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Seminar # 3 Arles

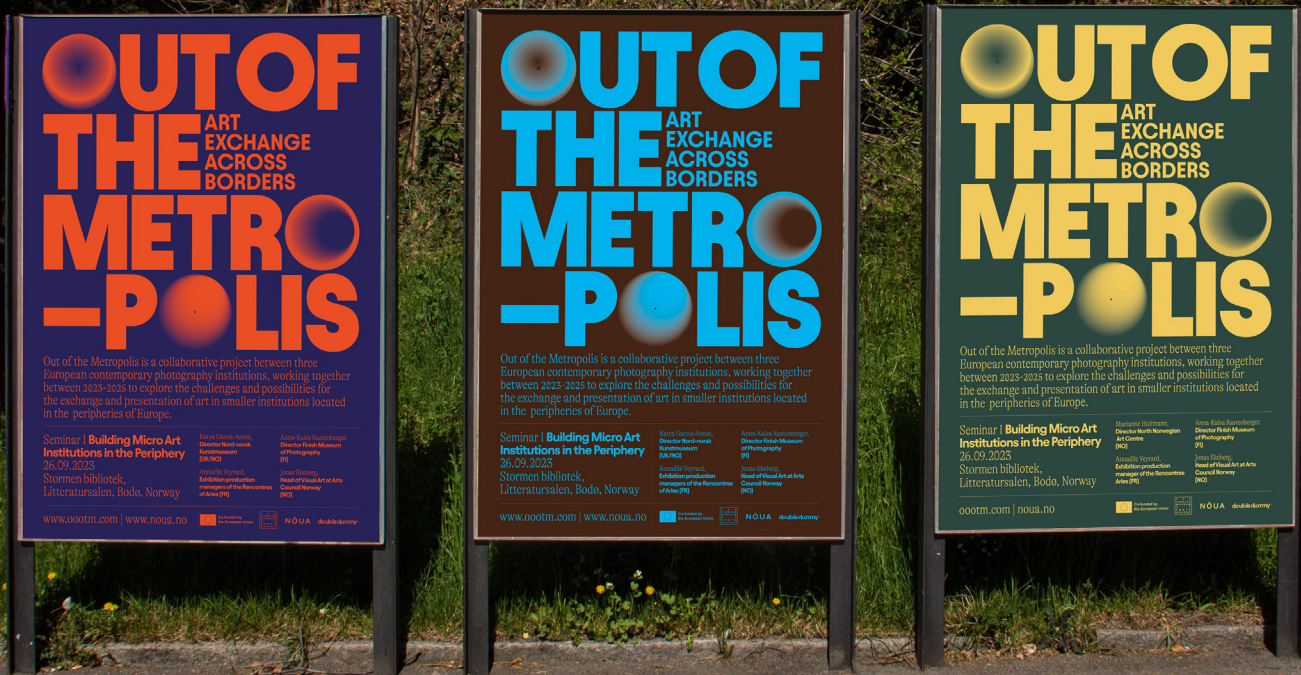
25.06.2024 - 26.06.2024



Co-funded by
the European Union



NŌUA doubledummy®



About the project

Out of the Metropolis - Art exchange across borders is a three-year project that aims to explore and support insight and innovation in the field of co-creation and circulation of visual art, and in particular contemporary photographic practices, across borders. The project aims to increase possibilities of transnational art production by generating and providing innovative methods of production and presentation of visual art in the peripheries, thus, enabling artists to move, and work outside of major cities. Please find more information in ootm.com

Out of the Metropolis is initiated as a collaboration between NOUA (NO), Doubledummy (FR) and The Finnish Museum of Photography (FI).

Out of the Metropolis is made possible with the support of the Creative Europe Programme of the European Union.

The project OOOTM 2023 - 2025

The project aims to explore topics around:

- Innovative forms of micro art institutions in the peripheries in Europe;
- New and experimental methods for production and presentation of contemporary photography through dynamic art exhibitions
- Transnational mobility and exchange of art between institutions and across borders;
- New forms of collaborations with international artists, curators and exhibition designers.

The topics will be explored through:

- Art-based research through three seminars and roundtable discussions in Bodø/Norway, Helsinki/Finland and Arles/France, that allow us to discuss and share new methodologies with a larger European audience.
- Art productions presented through three exhibitions in NOUA, Norway, by teams of international artists, curators and exhibition designers, exploring new formats of exhibiting art.
- Documenting, reflecting and summarising the findings in an open-source web platform as well as essays and visual documentation in a printed publication - to support future research and artistic development.

