

# imageSingulières

14<sup>th</sup> DOCUMENTARY PHOTOGRAPHY FESTIVAL - SÈTE, FRANCE

**26 MAY > 12 JUNE 2022**

PRESS KIT

11 MAY 2022



Centre photographique documentaire - ImageSingulières / Festival office

17 rue Lacan - 34200 Sète

+33 4 67 18 27 54 / [info@imagesingulieres.com](mailto:info@imagesingulieres.com) / [www.imagesingulieres.com](http://www.imagesingulieres.com)

© Camille Gharbi / The Eyes Publishing

## EDITO

### « IN SEARCH OF LOST TIME »

The two years during which the festival was stopped were productive. First of all, we reorganised, under the name ImageSingulières, Documentary Photographic Centre, our year-round activity space (formerly Maison de l'Image Documentaire, created in 2011) and the festival. The Photographic Centre was then enlarged, the exhibition space doubled in size. We were thus able to present the entire programme of the 2021 festival, with two exhibitions every two months.

For 2022, we are enthusiastic and pleased to be able once more to invite photography fans to our fourteenth ImageSingulières Festival. 2022 also sees us return to our beginnings in one of our favourite places, the Chai des Moulins, which will be the beating heart of the festival.

There, from Thursday 26 to Sunday 29 May, we will be hosting evening screenings, the collective of photo publishers **France PhotoBook**, conferences, music and of course exhibitions. **Myriam Boulos**, Lebanese photographer and winner of the ISEM 2021 Grand Prize and young member of the Magnum agency, provides us with the opportunity to retrace recent history in Beirut. We will also be showing an important scenography of the collective **Tendance Floue**'s new project "Fragiles", with the support of the Culture Minister. And we are offering carte blanche to the committed graphic artist **Dugudus** who will make the storehouse walls talk.

The Photographic Centre will host three exhibitions, which will continue until mid-August:

On the ground floor, **Laurent Elie Badessi**'s work on the relationship between children and guns in the United States.

On the first floor, the 2022 residency, entrusted to the delicate **Gabrielle Duplantier** who transposed, to Sète, her intimist universe in luminous black and white. The book, co-edited with Le Bec en l'air, will be published for the festival.

And on the facade, the French/English **Raphaël Neal**'s diptychs which challenge us on the upheavals and contradictions of climate change.

The series "A tree called home" by the Swede **Kent Klich**, the result of twenty years of documentary work in a psychiatric hospital in the ex-USSR, will be shown in the Chapelle du Quartier-Haut and the essential photographic study by **Camille Gharbi** on femicide "Deal with it, stories of conjugal violence" will be shown in the Tarbouriech room.

The valuable work of **Patrick Wack**, produced over four years in the utonomous Uyghur Region of Xinjiang, will be shown at the Rio. A dive into the daily life of this minority at the height of the repression, in parallel with the obscene rise in Chinese tourism.

In partnership with Gares et Connexions, **Tim Franco** presents his polaroid portraits in the Sete railway station. This Franco-Polish photographer, exiled in Seoul, encountered people who fled the dictatorship in the North to live among their cousins in the South.

This year, we broaden our journey with two exhibitions on the banks of the Etang de Thau. At the Jardin Antique Méditerranéen in Balaruc-les-Bains, **Alexis Vettoretti** opens "Pesant women", whose faces show the traces of a century that has seen our society pass from a traditional one to modernity. At the Ethnographic Museum of the Etang de Thau in Bouzigues, **Sebastien Van Malleghem** invites us on a dreamlike journey between powerful nature and his human condition.

We also strengthen our ecologically responsible practices by this year collaborating with the Sete architectural cabinet dahu, with their design of reusable scenographic structures.

ImageSingulières is thus returning to its (good) habits with its committed programming accessible to the greatest number of people.

**Gilles FAVIER**, artistic director

**Valérie LAQUITTANT**, director

## PROGRAMMATION 2022

### EXHIBITIONS FROM 26 MAY TO 12 JUNE

- > **Thematic exhibition « Beyrouth »** - Chai des Moulins
  - Myriam Boulos - POST 4 AOÛT
  - Gabriele Basilico, Françoise Demulder, Carol Mansour, Mathieu Pernot
- > **Collectif Tendance Floue** / FRAGILES - Chai des Moulins
- > **Dugudus** / SUR LES MURS - Chai des Moulins
- > **Patrick Wack** / DUST - The Rio
- > **Camille Gharbi** / FAIRE FACE. HISTOIRES DE VIOLENCES CONJUGALES - Salle Tarbouriech
- > **Kent Klich** / A TREE CALLED HOME - Chapelle du Quartier-Haut
- > **Tim Franco** / UNPERSON - Gare SNCF
- > **Alexis Vettoretti** / PAYSANNES - Jardin Antique Méditerranéen (Balaruc-les-Bains)
- > **Sébastien Van Malleghem** / ALLFATHER - Musée Ethnographique de l'Etang de Thau (Bouzigues)

### EXHIBITIONS FROM 26 MAY TO 14 AUGUST

at the Centre photographique documentaire - ImageSingulières

- > **Gabrielle Duplantier** / SÈTE#22
- > **Laurent Elie Badessi** / L'ÂGE DE L'INNOCENCE
- > **Raphaël Neal** / NEW WAVES

---

### PRIZES

- > ISEM documentary photography Prizes
- > Laurent Troude Grant
- > Fortant / IS / WIPPLAY Competition
- > Mediatiks Photo Report Award

### EVENINGS OF SCREENINGS

- > Photographers and cinema
- > A new era ?
- > Closing evening

### MUSIC

- > Tony Truant & Solutions from the Deep South
- > Radio Muge
- > ImageSingulières invites BAZR festival

### AGORAS SINGULIÈRES

- > Live in collective
- > Facing up
- > Liban mon amour

### LES RENDEZ-VOUS

- > Photo book fair France PhotoBook / signatures
- > Agoras singulières
- > At the origin of the heart / mobile laboratory of Trigone collective
- > Prophot photo studio

### PRACTICAL INFORMATION

Free access to the exhibitions (except for the Musée Ethnographique de l'Étang de Thau and the Jardin Antique Méditerranéen from 30 May).

