

FOTO HAUS 2025 ARLES



FOTOHAUS ARLES 2025 / FOUNDATION MANUEL RIVERA-ORTIZ

18, rue de la Calade, 13200 Arles

LES RENCONTRES DE LA PHOTOGRAPHIE 2025 ARLES ASSOCIÉ

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CONTROVERSE & PARADOX

OR, HOW TO RE-ENCHANT THE WORLD

In a world in permanent crisis, the prospect of a better life comes up against the contradictions inherent in the history of humanity. As we modernise, human beings destroy a great deal but, as we innovate, we work to repair the damage. That is where we find the paradox that the artists invited to Fotohaus Arles 2025 have explored.

The photographic narratives evoke the roles of modern witches, of healers, the lives of lovers, scientific and ecological research, the struggle of diasporas; in short, the concrete acts of men and women all involved and committed to defying the gloom and horrors inundating our lives. Like Mexican wrestlers who – by way of Lucha Libre – are really fighting against the oppression of women, victimisation is fought and transformed into fertile energy. The aim of these stories is to highlight the different forms that resistance and resilience can take to make it possible to envisage the re-enchantment of the world.

There is nothing magical about this, but there is something wonderful. Standing upright on our feet and moving forward in this world is not a miracle; it is a daily task, and a strong

civic commitment. Re-enchanting our lives is a form of resistance, not to the reality of the issues challenging us, but to the fatality of powerlessness. Far from being content with a vision of the end of the world, these accounts reveal simple, powerful gestures, authentic human encounters, spaces of regeneration in which nature, art, and community initiatives can reinvent what is possible.

“Re-enchanting the world” encompasses both an imagination linked to the fairytale worlds of childhood, and a real intention to find solutions to the damage caused by the industrial era. Like the scorched earth that give rebirth to new vegetation, let us seize the opportunity to realise our ambitions for tolerance and inclusion, for preservation and repair, for a world that is liveable and alive.

Pascale Giffard

March 2025



© Magnus Terhorst, FREILENS & Hamburg Portfolio Review

PRESENTED PHOTOGRAPHERS

Encyclopaedia

Weronika Gęsicka

one million years

Martin Lamberty & Jann Höfer

Ashes of the Future

Vestige d'un monde, prélude à un autre

Alexandre Dupeyron

Sein und Werden

Andrea Durán, Lucia Bláhová, Simon Gerlinger, Magnus Terhorst,
Oded Wagenstein, Christian Falck Wolff, Doro Zinn

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Tracing the Possible

Daniel Chatard, Jana Islinger, Jeannette Petri, Marzena Skubatz, Nora
Bibel, Rui Camilo et Sitara Ambrosio

laif

Thrutopia

Cyril Abad, Jef Bonifacino, Tjorven Bruyneel, Phyllis B. Dooney, Tim
Franco, Alex Kemman, Romain Philippon, Tommaso Rada, Jana
Margarete Schuler, Matjaž Tančič, Polly Tootal, Patrick Wack, Mélanie
Wenger, Mathias Zwick

INLAND



© Jeannette Petri, *Beyond Binary*, laif



© Jef Bonifacino / INLAND

FOTOHAUS is an exhibition concept launched in 2014 by the ParisBerlin>fotogroup that highlights the Franco-German photography scene by focusing on crossed views around a common theme. FOTOHAUS aims to open the borders for a dialog between cultures and territories. This collaboration between the partners aims to bring together the players in German and French photography and to create a space for exchange and synergies between institutions, photographers, galleries, collectors, agencies and publishers.

ParisBerlin>fotogroup, a non-profit association founded by curator Christel Boget, is a platform that has been working for 22 years to showcase and promote contemporary photography both on the Paris-Berlin axis and in Europe. Since 2014, ParisBerlin>fotogroup has founded the exhibition concept FOTOHAUS, which has been declined in three parts since 2022: Bordeaux, Arles, Berlin.



Encyclopaedia

Weronika Gęsicka



© Weronika Gęsicka, Stone louse, from the series
Encyclopaedia, 2023-2024
 © Weronika Gęsicka, Near Dark, from the series
Encyclopaedia, 2023-2024

As part of its commitment to supporting new photographic talent, the Deutsche Börse Photography Foundation is showing *Encyclopaedia*, the latest project by Polish artist Weronika Gęsicka (born 1984). In a humorous and intelligent way, Gęsicka visualizes false text entries in encyclopedias.