Three exhibitions will be produced throughout the project duration, by investigating and challenging the established forms of how photographic exhibitions are produced and presented, and by involving artists that embrace conceptualisation, experimentation and innovation in displaying their work. Through collaborative teams, the exhibitions will embrace spatial architectures for exhibition spaces, building new connections between the audience and the artworks by thinking on exhibition-making as a critical practice. We see art and culture as a motivator and a catalyst for growing and developing small communities. By making art of a high international level available for a larger audience, and by allowing local audiences to experience art in the periphery of Europe, new arenas for dialogue, participation and reflection will be created.

Seminar # 3 Arles

25.06.2024 - 26.06.2024

About the seminar in Arles, France,

Experimental Methods of Sustainable Future in the production of exhibitions.
Ecology, capitalism and photography : what, where, how & why ?

Art exhibitions are characterized by its transience, inevitably fades, leaving only traces to be found in catalogs and archives. In these archives, the focus is on the significance of exhibiting photographs, which play a dual role as complex documentary artifacts and as a means of representation. Beyond mere testimony, the install photographs function as artistic and curatorial tools in the postmodern era. Given the contemporary interest in various forms of presenting and exhibiting photographs, this seminar offers an overview of exhibition installations and presents them as a metaphorical toolbox. In both artistic production and theoretical reflection, there is an increasing focus on how artistic practices are given meaning through their presentation, incorporating aspects of architectural design, signage, accessibility and mediation, rather than relying solely on the intrinsic qualities of the works themselves. Many contemporary artists consider the form of presentation as a fundamental aspect of their work.

The seminar will also critically examine how cultural institutions conceptualize and communicate environmental issues in exhibitions, lectures and various cultural programs. The aim is to establish a dialog between artistic creation, the current ecological context and its urgency and their pedagogical implications. The approach aims to reflect a broader commitment to environmental actions by not only considering technical, logistical and material aspects of exhibitions, but also pursuing an active positioning through an pedagogical strategy that reflects the contemporary context of environmental urgency. The intersection of photography, art, activism and media ecology will be explored as a study of the relationships between media technologies, information environments and human societies. The methodological axis of the seminar is experimentation, which legitimizes artistic production in the field of research and allows theoretical production to emerge from creative processes. By fostering the interdisciplinary integration of approaches and knowledge the seminar conceptualizes exhibitions through unique methods and perspectives that defy categorization. It explores different histories of the medium and envisions alternative futures, emphasizing exhibitions as meaningful expressions of life and the life of images. This way of thinking is in line with an examination of exhibition making as a critical practice. The seminar encourages exploring new methods for producing photographic exhibitions and planning a sustainable future through innovative formats and experimentation. It seeks to answer the question: How do these innovative formats and experiments radically transform the production of photographic exhibitions, proposing not only to reflect in our methods but, more crucially, in our understanding of the current environmental crisis, thereby reimagining a path aligned with this urgent challenge.

The target audience of the project is micro art institution owners, artists, curators, exhibition designers, institution leaders, festival producers, writers, critics, policy makers and art students.

● **SEMINAR :**

EXPERIMENTAL METHODS OF
SUSTAINABLE FUTURE IN THE
PRODUCTION OF EXHIBITIONS.
ECOLOGY, CAPITALISM AND
PHOTOGRAPHY :

WHAT, WHERE, HOW & WHY ?

Location : École Nationale Supérieure

de la Photographie

30, Avenue Victor Hugo

13200 Arles

GUEST PROGRAM SEMINAR

25.06.2024

DAY 1- 09:30AM

09:00 - 09:25

Welcome and Coffee

09:30 - 10:00

Introduction

Véronique Souben (DE/FR)

10:05 - 11:00

Exhibition as a Structure

Aurélie de Lanlay (FR)

Jérémy Cheval (FR)

Q+A

11:05 - 12:00

Exhibition as a Resistance

Mathieu Asselin (VEN/FR)

Kateryna Radchenko (UKR)

Q+A

12:05 - 13:00

Gender & Climate : Ecofemism & future

Sandrine Teixeira (FR)

13:00 - 14:00

LUNCH BREAK

14:05 - 15:00

Live Photobook Conference

Alejandro León-Cannock (PE)

Q+A

15:05 - 16:00

Exhibition as a Materiality

Sami Rintala (NO)

Q+A

16:05 - 17:00

Ecology as a Cosmopolitic

Elisa Loncón (CH)

17:05 - 18:00

Writing Atelier

Sandrine Teixeira (FR)

18:05 - 18:15

Conference wrap-up

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The Exhibition as a Device

By Véronique Souben

Starting with the exhibition 90', for which she is the curator, Véronique Souben will illuminate, in the introduction to this symposium, the manner of showcasing a collection of artworks, particularly those from the Fonds Régional d'Art Contemporain (FRAC) Franche-Comté. The premise of the title refers to the average duration of a museum visit in France. According to an audience study, visitors in France spend an average of 90 minutes in a museum, which is equivalent to the duration of a football match or the maximum span of our attention. Based on this observation, this introductory lecture will explore the temporal factors that influence not only the arrangement of artworks within an exhibition space and the understanding of a collection but also the mental and physical journey of the visitor. Through this exhibition and the accompanying publication, Véronique Souben will question the very concept of the exhibition as a medium, but more importantly, as a device that highlights the artworks while also conditioning them.

