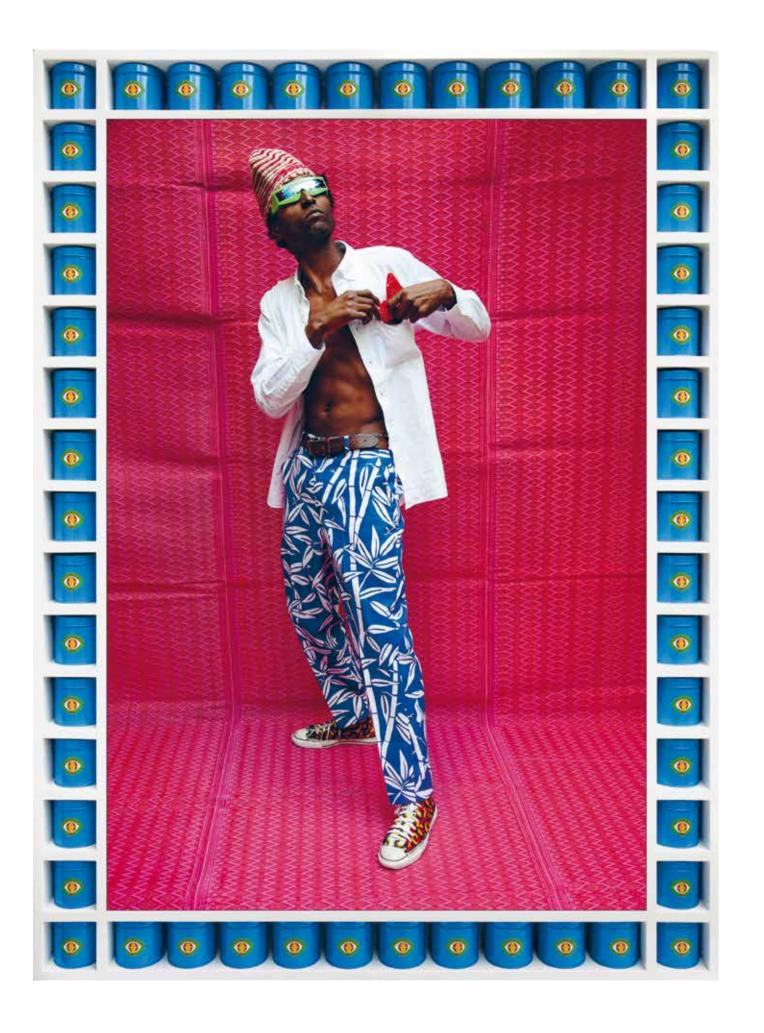
Hassan Hajjaj has lived between Morocco, the country of his childhood, and the United Kingdom, the country of adoption. He grew up between the two countries, between the two cultures, and the physical and cultural crossings that mark his work. With "My Rock Stars", he photographs his friends and more famous artists, combining fashion photography techniques, styles and fashions, illustrating how photography can unite cultures and perspectives.

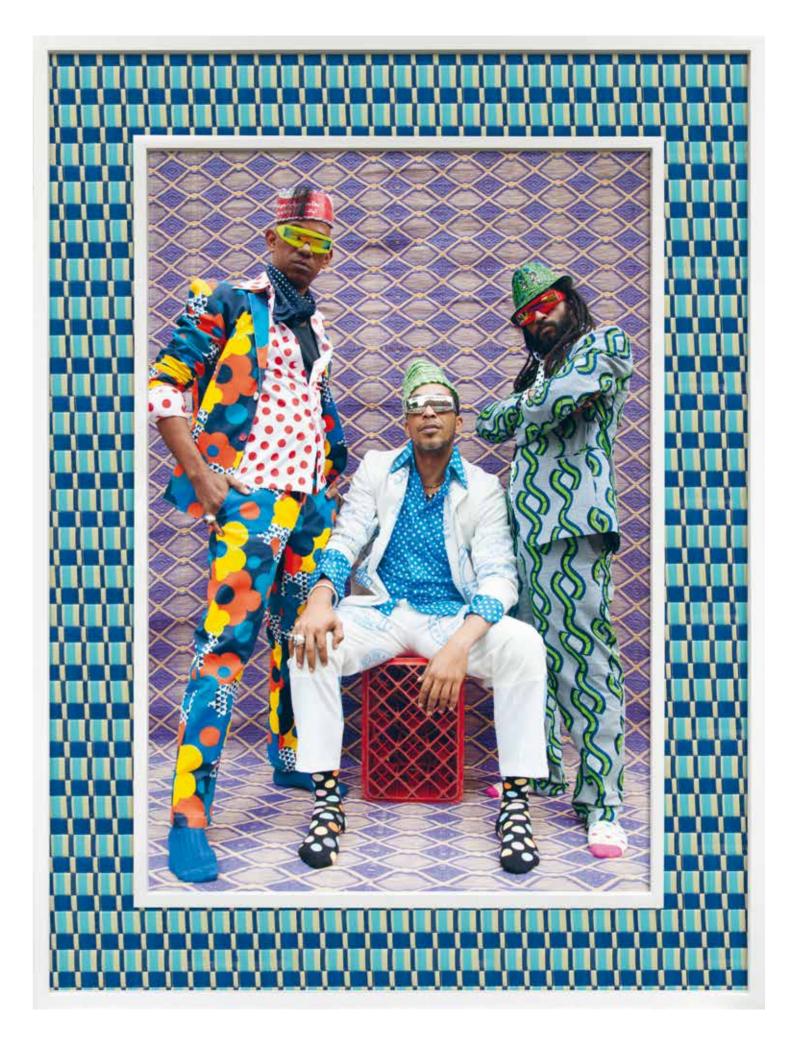
BIOGRAPHY

Hassan Hajjaj is a photographer, filmmaker and designer born in Morocco, who grew up between Larache and London. At the beginning of the 1980s, he started his photography work, inspired by the reggae and hip-hop scenes in London, as well as by his North-African heritage.

Carte blanche at Maison Européenne de la Photographie, from 11 September to 17 November 2019.









p. 105 Blaize 2013

Blaize Simon, a British photographer known for his black-and-white portraits, is also a committed artist who organizes art workshops for young people in London.

p. 106 Keziah Jones 2011

This Nigerian singer-songwriter and guitarist mixes blues and funk to create his own style: blufunk.

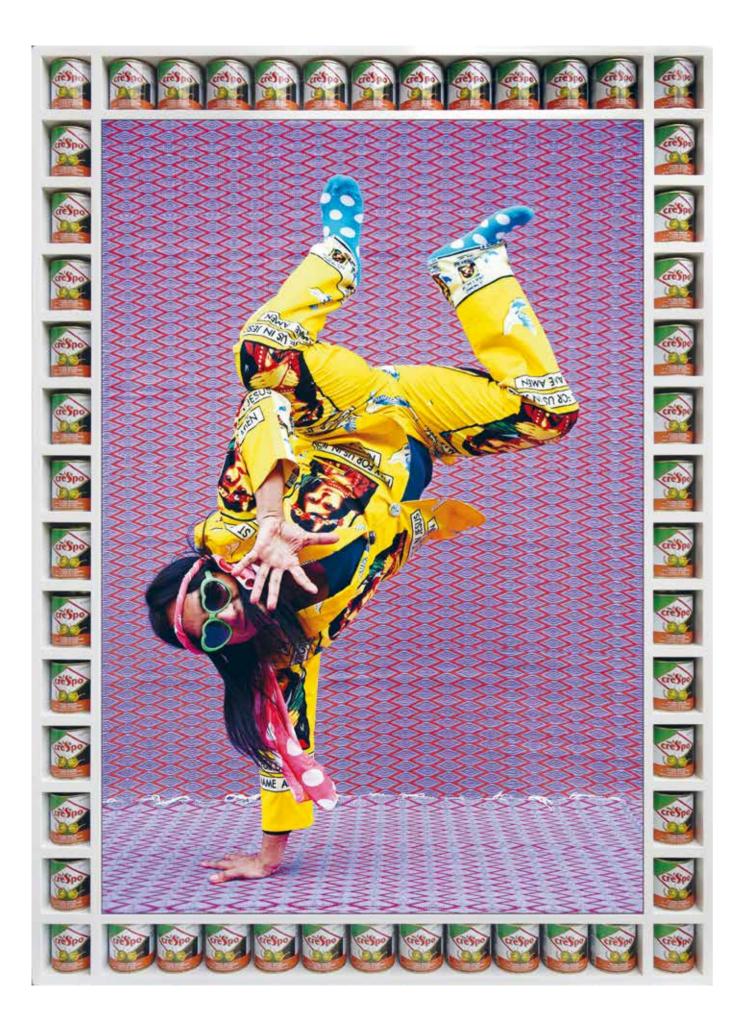
p. 107 3canal 2014

3canal is an English group of Caribbean origin. Its music comes from the Trinidadian style rapso. This trio is inspired by the famous carnivals of the Republic of Trinidad and Tobago.

p. 108 (left) Alo Wala 2015

Alo Wala is the stage name of Copenhagen-based Indo-American singer Shivani Ahlowalia. Although rooted in hip-hop, Alo Wala's music feeds on multiple sound influences from around the world.

p. 110 Rilene, 2013



MY ROCKSTARS

By Laurie Hurwitz

For Hassan Hajjaj, photography was already breaking down barriers when he was a small child. To convey news to his father, who was working in England to support the family in the Moroccan fishing village of Larache, his mother would send him their portrait; she would dress him up, spray him with perfume and take him to the local photo studio to have his picture taken straddling a toy horse, sporting a cowboy hat.

In the early 1970s the family moved in with his father to London, and Hajjaj became progressively involved in London's emerging hip-hop and reggae scenes. "The city was a cultural mixed brew, and my friends came from totally different backgrounds; we had this common journey. We had to create our own village within the city." ¹ Born of his double culture, his art, like a visual equivalent of sampling in hip-hop music, blends a thousand and one influences, from London street style to his North African heritage.

A gallery of portraits taken in an ephemeral studio set up in the streets of Marrakech, London, Paris or Dubai, his series "My Rockstars" offers up a tribute to friends who inspire him from around the world. Depicted as if on stage, his subjects, famous or not, represent his rock stars – a global melting pot of musicians, henna artists, capoeiristas, male belly dancers, chefs, painters, acrobats, actors, etc.

As Michket Krifa writes in her catalogue essay for the MEP exhibition, "We can characterize Hajjaj as what the Cameroonian philosopher Achille Mbembe calls an 'Afropolitan'. Mbembe defines 'Afropolitanism' as 'a stylistic, an aesthetic, and a certain poetics of the world ...'" In vibrant homage to Samuel Fosso, Seydou Keïta and Malick Sidibé, they pose proudly in Hajjaj's flamboyant creations, riffs on traditional Moroccan clothing, against a background of woven plastic mats; stuffed with canned goods, his frames playfully evoke pop art (think Warhol's *Campbell's Soup Cans*) and the patterns in Moroccan *zellige* tiles.

As if embodying Mbembe's "interweaving of worlds", most of Hajjaj's sitters are themselves creative and cultural hybrids. Many of them are also devoted to giving back to the community, like the London-based photographer Blaize Simon, who organizes children's workshops. The Indian-American vocalist Shivani Ahlowalia of the Indian trio Alo Wala, for instance, based in Copenhagen, borrows from rap, hip-hop, classical Indian sounds and South American rhythms; Moroccan rapper Khalid Hoummas (aka Boummask) offers up a unique brand of theatrical hip-hop; 3canal, a trio of recording artists from Trinidad and Tobago, perform rapso, a genre derived from calypso and soca; while the Nigerian musician Keziah Jones's unique blufunk style fuses raw blues, funk rhythms, soul and Yoruba music. And then we have Amine Messaoudi, a Moroccan-born, France-based street dancer and fashion model, embracing in his work krump and break dance, reggada and Gnawa music.

Continuing to collapse distances, Hajjaj is currently developing a multimedia version of his "Rockstars" series. Filmed separately and shown on individual screens, the musicians, although they have never met one another, interact and collaborate through his art, forming a virtual nomadic family.

1: Exhibition catalogue: Hassan Hajjaj, RVB Books.



CONVERSATION

Edmund Clark with Rémi Coignet



If there are qualities that can not be denied to Edmund Clark, it is consistency, perseverance and even obstinacy. All of his work is about confinement and the use of coercion by the Powers that be, whether in the judicial or para-legal framework. This area of work leads him to develop strategies to reveal what is generally concealed from citizens and thus to cross real or bureaucratic walls.

Rémi Coignet: For your first book, *Still Life*: *Killing Time* (2007), you spent three years photographing E Wing at HMP Kingston, Portsmouth – an institution dedicated to elderly people sentenced to life in prison.

Edmund Clark: I was able to talk to a person about the prison service of Great Britain. That person described the E Wing unit at Kingston Prison and how the prison service of Great Britain was having to confront the fact that people over the age of 60 are the fastest-growing population segment in prison. So that caught my imagination.

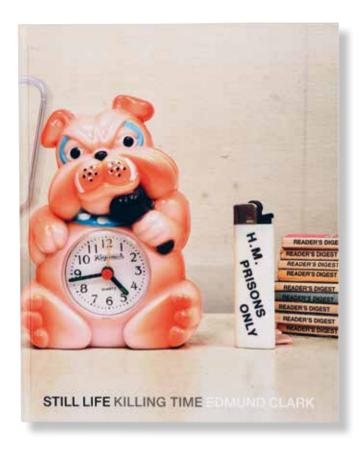
The work transformed quite quickly into being a study looking at time and space. I spent three years working there, long enough to realize that every prison is but a microcosm of the society that produced it.

RC: Your second book, *Guantanamo*: If the Light Goes Out, deals with the notion of home through three spaces: the American base where soldiers live; the camp; and the houses of released prisoners around the world. How do these various places fit the notion of "home"?

EC: This is hard to answer, because I saw that notion from so many different perspectives. Through the eyes of the men I was photographing, where they lived after Guantanamo Bay, working with them in terms of their experience of home. That first idea of home for me was to create a contrast in people's mind with the representation of people in Guantanamo Bay, and I wanted that first iteration of home to be something that surprised and shocked people. Particularly in the United Kingdom, where the audience would see these pictures of homes as incredibly ordinary British homes, typically British. Then I realized that these men I was working with had a problematic view of these homes. They were living there, yet as they spoke to me they were mentally back in those spaces in Guantanamo Bay that had been their home for three, five, six years. How could you conceive of those detention spaces as a home, a personal space? So I went to Guantanamo Bay. I wanted to view the American base. I didn't really know what that was going to be like, and when I got there, it was fascinating, we were looking at a microcosm of the American way of life, at a time of extreme tension due to the "War on Terror" and what was happening with the people in there.

Naturally, these three visions of homes intertwined, and ultimately I wanted the viewer to be confused by these different sorts of home. What do I mean when I say that this is a home?

Drawing by Mélanie Roubineau





Still Life Killing Time Dewi Lewis Publishing



So I tried to create a disorienting experience for the viewers, to make them feel uncomfortable, in a sense to undermine the message that this is about home.

RC: In this book, you introduce documents. How important for you was it to include these documents at this time?

EC: I'm really interested in bureaucracy and how it appears in the visual form, because when you're dealing with issues of control, particularly the exercise of power and control by a government or an organization over an individual, the way in which that control manifests itself is usually via a piece of paper. The words that are used and the way they appear on that paper speak volumes about that form of control and the power implicit in that control.

