



FOTOHAUS ARLES 2022 cō **FONDATION MANUEL RIVIERA-ORTIZ**
18, rue de la Calade, 13200 Arles

LES RENCONTRES DE LA PHOTOGRAPHIE 2022
PROGRAMME ASSOCIÉ

FOTOHAUS AWAY FROM ITS BASE **Ostkreuzschule Berlin | OKS**
Espace MLB, 16 rue Vernon, 13200 Arles

PRESSE KIT
Version from 02.05.2022

Sein und Schein [Etre et paraître]

Marie Darrieussecq

"Being and appearing": a phenomenal, phenomenological title! It seems to encompass everything in photography, from the most abstract metaphysics to the most frivolous fashion. The French monument of phenomenology is Sartre's *Being and Nothingness*, inspired by Heidegger. Its thousand pages intimidated me a lot when I was a student. I came across it again in the early 2010s in a hyper-mundane setting: a suite in a London palace where I was to interview a Hollywood star. Everything was black, gray and white; and on the coffee table, between two iced vodkas, laid *Being and Nothingness*, the English translation by Routledge, placed there only for its graphic cover and its two-tone design. While waiting for the star, I flipped through parts of it with a sense of intruding, as if I were opening a theatrical prop, a fake 3D volume, which nevertheless sucked me in like a vortex: Sartre writes that appearing is on the side of nothingness and freedom on the side of being. The place and the social class of our birth define us only if we undergo the glance of the other instead of inventing our own freedom. "In the experience of being seen", says Sartre, "we conceive an 'original shame'; as through a 'keyhole': one looks at me, but I am not an object, I am a subject!" I wanted to shout it at the star, like an interviewer doped on vodka.



© Amin El Dib | Collection Regard

How not to submit to his or her gaze the person you take a picture of? It seems to me that this is exactly the question that the artists gathered in this exhibition are asking. In the English translation of *Being and Nothingness*, the concept of appearance was translated by "the look", linked more closely than in French to fashion and to what is today called the male gaze, this look that weighs in particular on the second sex as pioneered by Simone de Beauvoir. Sartre, de Beauvoir's companion, was an optimistic philosopher, who pushed us to invent our own narrative and our own project: according to him, we bear the entire responsibility of deciphering what happens to us. But what happens when you are the subject of a photograph?



© Alexandre Dupeyron, Monade #12, series DYSNOMIA, 2022.
Unique piece - 40x60cm, multi-layer polychrome gum bichrome print on pure cotton paper.

Photography is a paradoxical medium that can reinforce clichés (the word was born with photography) but is also capable of freeing us from them. The photographers in this exhibition challenge the idealistic world of definitions and the subterfuges of appearance by slipping into the folds of a fluid, unstable, and non-binary world. The "five" are five women whose association already challenges the making of women photographers invisible; their techniques explore material as much as stereotypes. Alexandre Dupeyron practices a photography freed from its mimetic function: in the infinitely large or the infinitely small, he gives us access to a different planet. Daniel Castro-Garcia takes engagé photographs of the actors in global migration. Torsten Schumann summons Aristotle and Hegel to think about the great shock that the Chinese "appearances" were for him. Amin El Dib sutures and crumples up photos that ruffle our gaze, inciting us to see differently. Elina Brotherus and Sara Imloul combine their wavelengths to show the side issues of our daily lives by pointing their cameras at the edges of our familiar images. All these projects displace our apparent reality and open our eyes to being – to beings. And I think back to those experiences that children are familiar with: of looking slightly to the side of the stars to better see them in the night sky, or to the side of the ghosts that seem to appear in their field of vision, perhaps to better recognize their being.

Marie Darrieussecq

PRESENTED PHOTOGRAPHERS

Folders, cracks and papers

Amin El Dib / **Collection Regard**

I Peri N'Tera

Daniel Castro Garcia

Deutsche Börse Photography Foundation

Dysnomia

Alexandre Dupeyron / **LesAssociés**

Les Règles du jeu

Elina Brotherus & Sara Imloul

(in)Visible

Regina Anzenberger, Barbara Filips,
Gabriela Morawetz, Eva-Maria Raab, Martina Stapf / **fiVe**

An und für sich

Torsten Schumann / **ParisBerlin>fotogroup**

AWAY FROM ITS BASE

Tamara Eckhardt, Clemens Fischer, Caroline Heinecke,
Natalia Kepesz, Milan Koch, Claudia Neubert,
Adrian Rheinländer, Anna Szkoda
Ostkreuzschule Berlin | OKS