The bundled collection of facts and knowledge in the form of encyclopedias had its heyday in the 18th century. At that time, countless new reference works appeared, which became an important resource for research and general education. Although considered by many to be reliable sources of knowledge, almost all of them also reveal false entries on closer inspection. They were formulated so precisely and credibly that most readers did not recognize them as “fakes.” These deliberately placed fictitious entries had one main purpose: to prevent copyright infringement, as they could be used to quickly expose copies. This is what Weronika Gęsicka plays with: she illustrates the fake entries both with manipulated stock and archive photos and with AI-generated images. In this way, she creates humorous picture puzzles, whose inconsistencies only become apparent upon closer look. Similar to an encyclopedia, the terms she selected for her project come from all areas of knowledge. The spectrum ranges from fictional personalities and animal species to fashion brands and monsters. Gęsicka presents her images together with the corresponding historical entries. In a playful way, her group of works encourages us to reflect on the reliability of facts and sources of information in the age of fake news and artificial intelligence. We would like to thank Jednostka Gallery, especially Katarzyna Sagatowska, for their kind support.

Weronika Gęsicka (*1984, Włocławek, Poland) graduated from the Graphics Faculty of the Academy of Fine Arts in Warsaw, Poland in 2009. In 2017, she was selected for the Foam Talent Programme. Parts of her series *Traces* were acquired for the Art Collection Deutsche Börse in 2018.

one million years

Martin Lamberty & Jann Höfer



Twenty-seven-thousand cubic meters of highly radioactive material – produced by a few people in a brief time. This waste emits deadly radiation and will outlive future generations. The government of the Federal Republic of Germany is looking for a permanent subterranean repository that is intended to protect people from this nuclear waste for a million years.

A million years. That is a period reaching far into the future of humanity, and one that can be compared with evolutionary orders of magnitude. It will be necessary to provide communication on this time span, the location, and what it houses. The search for a permanent repository capable of storing the waste with its deadly radiation over a period of time beyond human imagination seems to be absurd. Stockpiling waste beneath the surface of the earth represents a paradoxical return of resources. In the sense of extractivism, it exposes the human understanding of the planet Earth as a depository.

The current search for a permanent depository has made nuclear waste part of our modern heritage – a cultural heritage that challenges our social values and responsibilities. Not only technical solutions, but also new forms of political engagement and resistance to common vanities, will be necessary.

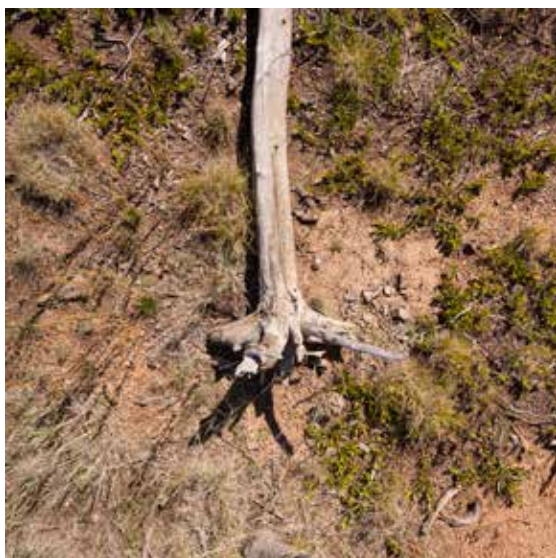


Jann Höfer, born in 1986, lives as a freelance photographer in Cologne, Germany. He works in the fields of reportage, documentary, and portrait photography. He completed his master's degree in "Photographic Studies" at the university of applied Arts and Sciences in Dortmund, Germany.

Martin Lamberty, born in 1991, a photographer and filmmaker from Cologne, German, completed his master's degree at the University of Applied Arts and Sciences in Dortmund. His work focuses on environmental issues and unique microcosms, earning international recognition and exhibitions across Europe and the United States of America.

Ashes of the Future - Vestige of one world, Prelude to another.

Alexandre Dupeyron



Humanity has been shaped by its relationship with fire, learning from it, mastering it, evolving alongside it. Yet this shared knowledge has gradually faded, replaced by the illusion of an absolute technological mastery over the living world. Forgetting past lessons is condemning ourselves to repeat our mistakes. Science, for all its power, cannot replace empiricism: in striving to control fire, we have forgotten how to understand it.

