

CENT
QUATRE
#104 PARIS

PRESS RELEASE

CIRCU

FESTIVAL
DE LA JEUNE
PHOTOGRAPHIE
EUROPÉENNE

LATI **10^{ème}** EDITION n(S)

EXTENDED FROM JUNE 5 TO AUGUST 9, 2020

LE CENTQUATRE PARIS / 5 RUE CURIAL 75019 PARIS / M° RIQUET / WWW.104.FR / 01 53 35 50 00
WWW.FESTIVAL-CIRCULATIONS.COM

PRACTICAL INFORMATIONS

CIRCULATION(S), YOUNG EUROPEAN PHOTOGRAPHY FESTIVAL

FROM JUNE 5 TO AUGUST 9, 2020

**CENTQUATRE-PARIS,
5 RUE CURIAL 75019 PARIS**

Tuesday - Sunday

2 pm - 7 pm

PRESS OPENING

Thursday, March, 12th / 9.30 am - 12 am

PUBLIC OPENING - BIRTHDAY WEEKEND

Great festive weekend with new works & performances & surprise events.

Saturday, March 14th / 2 pm - 7 pm

Opening - For all - Free entrance

Sunday, March 15th / 2pm - 7pm

ACCES

SUBWAY : Riquet (M°7),

Stalingrad (M°2, 5 et 7),

Marx Dormoy (M°12)

RER E : Rosa Parks

BUS : 45 and 54

ADMISSION

- **FREE EXHIBITIONS** : The nave, the Aubervilliers hall and Little Circulation(s)
- **STANDARD FEE** €6
- **REDUCED FEE** €4 (Under 30's, over 65's, people seeking employment, people benefiting from minimum allowances, artists (Maison des artistes, AGESEA), large families (three people or more), people in a handicapped situation and their attendant, teachers, Paris city hall personnel, groups of 10 people or more, people with a subscription of an associated institution, CEZAM card)
- **REDUCED FEE** €3 Subscribers, holders of the PASS 104or PASS jeune (applies to students and people under the age of 30), schools, Fetart association subscribers.
- **REDUCED FEE** €1 Second-time entry, for any person holding the ticket from their first visit wishing to come back.
- **FREE** for children under the age of 6

SOCIAL NETWORKS

FACEBOOK : Festival Circulations

INSTAGRAM : festival_circulations

TWITTER : Fetart (@fetartparis)

LINKEDIN : Association Fetart / Circulation(s), festival de la jeune photographie européenne

WEBSITES

www.festival-circulations.com/en

www.104.fr/en

OUTSIDE EXHIBITIONS

SNCF GARES & CONNEXIONS

Find two artists exhibited outside the walls of the festival at paris Gare de l'Est.

PRESENTATION

CIRCULATION(S), FESTIVAL OF YOUNG EUROPEAN PHOTOGRAPHY

CIRCULATION(S) is the festival dedicated to emerging photography in Europe. Each year, at the CENTQUATRE-PARIS and satellite sites in France and abroad, it reveals the vitality of young creation and speaks for the diversity of photographic expressions through unique exhibitions and events. A stepping stone for artists, a prospective and innovative laboratory of contemporary creativity, CIRCULATION(S) has become, over the past 10 years, a must-attend photography event and a trend revelator. Since its inception in 2011, the festival has exhibited over 400 artists and attracted over 300,000 visitors with an ever-growing aspiration to be an approachable event of high standards. The tenth anniversary edition will take place from 14 March to 10 May 2020. This year, Audrey Hoareau, an independent curator, has been appointed as the art director to work in close collaboration with the CIRCULATION(S) art committee.

This special edition will present: 300 artworks, 45 artists, 39 projects, 16 nationalities, performances, events and surprises over 2,000 m² of exhibition space.

LE CENTQUATRE-PARIS

Infinite place of art, culture and innovation

Located in the 19th arrondissement, the CENTQUATRE-PARIS is a space for residencies, production and promotion for the public and artists from all over the world. Conceived by its director José-Manuel Gonçalves as a collaborative artistic platform, it enables access to all of today's arts, through a programme that is resolutely popular, contemporary and challenging. As an atypical living area lined with shops, it also offers spaces for free artistic practice and spaces for infants. For the start-ups that are part of its business accelerator, it forms a unique territory for experimentation, at the crossroads of art and innovation.

CATALOGUE

The bilingual (French and English) catalogue is printed in colour and presents all the artists and contributors of CIRCULATION(S). It is published by Le Bec en l'Air. It's sold for €22 at the CENTQUATRE-PARIS library, and in all specialised libraries.