© Caroline Heinecke | Ostkreuzschule | OKS



© Torsten Schumann | ParisBerlin>fotogroup

PROJECTIONS KINOHAUS

**Collectif LesAssociés, ParisBerlin>fotogroup,
Ostkreuzschule Berlin | OKS, ...**

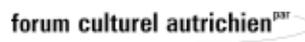
Fotofilm

Photobook store l'Ascenseur Végétal

FOTOHAUS is an exhibition concept created in 2015 by ParisBerlin>fotogroup that highlights the Franco-German photographic scene by favouring an exchange of perspectives around a common theme. FOTOHAUS aims to open borders for a dialogue of cultures and territories.

This collaborative approach between French and German partners aims to federate actors and create a space for exchanges and synergies between institutions, photographers, galleries, collectors, agencies and publishers. Following the 7 previous editions of FOTOHAUS during the *Rencontres Internationales de la photographie* d'Arles, FOTOHAUS had its first edition in Bordeaux in April 2022 by creating a partnership with the Bordeaux festival, *Itinéraires des Photographes Voyageurs*.

For this new edition, FOTOHAUS is putting forward a theme that allows the same issues to be addressed from different angles, enriching and completing the theme of the MRO Foundation. For this new edition in Arles, FOTOHAUS has chosen a theme that enriches and expands on the MRO Foundation's proper theme by addressing the same issues, *Sein und Schein* "Être et paraître", from different angles.



Folders, cracks and papers

Amin El Dib



Amin El Dib follows a unique path of the brutal deconstruction of his images. The new construction, created from the destroyed image, touches the retina and thus our innermost being, sometimes to the point of pain. The whole idea aims to capture the ephemeral nature of life and its fragility.

We show the early works of *Artaud Mappen* (1988-1992), "Artaud folders") that were created in Berlin, in particular in Kreuzberg. El Dib photographed many of the performances of the "Theater Antonin Artaud" collective with plays by Artaud, Lautréamont, Pound and Cendrars in the spirit of Antonin Artaud (1896-1948), staged in demolished buildings or catacombs as well as in the Künstlerhaus Bethanien, SO36 or the Hamburger Bahnhof. Artaud developed the "Theatre of Cruelty" which broke with the classical mediation of literature and offered compositions with sound and voice, dance and gestures. Stage and audience merged with the aim of giving the viewer a completely new sensual experience, even inducing them into a trance, experiences that El Dib mirrors in his photographs.

The experimental work *Fotopapiere* (2002-2006), "Photographic papers", in which light-sensitive paper is exposed to light for long periods of time, will be presented.

In addition, the new cycle *Your All Beauty* (2021), consisting of collages, will be part of the exhibition.

This exhibition allows you to experience the trajectory of Amin El Dib's work from its beginnings to the present day. Many of these works are presented for the first time ever. After Arles, the exhibition will be shown at Collection REGARD in Berlin. A catalog accompanies the exhibition.

The photographer **Amin El Dib**, born in Cairo in 1961, moved to Germany with his family in 1966. After completing his architectural studies in Berlin (1990), he devoted himself entirely to photography. He has developed an extensive body of work in which he deals with the ruptures in human existence and the appeal that lies in these ruptures. Even if El Dib presents photographs in classic analog prints, his works/cycles question the classic presentation through sometimes violent manipulations such as burning, tearing, stitching, deforming or gluing, through deconstruction and recomposition in the negative as well as in the positive. By doing so he questions the photographic process at all levels of its development. He has been a member of the German Photographic Academy since 2001. He has living and working near Basel, Switzerland, since 2003.

I Peri N'Tera

Daniel Castro Garcia



Aidone, Sicily, Italy, September 2017
 Catania, Sicily, Italy, August 2017
 Abandoned Swimming Pool Complex, Lampedusa, Sicily, Italy,
 May 2015 © Daniel Castro Garcia

As a non-profit foundation, Deutsche Börse Photography Foundation supports young artists dealing with the medium of photography through awards, grants and exhibitions, often in cooperation with other institutions. Since 2017, the foundation has been funding the internationally renowned Foam Talent program, which is hosted by the Fotografiemuseum Amsterdam Foam and honors every two years 20 artists under 40 years. Part of this collaboration is the acquisition of selected works by one of the "Talents" for the Art Collection Deutsche Börse. In 2021, the foundation added a selection of images from the Series *I Peri N'Tera* by Foam Talent Daniel Castro Garcia to their collection of contemporary photography.