Eco-responsibility and institutions.

By Aurélie de Lanlay

Aurélie de Lanlay will share her expertise on integrating eco-responsibility into the realms of photography and visual arts. Over nearly a decade, les Rencontres has spearheaded initiatives that blend image literacy with environmental consciousness, notably through workshops and educational platforms aimed at fostering critical perspectives. Aurélie's intervention will delve into the festival's efforts, experimentation, and learnings to infuse environmentally themed works into the program, alongside her endeavors in democratizing cultural access through a diverse array of events, making Rencontres d'Arles a beacon at the intersection of creativity and environmental awareness. Join us for an inspiring discussion on the future of eco-responsibility in the visual arts landscape.

Anthropocene surveys for exhibitions

By Jérémy Cheval

The act of exhibiting demands a fresh perspective, contributing to the repercussions of human disruptions. Fully acknowledging the crisis phenomenon we are currently facing prompts us to reconsider our approaches. The multidisciplinary, expansive, and inclusive Anthropocene survey emerges as a valuable tool for raising fundamental questions for various stakeholders. It facilitates the exploration of future scenarios and encourages us to envision the significance of action in addressing specific issues. Rather than merely solving problems, it encourages us to position ourselves within the broader context of problematics. Examples of such surveys include one for an outdoor artistic exhibition in Arbresle and another for Les Rencontres de la Photographie in Arles, developed in collaboration with the Lyon Urban School and Cité Anthropocène.

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We need to stop the bullshit **By Mathieu Asselin**

In the conference, "Challenging Corporate Narratives in Ecology and Sustainable Growth," Mathieu Asselin will unveil his latest project, "True Colors," and discuss his artistic process. Using the Dieselgate scandal as a pivotal reference point, Asselin's work critically reflects on the automotive industry's deceptive portrayals of environmental responsibility. Asselin's work delves into the discrepancy between the "green" facade presented by the corporate world and the harsh truth of environmental violence and deceit. "True Colors" offers a critical examination of how corporate influence manipulates ecological discourse, creating narratives that profoundly mislead public perceptions and responsibilities regarding consumption, growth, and the imperative environmental actions. Through his project, Asselin emphasises the pivotal role of the documentary photography in -what he sees as a critical ecological challenge today- "exposing, challenging and deconstruction the deceptive corporate ecological grip and it's narration".

Festival under war **By Kateryna Radchenko**

In the aftermath of Russia's unjustified and criminal attack on Ukraine, and the resulting displacement of millions of Ukrainians, the values of unity and solidarity have acquired new meanings. Today, as the phrase "European community" echoes through the media and grassroots initiatives proliferate to aid those fleeing the war, there is a renewed belief in the power of community to help us navigate and survive this crisis. Since the start of the war, Odesa Photo Days has been held in various venues across Europe, continuing its mission amidst the turmoil. Kateryna Radchenko will explore these themes, reflecting on the evolving role of community and the resilience demonstrated through the ongoing efforts of Odesa Photo Days in the face of unprecedented challenges.

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25.06.2024

**Where is the place Coyote made ?
Imagining new ways of telling stories with Ursula K. Le Guin
By Sandrine Teixido**

"Perhaps the utopist would do well to lose the plan, throw away the map, get off the motorcycle, put on a very strange-looking hat, bark sharply three times, and trot off looking thin, yellow, and dingy across the desert and up into the digger pines. I don't think we're ever going to get to utopia again by going forward, but only roundabout or sideways..." Ursula K. Le Guin. This workshop on the composition of a feminist econarrative aims to experiment with a circular writing methodology developed in *Always Coming Home* by the American writer Ursula K. le Guin. It invites participants to write a non-Euclidean circular narrative, drawing on materials (extracts from texts, photos and diagrams) and their own personal experience. The workshop is a toolbox for exploring the links between ecology, capitalism, photography and narratives from an ecofeminist perspective of constructing speculative fictions

**Extractivism on South American Photobooks
By Alejandro Leon-Cannock**

During a live photobook conference, Alejandro will delve into ecological matters, leveraging his profound interest in the representation of nature, which mirrors Peru's artistic perspective on extractivism. His noteworthy contributions to photographic art in South America, particularly in Peru, highlight his invaluable insight and expertise in the field. We eagerly anticipate his perspectives on the evolution of Peruvian photography, enriched by his comprehensive survey that includes books like Philippe Gruenberg's "Geografía de la diferencia" from Meir Ramirez (Peru), Liz Tasa's "Kapar" by Ediciones Challa (Chile), and Marco Garro's "Quiulacocha" by KWAY Ediciones (Peru), inviting attendees to explore the ecological themes deeply embedded in the roots of the motherland .