ARTISTIC DIRECTION

AUDREY HOAREAU, ART DIRECTOR OF THE 2020 EDITION

Audrey Hoareau is the Art Director of the CIRCULATION(S) festival and an independent curator. Since working in the collections department of the Musée Nicéphore Niépce in Chalon-sur-Saône from 2003 to 2016, she has been producing and organising photography exhibition projects. In 2017, she contributed to the launch of the Lianzhou Museum of Photography, the first public photography museum in China, and took part in the design of its international programme for two seasons. Audrey Hoareau manages the Peter Knapp archives and has been appointed Curator for Photo Basel 2020, a satellite event of Art Basel and a unique fair dedicated to photography in Switzerland.

FOCUS ON BELARUS



The festival confirms its desire to explore and highlight emerging European scenes that are still confidential, with a focus this year on Belarus. During an invitation to The Month of Photography in Minsk (MPM) in 2019, CIRCULATION(S) discovered a flourishing and avant-garde scene there and gives an overview through the proposals of four young photographers with unique universes.

THEMATIC SECTIONS

Again for this 2020 edition the exhibition will highlight five thematic sections which have been defined to allow a visual harmony and a dialogue between the works. Imponderable or surprising, the various themes highlight stories expressing social injustice and anxiety triggered by tomorrow's world. Other spaces address the complex issue of identity or that directly linked to the very nature of the medium and formal experimentation.

PROGRAM

GUEST GALLERY

Persons
Projects
THE
HELSINKI
SCHOOL

Gallery Persons Projects (formerly Taik Persons) was founded in 1995 in Helsinki and is since 2005 located in Berlin. The gallery represents a select group of established and emerging artists. The program is centered around a conceptually rigorous artistic practice with a main focus on the photographic process. It is the prime gallery for those selected artists who now make up what is known as the Helsinki School. The gallery participates in international art fairs and tours museum exhibitions for its primary artists. Moreover the gallery works actively with independent publishing houses in creating limited edition art books.

Organising between seven and eight shows a year, the program varies between solo and group exhibitions by the Gallery's main artists as well as guest artists curated by the gallery. Its creator and director Timothy Persons is Adjunct Professor at Aalto University, School of Arts, Design and Architecture. His curatorial experience ranges from senior curator for Kulturhuset in Stockholm to having been Senior Curatorial Advisor to the Danish National Museum of Photography in Copenhagen as well as KIASMA Museum of Contemporary Art in Helsinki.

GUEST SCHOOL

F PH **FAMU** PHOTOGRAPHY

The festival invites each year a european school dedicated to photography. For this tenth edition, the photography department of the FAMU school in Prague presents 2 artists. FAMU is the fifth oldest film school in the world. The Department of Photography was founded in 1975, making it one of the oldest institutions of its kind in Europe. The uniqueness of the training lies in the meeting between classical photography processes and digital and multimedia techniques. The program offers apprentice photographers a course whose goal is not only to master photography as a technique, but also to consider it as a space for critical reflection and confrontation with the world.

It is a privilege to speak with young people. What promises are in store for the future? What are the aspirations for tomorrow? Far from being unstable or confused, as they are often accused of, young people know where they are going. Yet, they endure the weight of a paradox from a society that praises youth as much as it fears it. Over the past ten years, CIRCULATION(S) has turned this emergence into a speciality, a unique goal. As defined by its founder, Marion Hislen, the festival « campaigns for a decompartmentalisation and a confrontation of gazes. It offers a buoyant panorama of European contemporary creation through photography ». With a watchful eye on the sector and through the examination of hundreds of applications, we have been able to outline this state of play. Faced with such a panorama, I can only come to this conclusion: supported by a creative surge, emerging photography is far from being out of breath. Praised by the world of photography as one of the important events in the field, the festival acts once again as a voice for this generation of photographers from all over Europe. Bolstered by its success among critics and the public, CIRCULATION(S) owes everything to the artists. Edition after edition, they demonstrate the need for their existence. What would our society be without them? Yet, life as an artist is a tough and unreasonable choice. Today more than ever, it is vital to raise awareness and fight for an acknowledgment of the status and an improvement of photographers' everyday life. Despite uncertainty, solitude, precariousness, they reveal their thoughts, their messages, their passions... Urged by an indescribable urgency, they have so much to tell us. This year, 45 artists have been selected. With the help of the art committee and the jury, I have designed a programme inspired by the culture of the 16 nationalities and marked by commitment. With an aim to give a theme to the exhibition, five chapters have been defined to allow a visual harmony and a dialogue between the works. Imponderable or surprising, the various themes highlight stories expressing social injustice and anxiety triggered by tomorrow's world. Other spaces address the complex issue of identity or that directly linked to the very nature of the medium and formal experimentation. It is no coincidence that, ever since its early days, the festival has chosen Europe as its scope of action. Each edition creates a new community of photographers who share ideas and experiences together. Whereas the digital world has fragmented the collective spirit, we all feel the need to find common voices or places of expression. In the days of Brexit and the rise of national populist movements, it is time to create connections. Even though the European Union may have somewhat failed in this respect, even though it seems to become divided and lose its unifying strength, it is thanks to culture and artistic projects that we may still experience Europe. For example, and following in the footsteps of the initiative launched by Romania last year, a focus on Belarus reveals new talents from this little known yet booming country.