RC: You yourself have had to sign documents and work under censorship. Can an artist agree to this, and what is the right response?

EC: I've spoken already about how engaging in that form of censorship is an important creative part of what I'm doing. But at the starting point of this, it's necessary if you want to do work on these subjects and get as close to them as possible. You must deal with that. If you want to get up close, you must deal with what you need to do to get through those gates, get that access.

RC: You photographed without framing, with the automatic flash on. And in the book, you decided to reproduce without editing – with thumbnails of all the images you took in chronological order. Why this choice?

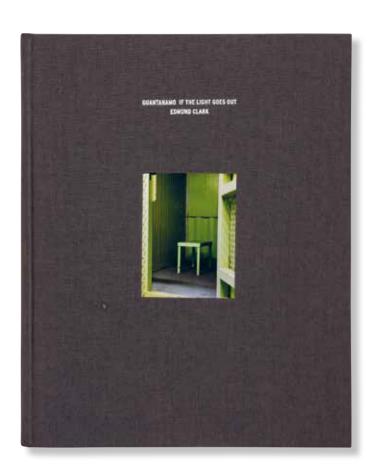
EC: The idea for the book grew out of having to submit every image I made to the government to be seen. So, I just sent them a file with all the JPEGS, with just the JPEG numbers in the order they were taken. And on reflection, I realized that reproducing the images that way in the book spoke about order and control as a photographer, because in this particular case, as an artist, I didn't exercise any control over what I made. So, I show the result in chronological order, with no hierarchy. And this reflects the situation of that man in the house: he's had to give up any agency, forced to live in this very strange form of control and detention. This is what I meant to translate visually. Showing them as a series of photographs is a claustrophobic experience and also an act of surveillance. You also see every decision that I made, which, again, reflects the experience of the individual – who he is, being surveyed, even if someone's not looking at him in the room. The house was bugged; he had to report to a police station every day. He was wearing an electronic tag and had a curfew.

RC: How important is the book form in the presentation of your work?

EC: Often, the book is the starting point for how I think about my work. Thinking about books brings a sense of structure to the subject I'm dealing with. It helps me to actually understand the material I'm collecting from a formal perspective, and what I'm doing with it ...

RC: While you're working, you're already thinking in terms of the book form.

EC: Yes and no. I'm thinking about how I can make the book, but not about how it can look. Knowing that I want to make a book makes me structure my thinking, but the





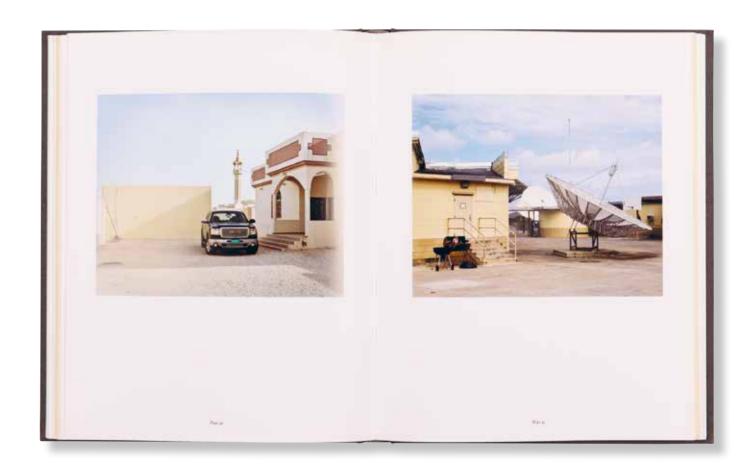
actual form in which it is going to come out when published is a process of reflection. The material I gather is not a narrative in its own right. You have to work out the structure of the form to try and say something else with that material.

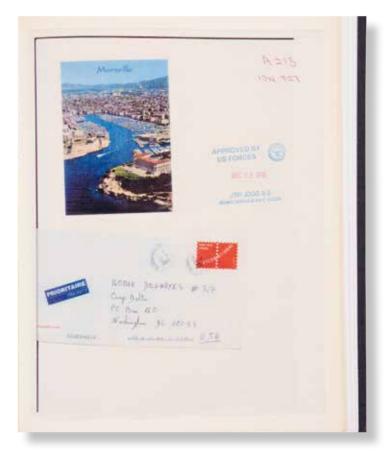
RC: Since Control Order House, all your books have been designed by Ben Weaver.¹ What is your involvement in the book design?

EC: Every book I've done has been a collaborative process, and that's how I see it: we talk, get down a lot of details about the format. Now I know Ben's design approach rather well and I trust his choices. But if I'm not happy with it, we go back and rethink the project. I want to be involved in every element of the design.

RC: So, let's get to the big piece, *Negative Publicity*. The title comes from a declaration by the president of Richmor Aviation, complaining in court that the use of their planes by the CIA was negative publicity. Choosing this title, was it a way for Crofton Black and yourself to explain your own purpose?

EC: Yes of course, it is about that. And the subtitle is *Artefacts of Extraordinary Rendition*.² But yes, *Negative Publicity*³ is the key to the court case, and that court case was a key part of Crofton's research because it revealed this documentation – the invoices, the reconciliations, the flight schedules. The court case was a flash of light in his research process. It revealed the secrecy, the obfuscation and the denial. It's about the opposite of publicity, it's about negative publicity – which is, I suppose, another way of expressing secrecy and denial. It also relates to the relationship between publicity and evidence.



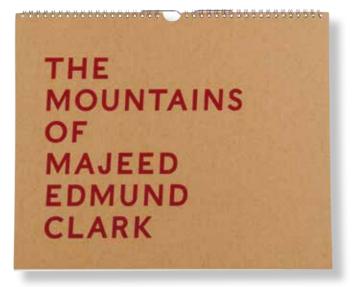


Guantanamo, If the Light Goes Out Dewi Lewis Publishing, 2010





Control Order House, Here Press, 2012





The Mountains of Majeed, Here Press, 2014

And the book, in its visual form, is about the black triangle of information; it's about the strikeout. It reveals the inability of photography to actually show anything. But the act of showing nothing reveals the network. This is essentially what I was doing photographing those places. The form of the book can address this notion of negative evidence, by which the act of revealing nothing reveals something. So you see, this is kind of what the book is about, and the title reveals these various ideas.

RC: Let's now consider My Shadow's Reflection. Is this book a form of closure of the loop initiated by Still Life: Killing Time, since you're again dealing with detention experiments within the democratic frame after exploring much more controversial ways of confinement? And in a way, you're returning home with this book, would you agree? Are you done with that subject or do you plan to continue?

EC: I was reluctant to go back to working in a prison because I had done *Still Life*: *Killing Time* ... I didn't want to revisit that subject. But this is such an extraordinary process ... this is Europe's only wholly therapeutic prison, where a small number of men who have committed extremely violent crimes or extremely sexually violent crimes must deal directly with that in an extraordinarily democratic, shared responsibility situation. They have to talk about what they've done and must listen to what the others have done. And they have to reveal what was done to them. It's unlike any other prison I've ever been to. So, that very new experience led me to agree to work there. What I think is significant in this project is that I came away with pictures of the participants, the protagonists, that are not in focus because ...



Negative Publicity
Aperture,
2015





RC: You used a pinhole camera.

EC: Yes. I wasn't allowed to bring them into focus. The people are there, but they're blurred.

RC: With this book, you have radically changed your photographic approach in a way, with the use of three processes: black-and-white photographs taken with a view camera of the outdoors; portraits of the inmates with a pinhole camera; and very nice colour photographs of wild flowers growing in the prison outdoors. Why this choice, and how, in your mind, do these three elements combine?

EC: This was quite a process of reflection, because those types of images were made for very different reasons at three very different stages of the residency. The architectural images are what I started with and my response to this extremely intense place. They are architectural as well as sculptural. They are black and white. They are about form, though very strange forms. They are about how they affected me on an emotional as well documentary level. The flower images actually grew out of a conversation with my partner. She visited the prison, and she asked if I had considered looking at what is growing there. A very simple idea, but meaning that you need to look at what is planted and what grows wild, what is cultivated and what is chaotic: what is meant to be there and what is not meant to be there, what is accepted and what is not accepted. The photographs are the manifestation of that, in the second part of the project.



My Shadow's Reflection Here Press and Ikon, 2017





RC: Then this is a kind of a metaphor ...

EC: Exactly, but then it relates to the third part, with the pinhole images of the men themselves. The decision to work with a pinhole camera was made for several formal and conceptual reasons. One, it has no lens. There's no medium, no message, nothing. No binary vision of good and evil. We're just seeing the image the person has created of themselves. The pinhole camera has the smallest possible aperture letting the light in, which, in this particular context, is in contrast with the light boxes and translucency. The double device approach has also got to do with the idea of the panopticon and the prisons built according to that principle, where theoretically you could see everyone at a glance. The prison I was working in, however, was not architecturally a panopticon one.

That relationship between that prison system, the architecture and the pinhole camera is a formal, conceptual one. But it relates my images – in the way I've done them in black and white, the way they were framed – to the history of the representation of the criminal going back to Bertillon; how we have viewed the "other", the "monster", the criminal through photography. My images are made in a group context, which means that the men took turns to stand in front of the camera. During the exposures, I and other people in the group would ask the subjects questions, or they would talk about what they had done, why they were there and their experience of living there.

The images are records or impressions of a conversation. The images are troubling. I didn't like them when I first saw them; I was worried I was perpetuating the image of the "monster", of the prisoner. And when I took them back to the men, to the groups, to the community they live in, each spoke about the way they saw themselves, of what they saw of themselves. It is their words, reproduced in the middle of the book, that make the pictures work for me.

The three types of image work together to give sense to that space, but it's a troubling space. The architectural images for me are more sculptural and more of an emotional response, but then you do have a dialogue between the revelation, the translucency, the detail of things that we commonly find beautiful but that we destroy as weeds. I'm not actually comparing men with beautiful flowers; in a sense, that would be too obvious. I mean that my subject is seeing ... it is light ... it is about viewing. It is also about not being able to visualize an individual. It is about what is inside them, but also about what is inside us: it's not about a duality of good and evil, because were it not for the opportunities and privileges I've had, I could definitely be where these men are.



DIE MAUER IST WEG!

Concept & Photos / Mark Power By Jeffrey Ladd



Few pieces of border architecture have stood as large in our collective memory as the Berlin Wall. As much a symbol as a physical barrier, its concrete was one of the few places on earth where one could actually touch the dividing line of two opposing ideologies. An atavistic wall in an age where – as the novelist Cees Nooteboom notes – "mankind, who can travel millions of kilometres in a few days, who visits planets and splits atoms in his own home, is now in a position to build a two- or three-meter wall which he is no longer able to climb". The mocking of State power noted in Nooteboom's description is equally matched by artist Joseph Beuys's suggestion in 1964 that the wall be raised by 5 centimetres "for the sake of better proportions".

The photographer Mark Power, by sheer coincidence, happened to arrive in Berlin the afternoon of 9 November 1989. At his own "border crossing" of sorts, trying to decide between a life in photography or carpentry, Power arrived with £200 in a last-ditch effort to become a photographer – documenting life in the Eastern bloc, where the family of his girlfriend lived. Discovering that there had been a news report that the wall would open for passage, he and a friend rushed to gather equipment and film, arrived at Checkpoint Charlie and started shooting as the two streams of people from East and West flooded the no-man's land.

Die Mauer ist weg! describes those first hours and following days of the wall's collapse, when the totality of the event hadn't yet sunk in for many – it hadn't for Mark Power. Like many of the flash-blinded guards in the first photographs, after the initial breach Power seems to lose sight of the main event surrounding the wall itself, instead venturing into the Eastern bloc, now near-empty of people. He drifts around, photographing Alexanderplatz, empty car parks and back streets (treading into territory he originally intended to explore in the first place), until eventually stumbling upon the grave of Bertold Brecht. The photographs are almost agonizingly subdued, knowing the circumstances elsewhere ... but finding Brecht – a man who responded to political moments with political theatre intended to force viewers to see their world as it is – was perhaps the best destination.

BIOGRAPHY

British photographer, member of Magnum Photos, photography professor at the Arts and Architecture department of Brighton University.

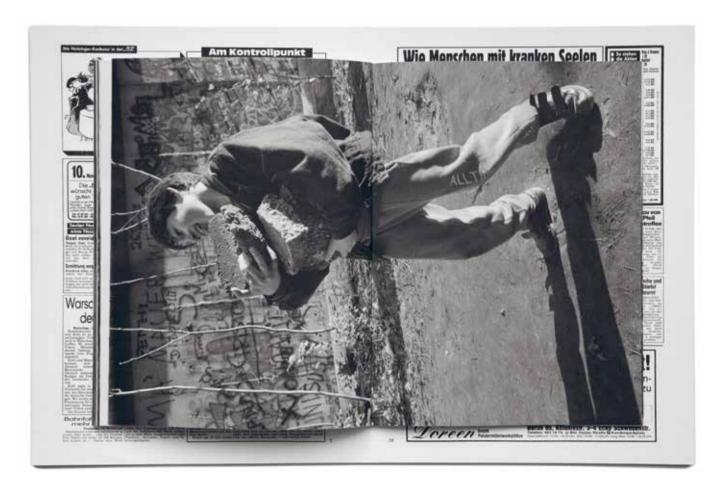
DIE MAUER IST WEG! Mark Power Globtik Books

•125 | BIBLIOMANIA







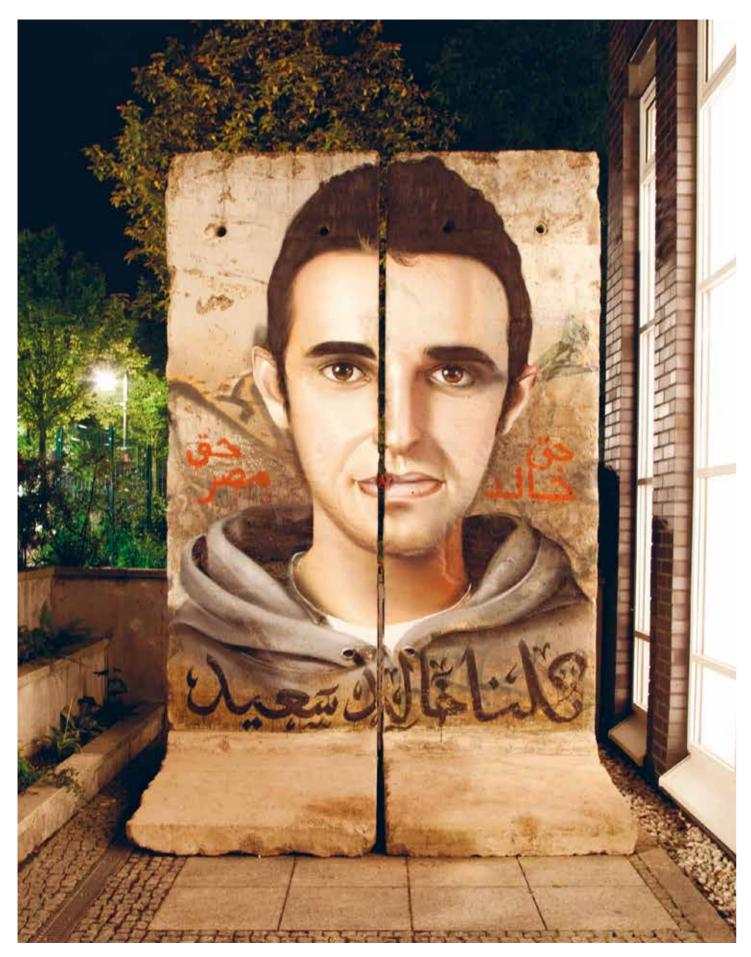












Portrait of Khaled Said painted on a piece of the Berlin Wall by Case (MaClaim Crew). Writing above: "Khaled's rights are Egypt's rights" written by Zahraa Kassem; below: "We are all Khaled Said", calligraphy by Mohamed Gaber painted by Case. This photograph went viral as soon as it was published online. Project by Don Karl, From Here to Fame, Berlin, 20 September 2011.