## EXHIBITIONS

from 26 May to 14 August

Residency 2022



© Gabrielle Duplantier / Galerie 127

### GABRIELLE DUPLANTIER

SÈTE #22

FRANCE / GALERIE 127

#### *The Colour of Feelings*

It is so easy to talk of black-and-white photography that it is almost a misnomer. You only need to look at the catalogue of the exhibition dedicated to this theme, organised at the Grand Palais with the rich collections of the Bibliothèque nationale de France (which sadly could not open its doors to the public due to the pandemic, but which will open later on on the institution's premises), to know how the term may be used for radically different approaches, aesthetics and "colours".

Héloïse Conesa, one of the curators of this exhibition, wrote a piece precisely entitled "Black and white or the aesthetics of distance" for this catalogue. Distantiation from time, from space and therefore from the world. Transposing the familiar world we live in and doing away with its hues is undeniably a distantiation and a questioning of the whole illusion of "faithfulness" in representation, which has rooted collective credulity in a "truth" of photography – with the complicity of photographers, but this is finally well and truly over. Whatever the aesthetic choices, this is a form of abstraction – and there lies one of the strengths and ambiguities of photography – that does not in any way challenge a form of realism that reminds us that its very existence depends upon what preceded it in reality and which it first gives us an interpretation of.

Since photographers "write with light", even in black and white, places like Sète, where light intensity is usually strong and where shadows are clearly marked, make for generally contrasted images. What is striking about Gabrielle Duplantier's project – and even if her Sète harvest is a little more contrasted than the images from her south-western one – is the subtlety of the chromatic range she has developed. There are not only nuanced, gradual, vibrant and often sensual greys, on skins as much as in nature, but also a depth of the details in the blacks and subtle modulations in the rare almost pure whites. This rich processing creates an atmosphere that leads us to gentle encounters, harmonious perspectives, with a lack of pre-established construction that sometimes borders on strange.

Restive towards the urban environment – cities are for her an impossibility –

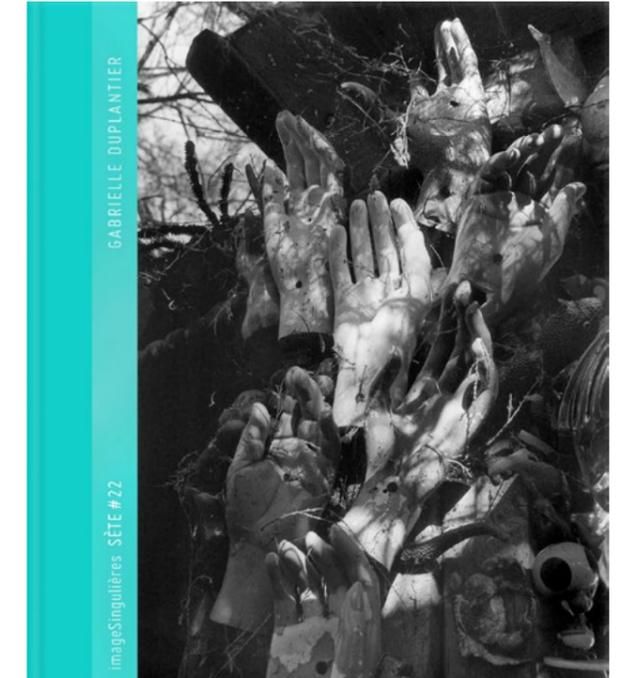
Gabrielle Duplantier has found in Sète a space to suit her. This is a space she can explore on foot, at her own pace, scanning the lights, having – and taking – time for encounters. Be it a little girl, a teenage couple, children whose beauty stops her in her track, a doll-like young woman in the street, an African woman of great beauty, but also a dog spotted against a dilapidated wall, a structure hanging over a pond, a cactus, a tree with sculptural grey branches or even the vibrating sea, this stroll beckons us to a colour chart of greys, from the deepest to the lightest. For the aim is not to describe, to explain or to make known, but only to share the shaped echo of joyful surprises, of moving and arresting incidents.

Faithful to a form of craftsmanship as much as to film photography, which gives a unique texture that she works on until she obtains an interpretation – which could be different another time and which she always doubts, Gabrielle Duplantier creates a world that is not just "her" subjective Sète but rather a poetic catalogue, not too organised, of the sensations she felt in a land unknown to her, bathed in lights that are not those that she usually prefers.

It is with apparent ease and obvious freedom, with no explicit purpose, no structured intent that she moves through this land, that she interprets it like a little tune, by night, by day, any time of day, modulating the distances, to people and spaces alike, working most of all on the texture of the picture. A truly photographic texture that, in frames that are never forced, can easily inject a calm breath, only punctuated with just a few depths of absolute black and a few shrills of white. In order to give full scope to greys.

With Gabrielle Duplantier, black has the colour of feelings.

Christian Caujolle



#### SÈTE #22 - GABRIELLE DUPLANTIER

Text : Christian Caujolle

Publishers : CéTàVOIR, LE BEC EN L'AIR ÉDITIONS

Released : Mai 2022

Print : 20 x 25 cm, 96 pages

French – English

Price : 27 € (hors frais de port)

Available online : [www.imagesingulieres.com](http://www.imagesingulieres.com)

#### THE PHOTOGRAPHER

Gabrielle Duplantier is a French-American-Azorean photographer, born in 1978. After studying Fine Arts and Art History in Bordeaux and Toulouse, she began to explore on her own the practice of photography. A short stay in Paris inspired her to return to live in the Southwest of France, close to nature. Since her first steps in photography, she travels again and again the same familiar places, the Basque Country, Portugal or India. Strange landscapes, twilight moments, powerful and fragile portraits of women or children... Gabrielle pursues the anxious and obstinate affirmation of her point of view as a subject, less attached to freezing reality than to claiming a right to look at it. She has published two books with Editions lamaindonne, Volta (2014 and 2021) and Terres basses (2018). Her work is the subject of numerous exhibitions and publications in France and abroad. Gabrielle Duplantier is a member of the collective project Temps Zéro. She is represented by Galerie 127.

[www.gabrielleduplantier.com](http://www.gabrielleduplantier.com)



## EXHIBITIONS

from 26 May to 14 August



© Laurent Eli Badessi / Polka Galerie Paris

### LAURENT ELIE BADESSI

#### THE AGE OF INNOCENCE

FRANCE / POLKA GALERIE

"What do you like about firearms?"

Between aesthetic pleasure, a feeling of power, safety and protection; the answers from those children questioned - which we can read alongside each print - allow us to grasp all the ambivalence in the gun culture which today has become such an inseparable part of the history of the United States.