With the organisation of multiple projects and off-site exhibitions and the crossing of borders, CIRCULATION(S) cannot be mentioned without giving praise to the incredible team that makes it all happen. Comprising mostly women, young passionate souls, with assertive personalities, dedicated and active, the Fétart association has a can-do spirit at its heart, acting rigorously and seriously. And a desire to keep growing. In a world where personal interests rule, our primary aim is to offer an alternative to mass media, the web and social media saturated with stupidity and narrow-mindedness.

CIRCULATION(S) was built on education and transmission as its core values. This year, I am committed, along with the whole team, to gathering people around the image, to go further into this necessary fight against ignorance, to counter the failure of a system. The festival, spurred by its unifying spirit, has no other ambition but to support contemporary creation and to contribute to the public's discoveries and learning. This is a promise for this edition and for those to come.

« They who have put out the people's eyes reproach them of their blindness. »
John Milton (poet, 1608-1674).

Audrey Hoarau

THEMATIC SECTIONS

Those we do not see

ALVADO Joan
FRANCH Maxime
MASSÉUS Marinka
MEHRDJU Schore
PRIGNOT Maroussia & ALVAREZ Valerio
SCIANDÒ Anita
SHEBETKO Anton

Tomorrow's world

LUKASIEWICZ Marie
MARTIKAINEN Eugene
SCHOONE Debbie
STAHL Henrike
TAMMI Maija
TOIJA Leevi
VON DER OSTEN Felix

Image in excess

BEHRENDT Norman
CATERINA Chiara
DE NOOY Arjan & GEENE Anne
MENNER Simon

Self-quest

AVAGLIANO Chiara
BASSIOUNI Marwan
BONHEUR Marvin
DÉPOSÉ Nathalie
HADZHIYSKA Vera
SAKELLARAKI Ioanna
SERVE Nicolas
SOLARSKI Michal & LIBOSKA Thomasz
ZARI Alba

Photographic Explorations

DE WANDEL Jeroen
HOEK Jan
KUMPULAINEN Ville
LEVRAT Vincent
MESIĆ Lana
PERŁOWSKA Weronika
ROBIN Cyrille
SENLIS Margaux
VATANEN Niina

Focus Belarus

GRABCHIKOV Pavel
HANCHARUK Ihar
SARYCHAU Maxim
SVYATOGOR Masha

Gare & connexions

ECKHARDT Tamara
NOLLE Jana Sophia

Those we do not see

From individual mobilisation to collective activism, social consciousness to political discourse, several projects testify to the unique potential of contemporary photography's involvement.

For some artists, this aim is their core motivation. They dedicate the medium and their practice to a cause. Photography then becomes a voice to raise awareness about little known situations, highlight inequalities, point out discriminations...

Without joining the journalistic sphere, the image's role becomes that of a language in its own right, used to represent and interpret a reality. Ultimately, the picture alone does not matter: scenography and the final aspect of the work enhance its power and impact. What matters is that it tells and makes visible some of the issues of our time.



ALVADO Joan

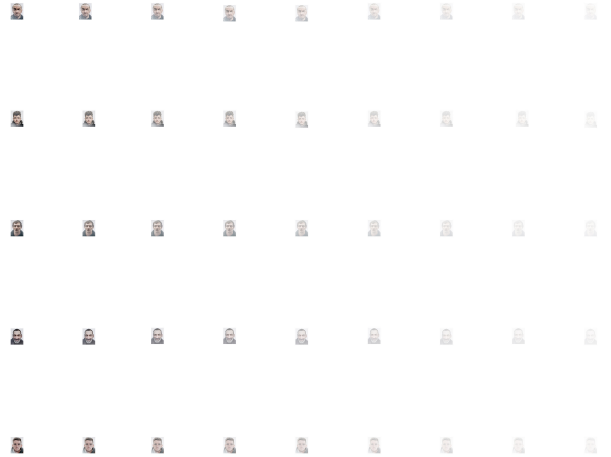
SPAIN

Born in 1979, lives and works in Barcelona.