Alexandre Dupeyron has followed the traces of fire across Australia, France, and the United States, where he was welcomed by the U.S. Department of Agriculture, Forest Services. There, at the Rocky Mountain Research Station and the Fire Lab, a unique site where fire is studied through combustion, he met with researchers who do not seek to extinguish fire, but rather to study its behavior, decipher its language, and rethink our relationship with it.

The fires we endure are the direct consequence of our choices. Deprived of their ability to burn naturally or in a controlled manner, our landscapes now react only through catastrophe. We have conjured a monster, labeled the "megafire", yet it is nothing more than a mirror of our own vanity.

This tension lies at the heart of Alexandre Dupeyron's work, where scientific observation, artistic research, and archival imagery converge. Through the gum bichromate process, he creates singular, irreversible images, resisting standardization, an echo of the shifting, unpredictable nature of fire itself. His photographs engage in dialogue with historical images, forging a connection between the traces left by fire and those who bear its memory. To this historical dimension, he adds a meticulous cartography of landscapes shaped by flames: from the scars of the Hayman Fire (2002) and Cameron Peak Fire (2020) to the experimental prescribed burns of the Bitterroot National Forest (2023), his work reveals how fire does not simply destroy - it regenerates.

In this interplay between memory and transformation, *Ashes of the Future* urges us to reconsider fire, not as a threat, but an inscription upon the land, a force with which we must learn to coexist, one that must be respected to be truly understood. Let us not turn fire into an enemy; let us remember that it is an essential condition of the living.

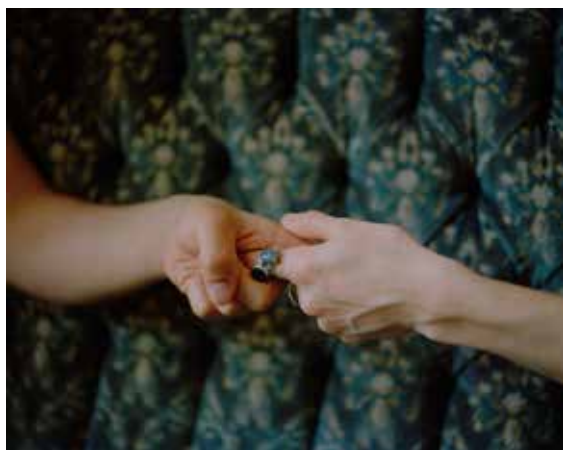
Committed to experimentation, **Alexandre Dupeyron** allows himself to make use of all kinds of tools and media depending on the nature of his subject. Rooted in black and white, his work has evolved toward historical photographic techniques, which he freely reinterprets and transforms. Guided by an approach that is both intuitive and technical, he is now exploring the gum bichromate process whose complexity and dreamlike potential express his poetic universe. His most recent series, *Hapax*, is his first experiment in color gum bichromate.

Alexandre Dupeyron is a member of the LesAssociés collective.

Exhibition supported by WhiteWall

Sein und Werden

FREELENS & Hamburg Portfolio Review



© Simon Gerlinger

© Doro Zinn

This exhibition focuses on the transformative forces that shape our lives, bridging the visible and invisible, the rational and the paradoxical. How do connections emerge, and where does the search for belonging lead to tension? Where do the magic and absurdity of everyday life reveal themselves? FREELENS Young Professionals and participants of the Hamburg Portfolio Review turn their gaze toward rituals, contradictions, and the hidden forces shaping human destiny.

The journey spans from engaging with marginalized identities to confronting the challenges of age-old traditions and the reimagining of the ordinary. It captures the complex dynamics of isolation and community, as well as the pursuit of love and belonging. These photographic works illuminate unique facets of our globalized world, addressing the political and social challenges of our time—challenges that resonate subtly, emerge with clarity, or demand our urgent attention.

At the same time, the exhibition focuses on life in Germany. From the challenges of integration and the development of cultural identity to the enduring impact of history and the quest for shared values, these works reveal narratives that shape contemporary German society.

Through fragmented approaches and visual storytelling, the exhibition becomes a dialogue on the complexity of human existence. It is an invitation to discover new perspectives, question societal realities, and embrace the multifaceted nature of our shared existence.

With works by **Andrea Durán, Lucia Bláhová, Simon Gerlinger, Magnus Terhorst, Oded Wagenstein, Christian Falck Wolff, Doro Zinn.**

Tracing the Possible

laif



©Jana Islinger, *It's my wound because it's pain for me*

© Rui Camilo, *34hours – A Call for Change*, Johannesburg, South Africa

Tracing the Possible spotlights the challenges of the present in a world that is characterized by resistance on many levels: as a reaction to destructive forces, and as an expression of hope, and striving for a better future.