In *I Peri N'Tera*, Castro Garcia explores the multi-faceted impact of migration into Italy, from Africa through Libya across the Mediterranean Sea. The individuals that survive this journey experience multiple incidents of trauma, to later discover that life in Italy and wider Europe consists of ghettoisation, xenophobia, unemployment, exploitative labour and a long and difficult process to receive documentation. In June 2017 he started working at a reception centre for unaccompanied minors in Sicily, until its closure in mid-2019. The centre, located in the rural hills in the province of Enna, was home to 12 Sub-Saharan boys that had been rescued in the Mediterranean Sea alone, without their families. The issues faced by migration into Europe are not black and white, and by reducing the narrative to polarised binary structures, valuable information is being ignored. This body of work seeks to challenge the historical and cultural patterns conventionally used to cover migration/refugee issues.

Concerned by the images coming from the Mediterranean Sea, **Daniel Castro Garcia** started the Foreigner project in May 2015, with the aim of contributing a more human response to the visual landscape that was defining the European refugee/migrant crisis. In January 2016 his book, *Foreigner: Migration into Europe 2015-2016*, was shortlisted for the Mack Books First Book Award and later self-published; receiving critical acclaim including a shortlist for the Paris Photo Aperture Foundation First Book Award 2016. In January 2017 Daniel was named the winner of the British Journal of Photography International Photography Award, resulting in the first solo show of the Foreigner project and new publication, *Foreigner: Collected Writings 2017*. In 2020/2021 respectively, he has been honoured by the Royal Photographic Society Vic Odden Award and selected as a FOAM Talent 2021 participant. This support enabled the continuation of his ongoing project, *I Peri N'Tera*.

Curator : Anne-Marie Beckmann

Dysnomia

Alexandre Dupeyron



Impérium #22, series DYSNOMIA, 2022. Unique piece - 30X45cm, multi-layer polychrome gum bichromate print and Chinese ink on pure cotton paper.

Monade #14, series DYSNOMIA, 2022. Unique piece - 30X45cm, multi-layer polychrome gum bichromate print on pure cotton paper.

Songe #43, series DYSNOMIA, 2022. Unique piece - 40x60cm, multi-layer polychrome gum bichromate print on pure cotton paper.

Dysnomia crosses matter and time. Introspection of an organic world where the infinitely small is immensity, where forests are made of the same material as stars, where fire dances with the shadow of men.

Two worlds meet: that of the living, with irregular shapes, revealing faces in the hollows of trees, where a shape gives birth to a movement, a blossoming, and that of the alienation of man, locked in, this world becoming too small for him. (...) Through his work, Alexandre Dupeyron has created uninterrupted conversations between his series that exude a feeling of universal matter, like a black hole. A luminous energy surges forth like a vital spring that requires an essential presence of being. (...) Everything is linked by sensitivity. Alexandre Dupeyron does not seek to dissipate photography's inherent ambiguity, capturing facts to better remodel them. It is in the substance itself, as in the essence of things – these inseparable elements – that we must search for our own nature. In this way neither clarity nor explanation can arise from contemplating the images, only a poetic combination of sensation, this thing that touches us, as we are confronted with unending spaces: a different idea of time that we can only perceive through displacement to another plane. Photography today, rid of event, affirms another presence. Alexandre Dupeyron's project is one of photography as pure delight, where pleasure, through representation, is to be found in the possibility of approaching the dizziness of the unknown.

François Cheval, extract from the afterword of *Dysnomia* published by SUN/SUN.

Born in 1983, French-german, **Alexandre Dupeyron** discovered photography at an early age in his improvised darkroom. He pursues a poetic, purely evocative approach, associated with black and white and the representation of movement. Between reverie and off-road, he travels the borders of reality. His work attempts to translate the poetic or even spiritual dimension of what we are and what surrounds us.

His series construct a discourse between dehumanised universe - *De Anima* (2016) & *Runners of the Future* (2010-2020), the relationship with nature - *L'étale des saisons* (2014) & *Mondes Oubliés* (2019-2020) and a recurring questioning of transcendence - *The Morning After* (2016).

Since 2017, he has been exploring the dialogue between photography and music and regularly collaborates with musicians or sound designers.