Following pages: collection of paintings by the Revolution Artists Union / KFC, Tahir Square.

WALLS OF FREEDOM: STREET ART OF THE EGYPTIAN REVOLUTION

Concept / Don Karl & Basma Hamdy
Text by Rana Jarbou



Cairo, February 28, 2010. Posters of Hosni Mubarak everywhere; sounds of bustling crowds and traffic jams; cassette tapes of religious sermons playing in taxi cabs; street vendors yelling their brands as they walk down residential streets; Dr. Mohamed ElBaradei's warning that 'change is inevitable' on newspaper covers.

Before making my trip to Cairo, I did some research. At the time, there was little literature to be found on the local graffiti scene. I stumbled across on story published in Al-Ahram Weekly from December 2004. In search of more graffiti stories, I found an article written in September 2007 titled 'The Art of Anarchy' by Joseph Fahim. It led me to the new Heliopolis bridge. The big concrete block under the bridge had become an art corner for young artists to experiment with graffiti. Their main objective was to play with words and meanings to provoke, disrupt passivity, and create new meaning. Posters and stickers — trademarks of advertising and political campaigning methods — have been appropriated by modern-day artists. In order to get a passerby's attention, artists use the visual language of branding with which society is so familiar.

One night I saw the words 'Don't be afraid, it's only street art' stenciled on a bridge near Zamalek. I went back the next morning to take a photo. The taxi driver, presumably knowing what I was doing, told me, 'this doesn't represent 1% of the population'. We talked about representation and population, and then he asked me what it meant. I found that particular stencil very telling of people's reception of graffiti. Based on my street interactions and people's suspicion of my camera, I could deduce that they were afraid of what they did not understand. While advertisements were seen as informative and acceptable, graffiti was deviant and unpleasant.

In 2009, the Sad Panda phenomenon, representing the unhappy and disappointed person, started with drawing, sketch, design, or poster that may have belonged to someone. Once it was on the street, it belonged to everyone. The whole act of publicizing a rhetorical concept was not just to communicate with an audience, but also to interact with it.

In comparaison with Cairo, Alexandria has a long history of contemporary graffiti. Already in 1995, Nazir Tanbouli was painting graffiti murals on private walls in the city. Taking a stroll on Alexandria's 'Love Shore' is like turning into a radio with constantly changing and intercepting channels. Declarations of love on block of rock and concrete can be seen side by side with jokes, philosophies and religious aphorisms. The street art in Alexandria was unique and authentic, not an imitation or reproduction of other global trends in street art. It has a local voice and an organic aesthetic.

A few months later, back in Cairo, I met Mohamed Gaber. His work focused on design, painting, type design and street art. He set up Graphics Against the System (GAS), a visual agitation project aimed at producing artwork and designs that agitate people and create political and social awareness.

FF ITI

> WALLS OF FREEDOM: STREET ART OF THE EGYPTIAN REVOLUTION Don Karl & Basma Hamdy Here to Fame Publishing





Revolutionary Angels with Gas Masks. Ammar Abo Bakr and friends, Luxor.



"Foreign Agenda" "Where do I go: People? Government? Revolution?" Chab

If the January 25 movement means anything at all, it is in the fact that a voice speaking out against both military rule and the Islamic project of the Brotherwood found its place on the street. From January 25, 2011 until today, graffiti's power to offer a counter-narrative has grown overwhelmingly. It has claimed its place in the new urban discourse and philosophically interrogates the present.

This article was originally published by Here to Frame Publishing: Walls of Freedom: Street Art of the Egyptian Revolution





"Egyptians chose freedom and Mubarak's family chose shrimp-flavored chips.", a joke referencing an ad campaign by Lays (the potato chip company) which asked people to vote for new flavours with the promise to produce the winning choice. "No to normalization with Israël." The collective mural mocks Mubarak and his family, denounces normalization with Israël and military trials against civilians. Downtown,1 May 2011.



"Vote for Amp Moussa as President" is handwritten near a sad panda with a rifle pointed to its head. Sad Panda.

7 - Clichy-sous-Bois



Clicity-sears-Bats: After no Chene Points jusqu'au Mail du Pern Tonneau — Mail du Pern Tonneau jusqu'au Chemin des Postes DES Louise Michell Indius —
Chemin des Postes (Innite de commune) jusqu'à le lente de la parcelle section AT 67 — Limite de la section AT 67 et limite Mort des parcelles section AT 68 — 25 — 24 — 19 — 8 et 17 ces limites de commune à solitaires but du state Rope Calho et du ser commune à l'exclusi jusqu'à l'altes de situation Allende jusqu'à l'altes de Sevene — Alter Salvador Allende jusqu'à l'altes de Bellevue — Alter Salvador Allende jusqu'à l'alter de Coutron — Alter Salvador Indie Mort Salvador Jusqu'à l'alter de Coutron — Alter Salvador Indie Mort Salvador Jusqu'à l'alter de Coutron — Alter Salvador Indie Mort Salvador Jusqu'à l'alter de Location — Alter Salvador Alter Salvador Jusqu'à l'alter de Coutron — Alter Salvador Indie Mort Salvador Jusqu'à l'alter de Coutron — Alter Salvador Alter Salvador Jusqu'à l'alter de Coutron — Alter Salvador Alter Salvador Jusqu'à l'alter de Coutron — Alter Salvador Alter Salvador Jusqu'à l'alter de Coutron — Alter Salvador Alter Salvador Jusqu'à l'alter de Coutron — Alter Salvador Jusqu'à l'alter de Coutron — Alter Salvador Alter Salvador Jusqu'à l'alter de Coutron — Alter Salvador Jusqu'à l'alter de Cou

Montfermed: Section 1: the Paveruse de Chichy-sous-Book purquir la trunche de Chichy-sous-Book des purcules section 0.337 - 408 - 250 -

ZUS

Concept & photos / Benoît Fougeirol By Laura Carbonnell



"Spaces without hold or accent." This is how Jean-Christophe Bailly describes Sensitive Urban Zones (in French: *Zones urbaines sensibles*, or *Zus*), infra-urban territories precisely mapped by public authorities to be subjected to specific social policies. From 2010 to 2017, Benoît Fougeirol explored the streets of these so-called "sensitive" neighbourhoods in Paris, to absorb the invisible limit that excludes these zones, marred by poverty and unemployment, from the rest of the urban landscape.

He was able to measure the strangeness and violence of these ruined landscapes, designed to be ignored. His photographs create the portrait of a fragmented city, where modernity has built itself on its own waste. Each image is part of a construction, forming a space that resembles an anaesthetized territory. It is where violence resides, amid arid and indifferent walls, filled with the strange sense of solitude exuding from washed-out stairwells. The spaces are empty, frozen in time by the image. In this decor engraved by oblivion, a beauty emerges from the motifs on the wallpaper in these empty apartments, and on each of its creases a history of violence begins to emerge. Who can still inhabit such places?

Benoît Fougeirol gathered the images from these 11 "sensitive" zones in a fascinating book. Together with graphic designer Jérôme Saint-Loubert Bié, he came up with a work of art printed in two formats: a plain edition, and a limited one with four artist's proofs. Both editions use the *Zus*' administrative organization as a structure. The plain edition is filled with symbols that serve as graphic complementation to the series of images it holds. Nothing is random.

In the book, the authorities' obsession with controlling bodies and places within these areas is translated in the order of the chapters and in the selection of fonts. The graphic template reflects the administrative violence inflicted on these zones. It all begins with a figure at the outset of each chapter: a black silhouette that maps out each Zus and looks like a dark crack on the paper. The streets and names of the delineated zone are traces that refer to the reality of an act of power: delineating in order to intervene. Then comes a black-and-white photograph of the neighbourhood, an archival document that infuses each of these spaces with presence and history. Facing it is the first colour photograph from Benoît Fougeirol's series. Images gradually appear, like so many signatures and acts of vandalism, which function as access points to the testimonies of those who have lived or still live in these decaying places.

Urban space also has a visual expression of its own. Covered in signs, it shows a kind of landscape exhaustion, as if these territories had been built with a double intention: the utopia of social change, and the more calculated quest for urban uniformity. These two large-scale projects have created cold spaces within the fabric of the city. In time, they have become indifferent to the human eye.

1: Jean-Christophe Bailly, ZUS, ARTISTS' BOOKS, 2017

ZUS Benoît Fourgeirol ARTISTS' BOOKS 2017

BIOGRAPHY

Benoît Fougeirol is a French photographer, born in 1962. His work dives into the differences between what is perceived and what is experimented.

•141 | BIBLIOMANIA





7 -- Dathy coss Boss / Moothermali -- 3

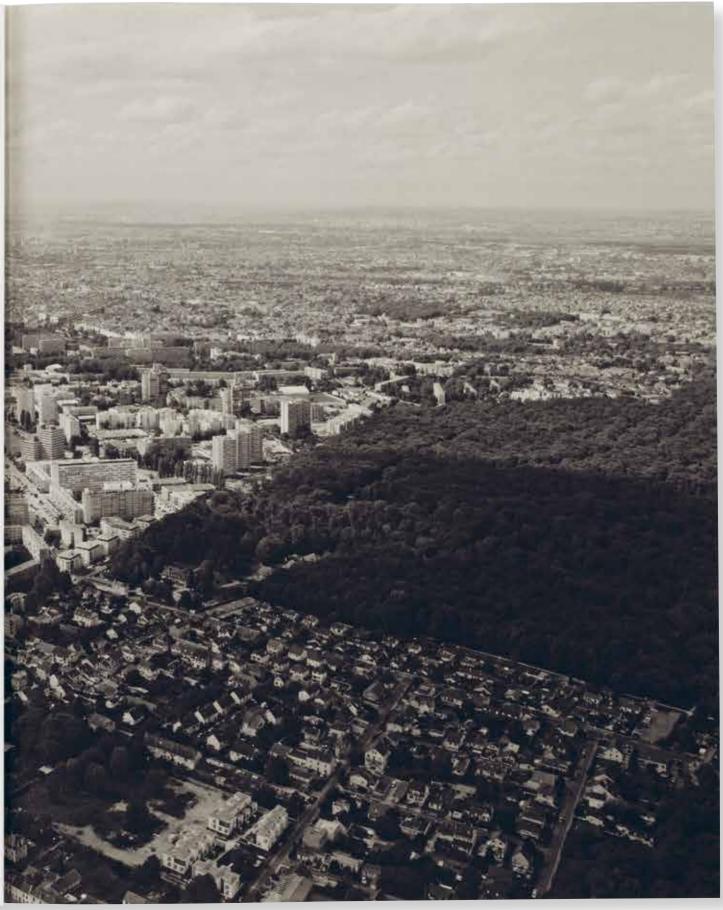


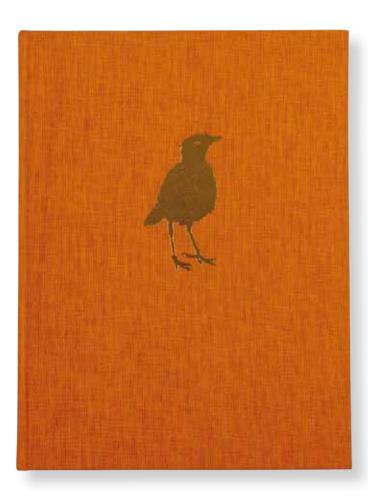


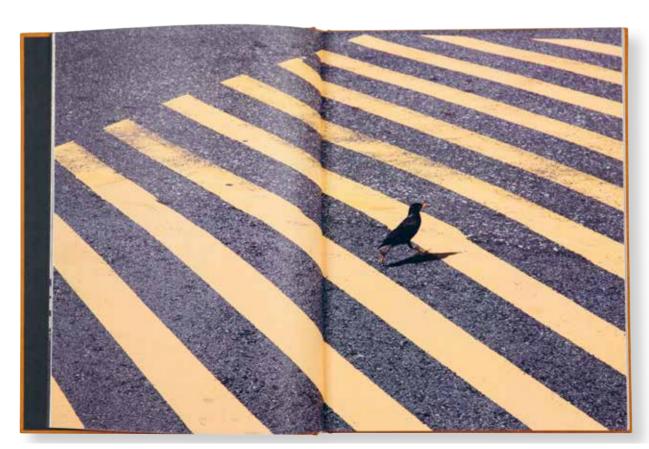
7 - Dictorates State (November 1-24)

T-Dany over him (Montemat - 25









HOW AN IMMIGRANT BIRD BECAME PUBLIC ENEMY NUMBER ONE

Concept & photos / Anaïs Lopez Text by Irène Attinger



Migrations establish new connections, at times based on otherness, too often based on hostility. When they happen on a massive scale, they impact populations and their environment. A fortuitous encounter with a bird allowed Anaïs Lopez to question the position of the undesired stranger, but also the complexity of the relationship between humans and animals, and the consequence of fast urbanization – all in fable form.

In 2013 the documentary photographer went to Singapore. Tired after her long flight, she only wanted to sleep. After a few minutes of slumber, she was awoken by a small black bird, tapping on her window and croaking unpleasantly. Unable to fall back asleep, she decided to go out. At her hotel door, the same bird, or one very like it, seemed to be waiting for her. Her curiosity piqued, she followed it around town for several hours, before losing track of it.

Back at her hotel, she idly looked at a newspaper lying on a table in the hall, and happened upon a surprising story: "There's a new terrorist in town!" with a picture of the same little bird. There, she discovered that Singapore was trying to rid itself of it, by any means it could: poisoned food, toxic gas, shootings, even falcons. Filled with curiosity, she opened her computer to research this bird, now that she had learned its name: the Javan mynah, or *Acridotheres javanicus*, a bird of the starling family. How did this small creature go from having an enchanting song to emitting this unpleasant croak?

In Europe mostly, but to a lesser extent also in the rest of the world, the early 20th century was a golden age for the commerce of songbirds. That's when the mynah, originally from Java in Indonesia, was brought over to Singapore as a pet. Many of them escaped and returned to nature, where they easily acclimatized to their new surroundings. Before Singapore's independence in 1965, it was a sleepy town, surrounded by hevea plantations; then it changed into a bustling, animated metropolis. This is when the mynahs, absorbing the surrounding noise, started to emit rude croaks. The people who live in the city, today one of the sleekest in the world, cannot stand the birds' racket any more. The Singaporean government has started to wage an actual war on them. During her investigation, Anaïs Lopez met groups and individuals on a mission to exterminate them. One of them told her: "These birds are everything that Singapore is not. They are not welcome here. They are noisy, undisciplined, dirty and disorderly."