In their works, **Daniel Chatard, Jana Islinger, Jeannette Petri, Marzen Skubatz, Nora Bibel, Rui Camilo, and Sitara Ambrosio** devote themselves to the question of how we can understand and rethink society in the context of climate change, territorial conflicts, and questions of identity. Their works show people from around the world who – through their courage, creativity, and solidarity – open up new perspectives, and reveal alternative paths for a fulfilling communal life.

Their photographs cast a glance at the paradoxical beauty of acceptance in a world that often marginalizes and separates. They make it clear that resistance has many faces: from major battles to everyday activities, from subtle changes to silent persistence.

In *Niemandland*, **Daniel Chatard** documents the conflict surrounding the destruction caused by the brown coal industry in the Rhineland: an unimaginable – but very real – scenario in which entire villages, meadows and woods have had to make place for the inexorable drive for expansion of the energy giant RWE.

Jana Islinger throws light on the discrepancy between the profound longing of the Armenians for peace, and the reality of an ongoing conflict in which stability and security seem unreachable in her work *It's my wound because it's pain for me*.

With *Beyond Binary*, **Jeannette Petri** illustrates that there is a multifaceted spectrum to gender on which "male" and "female" only represent two points. In doing so, Jeannette Petri makes a statement against the simplification of human identity and entrenched gender constructs.

In *The Weather Report*, **Marzena Skubatz** documents the life of a woman who collects meteorological data in Icelandic fjords and, in this way, captures the fragile beauty of the landscape while simultaneously revealing the traces of human interventions.

Nora Bibel investigates the global water crisis and shows the resilience of people to the effects of climatic change in *Uncertain Homelands*.

Rui Camilo's work concentrates on the social isolation of children with disabilities in Johannesburg and shows how social exclusion and the lack of barrier-free accessibility limits their lives and leads to stigmatization.

In *Fragile as Glass*, **Sitara Ambrosio** shows how – in spite of all the resistance – queer people in Ukraine struggle for a self-determined life while the Russian invasion so strongly threatens their rights and safety.

Thrutopia

INLAND



© Alex Kemman / INLAND
© Polly Tootal / INLAND

"Despite the extreme challenges we face, in fact to put it more precisely, because of the extreme challenges we face, we could be on the cusp of a flourishing future if we imagine something other than dystopias and utopias... Thrutopia is about getting through what is coming responsibly, transformatively in the best way we can." Rupert Read

Taking the futuristic tale created by **Phyllis B. Dooney** as its starting point, this photographic installation invites the viewer to dive into a dystopia, and thirteen previously unpublished documentary stories by photographers from the Inland Cooperative that highlight initiatives of inventiveness, of resistance, and of perseverance in order to generate more responsible and happier living environments. In a global context where climate change has not been halted, where environmental pollution is worsening, where fundamental rights and freedoms are on the decline while nationalism is on the rise, and numerous conflicts are tearing continents apart, these photographers tell us that – at a time of major upheavals – the worst is never certain.

How can we stand up to pollution and bring back memories of the landscape? **Polly Tootal, Tjorven Bruyneel, Tommaso Rada, Tim Franco, and Matjaž Tančič** have probed the situation in Wales, Belgium, Brazil, Singapore and Central Europe in order to have an understanding of what is threatening soils, forests, and waterways. They document initiatives to decontaminate, rehabilitate, and protect biodiversity.

Jana Margarete Schuler in Mexico, **Mélanie Wenger** in the USA, **Romain Philippon** on Reunion Island, and **Mathias Zwick** in Albania have all met radiant heroines, sirens sounding the alarm, healers who have chosen to not allow themselves to be victimised, to learn a trade, to commit themselves to taking care of their fellow women, to protect a river.

Alex Kemman accompanies Kurdish villagers returning to their homes in Türkiye to tell of the reconquest of a land and culture, **Cyril Abad** observes the reawakening of the Dragons in Serbia, and **Patrick Wack** documents the diaspora of the Uyghurs who are trying to preserve the identity of their people.

As an epilogue, **Jef Bonifacino's** thousand-year-old trees rise up in a twilight North American landscape.