Les Règles du jeu

Elina Brotherus & Sara Imloul



La vague, Passages © Sara Imloul
Artist as Lamp © Elina Brotherus

Some images are overloaded with stories, so heavy with narrative that they are left to peacefully spread over the world. These images flow, and when gazing at them, we are swept up in a flood of possible words and hidden worlds. There is a certain magic in passing through these images; we fly from one space to another without ever knocking into one another because there are so many things to say, fill our ears with song and dazzle us with landscapes.

A Finnish videographer and photographer, Elina Brotherus ceaselessly plays with the rules of this game which could also be written as “me” and which tirelessly passes from the word to the eye, from the eye to the poem, from the poem to everything within the frame that can laugh silently. Elina depicts herself in her photographs by working on *mise en abîme* as much as on derision. This way, she travels lightly from autofiction to gazing over the landscape, from reappropriation of art history to formal invention, blending still and moving images. So yes, Elina Brotherus’ work tells stories that are like neglected fairytales. The fable of a red ball caught in flight for *Baldessari Assignments* (2016) or the solitary women at *Maison Carré* (2015 – 2018) and the eternal tale of the artist and their model that she shapes in abundance by splitting herself in two. In Elina Brotherus’ stories the image is always on the edge of a forest where irony and melancholy stand kindly side by side. There is gentleness in this gaze, something that makes the banal expressions of existence feel like a novel.

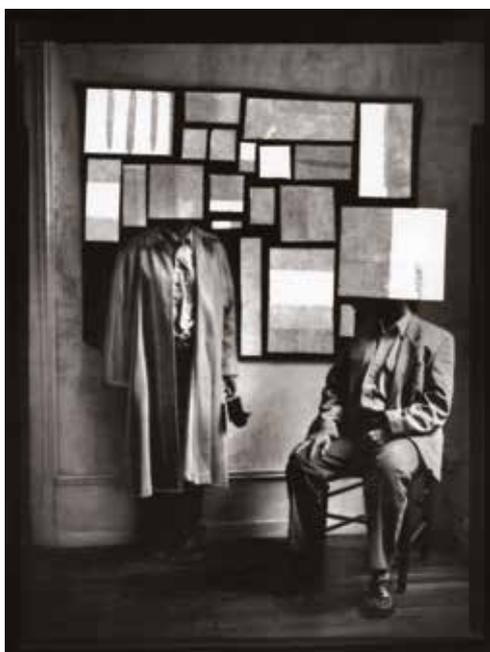
This silent novel is also like an echo in negative in the play of Sara Imloul’s staging. Sara, a young French photographer, builds pictures in black and white, always re-interpreting in a slightly crazier way what the surrealists were working on in the 1920s. In *Passages*, simply by their positioning, she dives into contemporary archeology by installing objects that relate the mad mysteries of everything no one sees. Rather like Brassai she reinvents signs by taming them within the contours of her frame: the infinite editing of shapes, relay passage from what we see to what we might see if only we allowed ourselves time for magic. And there is so much magic in these history-filled images, those which reroute reality to better hear its laugh.

Emilie Houssa

(co-director of the Centre Claude Cahun pour la photographie contemporaine,
former Galerie Confluence, Nantes)

Les Règles du je

Elina Brotherus & Sara Imloul



Sara Imloul is a French artist photographer born in 1986.

Since 2008 she practices symbolic and autobiographical photography by striving to set in darkness these blacks and whites of inner visions born from memories.

After training as a photographer at ETPA, Toulouse between 2008 and 2011, she invents personal techniques in the darkroom that enable her to set her mysterious world in images through a process from the earliest days of photography, the calotype (patented in 1841 by W. Fox Talbot, a technique making it possible to get a paper negative).

In the course of her series, *Chez Moi* (2020), *Passages* (2015-2018), *Das Schloss* (2014), *Négatifs* (2012) and *Le Cirque Noir* (2008-2011), she mixes drawing and collage with photographic prints and composes her singular narrative by hand. And Since 2013, she also experiments with video and installation in the project T.R.E.S.E.D.

In 2019 Sara Imloul was awarded the Levallois Prize. She has published two monographs with Éditions Filigranes: *Passages* in 2022 and *Das Schloss* in 2014.



Elina Brotherus, based in both Finland and France, works with photography and moving image. Her work has been alternating between autobiographical and art-historical approaches. She often uses herself as a model. After her early self-portraits, Brotherus focused on the relationship between the human figure and the landscape and, later, that of the artist and the model. In the series *Annonciation* (2009–2013) and *Carpe Fucking Diem* (2011–2015), she returned to autobiographical imagery. Her recent performative work is informed by the art of the 1960s and 1970s, including the Fluxus group and conceptual art.