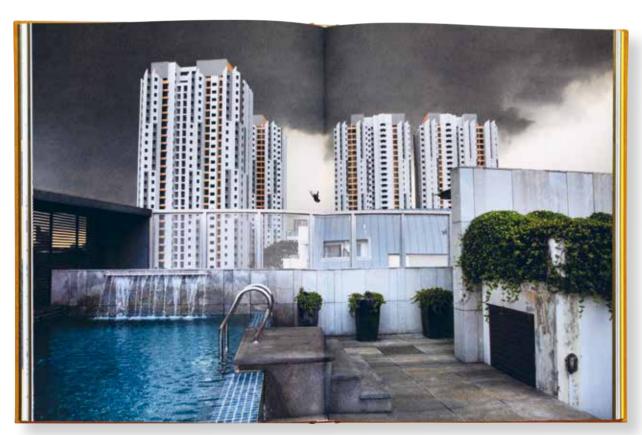
In this, she found the topic for a book. *The Migrant* tells the fable-like story of this bird, who came to be seen as an invader, and became public enemy number one.

THE MIGRANT Anaïs Lopez Mynah Books 2018

•149 | BIBLIOMANIA











CASPIAN: THE ELEMENTS

Chloe Dewe Mathews
By Russet Lederman



In 2010, Chloe Dewe Mathews travelled for 10 months from Asia to Europe, hitchhiking from Xinjiang in north-west China across the Kazakh Steppe to Aktau on the Caspian Sea. With a goal of researching by experience, Dewe Mathews found her muse in the Caspian Sea and its surrounding region. This first trip became one of many that she would take between 2010 and 2015 to document the mix of centuries-old cultures within the five countries that border the Caspian Sea. *Caspian: The Elements*, the book that resulted from her travels, functions within both documentary and fine art spheres as it reveals and obscures the facts, fictions and contradictions of a territory defined by the world's largest inland sea. With a focus on small encounters and mostly mundane events, Dewe Mathews crafts a complex view of deeply historical places in transition.

The Caspian Sea holds power and wealth for the five countries that line its shores: Azerbaijan, Iran, Kazakhstan, Russia and Turkmenistan. Using the geology of the region as the basis for the three chapters that divide the book, Dewe Mathews structures a visual journey that connects countries and people through a mixture of documentary journalism with subtly arranged scenes. Inherent in her photographs is an examination of the contradictions, differences and shared experiences that inform the geopolitics of the territory. In "Oil, Gas, Fire", the book's first chapter, an image of oil snaking through the stone-covered ground outside a sanatorium in Naftalan, Azerbaijan sets the stage for a series of photographs of people seeking medicinal benefits by bathing in the crude oil found in that country's semi-desert region.

Within each section are smaller vignettes that evoke deeper narratives based on the elements that identify *Caspian*'s chapter titles. With one foot planted in documentary practice, Dewe Mathews captions each image with its location and a descriptive text. There are no mysteries about the exact locale of each scene, but many questions arise about what can be concluded from the depicted rituals and actions. In a photograph of women in headscarves jumping over small fires that line a pavement in Ramsar, Iran during the "festival of fire", the reader may wonder about the ancient origins of the ritual. In "Water", the book's final chapter, a young woman dressed in a pink robe and plush slippers poses on a snow-covered sea bank in Astrakhan, Russia before entering the icy water in a ritual that marks Christ's baptism during the annual Feast of the Epiphany. It is a simple scene, but Dewe Mathews's handling of the image sparks a gnawing sense that behind the young woman's open smile lies a complex narrative formed from ancient and intertwined strands shaped by religion, culture and ritual.

A photographer or journalist describing an extended journey in a foreign land is always a tricky endeavour. Inescapable in the process is the question of how to share other people's narratives – those that are not one's own. Dewe Mathews's conscious consideration of this critical issue infuses her book. She never directs her viewer. Rather, she uses her keen observation of the ordinary in a region shaped by contradictions and differences to create a visual tapestry that liberally mixes fact and fiction.



THE ELEMENTS

Chloe Dewe Mathiews

Peabody Museum Press, 2018.

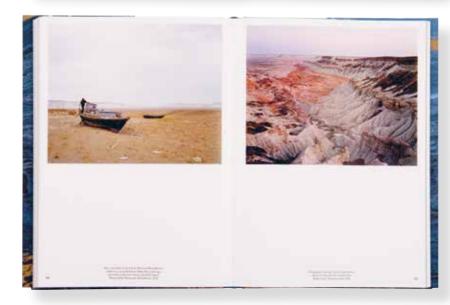
With essays by Morad Montazami, Sean O'Hagan and Arnold van Bruggen











THE PARK

Kohei Yoshiyuki By Jeffrey Ladd



The 1814 Japanese novel by Hokusai Katsushika *Kinoe no komatsu* (The Dream of the Fisherman's Wife) includes a colourful woodcut illustration of a woman entangled in the inescapable writhing arms of two octopuses engaging in sex with her. The intention is not clear as to whether the image depicts a monstrous rape or a consensual, albeit bestial, encounter (or perhaps more disturbingly, an overpowering rape that according to male fantasy has turned pleasurable and thus "acceptable"). These same questions run through *The Park*, a new and updated version of Kohei Yoshiyuki's controversial work *Document Park*, published in 1980 as *Document Kouen*.

Shot with a small camera and infrared flash, *The Park* depicts a series of photographs taken in Tokyo's city parks of couples in sexual trysts, spied and often obtruded upon by "peepers". As if an echo from the woodcut described above, arms of men emerge from the picture edges to molest the couples given the opportunity, while other voyeurs, too timid, simply watch and masturbate in the darkness behind bushes. Like the peepers, Yoshiyuki's presence is transgressive and complicit. He places us in the distance with the timid, until others get closer and start to participate in the groping. It is a dangerous group dynamic being depicted, and each photograph teeters in the viewer's mind on how much assault is allowed before collapsing under the weight of the violations – both physical and photographic. Potential violence hangs in the air – of accepted public behaviour breaking down, made all the more disturbing by the grainy, flash-burned tonalities of Yoshiyuki's infrared exposures.

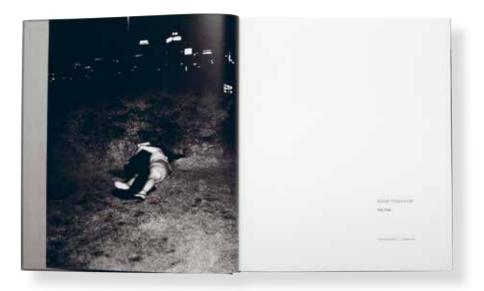
This new version of the work is divided, like past editions, into sections of heterosexual encounters, homosexual encounters and grainy video stills from "love hotels", but adds a coda of newly unearthed work from the project "Remote Islands" – more photographs of amorous couples taken on the Izu Islands in the 1980s. The special edition of *The Park* comes with a facsimile of the original booklet *Document Kouen*.

In the era of #MeToo and the extreme problem of Japanese subway groping known as *chikan* (which has its own disturbing photobook, *Document Tsuken Densha* by Ikko Kagari), it is harder to view *The Park* as an anachronistic relic of the past. It is timely, yet perhaps not for the reasons the photographer intended.



THE PARK Kohei Yoshiyuki Yossi Milo and Radius Books 2019









BORDER SOUNDSCAPES

Pino Musi By Rémi Coignet



Should we separate form from substance? It's an old debate, but we probably shouldn't, when both deeply cohere, in which case analysing them together can help us understand how their meaning is articulated, how they are structured. Pino Musi's *Border Soundscapes* is like that.

This book was born from listening to Morton Feldman's String Quartet No. 2, a six-hour-long piece of music, recorded and pressed onto six vinyl records. In line with this fact, Pino Musi chose an almost square format, and a thickness roughly similar to that of an LP box set. Although less renowned than his friend John Cage, Feldman was a prominent member of the New York School, where he was so radical he established the concept of "indeterminate music".

Border Soundscapes' cover – we were tempted to call it a sleeve – was designed by Fabrizio Radaelli in a minimalist style that would have pleased Peter Saville, the legendary graphic designer behind the Joy Division and Factory Records albums.

In spite of – or thanks to – this musical and visual heritage, his aim was to translate graphically, in diagrams, the seriality of images, the indetermination of what they represent, and to abstractly render the book's rhythm.

Architecture, more precisely its interpretation in photography, is central to Pino Musi's work. As any professional or amateur will be aware, a building's bays are like a musical stave. The Italian photographer knows this well. *Facecity*, which he published in 2012, collected facades in Milan from the 1950s and 1960s, typical of the "typographic" style; it was printed as a leporello (a book folded in accordion-pleat style), composed like a stave. The crucial importance of light penetration is another commonality between photography and architecture. Pino Musi also did, with Jean Petit, a book on Le Corbusier, who had asked composer and architect Iannis Xenakis to contribute to the design of the light wells in the convent of Sainte-Marie de La Tourette.

In Pino Musi's work, the act of crossing begins with importing multiple interdisciplinary connections within the photographic field. With *Border Soundscapes*, he takes on a completely contemporary theme: the seam between the historic city and its urban extension. His black-and-white photography shows mostly Paris around the Périphérique, but also Antwerp and Berlin. His images manifest a physical crossing with, more often than not, a visual impossibility: balconies absurdly facing a blind wall; a shape in the foreground, often a cube, blocking the perspective, changing the image into a succession of flat surfaces; a brand-new bridge flanked by two contemporary buildings, like medieval towers, cutting access to the horizon. That's where the word "border" in the title takes on its full meaning: the harmony that Musi creates can only arise from the impossibility of escaping the dissonant notes emitted by the city.



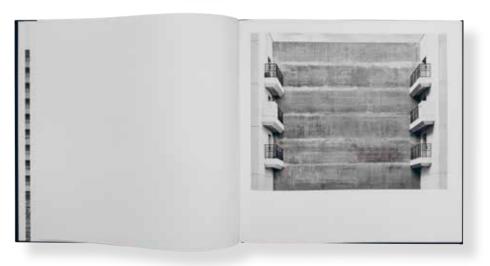
BORDER SOUNDSCAPES

Pino Musi

Self-published









SOIT GOES

Miho Kajioka By Nathalie Amae



All moments past, present, and future, always have existed, always will exist

E. M. Forster wrote about *The Voyage Out*, Virginia Woolf's first novel, that it was a «strange, tragic and inspired book». He saw in it the retrocession of an infra-world, and a reminder that astrophysical forces run through us all.

The introduction to So It Goes opens on a quote from visionary writer Kurt Vonnegut's Slaughterhouse-Five, or The Children's Crusade: A Duty-Dance with Death. This entry point allows us to perceive its constitution and construction. Is it fiction or memoir? It is both.

Miho Kajioka is a master in the art of moving through paroxysms. She likes to introduce time confusion inside the photographic space. She holds the ambiguity of the ephemeral at the heart of the introspective. To do so, she constantly slides back and forth between an objective state and the creation of its reproduction. In her previous book, *And Where Did the Peacocks Go?*, 2 the theoretical and poetic dimension of her work emerged, using an intuitive approach to the event – the Fukushima event. In it, she layered time frames to create a reconstructed memory. Her photographic work is often compared to Masao Yamamoto's. She shares with him a love for tea toning and a sense of pictorial composition. However, by moving further away from the linearity of the event, Miho Kajioka sets on a mischievous mission to lose us inside her narrative practice. This time, she abandons unity of place, simultaneously producing 360-degree and rhizomic depths of perception.

The layout is interspersed with visual sequences, texts and images. It's a fragmented method. She inserts dispersion into an infinite. The strength of her base canvas allows her to introduce multiple dimensions that spread through repetition on tracing paper. Her narration breathes the creation of a journey from the visible to all that is invisible. Reversible.

Miho Kajioka's attachment to composition evokes Duane Michals, who equalizes the notions of sequence and presence within a chain of modifications. Our imaginations mutate from one frontier to the next, between a real potential and a tangible unreal.

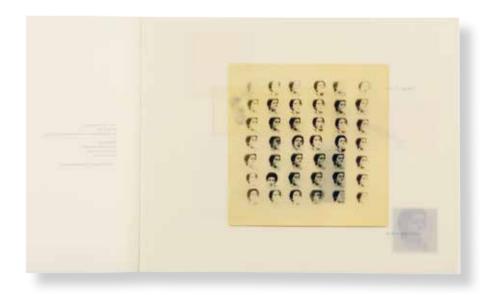
The layout crosses emptiness, using white to slide towards a process of transformation. It allows us to reach the image, like a path towards the reef. An intimate narration, supported by the choice of small images on the page, like the author's prints workprint. It's a journey, an inner song, filled with distortions, precisions and the imperfections of reappearance. She offers the opportunity of a direct experience, beyond our observer status.

This is a photography book. A dual and convergent operation on what is remembered and forgotten. A cyclical, cosmic revolution. A temporal loop. It instils the same excitement as holding the now out of print original artist's book on which this edition is based.

1. Kurt Vonnegut, *Slaughterhouse-Five*, or *The Children's Crusade: A Duty-Dance with Death*, Dial Press, 2005. 2. Miho Kajioka, And Where Did the Peacocks Go?, The(M) Éditions, 2018.



SO IT GOES Miho Kajioka the(M) éditions and Ibasho 2019









MARIA

Lesia Maruschak Par Maria-Karian Bojikian



As a book, *Maria* is immediately striking: a thick grey cardboard hardcover, perforated as if by a bullet to reveal a blood-red stain. Maria is a Holodomor survivor, this "extermination by hunger" engineered by the Stalinist regime and implemented in the Ukraine by the Soviets in 1932 and 1933 to break the peasant resistance against the collectivization of their land. All the food was confiscated and over 5 million Ukrainians died.

Lesia Maruschak published Maria to commemorate the 85th anniversary of this "horrifying crime perpetrated against the Ukrainian people and humanity" in the early 20th century. She created montages out of historical images (e.g. Maria F.'s family archives, Russian propaganda photo-montages and street images secretly photographed in 1933 in the Kharkiv region by Alexander Wienerberger: dead bodies lying on the pavement, famished people, etc.), as well as contemporary images such as landscapes photographed by the artist herself.

Images and anterior motifs are deconstructed by the landscapes and writing, to sketch out a world in pieces, in ruins, blurred and ghostly, haunted by individual (Maria F.'s archives) and collective pain (Alexander Wienerberger's work).

The same figures keep reappearing: pictures of Maria or of a homeless child. Crimson tracing paper rhythms the narration. Some images are perforated with circles that only show red (a metaphor for the blood of those killed by the Reds, the Russians). Everything resonates, formally or allegorically walking us through that century. Even the picturesque forest images. The tree of life and knowledge, with its roots (the past) and its top (the future), along with its crown, the part of the tree that runs from the lowest branch to the top.

This crown imagery is echoed in one picture of Maria with the engagement or wedding crown. Leitmotivs and choruses abound. To facilitate circulation between the images, intervals and temporalities intertwine. "In the dizzying circle of eternal recurrence, the image always dies." Photographs reclaim their primary imago status, imprints of the faces of the dead. What is there to see is death itself.

More than a memorial book, Maria is a poetic work on memory. A knowledge by anamnesis that requires forgetting and remembering. "This ode to the past can't therefore be ancient: it must be of today" Victor Segalen wrote. Just think of the current situation in Ukraine, under the ever-heavier shadow of its powerful Russian neighbour.