PARTNERS

DEUTSCHE BÖRSE PHOTOGRAPHY FOUNDATION

The Deutsche Börse Photography Foundation is a non-profit organisation based in Frankfurt/ Main, Germany, dedicated to collecting, exhibiting and promoting contemporary photography. The Foundation is responsible for the development and presentation of the Art Collection Deutsche Börse, which now comprises over 2,400 photographic works by around 170 artists from 38 nations. The Foundation shows several public exhibitions a year in its exhibition space in Eschborn near Frankfurt am Main. It supports young artists through awards, scholarships or the annual talent programme of the Fotografiemuseum Amsterdam Foam. Together with the Photographers' Gallery in London, it awards the renowned Deutsche Börse Photography Foundation Prize every year. The Foundation also works on exhibitions with international museums and institutions, as well as creating platforms for academic dialogue and research on photography.

Contact : deutscheboersephotographyfoundation.org

FREELENS & Hamburg Portfolio Review

FREELENS e.V. was founded in 1995 by 128 photojournalists to counter the ongoing deterioration of working conditions for photographers. Today, the professional association has around 2,100 members, making it the largest organization for professional photographers in Germany. FREELENS advocates for photographers' interests on human, political, economic, and cultural levels.

Founded in 2021, the Hamburg Portfolio Review is organized by the FREELENS Foundation. It supports international and emerging photographers and storytellers by fostering connections with media houses, museums, festivals, galleries, and cultural institutions. It promotes inclusivity regardless of origin, ethnicity, gender, age, or financial background.

Contact : freelens.com

INLAND

Inland is an international cooperative of fourteen photographers* – united by a common sensitivity and individual aesthetics – who create and develop long-term documentary projects.

Inland is a different kind of creative and distribution tool over which the photographers have control, in order to create and support narratives that question the contradictions, limits, and challenges of a world in transition.

The organization pursues three objectives through its multiple activities: to educate, communicate and to create an impact.

*Cyril Abad, Jef Bonifacino, Tjorven Bruyneel, Phyllis B. Dooney, Tim Franco, Alex Kemman, Romain Philippon, Tommaso Rada, Jana Margarete Schuler, Matjaž Tančič, Polly Tootal, Patrick Wack, Mélanie Wenger, Mathias Zwick.

Contact : inlandstories.com

laif

laif is a very special photo agency and community in which those involved can accept responsibility and make a contribution to society. The photo agency represents more than four hundred photographers and has been acknowledged – worldwide – for excellent photojournalism that takes a stance since 1981. The non-profit foundation promotes media competence and advocates an informed society and strong democracy. As their owners, a cooperative, with around 370 members with equal rights from all sectors of society guarantees the independence of the two firms. laif has offices in Berlin, Hamburg, and Cologne.

Contact : laif.de

PARTNERS

LESASSOCIÉS

The photographers in the LesAssociés collective have a documentary background. Since 2013, this collective has focused on territorial issues. Complementary practices and points of view form the basis of their approach.

To date, three projects have been produced: *D'ici ça ne paraît pas si loin*, about French territorial reform; *Sauver les corps*, a Franco-German project devised with the ParisBerlin>fotogroup after a year with Covid; and *600 Degrees* about the fires in the southern Gironde in 2022. This summer, this project will be the subject of a retrospective at the ecomuseum in Marquèze (Landes), and three exhibitions in public spaces on the Dune of Pilat, on the A63 motorway, and in the Landiras conurbation.

Contact : lesassociés.net

PARISBERLIN>FOTOGROUP

The non-profit association ParisBerlin>fotogroup, founded by curator Christel Boget, is a platform that has been active in the promotion of contemporary photography and the German-French and European photography scene for 22 years. Since 2001, the ParisBerlin>fotogroup association, based in France and Germany, has developed expertise in the organization of exhibitions and events. It has mobilized a number of photographers and institutions to bring together their collections as well as specific creations in order to develop certain themes. The artistic work of the photographers, selected according to the theme, is disseminated in the form of projections, exhibitions and editions. Christel Boget also curated the French exhibitions of Erich Lessing (Austria), Léon Herschritt (France), Angelika Platen (Germany) between 2003 and 2018.

ParisBerlin>fotogroup founded the exhibition concept FOTOHAUS | PARISBERLIN in 2014 and since then has regularly invited French and German institutions to participate in joint artistic projects. The association's activities include curating exhibitions, coordinating projects, running workshops and courses for children and young people, portfolio reviews and publishing catalogs and books. Since 2014, ParisBerlin>fotogroup has been the organizer of the Month of Photography-OFF festival in Berlin

Contact : fotoparisberlin.com