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Crop-up - Economy, ecology, and democracy of instant architecture **By Sami Rintala**

In today's ecological discourse, the emphasis on quality is paramount, and it resonates deeply within the field of architecture and construction. At the heart of our practice lies a commitment to sustainable solutions. We prioritize the use of wood, recycled materials, and locally sourced resources, recognizing their inherent environmental benefits. Furthermore, our engagement extends beyond mere construction; we actively involve local communities. These endeavors not only foster a deeper connection to the local context but also promote democratic principles by empowering individuals to shape their built environment. Thus, Sami's talk, titled 'Crop-up - Economy, ecology, and democracy of instant architecture,' encapsulates our holistic approach, intertwining economic viability, ecological stewardship, and participatory democracy in the realm of architecture for exhibitions.

Contributions of Mapuche philosophy to the care of the lof and Mother Earth. **By Elisa Loncon**

Through a lecture in Mapudungun Elisa will guide us through her Mapuche cosmopolitics, she aims to elevate the discourse surrounding the rights of Mother Earth, presenting an opportunity for Chile and the global community to embrace values rooted in Indigenous wisdom. Her role was to be one of the responsible figures driving radical change, transitioning from philosophy to politics. As an indigenous rights leader, she endeavored to rewrite Chile's Constitution, prioritizing its ecosystems. Her aim was for the new document to embody Indigenous principles of coexistence with the natural world. Traditionally, people have viewed humans as interdependent with nature, advocating for its conservation as a mother rather than a resource for exploitation and domination. However, Chile rejected the proposal for a new progressive constitution, with more than six out of ten Chilean voters preferring to retain the current constitution inherited from the 1973-1990 dictatorship. After the process, Loncon authored a book titled 'Azmapu,' which delves into Mapuche philosophy advocating for a shift in the trajectory of the modern colonial civilizing project and the Western conception that promotes a global economy based on species expansion, resulting in pollution and the sacrifice of biodiversity.

Guest Speakers

25.05.2024



An art historian with degrees from the University of Paris I Panthéon-Sorbonne and the Wilhelm-Universität of Münster in Germany, Véronique Souben has worked in numerous public institutions in France and Germany (Centre Pompidou, Neue Nationalgalerie in Berlin, Centre d'Art de Meymac, etc.) before becoming a curator at the Museum of Contemporary Art and Design MARTa Herford in Germany in 2003. In 2011, she took on the directorship of the Fonds Régional d'Art Contemporain Normandie Rouen, where for over ten years she actively focused on photography through solo exhibitions of artists such as Gilles Saussier, Isabelle Le Minh, Geert Goiris, Anne Collier, and Darren Almond. She also curated large thematic exhibitions like "Photography in the Test of Abstraction," as well as international symposia and publications. Appointed in October 2024 as the head of the École Nationale Supérieure de la Photographie (ENSP), she aims to develop more openly experimental and cross-disciplinary practices around the medium while fostering new editorial and curatorial approaches.

Guest Speakers

25.05.2024



For nearly 10 years, Aurélie de Lanlay, Deputy Director of the Rencontres d'Arles, has been involved in the development of the festival. She particularly supports projects aimed at introducing image reading, and is the driving force behind workshops that help children aged 6 to 14 develop a critical and active perspective, as well as the creation of the image education platform: Observer/Voir. Coming from the museum sector, she initiated the work to enhance the collection of 3,500 photographs from the Rencontres d'Arles, as well as efforts on the organization and gathering of festival archives. As an integral part of the festival's event cycles, she works to make these events accessible to everyone throughout the year (conferences, symposiums, interviews, readings, concerts). Convinced of the richness of cross-disciplinary perspectives, she also contributes to breaking down barriers between disciplines within the festival by fostering dialogue between photography, literature and ecology.