Elina Brotherus first began exhibiting in the late 1990s and her work has since then been shown extensively both at home and internationally. Brotherus is represented in over 60 public collections and has published 11 monographs. One of her many awards is the Carte blanche PMU, in connection to which she became the first Finnish artist to have a solo show at Centre Pompidou in Paris.

Elina Brotherus has an MA degree in Photography (2000) from the University of Art and Design Helsinki (now Aalto University) and an MSc in Chemistry (1997) from the University of Helsinki.

Les soeurs tableau - Das Schloss (Le Château) © Sara Imloul
Why Not © Elina Brotherus

(in)Visible

fiVe collective



The fiVe artists collective of Vienna reveals the visible and the invisible, jostles habits and redraws borders. It presents current themes by pushing them to the extreme or handling them with subtlety: urbanization, climate change, the environment, migrations and the role of women.

With *Concrete Paradise* **Barbara Filips** develops fantastical dream-like images where the frontiers between reality and function grow nebulous in various fantasized settings. She plays with utopias and futuristic dystopic visions.

Regina Anzenberger also fuses reality and fiction through painting and drawing. *Shifting Roots* speaks about origins, the need to follow one's road, endings and beginnings, permanent mutation, the succession of generations and the course of life.

Martina Stapf strives to show and not show and trace the frontiers between the Seen and the Unseen via the female body that vanishes behind, under and into various objects. A viewer's attention almost automatically focuses on the non-visible and desirable female body.



New frontiers and news spaces for **Eva-Maria Raab** in *Re-turning Around*. Travelling to Ithaca with light-sensitive paper, she captured the waves of the sea at night, then created geographic maps with gold highlights. She redefines topography and geopolitics by evoking The Odyssey.

With *Auf der versteckten Seite des Mondes* ("On the Hidden Side of the Moon"), **Gabriela Morawetz** suggests the idea of fictive outer space. Faced with our precarious life on earth, can we find solutions in the distant cosmos?

fiVe, these four women also temporarily invite another artist of Austrian or foreign origin, with the aim of broadening the spectrum of photographic creation. This time it is Gabriela Morawetz.

Shifting Roots © Regina Anzenberger
re-turning around n°8 © Eva-Maria Raab

(in)Visible

fiVe collective



Regina Anzenberger

Born in Vienna where she still lives. Regina has been painting and photographing since she is 13.

Publications receiving international awards: *Roots & Bonds*, 2015; *Goosewalk*, 2019; *Shifting Roots*, 2020; *Gstettn*, 2021

Barbara Filips

Born in Vienna where she still lives.

2016, Degree in applied and artistic photography from Prager Fotoschule Österreich. Exhibitions in Austria and internationally.

Eva-Maria Raab

Born in Hollabrunn in 1983, now living in Vienna and Retz.

2010, DNSAP from the École Nationale Supérieure des Beaux-Arts, Paris; 2007 Academy of Fine Arts Vienna, working on cyanotypes.



Martina Stapf

Born in Eisenstadt in 1990, now living in Vienna.

2017, Academy of Fine Arts Vienna; 2012 The Friedl Kubelka School of Photographic Arts. Exhibitions in Austria and internationally.

Gabriela Morawetz

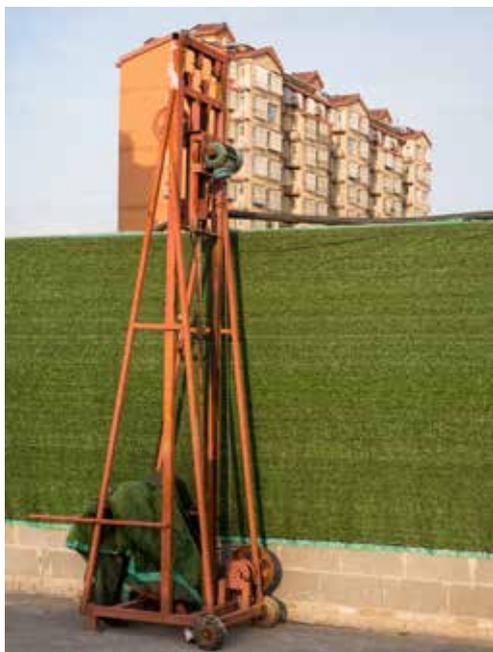
Born in Poland. The Academy of the Beaux-Arts of Cracow. Lived in Venezuela from 1975 to 1983 and has lived in Paris since 1983. She has exhibited in numerous galleries, museums and institutions all over the world.