With "Age of innocence", Laurent Elie Badessi explores the emotional relationship of a child with his weapon. For some, living with arms means protection, for others, their disappearance would be reassuring. Some are fake, others real: the confusion between play and reality is palpable, but the artist carefully avoids unwelcome judgement, and any head-on opposition between innocence and violence. Rather, he appeals to us through the neat, fascinating character of the portraits, through the many facial expressions mixing determination, pride, serenity and even amusement.

A work which shows, with an all too rare precision, the way looks are polarised by these objects of desire and of death.

### THE PHOTOGRAPHER

Born in Avignon in 1964, Laurent Elie Badessi studied communication and photography. He wrote a master's thesis entitled Ethnological Fashion Photography and spent several months in Niger to photograph isolated tribes, never before exposed to photography. He won the Fuji Color Adventure Grant first prize in 1988. From 1991, Badessi travelled the world before settling in New York, where he currently lives. After ten years of work on the human body, he produced the series SKIN, collected in a book, published by Stemmler in 2000. Following the exhibition "American dream, This is not a dream" (2006) aimed at denouncing the media's purified perception of the Iraq war, in 2006 he produced "Age of Innocence", exhibited at the National Portrait Gallery in London under the aegis of the prestigious Taylor Wessing Photographic Portrait Prize. The eponymous book was published by Images Plurielles in March 2020.

[www.badessi.com](http://www.badessi.com)



## EXHIBITIONS

from 26 May to 14 August



© Raphaël Neal / Agence VU'

### RAPHAËL NEAL

#### NEW WAVES

FRANCE / AGENCE VU'

Heat waves, flooding, tornadoes, advancing deserts... The catastrophes filling contemporary imagination and science fiction scenarios interfere more and more with reality.

The photo series « New Waves » was born from this confused feeling inspired by the way the issue of climate change is treated as well as the fears it produces. Between « danger » and « beauty », the dreamlike and poetic dimension of this work allows Raphaël Neal to keep his distance from any specific political identity.

Nonetheless, he wishes to show the contradictory poetry in these prehistoric or post-apocalyptic landscapes, between « danger » and « beauty ». A tension reinforced by the portraits of children and adolescents - the famous « future generations » - with composite expressions, between defiance and anxiety, far from the ultra-combative youth which exists only in speeches and advertisements.

It is also, at a time when many people still don't believe some alarmist speeches, failing to change their habits and priorities, a work that emphasises the doubts, the imperfections, and shows a powerfully paradoxical imagination, in contrast to our behaviour.

### THE PHOTOGRAPHER

Raphaël Neal was born in France in 1980. Through auto portraiture, he explored themes such as boredom or deception, as seen in his series « IKWIG ! » (2014). In « The Windows of the World » (2019), he evokes the solitude lived by individuals who have withdrawn from the world, hidden behind their windows. In 2020 he staged « Dark Circus », and played the characters of a strange circus troupe facing a non-existent audience. In the summer of 2020, he produced « Discreet Peaks », an enchanted digression between the two lockdowns which celebrates an ode to nature and to the body. More recently, with « New Waves », he explores the contradictions linked to climate change, with his trademark dreamlike and fictional dimension. He is the author of several monographs, including « Bates Productions » (2015, Le Bec en l'air Editions) which showcases actors in imaginary cinematographic productions. In 2015, he produced his first full length film « Fever », adapted from the book by Leslie Kaplan.

[www.raphaelneal.com](http://www.raphaelneal.com)



## EXHIBITIONS

from 26 May to 12 June

Thematic

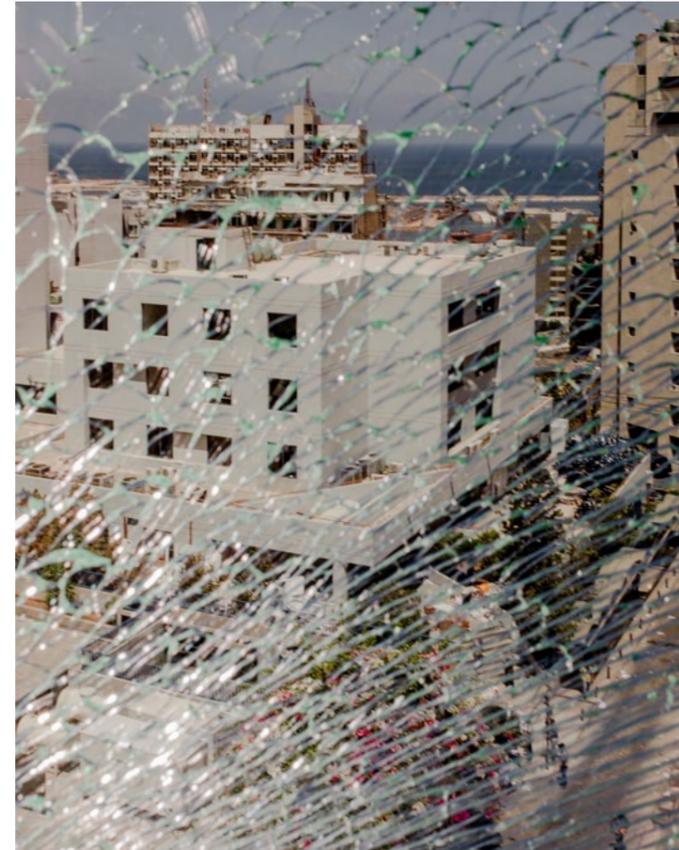


© Françoise DEMULDER / Agence Roger Viollet

Winner of ISEM Grand Prix 2021

## EXHIBITIONS

from 26 May to 12 June



© Myriam Boulos / Magnum Photos

### MYRIAM BOULOS

POST 4 AOÛT

LEBANON / MAGNUM PHOTOS

October 2019, entire forests are burning in Lebanon, and the government is doing nothing about it. The same month, the country is hit with an economic crisis. Immediately, a revolution begins during which fire is used as a means of destruction, repression, but especially as a symbol of power. It is used to blockade roads and to oppose state abuses.

August 2020, firefighters are sent to the port of Beirut. The political powers who sent them know the area on fire contains tons of ammonium nitrate. Several hours later, Lebanon is the victim of one of the biggest explosions in history. The two events telescope into each other, as though fused by this fire that consumes the symbols of abusive power, so that the ashes could provide a basis on which the city can be rebuilt. These are the premises of this reconstruction which Myriam Boulos documents, as a survivor. It shows at the same time the destructive and saving aspects of this huge flame which is also the condition for the possibility of renewal, a cry of despair amidst chaos. Images brutal and soft, which speak to the power of the means of mutual aid and solidarity and definitively serve as "concrete proof that we are not hallucinating" (Max Kozloff).