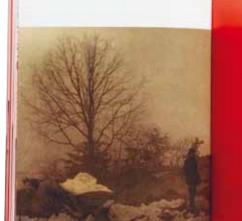


MARIA

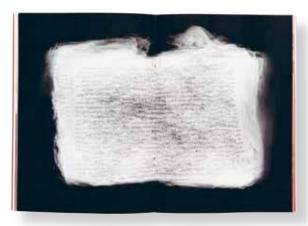
Lesia Maruschak

Red Zett













THE GINZA STRIP

Michalis Pichler
By Marc Fuestel



In 2015 the Gagosian gallery in Paris presented "Ed Ruscha: Books & Co.", an exhibition in which the American artist's books from the 1960s were presented alongside books by over 100 artists from around the world who were inspired by or had responded to Ruscha's publications. While Ruscha's influence on the artist book is well recognized, it was a fascinating, even exhilarating experience to see all these books in a single space. Rather than a family tree, in which Ruscha's 1960s books formed the roots, the exhibition felt like an echo chamber, a network of publications with myriad connections and resonances and a microcosm of the universe of possibilities of the artist book.

With his 2018 book, *The Ginza Strip / Ginza Haccho*, Michalis Pichler has added one further title to this ever-growing list of publications that refer back to Ruscha's output. In fact, Pichler's book draws on two principal sources: the first, Ed Ruscha's *Every Building on the Sunset Strip* (1966), and the second, *Ginza Haccho*, a Japanese publication released over a decade before Ruscha's. This 1954 book of photographs by Yoshikazu Suzuki, published by the writer and artist Shohachi Kimura, provides a historical documentation of every building on Ginza Street in Tokyo in the form of an accordion foldout on which both sides of the street face each other on the top and bottom of the leporello. In recent years, bibliophiles have become particularly interested in Kimura's book, as it resembles Ruscha's Sunset Strip publication so closely in terms of format and structure, begging the question of whether Ruscha had based his 1966 publication on it.

The Ginza Strip / Ginza Haccho reprises its Japanese ancestor showing every building on Ginza Haccho as it is today. As its title indicates, the book intentionally emulates its two primary sources, using Ruscha's book as a template through which to revisit the earlier Japanese publication. Across its 4.5-metre leporello, the book reveals the complete transformation of one of Tokyo's main thoroughfares, with the somewhat ramshackle, modest buildings and storefronts of the 1950s having been entirely replaced by an endless series of luxury and fashion-brand flagship stores on the ground level of modern tower blocks.

However, Pichler's primary interest is not the documentation of this umpteenth example of urban transformation; rather, *The Ginza Strip* is a comment on the history of the artist book and appropriation as an artistic practice. Pichler is not a photographer but rather a multidisciplinary artist-author with a long-standing interest in conceptual artistic strategies. He has also recently published *Publishing Manifestos* (Miss Read/MIT Press, 2019), an international anthology of manifestos exploring publishing as artistic practice.

What distinguishes Pichler's book from the many other examples that draw on Ruscha is that *The Ginza Strip* is not so much an exercise in appropriation as a celebration of appropriation's now incredibly rich history. In Pichler's own words, it is a slice of "art history karaoke" that gets beyond the age-old questions about artistry, originality and authorship to celebrate the infinite possibilities of this artistic approach.

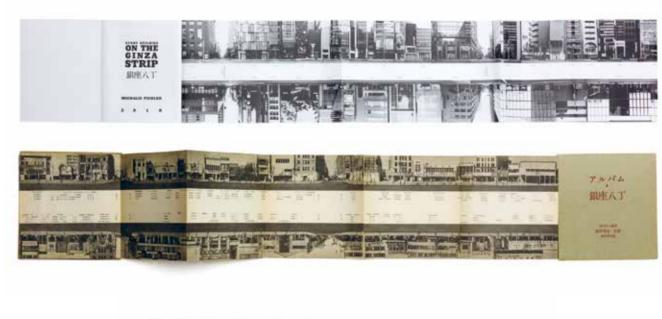


EVERY BUILDING ON THE GINZA STRIP

Michalis Pichler

The Ginza Strip / Ginza Haccho

Kodoji Press, 2018



ON THE GINZA STRIP

銀座八丁

MICHALIS PICHTED



ORIENT EXPRESS SARAH MOON

W



ORIENT EXPRESS

Photos / Sarah Moon
Text by Sophie Bernard



A train, a mysterious woman, landscapes ... smoky black-and-white images signed by Sarah Moon are the ingredients behind the latest opus of the Fashion Eye collection. Launched in 2016, it already boasts almost 20 publications. The Louis Vuitton publishing house, after having explored a variety of cities and regions worldwide – Miami, New York, the French Riviera, Monaco, Saint-Tropez, the Silk Road, etc. – and more recently delving into archives, namely those of Baron Adolph de Meyer, has given carte blanche to Sarah Moon, the Frenchest of all British photographers. In this collection, there are no stringent rules, just principles: a single format, a canvas cover, and pages with rounded corners – the signature look of Louis Vuitton books. And a single guiding idea: the fusion of travel, art and fashion – the three themes at the core of the brand's DNA. Everything else is left to dreams and myths.

This year, Louis Vuitton has put out a new, innovative proposition: no longer a destination, but a journey on the Orient Express, the luxury train created by the Compagnie Internationale des Wagons-Lits. The two words in its name are enough to fire up imaginations, such is its magnitude in our collective memory. It no longer links Paris to Istanbul, like it did from 1883 to 1977. Rather, seen through Sarah Moon's lens, the Orient Express is but the ghost of a time long past. This book invites you to enter this legendary space, in recently restored carriages, to immerse yourself within an uncertain temporality, while diving into the photographer's idiosyncratic visual atmosphere. A former model, a fashion photographer and much, much more, she is above all an outstanding storyteller: "I read between the images, between the lines. I invent," she writes in the text that accompanies these dark, contrasting images deployed from double-page spread to double-page spread against a black background. In a masterful back-and-forth, alternating between indoor and outdoor vistas, the viewer is captured by this momentum, moving from one landscape to the next. It all begins with the Orient Express emerging from thick smoke, then snapshots of railways, a station – subtle homage to Édouard Baldus? – and many views of the sky combined in a mosaic. Where are we? It doesn't matter. Plains bordered with distant rows of trees are replaced by mountain tunnels, ravines and then white snow striped with scrawny trees. Images that are from "a film I will never make, a one-second-fiction in a way," Sarah Moon likes to say. Inside the Orient Express is Susan, the thread that runs through this odyssey, and Sarah Moon's faithful associate since 1972. Superpositions, superimpositions, reflections ... The photographer blurs lines to dive ever deeper into the mystery of fiction. After a while, as if by magic, you start to hear the train's rumble.

ORIENT EXPRESS

Sarah Moon Louis Vuitton Fashion Eye 2019

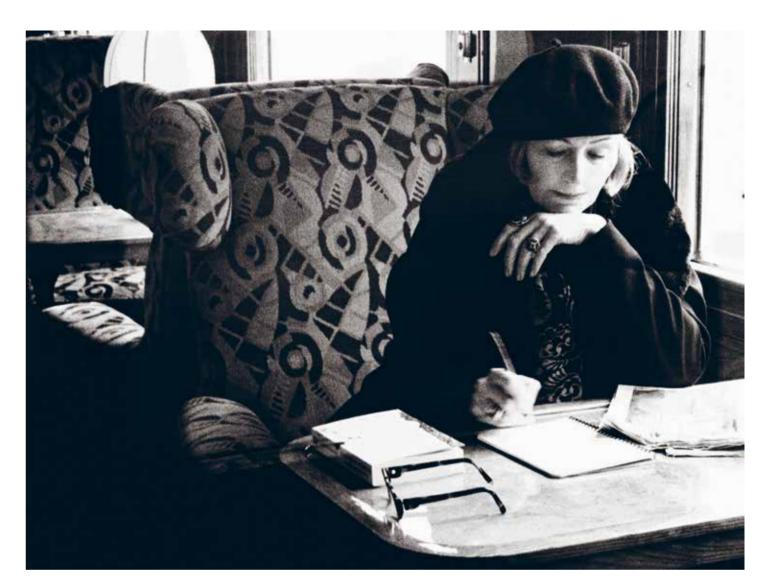
BIOGRAPHY

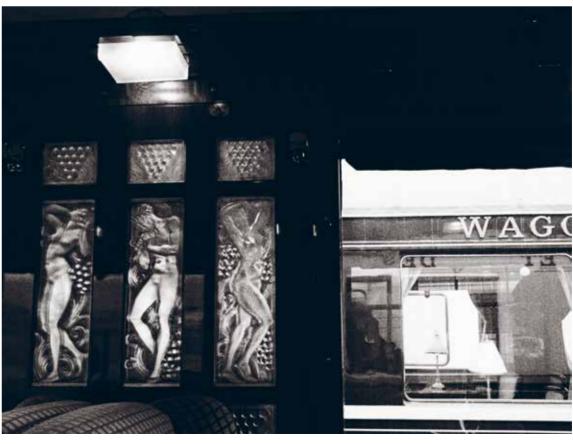
Born in in 1941, in Vernon, Sarah Moon grew up between France and England. After 15 years working in fashion, Sarah Moon devoted herself exclusively to photography in 1970.

Sarah Moon is particularly famous for her Polaroids, her half-tone photos, her erased faces. Fascinated by the imagination, she transforms reality into emotion through her photographs as well as her films and her children's books.

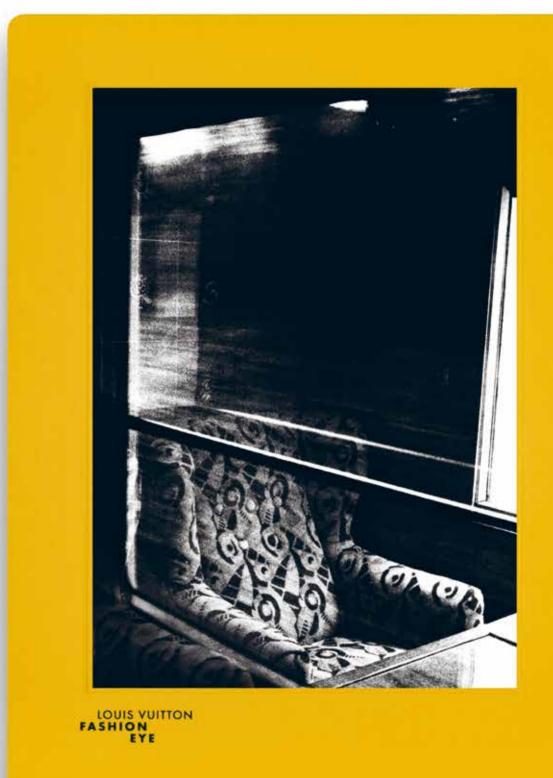
•167 | BIBLIOMANIA















A STUDY OF ASSASSINATION

Concept & photos / George Selley By Alice Zoo



"Just a banana, it ain't."

So reads the tagline of an archival advert for Chiquita bananas as it appears in George Selley's book *A Study of Assassination*. The advert copy's pally tone is familiar to the contemporary viewer well acquainted with companies that try to befriend you: "We grow them special ... we check them for umpteen finicky little things." On the right of the page, a large Chiquita banana looms; a portion of skin peels down to reveal a black-and-white photograph of a person, face contorted with pain.

Selley's project centres on these kinds of jolting juxtapositions. Based on a 1953 CIA manual for assassins, from which the project took its title, the work explores the macabre influence of United Fruit. The US company – which at the time controlled almost the entire world economy in bananas – not only owned one-fifth of Guatemala's land but boasted investors such as then-President Eisenhower and the director of the CIA. The company began a powerful PR campaign to paint Guatemala's leader, Árbenz, as a Communist, resulting in his despatching and replacement with a military dictator. All this ran alongside the banana's own PR campaign, one that painted it as funny and sexy, an image that endures to this day. Selley uses the manual as a point of entry to take this disparate messaging in hand, exploring the dissonance, examining the humour and revealing it as sinister.

As with the Chiquita advert, the project consists largely of photomontages, splicing together contemporaneous adverts, news imagery, recipe book photos and scans from the assassination manual itself. The overlaying of the images is disorienting. The provenance of each image is unclear, intentionally confusing the viewer: are we looking at propaganda or a banana advert? And actually, what is the difference? There is often a spry interplay between text and imagery in each montage. At the top of a page, we read from the manual: "It is possible to kill a man with the bare hands"; underneath is an advert image of a laughing woman, jazz hands upraised. As Selley points out, the manual seems to be inherently humorous anyway, filled with ironies: one of its own papers declares that "no papers should ever contain evidence of the operation".

The work also comprises a selection of original photographs taken by Selley in response to the text, each image staged while following the manual's instructions. Many of the photographs are kitschy and playful—a shadowy figure in a fedora, trench coat collar popped up—illustrating the kitschiness of some of the document's own wording (or at least the way that we perceive it as kitsch in its reminiscence of spy films and the like, the only context in which most viewers will have come across this kind of blandly murderous literature). Other images are grainy and still, their simplicity foreboding. In a work where the humble banana is inextricable from international corruption, the viewer begins to view everything with suspicion.

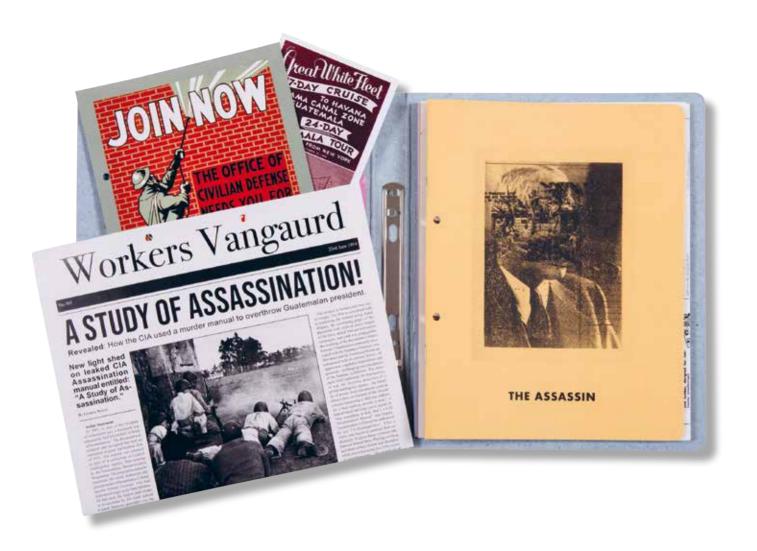
A Study of Assassination is deft in its crossings and combinations, the cold and calculated with the cosy and congenial. The viewer is continually wrong-footed: we do not know whether to read an image as a punchline or indictment, or both. At the root of the project is a deep scepticism about the meddling of the US in international affairs. The United Fruit debacle alone has had decades-

A STUDY OF ASSASSINATION

George Selley

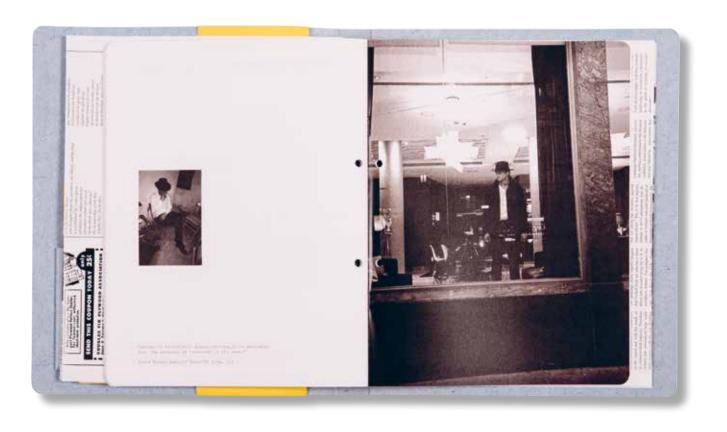
The Eyes Publishing







long repercussions – which continue in the mass migrations from Central America today, migrations met with closed borders and forced detentions. Some crossings are permissible, others are not; Selley's project makes the banana a symbol of all these contradictions and hypocrisies.