On the Hidden Face of the Moon 2018 © Gabriela Morawetz
Concrete paradise © Barbara Filips
Self in the living room 2021 © Martina Stapf

An und für sich [En soi et pour soi]

Torsten Schumann



"Has my view of the world partly changed, given that for a while now I have been in contact with Chinese culture, which was once completely unknown to me? Suddenly my subconscious makes me discover new things and scenes in the streets from day to day and everywhere. It feels like I am in the middle of a fairytale with all its facets. Am I dreaming? Or has it got to do with reality? Is everything as it appears?"

Already since Aristotle questions have been asked about the relationship between personal consciousness and reality. In his writings, the being as such is systematically named as "in such" (per se in Latin). On the other hand when it is a matter of our consciousness, things appear "for us" or "for one" in their subjective envelope. In Hegel's dialectic the concept of "in and of oneself" is akin to a fusion, an amalgam between being and appearing, between being relating to oneself and being opposed to oneself. A dialogue between them creates the bond to arrive at a whole.

In my "In and of oneself" work I am above all interested in this bond: my inner dialogue between dream and reality, inner and outer, being and appearing. My curious inner squirrel thus tries to question itself about what it encounters daily.

What does he see in street scenes day after day? He probably notices only the "seeming", only these outer envelopes that are clothing, facades and ordinary objects. But a squirrel observes individuals and the things it meets from different angles. So, the clothes and things used "for themselves" in a creative way also seem to say more about people "in themselves". My photographs nonetheless will have a hard time giving me answers; they will rather be an integral part of the dialogue between my dreams and reality. And sometimes I've got to pinch myself. Yes, it is real "in and of itself".

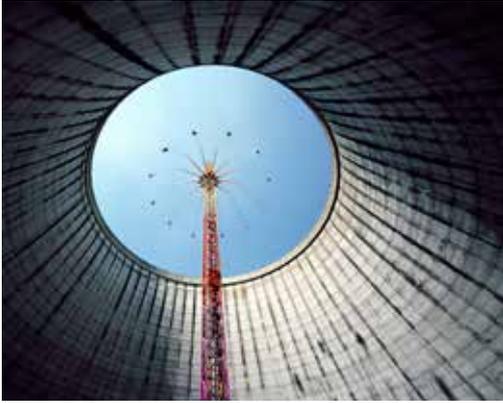
Torsten Schumann is a German photographer who has recently been living temporarily in China. The central aspect of his artistic practice involves everyday situations and objects encountered in urban space. The artist engages with his own fascination and puzzlement resulting from close observation of detail. His unbiased curiosity investigates the question: Why and to what purpose are these things created? In Schumann's own words: "Photography helps me question the ordinary. The more I do this, the more I see the world as an enigma."

Schumann's work has been exhibited internationally and has won multiple prizes, including the Arte Laguna Prize, PDN Photo Annual Award and the OPUS Magazine Photo Prize.

More Cars, Clothes and Cabbages was published by Peperoni Books in 2016. Schumann's work is part of art collections as of the Musée de l'Elysée in Lausanne and of the JPMorgan Chase Art Collection New York.

Ostkreuzschule Berlin | OKS

Tamara Eckhardt, Clemens Fischer, Caroline Heinecke, Natalia Kepesz, Milan Koch, Claudia Neubert, Adrian Rheinländer, Anna Szkoda



Today almost everyone can operate a camera, but does it make him a photographer? To be a photographer requires a special ability - the ability of photographic vision. This particular vision can be learned and developed over time.

The Ostkreuzschule in Berlin offers training formed in the artisanal, mental, and emotional skills of this ability. After artistic basic studies, the focus is on the development of a personal visual language. Documentary, journalistic, or artistic photography genres are differentiated and interactions and knowledge of design theory, theory and history of photography will be taught. As successful photographers, the agency Ostkreuz reports on their experiences in various photographic genres. Students also learn to make conceptual and substantive decisions through project work. The course comprises 7 semesters in the cultural metropolis of Berlin.



The Ostkreuzschule for Photography was founded in 2005 by professional photographers in Berlin and presents a selection of works from recent years before concluding: Tamara Eckhardt, Clemens Fischer, Caroline Heinecke, Natalia Kepesz, Milan Koch, Claudia Neubert, Adrian Rheinländer and Anna Szkoda.