« The Last Man on Earth »

Located in Central Spain, the mountainous region commonly called “the Spanish Lapland” has one of the lowest population density in Europe with 7.34 inhabitants/km² over an area of over 65000 km².

Depopulation is a little known phenomenon and is given scarce consideration by our societies, focused as they always are on city life and nerve centres. Yet, it is a phenomenon that affects most developed countries. In “The Last Man on Earth”, Joan Alvado questions the current and future fate of these territories. Indeed, if the population of these areas continues to decline at this rate, some regions could become partially or totally devoid of human presence tomorrow. What kind of life will then develop in these deserted, abandoned lands? What would there remain once the population has vanished?



FRANCH Maxime

FRANCE

Born in 1996, lives and works in Nancy.

« Les Invisibles »

In 2012, it was estimated that 143000 people were homeless in France. No new census survey has been carried out since then. The collective Les Morts de la rue registered the death of 566 homeless individuals in 2018.

« Les Invisibles » are portraits of those no one looks at, talks to, to whom we might only grant an embarrassed smile or perhaps a bit of change, those who are immediately forgotten. For his installation, Maxime Franch chose a particular medium to talk about this marginalised population: identity photography, administrative and inalterable proof that we are part of society. He has chosen to challenge us square on with these marked faces, these people damaged by life. There is no escape; here, they are no longer invisible.



MASSÉUS Marinka

NETHERLANDS

Born in, lives and works in Amsterdam.

« Chosen [not] to be »

This series is part of a wider project entitled « Radical Beauty », which aims, via the medium of photography, to give people with Down syndrome the visibility that they deserve to have in visual arts. The young women with whom Marinka Masséus has worked all share a strong desire to succeed. Each and every day, they fight against feelings of inferiority and frustration. With « Chosen [not] to be », the artist opens a discussion on their everyday life – the obstacles they face, society's refusal to acknowledge their abilities, the invisible quality of what makes their true personality – and seeks to translate their experiences visually. Her aim is to defend this cause while stressing the individuality, beauty and essence of her models. Marinka Masséus subtly depicts this fragile balance between praise and denunciation.



MEHRDJU Schore

GERMANY / IRAN

Born in 1983, lives and works in Berlin and Hanover.

« The Second »

« The Second » is a series that explores women's social status in Tadjikistan. « *A woman without a husband is worthless here!* » – this is what the artist regularly heard from the very women she photographed. To be respected by society, Tadjik women must be married, whether as a first or second wife. This is the main reason why the concept of polygamy has become widespread in Tadjik society, even though it is punished by law. The Muslim marriage contract, or Nikoh, allows polygamous marriages, but leaves second wives and their children without any rights. This is why the artist has worked in collaboration with these women to create anonymous portraits away from any stigmatisation.



PRIGNOT Maroussia & ALVAREZ Valerio

BELGIUM

Born in 1976-1981, live and work in Forest.

« Here, Waiting »

Thousands of refugees are waiting for their fate to be decided in asylum centres scattered throughout Belgium. Since 2015, Maroussia Prignot and Valerio Alvarez have regularly visited one of these centres to carry out a long-term project on this subject. In order to illustrate the complexity of this situation, they make multiple creative efforts in collaboration with the centre's residents: they photograph them and invite them to join workshops to work on the resulting images. Some reinvent their portrait, others edit the pictures, transforming the view point of the photographs, giving them continuity or, conversely, creating a clash. The use of photocopier to create portraits that contrast with the administrative documents required for asylum applications exposes the methods of the bureaucratic machine.



SCIANÒ Anita

ITALY

Born in 1989, lives and works in Bologna.

« Agiografie »

In « Agiografie », Anita Scianò celebrates the strong spirit of a few select female figures. In this collection of stories, these women, often alone and misunderstood, have made their beliefs their ultimate goal, sometimes to the point of sacrifice. Today, they are called martyrs. Beyond an interest in religion, Anita Scianò develops her project through the prism of a historical and artistic curiosity. She manipulates and edits each Polaroid – using drawing, sewing, burning or collage – to enrich the photographs with singular details in connection with the martyr. Seemingly lighthearted, Anita Scianò's work raises real and deep questions about modern time martyrs, all these suffering women from various layers of our society. This is an ode to all aspects of female heroism.