IF THE CLOUDS COULD TALK

By Gisèle Tavernier



For 15 years, Middle Eastern conflict specialist Émeric Lhuisset found refuge under more merciful skies, or so he thought: at the time, Turkey was this artist-historian's rear base, where he came back after photographing critical areas in Afghanistan, Iraq and Syria. That was until 2015, when the attack against the pro-Kurdish peace demonstrations in Ankara opened his eyes: "The authoritarian Turkish regime had been erasing every trace of its opponents and victims, while monuments glorify its partisans." The 2018 laureate of the BMW Residency (born in 1983) questions in his political work "Quand les nuages parlerons" ("If clouds could talk") the re-writing of history through images. Or, more accurately, through the absence of images. "This territory [Turkey] built itself up on a process of making dissident voices disappear, along with architectures, cultures and entire populations," explains the visual archivist, who inventoried 19 taboo memorials that were impossible to photograph. In a kind of ultra-nationalist iconographic denial, Turkey, like so many other countries, prohibits the documentary function of a medium made to record irrefutable proof. If there are no pictures, it never happened, therefore there is no Kurdish rebellion happening right now and there were no genocides in the 20th century (not of the Armenians, the Anatolian Greeks or the Assyrians), nor any remains of historical monuments showing Kurdish or Arabic influences. To get around censorship, Émeric Lhuisset uses poetic metaphor to create annals of the invisible.

Shown at the Rencontres d'Arles, then at Paris Photo, the three-part installation "Quand les nuages parleront" opens on an uninteresting, falsified desert landscape. Behind the chair rail, a tableau vivant represents the Kurdish guerrillas in Iraq, from the well-known "Théâtre de guerre" series (2011–2012), which parodies the historic painting genre. The question is obvious: is an icon of war an accurate representation of historical truth? Another demonstration. Fusing art with geopolitics, a map of the country refreshes the memory of 20th-century massacre grounds – names like Adana, Tunceli, Yüksekova and Trabzon, as well as those of recent combat zones like Nusaybin, Diyarbakır, Şırnak and Silopi: "In the cities that rose against the authorities, fences guarded by the army hide neighbourhoods that are destroyed, turned to rubble." The most current notion of urbicide applies to Hasankeyf, a millennial archaeological site and a treasure of the Kurdish patrimony, classified World Heritage by UNESCO: "It will be engulfed in water when the damn is built." A revolting prospect for Émeric Lhuisset, who illustrates his thesis with emptied-out satellite images that materialize the partly erased cities, while a secretly filmed road movie shows how impossible it is to document these controversial places. The last piece of the manifesto, the exhibition catalogue (Éditions Trocadéro) reveals a newspaper named Bulutar ("Clouds" in Turkish), a tribute to the censored press. Its 19 pages feature photographs of clouds, in the name of these cities forgotten by history, which now only have the sky as their witness.

Lewis Bush, already the ninth laureate of the BMW Residency, has experimented with new ways of perceiving reality. His intensely technological project, "Ways of Seeing Algorithmically", reworks the world-famous essay of the same name by theoretician John Berger, who changed the way art was perceived in 1972...

ES CI 4M

> BMW Residency 2020 Call for applications from December 2019 until 27 March, 2020



Emeric Lhuisset

Extract from the film of the exhibition "If the Clouds Could Talk",

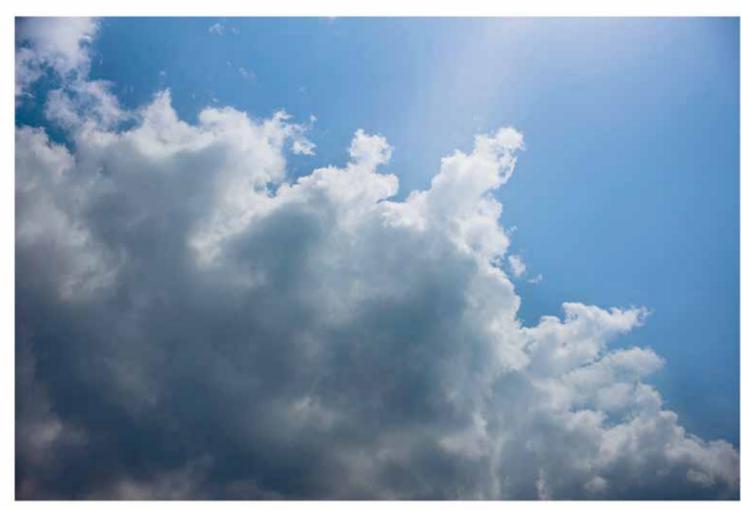
Turkey, 2018–2019.



Extract from the film of the exhibition "If the Clouds Could Talk",
Turkey, 2018–2019.



Extract from the film of the exhibition "If the Clouds Could Talk",
Turkey, 2018–2019.



Musa Dağı / Musa Ler / Jebel Musa / Musa Dagh





Şırnak / Şirnex

Emeric Lhuisset

Extract from the film of the exhibition

"If the Clouds Could Talk",

Turkey, 2018–2019.

ZEITGEIST

By Vivien Marcillac

The "Zeitgeist" collective exhibition presented at the Robert Capa Contemporary Photography Center in Budapest was the closing event of the second cycle of the PARALLEL programme, a yearly opportunity for young artists and curators to meet and gain visibility on the international scene.

«Zeitgeist» is articulated around four sequences: Post-truth; Identity; Mystique; and Anthropocene. For curators Judit Gellér and Emese Mucsi, these collected works are the essence of the zeitgeist, the spirit of the times, defining the current mode of thinking and the aspirations animating the generation of the first quarter of this century.

In *Post-truth* artists play with photography's documentary function, questioning its credibility. While some works are born of in-depth research, others come from a process of experimentation – a sometimes radical way to create engagement in the viewer, with topics touching on major issues such as climate or the proliferation of pests in public spaces.

In *Identity* the works focus on questions of self-awareness and personal stories. There are multiple ways for the spectator to identify with what is being seen, when it comes to the identity of the photographers themselves, or to a new vision of present times. Some photographers use masks to hide and transform faces and bodies, others reflect on the «selfie» by challenging photography's mirroring effect.

Mystique shows series focusing on spiritual routines (or daily rituals) that are integral to our contemporary lives. Some artists use the documentary method to represent modern rituals, others experiment with more subjective points of view and a lyrical perspective on spiritual and mystical themes that would be hard to grasp through ordinary means.

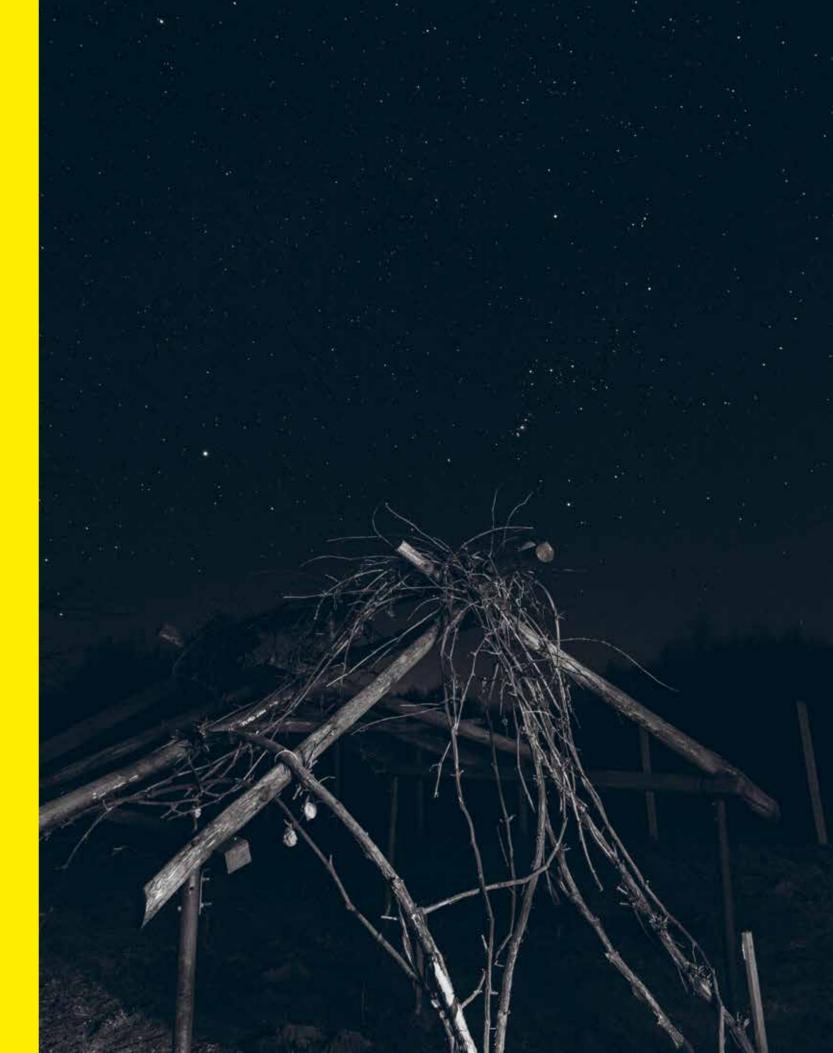
Lastly, in *Anthropocene* different levels are articulated to address the concept of the same name, associating the impact of human presence with overpopulation, globalization, etc. This is where the manifest impact of this type of program (European in this case) is examined, in how it is able to renew and mobilize the gaze that new generations of photographers and curators cast on our world. The works offer a perspective on the environmental crisis or climate change, as well as on the impact that these changes are having in multiple areas.

With PARALLEL, photographers tell us stories to raise our awareness of our individual responsibilities, while avoiding a dogmatic approach.

RA

COLLECTIVE EXHIBITION ZEITGEIST

PARALLEL Review Lisboa 11 November to 14 December 2019 Lisboa, Portugal

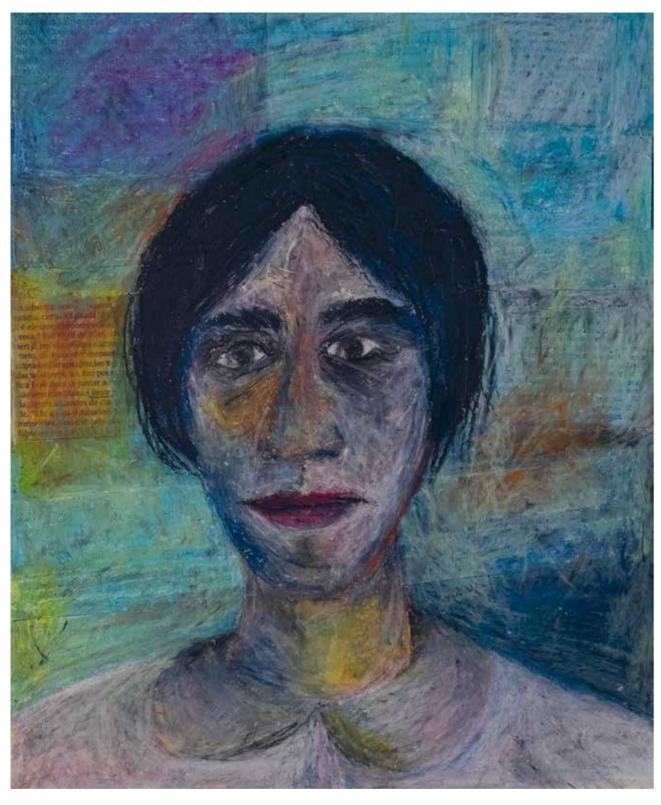


Mateusz Kowalik "Devil's Rib" series 2019



Daniel Szalai "Stadtluft Macht Frei" series, 2019

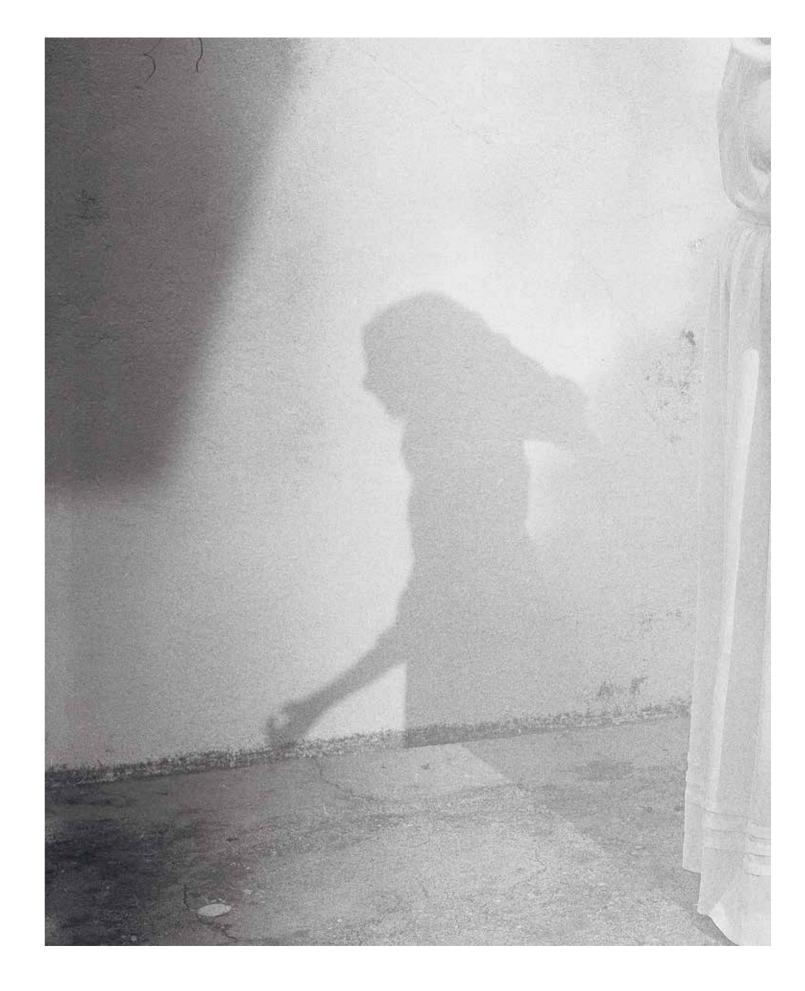


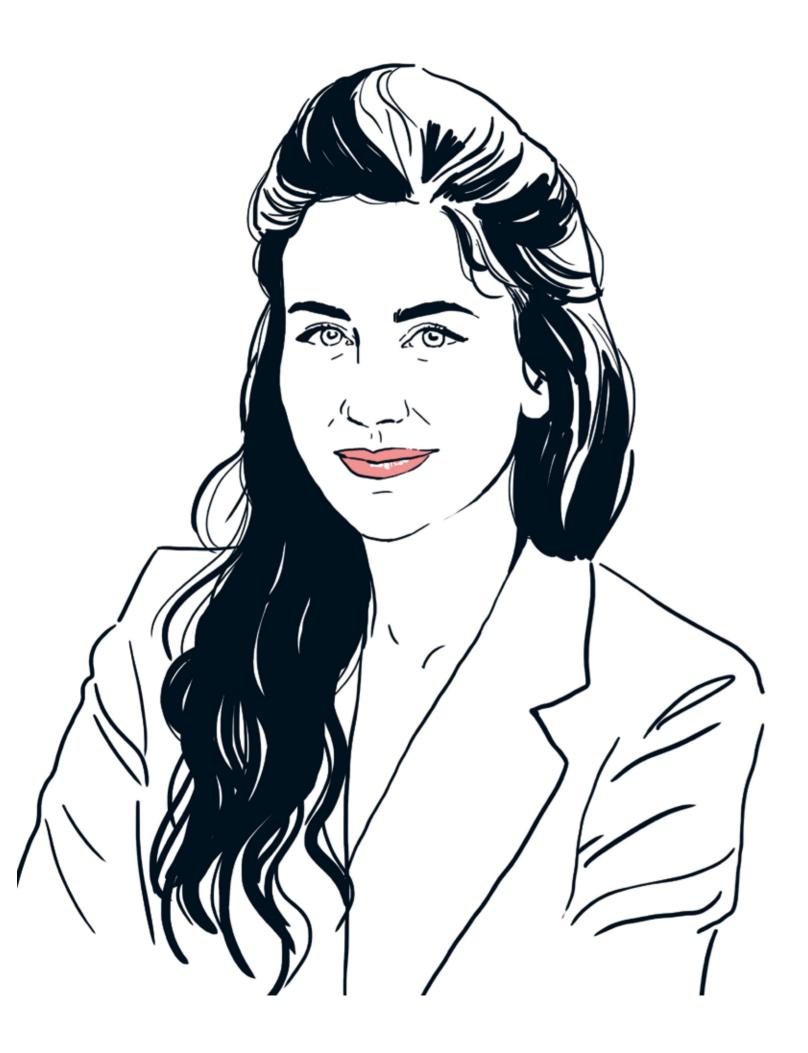


Inês Marinho

Portrait of my great grandma Beatriz as I imagine her, oil on paper, from the "Guest Room" series, 2019