The Ostkreuzschule is part of the FOTOHAUS ARLES AWAY FROM ITS BASE and exhibits at 16 Rue Vernon, 13200 Arles, saturday 2nd july - sunday 16th july 2022 .



INSTITUTIONS

110 Galerie

Located between the Louvre and the Bourse de Commerce, 110 Gallery will open its doors on June 2nd, 2022. The gallery will present 10 exhibitions annually, showcasing the French contemporary art scene. Under the artistic direction of Sidonie Gaychet, the 110 will curate a rigorous and varied program, highlighting a variety of artistic mediums including photography, sculpture, installations, video, painting and drawing.

The 110 Gallery is part of a holistic cultural project, the 110 Honoré, which will open in September 2022. Its space will include a recording studio for musicians, a yoga studio, a locavore restaurant and a cocktail bar. The 110 Honoré will propose a program of artistic events spanning and interconnecting its different spaces in the form of literary evenings, concerts, debates. This polymorphic space, conceived as a contemporary Parisian salon spanning 300 m2, aims to create an intimate environment, designed to encourage exchanges and start a dialogue within a warm, welcoming context.

Contact : le-110.fr

ADVANTAGE AUSTRIA

Each year Arles becomes the world capital of photography with its International Encounters Festival. We are very happy that the fiVe collective of Vienna is representing Austria in 2022. Its five exceptional artists are driven by a shared passion of investigating the boundaries of our reality and taking the measure of essential questions for our future with such finesse and subtlety – a concern that also plays a major role in the world of economics. Through this exhibition these photographers are generating a positive image-transfer for Austria, a sufficient enough reason for pooling our strengths and giving them our support to provide them with international visibility.

Reanne Leuning, Programm-Managerin Creative Industries, ADVANTAGE AUSTRIA.

Contact: wko.at/aussenwirtschaft

Collection Regard

As its French name 'Regard' suggests, the collection hopes to inspire a deeper gaze towards that which is being viewed. The collection aims to further the discovery and re-discovery of photographers that deserve our attention. Marc Barbey has been collecting photography since 2005. The Collection Regard covers works from the beginning of photography to the 1990s, mostly by German photographers and with a special focus on Berlin. To this end, a series of curated solo exhibitions with exhibition-accompanying publications and photographic salons (Salon Photographique) have been taking place in the collection since 2011 in order to provide photographers, institutions, curators, collectors and photo-enthusiastic individuals with the opportunity to discover new photographic work and to exchange together. With her work, the Collection Regard deliberately takes a position between the gallery and the museum. The extensive oeuvre of Hein Gorny (1904 -1967) holds a special position in the Collection Regard, as Marc Barbey is entrusted with the administration of his estate. Further to the inventorisation and archivation of the still largely unknown oeuvre of Hein Gorny, the collection focuses on making the oeuvre public and to help ensure that Hein Gorny is perceived as the great photographer he has been.

Contact : collectionregard.com

INSTITUTIONS

Deutsche Börse Photography Foundation

The Deutsche Börse Photography Foundation is a non-profit organisation based in Frankfurt/ Main that is dedicated to collecting, exhibiting and promoting contemporary photography. It is responsible for the further development and presentation of the Art Collection Deutsche Börse, which now comprises over 2,200 photographic works by around 150 artists from 30 nations. In its exhibition space in Eschborn near Frankfurt am Main, it shows several exhibitions a year that are open to the public. Supporting young artists is a particular concern of the foundation. It promotes them in many ways: with awards, scholarships, or through participation in the 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. Furthermore, the foundation supports exhibition projects of international museums and institutions, as well as the development of platforms for academic dialogue and research on the medium of photography.

Contact : deutscheboersephotographyfoundation.org

Diamantino Labo Photo :

Diamantino Labo Photo was created 14 years ago by Diamantino Quintas, a master printer and filter, with over 30 years of experience in various Parisian laboratories (Graphicolor, Gamma labo, Sipa labo and Publimod). In an environment saturated by digital technology, Diamantino dreamed of creating a laboratory dedicated to silver, colour and B&W prints, which would correspond to his vision of the profession. To return to what the photographic laboratory was created for: a craft structure giving life to photographic expression, with simple means, mediums and techniques.

Contact : Instagram : [@diamantinolabophoto.labo](https://www.instagram.com/diamantinolabophoto.labo)

ETPA

As a pioneering school in the field of artistic education, ETPA has been a higher education institution specializing in the teaching of Photography and Game Design since 1974. Believing that it is essential to bring its students as close as possible to the realities of their future occupations, ETPA has built up a team of specialists in photography and game design to teach its courses and workshops, as well as renowned lecturers for conferences and master classes.