Jérémy Cheval holds a Ph.D. in architecture and is also an exhibition curator, teacher, researcher, and sinologist. Currently, he teaches at the École Spéciale d'Architecture and Strate Lyon Design School. From 2018 to 2022, he served as the head of Anthropocene training programs, spanning from undergraduate to doctoral levels, and worked as a postdoctoral researcher at the Lyon Urban School. He spent approximately a decade living and working in China, from 2005 to 2017, where he worked as an architect-urbanist and teacher at Tongji University. Following the defense of his thesis in 2018 on the social and spatial transformations of Shanghai's shikumen lilong, he returned to France. He engages in interdisciplinary investigations and research processes to explore the Anthropocene in various territories. His current research focuses on the intersections of the Anthropocene, China, architecture, and shared spaces. Additionally, he co-curated exhibitions such as "Dessiner le droit dans l'anthropocène" (2022), "Urbanités" (2021), "Chine construire l'héritage" (2018), and "SUSAS Shanghai" (2015).

Guest Speakers

25.05.2024



Kateryna Radchenko is a curator, artist and photography researcher based in Ukraine. Since 2015, she is the founder and director of the international festival Odesa Photo Days. Kateryna studied photography during a fellowship programs at Villa Arson Nice, France; Gaude Polonia program in Warsaw, Poland; and the Museum of Photography in San Diego, United States. She has curated exhibitions in Ukraine, South Korea, Sweden, Georgia, France, Canada, Latvia, Poland, the Netherlands, Germany, and the United Kingdom. As an author, she has published articles in international magazines and online platforms, such as Fotograf, Magenta, EIKON, British Journal of Photography, and FOAM Magazine. In collaboration with the Finnish Museum of Photography, she wrote the book *Images Tells Stories*. In 2022 together with Christopher Nunn and Donald Weber published two volumes of *The Information Front*. Kateryna has participated as a portfolio reviewer in different photo festivals such as Riga Photo Month, Lodz Photo Festival, Suwon Photo Festival, Photo Wien, Landskrona Photo Festival, and Kranj Photo Festival.



Mathieu Asselin is an artist and lecturer, living in Arles, France. He began his career working on film productions in Caracas, Venezuela, but shaped his photography practice in the United States. Asselin holds a master's degree from National Photography School in Arles, France (ENSP). He is a member of the Editorial Committee at Disclose, the first NGO dedicated to investigative journalism in France. Since 2018 he is guest professor at the Royal Academy of Fine Arts KASK, Gent in Belgium and co-founder of doubledummy. His work mainly consists out of long-term investigative documentary projects, such as his latest book *'Monsanto: A Photographic Investigation*, which received international acclaim, winning the Kassel Fotobook Festival Dummy Award in 2016, the Aperture Foundation First Book Award in 2017.

Guest Speakers

25.05.2024



Sandrine Teixido is a writer, an academic anthropologist and an artist. She is a cultural anthropologist specializing in art, political and environmental anthropology. She completed her PhD in 2018 (EHESS Paris) and is currently teaching in the anthropology department of the University of Toulouse, at design department of the Beaux-arts de Toulouse (IsdaT), and at the CentraleSupélec engineering school. In 2010, she joined the Speap master's program at Science Politique Paris created by Bruno Latour, which brought together artists and researchers. Since, she explores the links between literature, art and anthropology. In 2011, she created the artistic duo A tale as a tool with Swiss artist Aurélien Gamboni, with whom she works on research projects in art and science around environmental issues. They use Edgar Allan Poe's short story, A Descent into the Maelstrom (1841), and have built up an archive of their various investigations in Brazil, Norway and the USA (<https://ataleasatool.com>). They explore both the conditions of the survey and the modalities of its restitution: map games, participatory cartography, performed lectures, installations, rewritings. They won the Paris Saclay diagonal grant in 2019. In 2021, Sandrine Teixido has written an eco-feminist rewriting of Edgar Allan Poe's short, published by Cambourakis. Her research project on disasters and alerts also won a creative residency at Le Centre Culturel Les arts de Lire de Lagrasse in 2022.



Alejandro León-Cannock is a writer, teacher, curator and visual artist. He holds a PhD in artistic research from École Nationale Supérieure de la Photographie (ENSP) at Arles and Aix-Marseille Université (France). His work, halfway between iconological analysis and ideological criticism, addresses production processes, exhibition devices and modes of subjection that operate in the field of contemporary art within the framework of capitalism. In 2023 he won an open competition to represent Peru as curator of the project Cosmic Traces, by artist Roberto Huarcaya, in the 60th International Art Exhibition – Biennale di Venezia 2024.

Guest Speakers

25.05.2024



Sami Rintala (born 1969) is a Finnish architect and artist. He studied architecture at Helsinki University of Technology, completing his studies in 1999. Rintala's own work is based on narrative and conceptualism. The resulting work is a layered interpretation of the physical, mental and poetic resources of the site. Casagrande & Rintala produced a series of critically acknowledged architectural installations around the world, often at art biennales, including the Venice Biennale. These works combined architecture with a critical thinking towards society, nature and the real tasks of an architect, all within a cross-over art practice using space, light, materials and the human body as tools of expression. The work of Rintala Eggertsson Architects has been exhibited at the Maxxi Museum in Rome, Victoria & Albert Museum in London, the National Art Museum of China and with the special project "Corte Del Forte" at the 2018 Venice Biennale.