MARINA PAULENKA IN AMSTERDAM

Portrait by

Virginie Huet



"Amsterdam is the only city that compares to Zagreb. I can bike, buy organic produce at the farmer's market, go out with my friends ... It's a home away from home." It does seem that Marina Paulenka isn't sorry she moved. The 34-year-old is taking over from Emilia van Lynden as Art Director of Unseen, the fair that shows what you can't see anywhere else. "I can't wait! This will allow me to further my curatorial activities in a new environment, with a young team who can teach me so much." When we meet her at the Place du Forum in Arles, it's barely 10.00 a.m., and hearing her tell her story in her deep voice and Slavic accent feels like listening to a song. She has raspberry lips, long black hair and a twinkle in her eye. She grew up in Vinkovci, in eastern Croatia, near the Serbian border. She did two master's degrees at the University of Zagreb, one in Graphic Design and one in Photography, before teaming up with friends to create, at the age of only 22, an association called Organ Vida. Its mission? To promote photographic creation in a country that has no history: "We were young and we had no master. What we know, we learned by observation."

Her initiative soon started attracting attention: in 2008 Organ Vida mutated and became a yearly festival that gathered confirmed and emerging talent from the international scene. "More ambitious every year, the line-up echoed the socio-economic problems that ripple through our age." Last year, the 10th edition was about women's voices: while the exhibition "Vigilance, Struggle, Pride: Through Her Eyes" presented the defiant images created by Hannah Starkey, Laia Abril and Zanele Muholi, the exhibition "Engaged, Active, Aware - Women's Perspectives Now" explored the notion of the "female gaze" in works by 20 artists (among whom Raphaela Rosella, Cemre Yeşil & Alice Caracciolo, and Peng Ke) selected from 600 candidates. The project, created by Paulenka and her partner in crime Lea Vene, made some noise and was awarded a Lucie Award in the Curators of the Year category, even though big names like the Prada Foundation and the Getty Center were competing in the same category. Real validation for Marina Paulenka, whose chestnut eyes never stop avidly looking, including through the lens of her Mamiya: "I just finished a new series, but with Unseen, I'll have to put my personal work on hold. I won't be active as an artist. It is neither the time nor the place." But she won't be idle either: "Unseen isn't just a fair, it's an online platform, a now twice-yearly magazine and a foundation." For now, and until September comes along for her first edition as captain of the ship, she confesses she already wants to change things: visiting curators, image education, online sales ... Her credo? "Revealing new talent and showing them yearround, not just in September. Unseen is in a transitional phase, and I'm honoured to be a part of it."

AU EN KA



MICHEL POIVERT: A STATE OF GRACE

Portrait by

Virginie Huet



"I'm a man with a mission." The sprightly 50-year-old, his deep eyes sparkling behind black-rimmed glasses, squeezes us in between two workshops with his PhD students. This affable man of many talents (historian, professor, author, curator, critic, theoretician) enjoys meeting people, and definitely seems to love humans as well. President of the Société Française de Photographie from 1996 to 2010, Michel Poivert isn't stingy with his time: head of the History of Photography department at the École du Louvre; special counsel for the Neuflize OBC bank, overseeing its corporate collection since September 2018; president of the Association de Préfiguration for the Collège International de Photographie du Grand Paris (CIPGP), a long-haul project that should soon be coming to fruition on the site where the Ivry-sur-Seine water factories used to be ... Poivert wears many hats, but his heart is elsewhere: "I know now why I was interested in photography: it led me to writing." A late revelation, which he announced in June 2018 in artpress: his article, "L'écriture de photographie" ("Writing Photography"), reflected on the way he used fiction to "produce another image". While curating works by Aurélie Pétrel, Gregory Crewdson and Philippe Chancel for the "Datazone" retrospective exhibition in Arles, he was engaged in producing "clandestine work": he cast a "virginal glance" on these artists, and a few others taken from the "leftovers". As of now, he is engaged in several projects: he will be publishing with Textuel a seminal book (420 pages long) retracing a half-century of French photography, from the 1970s onwards; curating "Radical Devotion", a solo show of Laura Henno's work – an honest and deep exploration of the lost and mystical Slab City – for the Institut pour la Photographie des Hauts-de-France in Lille; and, most importantly, launching the CIPGP. After a series of wellreceived talks about "post-photography" and "news rotogravure", other big events will keep honing the spirit of this "completely new structure, at once a conservatory, a centre for experimentation, and a free university: the idea is to document our birth and to lead actions directly informed by the values we want to embody: the knowledge and transmission of ante-digital skills." Their programme notably includes the launch of a Prix du Tirage Collection Florence & Damien Bachelot (rewarding the essential printer-photographer duo); support for the Cadre en Seine Choi, the last photo lab in the world still producing ilfochromes; and this year's Grande Leçon, which, following the inaugural session held by Jean-Luc Moulène at the Manufacture des Œillets, will this time be taught by Christian Milovanoff at the Louvre auditorium ... For photographers, this "minority who sees itself as under threat", Poivert predicts a glorious future.

Better yet, a "state of grace": "I'm very optimistic. Maybe it's because France is on the cusp of a transformation, but it has never been this talkative, photographically speaking."

O I RT



NOUR SALAMÉ: A THOUSAND AND ONE LINES

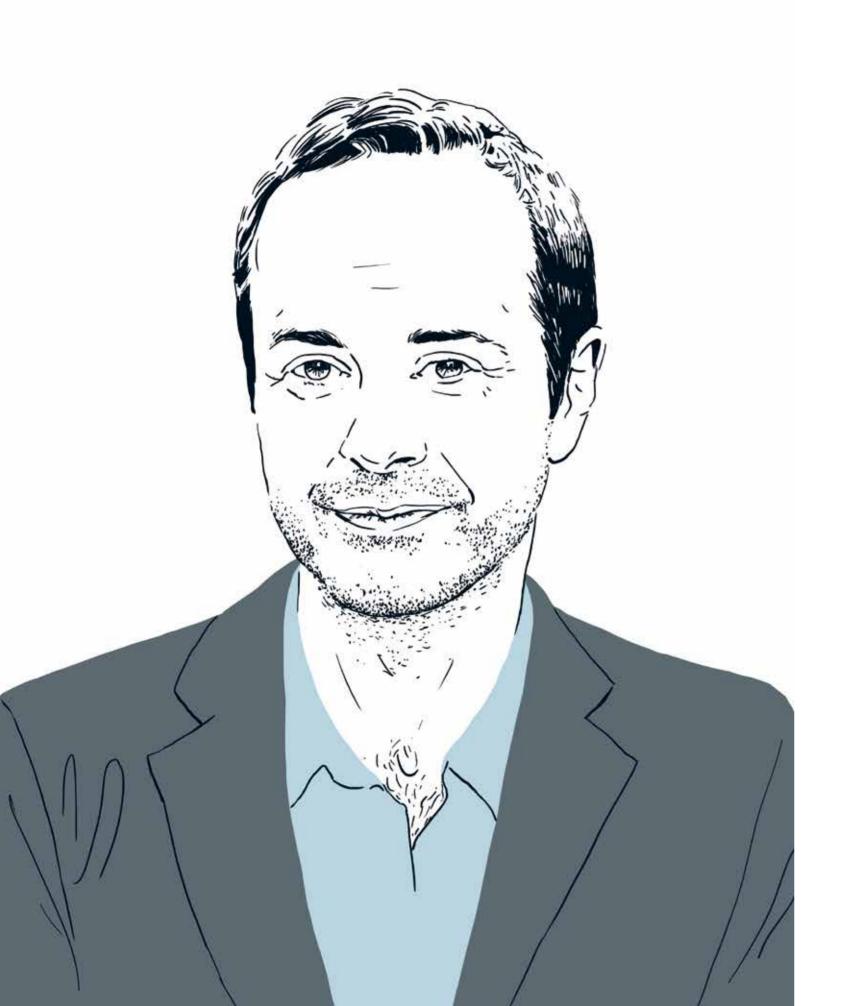
Portrait by

Virginie Huet



Palm of the hand-this is what the letter "kaph" means in Arabic. It is also the name of the publishing house Nour Salamé founded in Beirut in 2015. Nothing in her early life destined her to inhabit a world of books. As the daughter of the governor of the Bank of Lebanon, she was unsurprisingly drawn to numbers: after a childhood spent between Paris and a wartorn Lebanon, she went back home in 1993, the year of peace, to study commerce. After graduating, she was hired by Deloitte, then spent three years on assignments for Chanel, Valeo and Peugeot as a management consultant, before joining L'Oréal's marketing team in the Luxe division. This was all still a far cry from the intrigues of independent publishing. Her mother, Nada, who self-published books about the arts of the table, introduced her to that world. With her, Nour published Dream Homes of Lebanon in 2008, a coffee table book that showed 23 exceptional interiors. The same year, she went to Dubai, to see the "Lebanese Stories" exhibition, in which curator Tamara Inja-Jaber showed Yvette Achkar and Paul Guiragossian – artists that Nour knew nothing about. Her curiosity piqued, she tried to find documentation, but to no avail: "Here, people throw away their letters, their photographs. They've lost so much, they have no attachment to mementoes. There is no official history, it's a kind of denial, a voluntary amnesia." Joined by art historian Marie Tomb, she started to investigate: "I visited 70 collections, and archived everything. From the 5,000 artworks we photographed, we selected, with a committee, 60 artists who had been active before the civil war." Four years later, in October 2012, Art From Lebanon: Modern and Contemporary Artists, Part I: 1880–1975 was finally printed, and it was ground-breaking. Then came a decisive encounter with Lebanese filmmaker and photographer Ziad Antar. "He was preparing an exhibition, and disclosed: 'If there isn't a book, everything I've made will disappear." For Nour, that was out of the question. "I created the structure in two months, and found a distributor, Les Presses du Réel, who immediately believed in my project." Since then, Kaph Books, which actively collaborates with the Saradar Collection, the Louvre Abu Dhabi and the Arab Image Foundation (AIF), has been championing Middle Eastern creation. All over book fairs in London, Berlin, Amsterdam and New York, the publishing house promotes its slim but impressive catalogue. Photography is an important part of it, with works like "Sur la photographie" ("On photography"), a beautiful essay that gathers the opinions of 40 image-makers in Lebanon. Salamé humbly concludes: "Everything gets erased. My mission isn't to repair, it's to preserve a trace of what went on. We will never be exhaustive, but at least this will provide a reference point for this region's artists."

AĻ



QUENTIN BAJAC: THE DISCREET CHARM OF PHOTOGRAPHY

Portrait by

Virginie Huet



Quentin Bajac lowers his voice to describe the itinerary that saw his slender silhouette move from the Quai Anatole-France to the Piazza Beaubourg in Paris, all the way to the Midtown pavements in Manhattan, before coming back to stroll the sandy alleys of the Tuileries Garden. Bajac is a discreet, reserved man whom everyone wants a piece of. "I'm of the last generation of curators who got into photography without formal training." After graduating from Sciences Po Paris and the Institut National du Patrimoine, Quentin Bajac started working at the Musée d'Orsay in 1995. "I was taken by photography, but I was no specialist. I started to teach myself about its history. But making a career out of it ..." In 2003 he joined the Cabinet de la Photographie at the Centre Pompidou: "I wanted to return to my first loves: the 20th and 21st centuries. That was perhaps voluntaristic." A cunning plan? Rather a gift from the gods: "Although my career seems planned in hindsight, it wasn't something I built by design. Mostly, I was lucky to be given, very early on, the opportunity to curate exhibitions." And from the exhibition "William Klein" (2005) to "La Subversion des Images" (2009), it's a long list, as is the list of reference books he has written.

In 2010 he was promoted to head of the Cabinet de la Photographie of the Centre Pompidou ... but fate surprised him again when, three years later, MoMA started courting him, offering him a similar position. The transatlantic adventure would last five years. But Paris will always be Paris. In 2018 he unsuccessfully applied for the post of director of the Maison Européenne de la Photographie (MEP), but 10 months later was unanimously chosen by the board, headed by Alain-Dominique Perrin, to be the director of the Jeu de Paume. The New York Times wrote that their "Frenchie" had joined a "small but influential" institution. "A rather apt definition," he agrees. And actually, he can't wait to "work with another model". For, if the Jeu de Paume can hardly rival the firepower of the admiral ship, it has the advantage of being a hybrid art centre, focused on the total image: still and moving, past and present. Aside from his first gesture, the tribute to Peter Hujar this autumn, we'll have to wait until January 2021 to see what Bajac has in store. From his stated intentions, we know that he'll focus on themes, unlike Marta Gili, who for the past 12 years had built "her programme mostly around monographs". He will also launch a "review of the past 50 years, to see what is still current, and what has sunk." Because he "obviously" doesn't intend to curate everything, he plans to invite filmmakers and visual artists to have them testify from the inside as to what constitutes an image. And above all, "to rethink how we support very young creation". This should send the Satellite programme into orbit.