### BEIRUT

Myriam Boulos, winner of the 2021 ISEM Grand Prize, will be our guest with her work following the tragic August 2020 explosion in the Lebanese capital port.

Since then, Myriam Boulos has joined the celebrated Magnum agency. In addition to her work, we will try to put into perspective the tragic history of contemporary Lebanon, with the iconic images of Françoise Demulder, Mathieu Pernot and Gabriele Basilico, as well as a film by Carol Mansour.

*In partnership with Mediapart, l'ETPA and the laboratoire Photon*

### THE PHOTOGRAPHER

Myriam Boulos was born in 1992 in Lebanon. From the age of 16, Myriam began to use her camera to question Beirut, its inhabitants and her place among them. Receiving a master's degree in photography in 2015, her work has been presented in international collective exhibitions such as "Infinite identities" (Amsterdam), the Biennale des photographes du monde arabe (Paris), Berlin PhotoWeek and "Photomed" (Beirut). She received the Purple Lens Award in 2014, which led to her first solo exhibition. In 2019, her work was exhibited at the Institut français of Lebanon. Today she uses photography as a way to explore, to challenge society but also to resist it. She received the ISEM Grand Prize for documentary photography in 2021 and joined Magnum the same year.



## EXHIBITIONS

from 26 May to 12 June



Meyer, Fragiles © Tendance Floue

### TENDANCE FLOUE

#### FRAGILES

FRANCE

« Fragiles » is a choir composed of sixteen voices, sixteen photographic stories to create a panorama of queries about a world that has become vulnerable and uncertain. The whole project is alive with the tremors that shake our epoch, when the myth of endless growth crashes against its disastrous consequences for the planet and those who live on it. But this new work tries to go beyond the photographic inventory of upheaval. Rather it is the outline of a promise or a hope, the formulation of a promise that this new fragility will inspire the imagination. The sixteen photographers of the collective each in their own way produce often enigmatic images, striking, or intensely seductive, sometimes showing explosive confrontations. Visual connections setting off, like some chemical reactions, an explosive and multi-levelled energy, like artists who don't sign their images in favour of a collective response - the only one possible in the face of the chaos threatening our world. A documentary and dreamlike project in the style of a manifesto for a paradigm shift.

Photographers : Pascal Aimar, Thierry Ardouin, Denis Bourges, Gilles Coulon, Olivier Culmann, Ljubiša Danilović, Grégoire Eloy, Mat Jacob, Caty Jan, Yohanne Lamoulère, Philippe Lopparelli, Bertrand Meunier, Meyer, Flore-Aël Surun, Patrick Tourneboeuf, Alain Willaume  
Invité pour Fragiles : Jean-Christian Bourcart

*With the support of Ministère de la Culture, Fujifilm and la SAIF*

+ Book published by Textuel

#### THE COLLECTIVE

Founded in 1991, Tendance Floue is a collective of sixteen French photographers internationally recognised for their projects crisscrossing the social, cultural, documentary and artistic. Exploring the world against the current of a globalised image, look in the shadow of subjects, seize the special moments: Tendance Floue is a unique laboratory. For thirty years, an indefinable alchemy of ideas and energy enabled the creation of a unique photographic language, and renewed the field of story telling. Aside from their individual actions, the sixteen photographers throw themselves, together, into photographic adventures of a different order, in the style of a performance. Confronting images, assemblages, combinations: new material emerges from communal work.

[www.tendancefloue.net](http://www.tendancefloue.net)

## EXHIBITIONS

from 26 May to 12 June



© Dugudus

### DUGUDUS

#### SUR LES MURS

FRANCE

A product of our history and graphic culture, political posters have today almost vanished from our walls. Dugudus continues this tradition by offering a new identity to the political image.

At the age of 20, he produced his first political poster in collaboration with François Miehé, founder of the Grapus collective, which emerged from the Peoples Workshops of May 68. He became politically active very young and put into pictures the struggles and hopes of those around him. He didn't hesitate to move his silkscreen workshop into the street to take part in political and social movements, in particular "Marriage for all", "Nuit debout", or during May Day demonstrations. The posters are then printed and handed out freely to the contingents. More recently, he founded the collective Forms of Struggle, during the mobilisations against pension reform in 2019. His goal is to revitalise the public opinion arena by creating links between authors and integrating the younger generation as much as possible. This exhibition revives this tradition through a retrospective look at these records of struggles past and present, messages of resistance and hope.

#### THE ARTIST

Regis Leger aka Dugudus, was born in 1987 and is a graphic artist, illustrator and Parisian street artist. After his studies at the Estienne School and at Gobelins, he left to study in Havana. In 2013, he published his first book on the history of the Cuban poster ("Cuba Grafica", Editions l'échappée). He worked alongside the greatest Cuban graphic artists and learned to make his own silkscreen prints. Living in the 20th arrondissement of Paris for ten years, today he works for various institutions, associations and social organisations. In 2019, for the Musée de l'Homme he created the communication and signage for the 70th anniversary of the Universal Declaration of the Rights of Man. His works are today exhibited at biennial events, in art galleries and during artistic events. Some have been included in the collections of museums or institutions such as MUCEM, the BNF, l'Institut du Monde Arabe, the Museum of the History of Immigration or the Carnavalet Museum.

[www.dugudus.fr](http://www.dugudus.fr)



## EXHIBITIONS

from 26 May to 12 June



© Kent Klich

### KENT KLICH

#### A TREE CALLED HOME

SWEDEN

A PNI is an asylum, of which hundreds exist across Russia. Twenty years ago Kent Klich visited one of these places of confinement, where over-drugged patients see their social links reduced to very little.

Through the years, he met and collaborated with patients, doctors, activists, researchers and artists. The result is this body of work including photos, images found at the asylum, as well as video and audio pieces produced by the artist and patient Aleksey Sakhnov.

Imaginary sanctuaries around which the bodies of trapped people are deployed. Moments of despair or momentary joy in the midst of a bleak setting, bare walls and dirt, broken chairs, faded furniture, bodies showing traces of physical and psychiatric mistreatment. This shows, also, the sense of community and mutual aid made necessary by the repression and surveillance.

« A tree called home » is the result of a confrontation of points of view, and this is what allows this story to reveal, with great precision, the dehumanising structures of the psychiatric institution and to do justice with a rare sensitivity to these bruised lives.