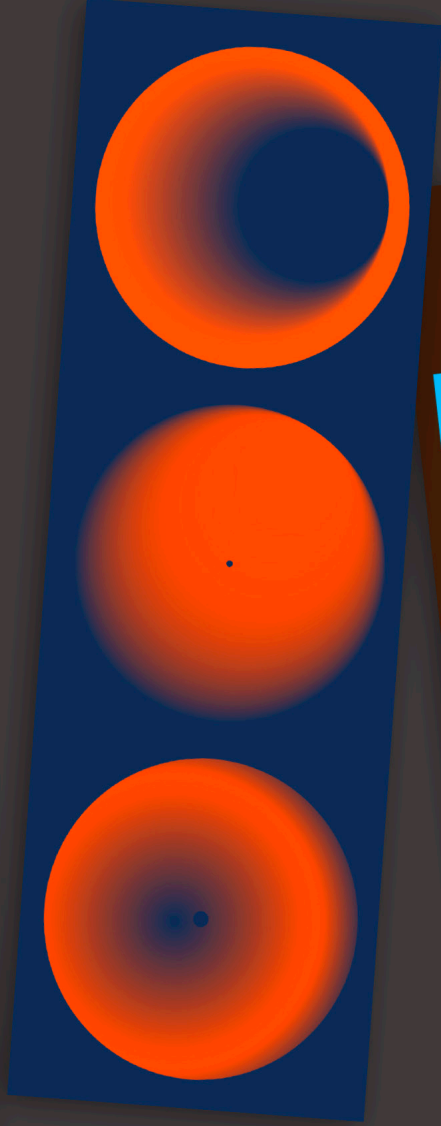


Elisa Loncón. Born in the Mapuche community of Lefweluan in Chile, Elisa Loncón Antileo is a linguist and an Indigenous rights and languages activist. She holds a PhD in humanities from the University of Leiden and a second PhD in literature from the Pontifical Catholic University of Chile. Currently a professor in the Department of Education at the University of Santiago de Chile, Loncón researches the teaching of Mapudungun. She is also affiliated with the Center for Indigenous and Intercultural Studies of the Pontifical Catholic University of Chile. In 2021, Loncón was awarded the René Cassin Human Rights Award from the Basque Government to recognize her substantial contributions to the defense of human rights and was named one of Time Magazine's 100 Most Influential People and one of Financial Times's 25 most influential women.

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Seminar # 1 Bodø

26.09.2023 - 27.09.2023

About the seminar in Bodø, Norway.

BUILDING INNOVATIVE MICRO ART INSTITUTIONS IN THE PERIPHERY: HOW & FOR WHOM?

How can we challenge the infrastructure for smaller art institutions in the peripheries to produce ambitious exhibitions and art productions with exchange of artists across borders?

How can we invent virtuous presentation models for art in order to strengthen the influence of the photographic scene internationally?

In recent decades, global developments have reshaped the international art scene, challenging the traditional center-periphery divide. This seminar explores how cultural institutions respond to societal changes and encourages dialogue on new models for presenting visual art with a focus on photography. It also examines the impact of collaborations between small institutions and international artists. The goal is to gain historical insights and address the complex challenges faced by art institutions today.

The seminar aims to open a debate on how cultural institutions (galleries, artist-run spaces, art centers and festivals) emerge or disappear due to political and societal developments like gentrification, equity, financial and ecological developments. The theme triggers not only the development of new models for presenting art or new sites for production of art, it also addresses the function of the art institution - evaluating how micro institutions can bring new models for presenting art. What possibilities do small institutions and international artists in collaboration have to challenge and understand society? What impact does the presented art have on the local audience?

Check our previous recorded talk :

<https://ootm.com/seminars/seminar1>

Seminar # 2 Helsinki

15.02.2024 - 16.02.2024

About the seminar in Bodø, Norway.

ARTISTS AND CURATORS WORKING TOGETHER: HOW AND WITH WHOM?

The seminar in Helsinki is the second one of the Out of the Metropolis program, following the first seminar in Bodo, Norway last autumn. This seminar will focus on the relationships between artists and curators, viewing these relationships through the perspective of power dynamics, care, support, collaboration and sharing. The public program on the 15th of February will raise questions about how artists and curators, as cultural agents, shape, manage, and nurture these collaborative relationships, and how these relationships in turn can shape the art field, as well as the surrounding society. The broader themes of Out of the Metropolis project will also enrich these dialogues, linking artistcurator relations with topics like social and environmental sustainability, and the unique aspects of photography curating.