In addition to this concrete teaching, at the cutting edge of new technologies and current events in the various disciplines, ETPA participates every year in exhibitions, fairs, competitions and other events. These actions further reinforce the desire to train creative professionals, operational as soon as they graduate.

Contact : etpa.com

gb agency

gb agency was established in 2001. As a gallery open to the public, we attempt to develop other potential working forms by questioning the exhibition formats and their temporality, therefore we represent a limited number of artists and devote substantial time and effort to each.

Our artists selection arises from an intense and specific encounter with them and their works. Coming from different contexts, they all persistently work on renewing their vision. In 2010, gb agency moved to Le Marais neighbourhood in central Paris, where we keep developing and expanding the work conducted over the years with exhibitions, exchanges, collaborations and curatorially-driven projects. In 2018, new exhibition rooms greatly enlarged our space to 500 square meters. gb agency currently represents 21 international artists.

Contact : gbagency.fr

INSTITUTIONS

LesAssociés

The LesAssociés Collective was founded in 2013 in Bordeaux. It gathers not only photographers but also sound and film professionals. Coming from the documentary tradition, the Associés members do totally different and complementary composition that combines photography, sound and video. Their production addresses the identity/regional relationship, whether it be when the regional map of France was reformed – *D'ici, ça ne paraît pas si loin* ("From Here, It Doesn't Seem So Far"), produced in Nouvelle-Aquitaine from 2015 to 2019 – or the shake-up in our lifestyles caused by the health crisis –

Sauver les corps ("Saving Bodies"). The Associés' process aims at a dialogue with the singularities of the shared narrative. This goal is applied to the authors' very work within the group but also in the questions raised by each project and its performance. Within this idea, the Collective produces a photographic film for each project where techniques, sensibilities and proposals blend together. Starting in January of 2020, the LesAssociés Collective has organized traveling performances of *D'ici, ça ne paraît pas si loin*. In order to reach everyone, a stage design for a public space has been created. *D'ici, ça ne paraît pas si loin*, was also published by Le Bec en l'Air press in February, 2020. The exhibition and film, *Sauver les corps*, their latest project, was first put on at the Rencontres d'Arles. in 2021.

Contact lesassociés.net

L'Ascenseur Végétal

L'Ascenseur Végétal is a bookshop (FR/EN website and webstore/gallery in Bordeaux) dedicated to photography books and specialising specialises in independent publishers and self-publishing artists from all over the world.

Contact : ascenseurvegetal.com

Ostkreuzschule | OKS

The Ostkreuzschule in Berlin offers training formed in the artisanal, mental, and emotional skills of this ability. After artistic basic studies, the focus is on the development of a personal visual language. Documentary, journalistic, or artistic photography genres are differentiated and interactions and knowledge of design theory, theory and history of photography will be taught.

As successful photographers, the agency Ostkreuz reports on their experiences in various photographic genres. Students also learn to make conceptual and substantive decisions through project work. The course comprises 7 semesters in the cultural metropolis of Berlin.

The Ostkreuzschule for Photography was founded in 2005 by professional photographers in Berlin.

Contact : ostkreuzschule.de

ParisBerlin>fotogroup

The ParisBerlin>fotogroup – a not-for-profit association founded by Christel Boget, the exhibition's curator – is a platform that has spent the past 20 years showing and promoting contemporary photography on both the Paris-Berlin corridor and throughout Europe. Since 2001 the ParisBerlin>fotogroup association, based in France and Germany, has accrued expertise in the organization of exhibitions and events. It has mobilized numerous photographic authors and institutions in the pooling of their funds and of specific creations with a view to documenting specific themes. The works by photographers, selected according to carefully chosen themes, are disseminated in the form of screenings, exhibitions, publications.

Christel Boget also curated the French exhibitions of Erich Lessing (Austria), Léon Herschritt (France) and Angelika Platen (Germany) between 2003 and 2018.

Beginning in 2015 ParisBerlin>fotogroup founded the FOTOHAUS I PARISBERLIN exhibition concept by regularly inviting French and German institutions to work together on artistic projects. ParisBerlin is involved in curating exhibitions, coordinating artistic projects, organizing workshops and portfolio readings and the publication of catalogs and books.

Since 2014 the association has also been the driver of the Month of Photography-OFF Festival in Berlin.

Contact : fotoparisberlin.com