*In partnership with Landskrona Foto and the support of the Institut Suédois.*

### THE PHOTOGRAPHER

Kent Klich was born in Sweden in 1962 and currently lives in Denmark. He studied psychology at Gutenberg University and photography at the International Center of Photography in New York. He was a member of Magnum Photos from 1998 to 2002. Kent Klich received international acclaim for his project about Beth, a Danish sex worker whose life he has recounted over the past thirty years, resulting in three books and several exhibitions. Among other acclaimed projects, we mention El Nino (1999), Children of Ceausescu (2001) and Gaza Works a series about the Gaza Strip, with the aim of offering alternative images to the ephemeral and generally sensationalist coverage by the mass media. Gaza Works was shown at the Hasselblad Foundation in 2017 as well as at the National Photography Museum and Royal Danish Library in 2018.

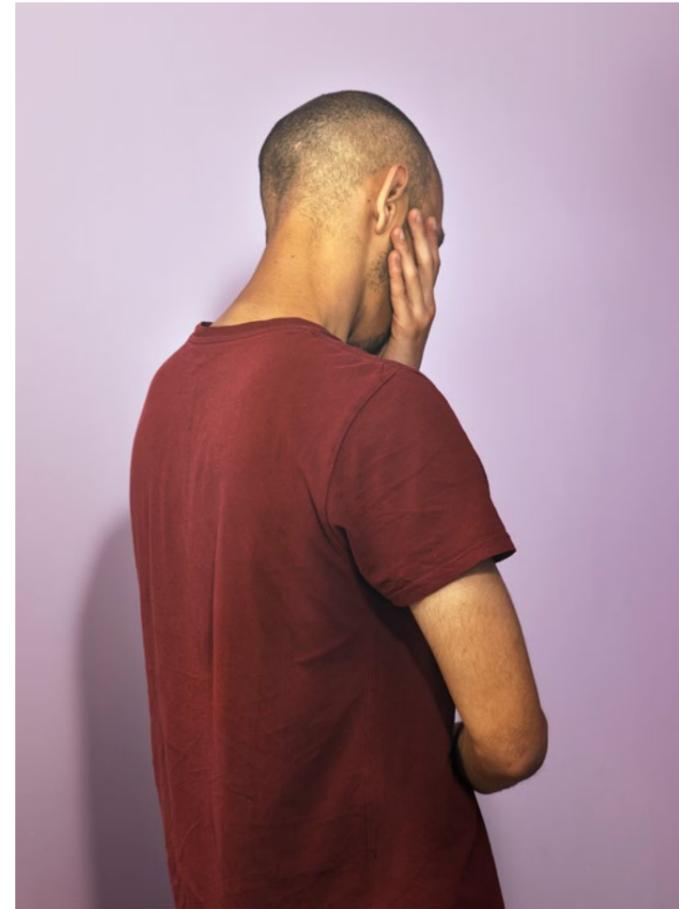
[www.kentklich.com](http://www.kentklich.com)



CHAPELLE DU QUARTIER-HAUT

## EXHIBITIONS

from 26 May to 12 June



© Camille Gharbi / The Eyes Publishing

### CAMILLE GHARBI

#### FAIRE FACE. HISTOIRES DE VIOLENCES CONJUGALES

FRANCE / THE EYES PUBLISHING

“Facing up. Stories of domestic violence” is a project of Camille Gharbi on the subject of violence against women and violence inside a couple, tackled from three angles.

“Preuves d’amour” (Proof of love) tackles the problem of conjugal femicide, a phenomenon so frequent that it seems almost endemic. Faced with this inertia, the images try to provoke an electric shock to the senses.

“Les Monstres n’existent pas” (Monsters don’t exist) deals with a subject seldom treated: prevention of reoffending from the point of view of the perpetrators of violence within a couple. Diptych portraits/testimonials obtained in prison, shine a light on those prisoners who have committed to a process of taking responsibility for their actions. This work aims to deconstruct the figure of a “monster”, not to excuse but to better understand the cycle of violence.

“Une chambre à soi” (A room of one’s own) evokes the process of reconstruction for the victims. The photographer went to meet young women who were housed in a shelter, fleeing a situation of conjugal or intra-family violence. Each of these series shows in its way the reality of this violence, its intensity, its banality. They show, with unvarnished sensitivity, the need for all of society to “deal with it” by deconstructing archaic systems of thought.

+ Exhibition at Paris Gare de Lyon from 15 May to 30 June 2022

*n partnership with Gares & Connexions*

+ Book published by The Eyes Publishing

### THE PHOTOGRAPHER

Trained as a photograph and architect, Camille Gharbi was born in 1984 and lives in Pantin (93). She is active in the fields of architectural photography, portraiture, press photography, and developed her personal projects in line with social themes close to her heart. Her approach, based on a documentary approach, seeks to question the state of the world by playing on distance and aesthetics in order to evoke empathy and sensitivity.

In 2018 Camille Gharbi was a winner of the Fidal Youth Award, which promotes young contemporary photographers. She is also a winner, along with a team of journalists from Le Monde, of the Visa d’Or for Digital Information 2020 at the Visa pour l’Image festival, for her work on the investigative journalism “Femicides: anatomy of a crime foretold”, carried out by Le Monde during 2019-2020.

[www.camillegharbi.com](http://www.camillegharbi.com)



SALLE TARBOURIECH - THÉÂTRE DE LA MER

## EXHIBITIONS

from 26 May to 12 June



© Patrick Wack / Inland

### PATRICK WACK

#### DUST

FRANCE / INLAND

Since 2016, the Muslim population of the autonomous Uyghur region of Xinjiang have been subjected to increased repression by the Chinese authorities, notably a policy of massive imprisonment, modern slavery, forced acculturation and forced sterilisation.

At the turning point of this historical rupture, Wack went to Xinjiang to produce "Out West" and offers testimony about the region before, and then during, its descent into the dystopia that we now know. It seems like a region of diversity, made up of vast spectacular landscapes, new buildings, structures abandoned in cities in decline, constant police presence, pious faith and slandered minorities, opportunities and an uncertain future. Camps then began to appear to reeducate the Muslim masses, and the most advanced surveillance system in the world is developed there.

When the first images of the concentration camp system appeared, Wack decided to go back and produced "The night is thick". This second reportage dives into the daily life of the Uyghur minority at the height of the repression, in parallel with the obscene rise in Chinese tourism in a region that has become an open air prison. "DUST" brings together these two life-changing projects and paints a portrait of this region at the crossroads of history, by evoking more universally the messianic mythology that justifies empires and their expansionist ambitions.