The Helsinki seminar program day 1 on February 15th will feature a keynote talk and a day of moderated dialogues between invited artists and curators. As part of this public program, the artist and curator duos of the OOTM will have a chance to share with the public their collaborations within the project in the form of a dialogue. We are expecting an audience of around 80 people, mostly agents from the Finnish art field. The seminar program will be conducted in English and will take place in Cable Factory, in a space called Konttori, near to the museum. This program is free and open to public.

The second day of the seminar on the 16th of February is a closed event for invited participants only. The program consists of portfolio reviews with groups of artists and curators. The curators of the OOTM team have been invited to take part in the portfolio reviews and we have sent each participant a personalised program accordingly. During February 16th, the OOTM team, including the artists and curators of the shows at NØUA in Norway, will also have private workshops called 'Artlabs'

Artists invited to the portfolio review day have been selected through an open call and via invitations from the seminar team of the Finnish museum of photography. They all work in Finland or Estonia and have a practice within lensbased media. Together with the curators from the OOTM team, there will be over 10 curators from the Finnish art field taking part per invitations from the museum seminar team. The museum curators will moderate the discussions and guide you through the day. Later in this document you will find more info on the artists, curators and the daily program.

Check our previous recorded talk :

<https://ootm.com/seminars/seminar2>

Reading list

Theory/background for seminars

PHOTOGRAPHY EXHIBITIONS

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BRY, Doris, *An exhibition of Photographs by Alfred Stieglitz*. Washington DC, The National Gallery of Art, 1958.

CHALLINE, Eléonore, *Le musée de photographie en France. Une histoire contrariée (1839-1945)*, Paris, Macula, 2017.

CHABERT, Garance and Mole, Aurélien, *Artist as Iconographers*, Paris, Empire Books, 2018.

DENOYELLE, Françoise, *Arles – Les Rencontres de la Photographie – Une histoire française*, Art book magazine, Paris, 2019.

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DEBLUË, Claire-Lise & LUGON, Olivier, *Transbordeur - photographie histoire société, n° 2 - Dossier « Photographie et exposition »*, Editions Macula, 2018.

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DUNCAN, Forbe, *What kind of Museum of Photography Today?*, Milan, Museo Fotografia Contemporanea, 2015.

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GLICENSTEIN, Jérôme, *L'Art, une histoire d'expositions*, Paris, PUF, 2009.

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- LUC, Benito, *Les festivals en France : marché, enjeux et alchimie*, Paris, L'Harmattan, 2001.
- LUGON, Olivier (ed.), *Exposition et médias. Photographie, cinéma, télévision*, Lausanne, L'Âge d'homme, 2012.
- MALRAUX, Andre, *Le musée imaginaire, Psychologie de l'art*, Paris, Albert Skira, 1947.
- MARTINEZ, Léo, *Le rôle des expositions dans la valorisation de la photographie comme expression artistique, en France de 1970 à 2005. Thèse de doctorat en Histoire de l'art sous la direction de Luce Barlangue*. Université de Toulouse, 2011.
- MAURO, Alessandra (dir.), *Photoshow, Landmark Exhibitions that Defined the History of Photography*, London, Thames & Hudson, 2014.
- MOREL, Gaëlle, *The Spaces of the Image*, Montréal, Le Mois de la Photo à Montréal, 2009.
- PARCOLLET, Rémi, *La Photographie de vue d'exposition, thèse de doctorat : histoire de l'art*, S. Lemoine (dir.), Université Paris 4, 2009.
- PARCOLLET, Remi (dir.), *Photogénie de l'exposition*, Paris, Manuella, 2018.
- RASTENBERGER, Anna-Kaisa and SIKKING, Iris, *Why Exhibit ? Positions on Exhibiting Photographies*, Amsterdam, FW:Books & The Academy of Fine Arts University of Helsinki, 2018.
- RIBALTA, Jorge (ed.), *Public Photograph Spaces. Propaganda Exhibitions, from Pressa to The Family of Man 1928-55*, Barcelone, Macba, 2009.
- ROUQUETTE, Jean- Maurice , BARRAU, Denis, DUMOULIN, Philippe, *Rencontres d'Arles, Les Débuts*, Mouries, Geimo création, 2017.
- SAYAG, Alain & LEMAGNY, Jean-Claude (dir.), *L'invention d'un art*, Paris, Éditions Centre Pompidou/Adam Biro, 1989.
- SCHERF, Angeline, CASTEX, Jessica, LYKKEBERG, Toke (eds.), *Co-Workers : le réseau comme artiste*, Paris, Paris-Musées, 2015.
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Exhibitions (selection)