BA AC

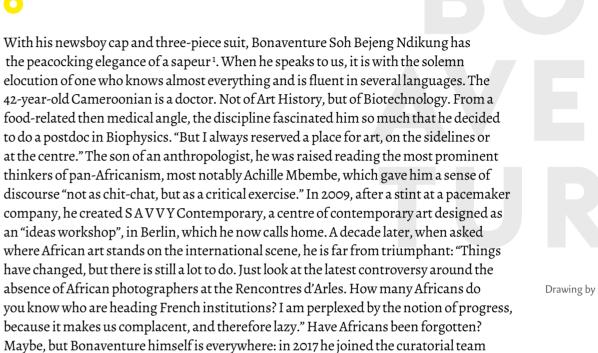


BONAVENTURE'S ADVENTURES

Portrait by

Virginie Huet





It's the same in Mali, where he followed Marie-Ann Yemsi at the helm of the Rencontres de Bamako, an African photographic biennale founded in 1994 by Bernard Descamps and Françoise Huguier. The 12th edition is riding the "streams of consciousness": a tribute to the eponymous album, released in 1978 by South African pianist Abdullah Ibrahim and American drummer Max Roach, itself a reference to the literary method theorized by William James – Henry James's brother – and exemplified by James Joyce, William Faulkner and Virginia Woolf, as they put to paper the unedited flow of their thoughts. In a time of hyper-visibility in which, paradoxically, "the sense of sight seems amputated of its power", Bonaventure, surrounded by associate curators Aziza Harmel, Astrid Sokona Lepoultier and Kwasi Ohene-Ayeh, wants to "think about the possibilities of vision", to treat photography as an inner monologue. The Niger River, essential vein of the African continent, is here a symbol, a metaphor for the concatenation of dividus that make up the world at large. Especially between Africa and its diaspora, since it seems that "Africa can't be reduced to its geography" after all.

at the documenta 14 in Athens and Kassel, before being invited the following year to the Dakar Biennale (Dak'Art). Last May, with the Miracle Workers Collective, he inaugurated Finland's Pavilion at the Venice Biennale. Next year, he will art direct the quadriennale in Sonsbeek, in the Netherlands. A multitude of projects, all animated by the same impulse: "The notion of pure art, apolitical art, has never existed. The desire to exchange with artists is at the heart of everything I do. We've reached the limits of our vocabulary;

only artists can help us understand what is going on around us."

1: The word Sapeur derives from the French acronym 'SAPE', short for 'Société des Ambianceurs et des Personnes Élégantes, a fashion trend and life philosophy popular in Congo.



DAMIEN BACHELOT, PRIVATE PASSION

Portrait by

Virginie Huet



"Phenomenal." This is the word entrepreneur and collector Damien Bachelot uses to describe a portrait by Carl Moon of a Navajo man in the style of Curtis that he purchased last April at the AIPAD¹ in New York. "When you hold it in your hands it just sweeps you away. It's so beautiful you could cry." Talking about prints makes him turn lyrical. There are some 800 pieces in his collection, which he started with his wife Florence in 2003 for his strategic consulting firm Aforge Finance, and all his pieces are without exception either rare, vintage, originals or very limited editions. He scrupulously traced their provenance, but only after looking at them for a long time: "Buying online is a complete aberration. A collector of photographs is first and foremost a collector of objects." Objects that, to him, should be as close as possible to the intent of their author. This idea of soulfulness is what's rewarded by the Prix du Tirage Collection Florence & Damien Bachelot, an award for photographic prints launched last September by the Collège International de Photographie du Grand Paris. In April 2020 a first printerphotographer duo will be awarded €10,000. More than their combined skills, this prize will celebrate their bond. A bond like the one that links Voya Mitrovic to Josef Koudelka,

who has simply given up making new images since the death of his favourite printer.

Damien Bachelot knows countless stories like this one. There's Saul Leiter, for instance, a discreet painter and master of colours: Bachelot owns 41 of his prints, most of them Cibachrome. "An extraordinary old man, so simple, not duped by his late-found glory." One thing is obvious: Florence and Damien are guided by their heart, by the elective affinities that they feel towards artists, gallery owners and curators they meet in Arles or walking the aisles of the Paris Photo fair: "Paradoxically, I'm not obsessed with photography, I am passionate about the people who gravitate around it, the relationships." It's true that they have been counselled from the start by renowned experts like Sam Stourdzé, but they also know how to remain independent from this network of insiders. Damien Bachelot is a free man, free to spontaneously purchase a vintage print by the Abdullah Brothers, which has no monetary value but reminds him of his native Algeria; a Diane Arbus museum piece; a view of Notre-Dame in flames by Cyrus Cornut; or an anonymous autochrome of a succulent garden on the Côte d'Azur. "Our choices are never dictated by anything other than our inclination." An inclination sometimes constrained by their wallets for, as he never shies from pointing out, he doesn't play in the same division as the CAC 40 heavyweights. But no matter, he is still the proud owner of one of the most prestigious - even "institutional" – private collections in France. A treasure that he likes to share, tirelessly striving to show it through an active lending and exhibition policy, like in the current Salon de la Photo in which curator Simon Edwards reveals contemporary eyes (Mitch Epstein, Stéphane Couturier, Philippe Chancel, Véronique Ellena), among a collection built mostly around humanistic signatures (Édouard Boubat, Brassaï, Robert Doisneau) and American icons (Lewis Hine, Sid Grossman, Bruce Davidson); or through his online catalogue: "It's a tool we've developed for our children, to help them make this collection their own." Indeed this private passion, lauded by François Cheval, is first and foremost a family affair: what comes next will be up to their three sons.

Drawing by Mélanie Roubineau

1: Association of International Photography Art Dealers.

MINORITIES HIGHLIGHTED AT PARIS PHOTO

By Gisèle Tavernier

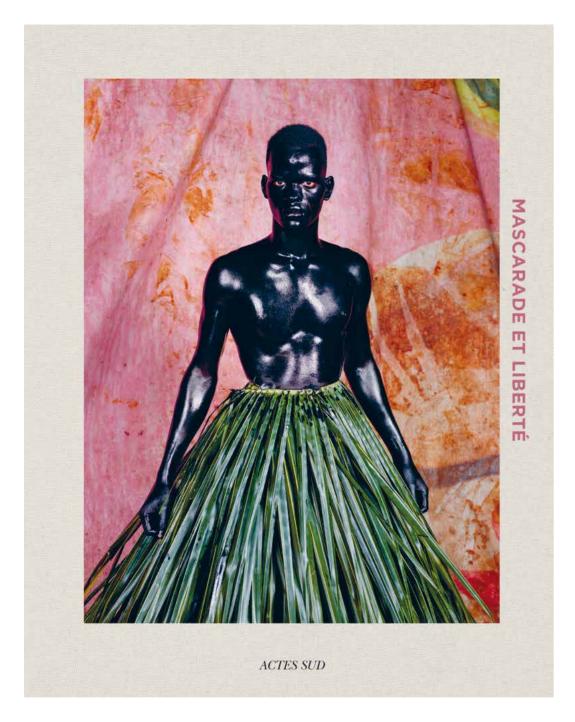


Zanele Muholi's powerful self-portrait Qiniso, Durban is Paris Photo's official image. But don't tell her that she's an artist. An advocate for black LGBT rights, the South African photographer defines herself as a visual activist. "This choice isn't a political stance from Paris Photo. With this attractive visual, we are addressing the question of sexual and ethnic minorities, a widespread research topic among artists," explains Paris Photo Director Florence Bourgeois. A whole generation of artists like Nate Lewis (Fridman), Kyle Meyer (Yossi Milo), Sara-Lena Maierhofer (Feldbusch Wiesner Rudolph) and Zohra Opoku (Mariane Ibrahim) question how our perception of the world is impacted by a colonial visual heritage, from Africa to the Americas or the Caribbean. Among them, afro-descendants of slaves or colonized people affirm their blackness, re-appropriating its identity and cultural values. "The European colonization of Africa ended in the '60s and '70s. An increase in popular awareness has given rise to a freer analysis of this still very raw history," expands Christoph Wiesner, the fair's Art Director. A sign of this new sensibility, Paris Photo's 23rd edition is more political: the series "Somnyama Ngonyama – Hail, the Dark Lioness" (2016) by Zanele Muholi refers to events in South Africa (Yancey Richardson/Stevenson), while collages made from 19th-century ethnographic etchings, nautical charts and bank notes by Malagasy artist Malala Andrialavidrazana (Caroline Smulders) offer a poetic kind of image-driven decolonization. In the spirit of artistic reparation, Westerners are also exploring the stories erased from the history books. Since 2010, the "Cham" project by Italian photographer Nicola Lo Calzo (Dominique Fiat) has been researching the Atlantic memories left by four centuries of slave trade. "The memory of slavery represents a memory of resistance in the face of a system that denies it. Addressing this more or less ignored universal heritage teaches us about our relationship to power," he explains. Echoing this sentiment, the book Cimarron: Mascarade et liberté by Charles Fréger is a reminder that "in these long, forced sea journeys, slaves brought their traditions with them". But in the carnivals from 14 countries, costumed descendants of fugitive black slaves darken their face with an ointment to conform to the ethnographic representation of the ebony-skinned savage. Has photography played a part in the construction of these race and gender stereotypes? This is what African-American artist Ayana V. Jackson (Mariane Ibrahim/JP Morgan Chase Art Collection) claims. And Christoph Wiesner concurs: "Just look at colonial archives that show the black man put in cages like a wild beast. A whole history was built around this imagery, and black African photography has re-appropriated it and is running free with it, with artists like Seydou Keïta and Malick Sidibé. Today, British-Moroccan artist Hassan Hajjaj takes these stereotypes and sublimates them". Freed from the past, indigenous minorities have started demanding. In her series "Remember Royalty" (2018), Australian artist Yhonnie Scarce ("This is No Fantasy") puts her Aboriginal forefathers on their thrones, while the Native Americans shown in "Property Rights" (2017–2018), as seen by Mitch Epstein (Thomas Zander), oppose the pipeline that desecrates their sacred reservation.

Paris Photo New York In collaboration with AIPAD 2 to 5 April 2020 Pier 94, NYC



Zanele Muholi MaID. New York 2018 Courtesy Yancey Richardson Gallery



Charles Fréger Book cover – "Cimarron " 2019 Courtesy ACTES SUD.

Kyle Meyer Bedouin rouge Unidentified 172 © Kyle Meyer, Courtesy Yossi Milo Gallery, New York





Mitch Epstein

Veterans Respond Flag, Sacred Stone Camp, Standing Rock Sioux Reservation,
North Dakota, 2017, from the series "Property Rights"

Courtesy Galerie Thomas Zander, Cologne



Nate Lewis,
Signals,
2018
Courtesy Fridman Gallery

SHARED ROOTS

By Sophie Bernard



After Liu Bolin, in 2019 Maison Ruinart has given carte blanche to Vik Muniz, the multi-faceted Brazilian artist: drawer, sculptor, videographer, and above all, photographer. The pictures he takes are often the culmination of his creative process, and the photographic image becomes his work's final form. His long and singular process often involves the creation of a temporary installation. Another characteristic is the use of atypical, frankly surprising materials, from the most precious (diamonds or caviar) to the most mundane (dust, ketchup, chocolate, bits of paper cut out of magazines, or even trash, collected mostly from the Rio landfill, one of the biggest in the world). Aside from his unconventional behind-the-scenes practices, Vik Muniz is also known for his ongoing reflection, over the span of 30 years, from one series to the next, on the power of images and the cultural and affective links that connect us to them, whatever our geographical origins.

Without establishing any kind of hierarchy, his series have successively referenced icons of photographic history ("Pictures of Paper"), postcards ("Postcards from Nowhere"), great masters ("Pictures of Magazine", "Pictures of Garbage") or religious imagery ("Imaginária"). His love of this visual and material heritage makes his appointment all the more pertinent for the Maison Ruinart residence, in which the goal is to cast an artist's vision onto the almost 300-year-old Maison, while reinterpreting it. It is no surprise, then, that Vik Muniz decided to have vines at the heart of the different works he created during the harvest at Sillery, Maison Ruinart's historic vineyard. It also makes sense that he would want to evidence the tight connection between man and nature that is at the heart of the lengthy champagne-making process. In doing so, Vik Muniz created works fully in line with the rest of his personal oeuvre. For the image Chardonnay Leaf, he put together an installation that recreated a giant vine leaf from stems gathered in the Sillery vineyard. Alongside the photograph, he produced a video retracing his creative process. For Flow Diptych, made from charcoal-stained pieces of wood, he tried to represent vine trunks, based on pictures taken in the Reims Mountain. The same process went into creating *Flow Hands*, a representation of vines, held by the hands of Frédéric Panaïotis, head of Maison Ruinart's wine cellar. Illustrating the union between man and nature, this composition relies on the visual correspondence between veiny human arms and veiny wood. As always with Vik Muniz's photographs, when seen at a distance the illusion is (almost) perfect, while a closer look takes you to the heart of the matter. Is it image, or magic?

MU NZ

> Timelapse of the Chardonnay Leaf artwork







. THE EYE

THANKS

THE AUTHORS

Nayrouz Abu-Hatoum, Nathalie Amae, Irène Attinger, Sophie Bernard, Maria-Karina Bojikian, Clara Bouveresse, Laura Carbonell, Tim Clark, Marc Feustel, Basma Hamdy, Virginie Huet, Laurie Hurwitz, Rana Jarbou, Don Karl, Jeffrey Ladd, Russett Lederman, Pino Musi, Sara-Jayne Parsons, Sunil Shah, Ila Sheren, Stefano Stoll, Gisèle Tavernier, Sonia Voss, Lars Willumeit, Alice Zoo.

THE PHOTOGRAPHERS / ARTISTS

Yto Barrada, Edmund Clark, Alan Cohen, Donith Doherty, Gaston Zvi Ickewicz, Michal Iwanowski, Delio Jasse, Ursula Schulz-Dornburg, Benoit Fougeirol, Jim Goldberg, Laurent Gontier, Tanya Habjouqa, Hassan Hajjaj, Park Jongwoo, Seba Kurtis, Anais Lopez, Sarah Moon, Christian Philipp Müller, Vik Muniz, Mark Power, Roman Robroek, Andreas Rutkauskas, George Selley, David Taylor, Patrick Tournebœuf.

ALL OUR PARTNERS, IN PARTICULAR:

Marwann T. Assaf, Simon Baker, Maryse Bataillard, Arnaud Blain, Florence Bourgeois, Christian Chevalier, Manon Demurger, Philippe Gassmann, Xavier Gayot, Julien Guerrier, Mathieu Jouanneau, Aurelia Marcadier Agathe Moulonguet, Pascal Mounier, Nuno Salgado, Fabien Vallerian, Christoph Wiesner, Daniel Wormeringer.

OUR ILLUSTRATOR

Mélanie Roubineau

PROOFREADERS AND TRANSLATORS

Myriam Birch, Frederique Destribats, Galia Loupan-Richard, Damien Thomasse.

VERY SPECIAL THANKS TO OUR GUEST CURATOR:

Taous R. Dahmani









Photo Saint Germain







THE EYES TEAM

Publishers

Vincent Marcilhacy & Véronique Prugnaud

Editors-in-chie

Rémi Coignet, Taous R.Dahmani

Editorial board

Rémi Coignet, Guillaume Lebrun, Vincent Marcilhacy, David Marcilhacy, Véronique Prugnaud.

•••••

Editorial coordination

Philomène Desvouges

Art Direction and design

Pete Jeffs

Photo-engraving

PICTO

Printing

ART & CARACTÈRE

Distribution

France: Interart Paris

International: Idea Books and Export Press

Printed in France in Octobre 2019

ISBN: 979-10-92727-38-8

THE EYES PUBLISHING

The Eyes Magazine is divided into 3 parts, each one separated by a specific paper. The Arctic Volume White 130 g/m² and 300 g/m² to restore the artists' personality in Portfolios. The hue and rendering of Munken Pure 90 g/m² paper to enhance the Bibliomania books. Munken Kristall Rough 120 g/m² to mark the photo news of the Forum section.

THE EYES MAGAZINE

Contact: info@theeyes.eu www.theeyes.eu Subscriptions: club@theeyes.eu