### THE PHOTOGRAPHER

The French photographer Patrick Wack (b 1979) grew up in the Paris suburbs. After a career in sport and studies in economics and foreign languages in Paris, the United States and Sweden, he decided to become a photographer in China. Completely self-taught, he was based in Shanghai from 2006 to 2017 where he worked as a freelancer for international publications and commercial clients. He also focused on personal long-term projects mixing a traditional documentary approach with a more subjective and contemplative narrative. His work has addressed subjects such as the repression of minorities, urban change, post-war reconstruction and environmental issues. He has published articles in "Time" magazine, "The New York Times", "GEO France", "The Sunday Times", "Courrier International" and "Vanity Fair", and his work has received, among others, the PDN Photo Annual, KL Photo Awards first prize and the CNAP grant for documentary photography in 2020.

[www.patrick-wack.com](http://www.patrick-wack.com)



## EXHIBITIONS

from 26 May to 12 June



© Tim Franco / Inland

### TIM FRANCO

#### UNPERSON

POLOGNE / INLAND

In "1984" by G Orwell, an Unperson is a person whose existence has been erased. The North Korean defectors that Tim Franco photographed decided themselves to disappear, fleeing for various and sometimes surprising reasons. Some left behind privileged situations, like this young woman who fled to achieve a fantasy of being a celebrity.

Others have no choice, like this prison guard who left before he himself was imprisoned. The Gobi desert, Thailand and Laotian jungles, the frozen lakes that lead to China are some of the possible stages of their journeys towards Seoul. Once there, another battle begins to find their identity, between the promise of a new life and the difficulties of adapting to this capitalist society. Each portrait results from a series of chemical processes which produce a negative from a polaroid.

An imperfect result, which shouldn't exist, and which illustrates the complex and painful trajectory of these defectors lost between their past and their future. The photographs are accompanied by a text which recounts how and why these women and men made this radical decision. A work of as many layers as the circumstances that led to this incredible transition.

*In partnership with SNCF Gares & Connexions*

### THE PHOTOGRAPHER

Tim Franco is a Franco-Polish photographer born in Paris in 1982. In 2005, he moved to China where he began to document the incredible urbanisation of the country and its social impact while collaborating with newspapers such as Le Monde, the Wall Street Journal and the New York Times. In 2015, he published his first monograph - « Metamorphosis » - following five years of work on the rural migrations towards the fastest growing city in the world: Chongqing. Thus he developed his style mainly using film photography with a minimalist aesthetic and concentrating his work on portraiture. Experimenting with various analog processes, he wanted to give a voice to under-represented communities. In 2016, Tim Franco moved to South Korea where he began a long term project about North Korean defectors.

[www.timfranco.com](http://www.timfranco.com)



## EXHIBITIONS

from 26 May to 12 June



© Alexis Vettoretti

### ALEXIS VETTORETTI

**PAYSANNES**

FRANCE

Here is where Therese lives. And in similar settings, live Gracieuse, Bernadette, Yvonne ...

The faces of these peasant women show the traces of a century that has seen our society evolve from tradition to modernity. Their existence is witness to a time whose remaining vestiges are slowly being erased. Working the land. Raising children. Looking after the home.

A daily life hard to image for the children of the 21st century that we are. The last heirs to a way of life they didn't choose, they are a bridge between two eras. Their faces, their hands, their bodies carry the traces of passing from one century to another, from an evolving patriarchal system and a profession whose rules were rewritten.

Going into their homes today, Alexis Vettoretti's camera softly captures a past reality, and shines a light on these women who have never really been seen, looked at or thanked. The portraits show a sort of fatalism, resignation - "it was like that" - which recognises the way in which life has passed, impassive and inexorable.

*Special Mention Prix Camera Clara 2022*

### THE PHOTOGRAPHER

Alexis Vettoretti is a documentary photographer who lives and works in Paris. He is close to social photography which shows working class conditions and those men and women who witnessed a flourishing but past revolution. Looking for that nostalgia, he for whom fatalism is somehow appealing, he went to photograph the last coal mines in Rumania, and the "Mother lode", the trail of the gold rush in the United States. Deliberately blurring timelines, he takes his public to these people who are still there and who remain, unchanging, because in reality nothing changes. In 2021, he won the Roger Pic prize for his work "Last chance hotel".

[www.alexisvettoretti.com](http://www.alexisvettoretti.com)



JARDIN ANTIQUE MÉDITERRANÉEN (BALARUC-LES-BAINS)

## EXHIBITIONS

from 26 May to 12 June



© Sébastien Van Malleghem / Renegades agency

### SÉBASTIEN VAN MALLEGHEM

**ALLFATHER**

BELGIQUE / RENEGADES AGENCY

An imaginary solitary voyage unveils the link between powerful nature and a photographer.

Tied for years to wild Scandinavian expanses, Sébastien Van Malleghem decided to dig through his archives after a stay on the island of Skjervoy in Norway, during which he had experiences that exceeded his expectations, in harmony with nature: heating with wood, swimming in a glacial fjord with whales and orcas.

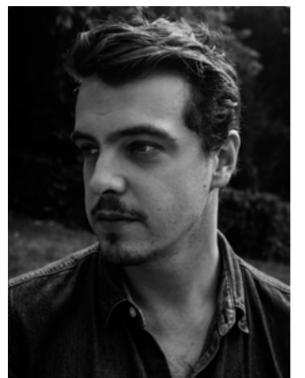
He pulled together images taken during a few days he reserved for himself to wander freely, during commercial travels to different places on the planet. From the flight of a crow to an ocean black as night, through an underwater swim surrounded by alligators, he records an epic faithful to what fascinates him: to look at scenes where the banal is transformed into the sublime. Denuded of human beings, or at least barely seen, the grand theatre of nature is the main character of this spiritual tale. Photographs which note no facts, but recount and make one dream about majestic landscapes - sometimes aggressive - that silence the most realistic thoughts.

Mixing them together, Van Malleghem harmonises all the shades of grey which make up the depth of the world.