1970 Photography into Sculpture MoMA, New York	Curator: François Aubart Villa du Parc - centre d'art contemporain Annemasse, France	da & Daniel Gustav Cramer Curators : Garance Chabert & Aurélien Mole Villa du Parc - centre d'art con- temporain. Annemasse.	2013 Dear Aby Warburg, What Can Be Done with Images? Dealing with Photographic Material Museum für Gegenwartskunst, Siegen.
1977 Pictures Curator: Douglas Crimp Artist Space, New York	2015 The Whole World, Up to Today Artists : The Atlas Group, Bernd et Hilla Becher, Christian Boltanski, Frédéric Bruly Bouabré, Gérard Collin-Thiebault, Hanne Darboven, docu- mentation céline duval, Hans Peter Feldmann, On Kawara, Christian Mar- clay, Batia Suter, Oriol Vilanova, Akram Zaatari Villa du Parc - centre d'art contemporain. Annemasse.	2015 The Promise of the Screen, an "à la carte" franchise Artist : Pierre Leguillon Villa du Parc - centre d'art con- temporain. Annemasse.	2015 Light, Paper, Process: Reinvent- ing Photography The Getty Center, Los Angeles.
1985-2020 New Photography MoMA, New York.	1988- 1991 Sous le soleil Villa Arson, Nice, France	2018 Radial Grammar Batia Suter Le Bal, Paris.	2016 A New Display: Visual Storytell- ing at a Crossroads Krakow Photomonth, Krakow.
2002 Partners (The Teddy Bear Project) Curator : Ydessa Hendeles Haus der Kunst, Munich	2009 Surface Series Artist : Batia Suter Culturgest, Porto	2019 What A Story! Arles Turns 50, The Rencontres Collection Curator : San Stourzé Église des trinitaires, Les Ren- contres d'Arles, Arles.	2018 Parallel Encyclopedia Batia Suter Photographers Gallery, London.
2009 Diane Arbus : retrospective imprimee, 1960-1971 Comissaire : Pierre Leguillon Centre Régional de la Pho- tographie Nord Pas-de-Cal- ais, Douchy-les-Mines	2015 Le Classisme Artists : Joe Scanlan Commissariat : François Aubart Villa du Parc - centre d'art contemporain. Annemasse.	2019 Snap+Share, Transmitting Pho- tographs from Mail Art to Social networks Curator : Clement Cheroux Moma San Francisco. San Francisco.	2021 Desiderea Nuncia Smith Monoprix, Les Rencontres d'Arles, Arles.
2011 From here on Curators : Joachim Schmid, Joan Fontcuberta, Erik Kessels , Clement Cheroux and Martin Parr Atelier de la mécanique, Les Rencontres d'Arles. France.	2015 Constellating Images Artists : Luis Jacob, Ryan Gander, Aurélien Fro- ment, Alexandra Leykauf, Benoit Maire, Jonathan Monk, Sara VanDerBeek Curators : Garance Chabert & Aurélien Mole Villa du Parc - centre d'art contemporain. Annemasse.	2019 Picture Industry Curator: Walead Beshty Atelier des Forges, Luma Arles, Arles.	2022 Zoo-Morphe Batia Suter Rennes.
2015 The Appropriationnist (again and with)	2015 The Infinite Library Artists : Haris Epaminon-	2012 Un laboratoire des premières fois : les collections de la Société Française de Photographie Curator : Luce Lebart Musée départemental Arles an- tique, Rencontres d'Arles, Arles.	

COLLABORATIONS

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Relevant projects with similar themes

Futures Photography
<https://www.futures-photography.com/>

Parallel Platform
<https://paralleplatform.org/>

Ci.CLO Plataforma de Fotografia
<https://ciclo.art/pt>

The Perennial Biennial
<https://www.perennialbiennial.com/>

Photoworks Festival 2020
<https://photoworks.org.uk/festival2020/>

Forums on Contemporary Photography
<https://www.moma.org/calendar/programs/83>

Live/life (1996)
<https://www.amazon.co.uk/Life-Live-Musee-DArt-Moderne/dp/2879003229>

Peckham24
<https://www.peckham24.com/>

Lofoten International Art Festival
<https://2022.liaf.no/>

Munch Museum
<https://www.munchmuseet.no/en/>

Triangle France
<https://www.trianglefrance.org/fr/>

Foundation for Visual Arts
<https://www.annalindhfoundation.org/members/foundation-visual-arts>

World of Matter
<http://worldofmatter.net/>

Eastside Projects
<https://eastsideprojects.org/>