### THE PHOTOGRAPHER

Sébastien Van Malleghem is a Belgian photographer born in 1986. His incisive, sober visual style, along with his unwavering commitment, has produced an impressive number of projects. Among them, "Police" (2008-2012), about the adventures of a night team; "Prisons", plunging into the prison system (2011-2014); "The ruins of power", a look at the anarchic post-Qaddafi era in Libya (2012); and "Mexican morgues" (2016), about the profession of embalmers in the morgues of Mexico City. In 2017, "Asylum" showed the interiors of internment centres for criminals found guilty of morality crimes, and considered mentally deficient. During the same year, "React" showed the daily life of an association helping victims of the social crisis which hit the North and Pas-de-Calais regions. "Allfather", which won the press award Belfius in 2019, produced an eponymous poetic work, classed as book of the year in 2021 by the Belgian newspapers "De Tijd", "La Libre" and "De Standard".

[www.sebastienvanmalleghem.eu](http://www.sebastienvanmalleghem.eu)



MUSÉE ETHNOGRAPHIQUE DE L'ÉTANG DE THAU (BOUZIGUES)

**imageSingulières**

**etpa**

**MEDIAPART**



© Cloé Harent - ISEM Young Photographer Prize 2021

How many talented photographers, in France or elsewhere, lack the means to finish a project? How many, after spending several months documenting a subject, stop. Because their subject is more complex than they had thought, because it requires more time than they imagined. Photographers then go on to other things hoping to find a more lucrative story, requiring less of their own funding.

It is in order to support these difficult projects that the **ImageSingulières** festival, the news service **Mediapart** and **ETPA**, the photography school in Toulouse, have committed themselves since 2018 to two awards :

The **ISEM Grand Prize** is open to photographers around the world. With an endowment of 8000 euros, it is intended to help complete a documentary project already in progress. The prize is to be used to finalise the winning work. Once the winners are announced, the project will be presented in portfolio form on Mediapart and once completed, will be exhibited at ImageSingulières.

The second prize, **ISEM Young Photographer Prize** is for those under 26 years of age residing in France. With an endowment of 2000 euros, it is also to support a work in progress and will be published on Mediapart. The winner may also attend a 3rd year Masterclass at the ETPA.

**Award ceremony 2022**

During the evening of screenings on **Saturday 28 May 2022 at the Chai des Moulins**

**2021 winners**

ISEM Grand Prize : **Myriam Boulos**  
ISEM Young Photographer Prize : **Cloé Harent**

**2019 winners**

ISEM Grand Prize : **Romain Laurendeau**  
ISEM Young Photographer Prize : **Maxime Matthys**

**2020 winners**

ISEM Grand Prize : **Christian Lutz**  
ISEM Young Photographer Prize : **Julia Gat**

**2018 winners**

ISEM Grand Prize : **John Trotter**  
ISEM Young Photographer Prize : **Valentin Russo**



© Arthur Mercier - 2021 winner

**LAURENT TROUDE GRANT**

**4<sup>th</sup> EDITION**

AWARD CEREMONY THURSDAY 26 MAY 2022 / 9:30PM

The Laurent Troude Association, the SAIF, Libération, Divergence Images and ImageSingulières, announce the 4th edition of the Laurent Troude Grant for new press photography.

This grant is intended to support under-30 year old French photographers who sometimes have difficulty practising their profession and using their talent due to a lack of financial means.

Informations : [www.bourselaurenttroude.com](http://www.bourselaurenttroude.com)

CHAI DES MOULINS



© Alain Lecocq - La terre s'envole  
2ème Prix Public et Prix Fortant 2021

**FORTANT / IS / WIPPLAY COMPETITION**

**SENSORY IMAGES**

AWARD CEREMONY SATURDAY 28 MAY 2022 / 6:30PM

ImageSingulières is organising a competition open to amateur photographers in collaboration with Fortant, the festival's historic partner and sponsor, and Wipplay, a platform dedicated to photography. This year, the theme «Sensory Images» promises us a delicate stroll through the 5 senses. The prizes will be awarded by a panel of image and wine experts.

Informations : [www.wipplay.com](http://www.wipplay.com)

CHAI DES MOULINS



© Le Warndt, pays noir / 1eres mécanique automobile, lycée professionnel Hurlevent, Behren-lès-Forbach  
Lauréat catégories lycée 2021.

**MEDIATIKS PHOTO REPORT AWARD**

**SCHOOL MEDIA COMPETITION**

BROADCASTING OF THE WINNERS  
FROM 26 MAY TO 14 AUGUST

The ImageSingulières festival and CLEMI invite classes of all levels to tell the story of their daily lives and environment in pictures. The students and their teachers produce a photo report to participate in the national Mediatiks competition, rewarding the best school media in the photo report category.

Publication of the winning entries on [www.clemi.fr](http://www.clemi.fr) and [www.imagesingulieres.com](http://www.imagesingulieres.com), screen viewing from 26 May to 14 August 2022.

CENTRE PHOTOGRAPHIQUE

## RENDEZ-VOUS / Opening week-end

### EVENING SCREENINGS

(Free entrance)



© Rodrigo Gomez Rovira - Ultimo Sur

### PHOTOGRAPHERS AND CINEMA

THURSDAY 26 MAY / 9:30PM

Robert Frank, Maxime Riché, Adrien Selbert, Rodrigo Gomez Rovira, Jérémie Reichembach, Bruno Fert, Stéphane Mercurio...

Prize giving - Bourse Laurent Troude 2022



## RENDEZ-VOUS / Opening week-end

### MUSIC

(Free entrance)

### TONY TRUANT & SOLUTIONS FROM THE DEEP SOUTH

CONCERT

THURSDAY 26 MAY / 7:30PM

Tony Truant, a singer and songwriter, has been one of the major players on the French rock'n'roll scene for almost 40 years. As a guitarist with an abrasive and ultra groovy sound close to R&B, he was part of the cult French rock band Les Dogs from 1981 to 1992. In 2005, he joined the Wampas, another key French rock band, and created his own label (Poussinet). For years, Tony Truant has been recording relentlessly and as he meets new people, thus creating an impressive discography.



© Ronan Guillou - Las Vegas Topographic

### A NEW ERA ?

FRIDAY 27 MAY / 9:30PM

Narcelle Autio, Samuel Bollendorf, Ismail Ferdous, Masimo Siragusa, Juan Manuel Castro Prieto, Solmaz Daryani, Kitra Cahana, Nicolas Janowski, Ronan Guillou, Sébastien Van Malleghem...

Screening of *Seif Kousmate*, Prix 6mois du photojournalisme 2021



### RADIO MUGE

RADIO PROGRAMME AND DJ SETS

FROM 26 TO 29 MAY

#### Radio programme

Thursday 26 from 11am to 12pm  
Friday 27 and Saturday 28 from 7pm to 8pm  
Sunday 29 from 5pm to 6pm

#### DJ sets

With Paul Brisco and Sdazz MC Skibbonz  
Thursday 26 and Friday 27 from 11pm to 1:30am



© Melanie Wenger - Cowgirls don't cry

### CLOSING EVENING

SATURDAY 28 MAY / 9:30PM

Maxim Dondyuk, Alexandre Glyadelov, Gilberto Ante, Marylise Vigneau, Melanie Wenger, David Sauveur, Myriam Abdelaziz, Tim Franco, Ronan Guillou, the famous collection « Les oiseaux » from éditions Xavier Barral...

Prizes giving - ISEM documentary photography Prizes 2022



### IMAGESINGULIÈRES INVITE BAZR

WARM-UP AND DJ SET

SATURDAY 28 MAY / 8PM & 11PM

ImageSingulières invites BAZR festival for his 10 years !

From 8pm to 9pm : CHIC TYPE warm-up

From 11pm to 2:30am : RED LEBANESE Dj set

## RENDEZ-VOUS / Opening week-end

### Agoras singulières (Free entrance)

The political climate, social upheavals and of course the alarming state of the photographic profession bring us together - the public, journalists, photographers, and other players in the world of photography. Here everyone can present their project and debate it with festival-goers.



### LIVE IN COLLECTIVE

THURSDAY 26 MAY / 4PM

With : Gilles Coulon and Clémentine Semeria from Tendance Floue, Patrick Wack and Ariane Kovalevsky from Inland

### FACING UP

FRIDAY 27 MAY / 5PM

With : Camille Gharbi, Véronique Prugnaud (associate director of The Eyes), Carole Groulet (psychologist) et Raphaële Bertho (historian of photography)

### LIBAN MON AMOUR

SATURDAY 28 MAY / 5PM

With : Myriam Boulos from Magnum Photos, Alia Ibrahim from Daraj and Edwy Plenel from Mediapart

CHAI DES MOULINS

## RENDEZ-VOUS / Opening week-end

### FRANCE PHOTO BOOK

PHOTO BOOK FAIR  
FROM 26 TO 29 MAY

ImageSingulières invites France PhotoBook for a fair of French photography book publishers. About fifteen publishers will present their books and authors and will organise signing sessions.

Thursday 26, Friday 27 and Saturday 28 from 11am to 9pm, Sunday 29 from 11am to 7pm

Signing sessions :  
Thursday 26, Friday 27 and Saturday 28 from 6pm to 9pm



### AT THE ORIGINS OF THE HEART

PARTICIPATORY EXHIBITION

FRIDAY 27 AND SATURDAY 28 MAY / 3PM-7PM

ImageSingulières invites the Trigone collective to create a participatory exhibition.

Each heartbeat is a small piece of electrical information, and a photograph is a movement of photons on a sensitive surface. Participants are invited to enter the collective's mobile silver laboratory and undergo the original experiment of photographing heart impulses.

All the images produced in this context will be part of an instantaneous exhibition.

All public / Free



### PROPHOT STUDIO

EPHEMERAL PHOTO STUDIO

FRIDAY 27 AND SATURDAY 28 MAY / 6PM-8PM

Have your portrait taken at the Photo Studio installed by our partner Prophot Toulouse and leave with your own print!

All public / Free



CHAI DES MOULINS

## PRACTICAL INFORMATIONS

Visits to the exhibitions and the various events will take place in strict compliance with the health measures and instructions in force and are subject to cancellation, modification or postponement due to government restrictions.

### FOR VENUES IN SÈTE

**Free admission**

**10am-7pm on weekends and public holidays / 1pm-7pm on weekdays**

### CENTRE PHOTOGRAPHIQUE DOCUMENTAIRE - IMAGESINGULIÈRES

From 26 May to 12 June: festival hours (above)

From 14 June: Tuesday to Sunday from 2pm to 7pm

### FOR THE JARDIN ANTIQUE MÉDITERRANÉEN AND THE MUSÉE ETHNOGRAPHIQUE DE L'ÉTANG DE THAU

**Free from 26 to 29 May**

**3,50€ from May 30th** (reduced rate on presentation of the festival catalogue)

Times: every day from 10am to 12pm and from 2pm to 6pm

### ACCES TO CHAI DES MOULINS (free bus - every 30 minutes)

**PONT DE LA SAVONNERIE <-> PARKING DU CONSERVATOIRE MANITAS DE PLATA** 

#### Opening week-end

Thursday 26 and Friday 27 May : from 10am to 1:30am

Saturday 28 May : from 10am to 2:30am / Sunday 29 May : from 10am to 7pm

#### Other week-ends

Saturday 4, Sunday 5, Monday 6, Saturday 11 et Sunday 12 June : from 10am to 7pm

### FESTIVAL OFFICE / CENTRE PHOTOGRAPHIQUE DOCUMENTAIRE - IMAGESINGULIÈRES

17 rue Lacan 34200 Sète / +33 4 67 18 27 54 / info@imagesingulieres.com  
www.imagesingulieres.com

### TOURISTIC INFORMATIONS

Tourism office of Sète / 60 Grand'Rue Mario Roustan / +33 4 99 04 71 71  
www.ot-sete.fr

## PLAN



### TIMES

**FROM 29 MAY TO 12 JUNE 2022**

For venues in Sète : Free admission / 10am-7pm on weekends and public holidays / 1pm-7pm on weekdays  
JAM and MEET : every day from 10am to 12pm and from 2pm to 6pm

**UNTIL 14 AUGUST 2022**

Gabrielle Duplantier - SÈTE#22 / Laurent Elie Badessi - L'âge de l'innocence / Raphaël Neal - New waves  
From Tuesday to Sunday from 2pm to 7pm

## REGIONAL PRESS RELATIONS & FESTIVAL OFFICE

ImageSingulières

Lucie Guitard

Tél. : +33 4 67 18 27 54  
guitard@imagesingulieres.com

## NATIONAL PRESS RELATIONS

Relations Media

Catherine & Prune Philippot

Tél. : +33 1 40 47 63 42  
cathphilippot@relations-media.com  
prunephilippot@relations-media.com

# FESTIVAL.IMAGESINGULIERES.COM



ImageSingulières, a festival  
organised by CÉTÀVOIR  
in partnership with the City of Sète  
and with the support of