SHEBETKO Anton

UKRAINE

Born in 1990, lives and works in Amsterdam.

« Common People »

Although difficult to ascertain, it is estimated that homosexuals represent between 5 and 10 % of the world population. Some countries, such as Anton Shebetko's native Ukraine, stand out due to their homophobia. In these hostile parts, most homosexuals will never come out and, throughout their life, will have to lie regarding their circles and themselves with the fear that the truth may be found and damage their careers and private lives. Ukraine's gay community consists almost exclusively of such « hidden » homosexuals – like the participants in the project « Common People ». This cutting and imposing installation is based on the « impersonal » portraits of a dozen of them. Anton Shebetko performs a highly symbolic act as he destroys the faces of those he deems to be heroes, thus attacking portraiture, one of the most common genres in the history of photography. Through his repeated gesture and the ripping of the pictures, he denounces the imposed silence, the acts of discrimination and intolerance.

Tomorrow's world

Photography can crystallise all space-time, yet we automatically give it a nostalgic tinge. For the artists in this section, the future is undoubtedly more fascinating than the past. From their journeys into the future, they return with a clairvoyant, if somewhat worrying, vision. In the face of the state of the world and all the breaches we commit, it is rather difficult not to fall prey to the anxieties of anticipation. Art has always been one of the most effective forms of relief from the madness of men. Whether offering an observation of facts or fiction, artists look ahead in order to challenge our conscience and our ultimate concern: what legacy will we leave for our children?



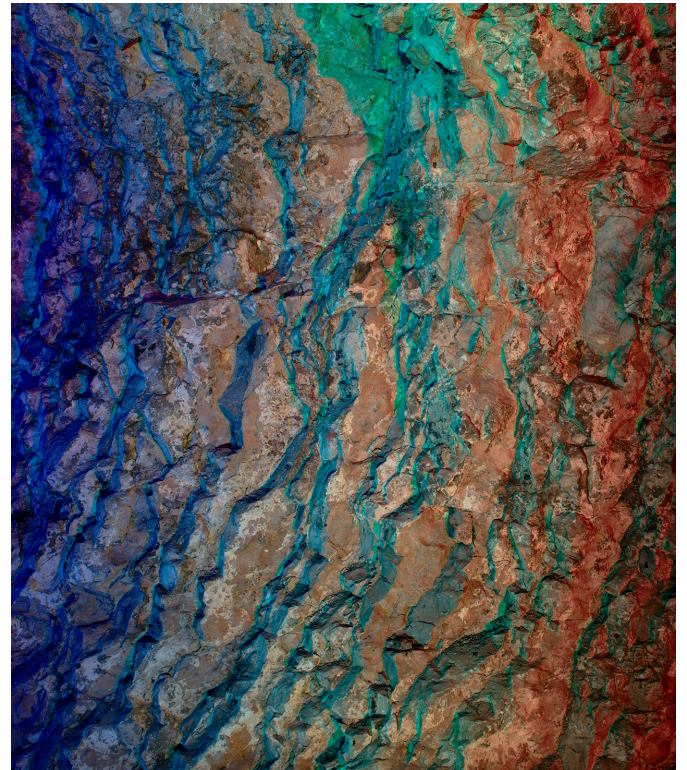
LUKASIEWICZ Marie

FRANCE

Born in 1982, lives and works in Paris.

« Beyond White coral »

In our collective imagination, coral seems to be a talisman against evil, a coveted collectable item or a creature endowed with healing powers. In the real world as in fiction, they have fascinated humans for millions of years. Yet, over 40% of coral reefs have been destroyed over the past thirty years. Inspired by a 17th-century engraving by Philips Galle depicting the plundering of the deep sea, Marie Lukasiewicz has developed a layered visual inquiry into the bleaching and destruction of coral and the exploitation of its properties by the pharmaceutical industry. Blending documentary narratives and creations in her artistic practice, she challenges our persistent destructive consuming habits. Her work suggests that « we are nature destroying itself ».



MARTIKAINEN Eugene

RUSSIA

Born in 1983, lives and works in Prague.

« Doesn't look like anything to me »

Today's technical and scientific imagery tools produce images that inform us beyond mere observation. Nature, the properties of any object or geometry in space are described with the highest precision. However, these scientific images are remote from what is and can actually be perceived by the human eye. Digitalisation and algorithms distort perception and scale. Saturated colours replace real ones. Originally, this range of colours was designed to give details of chemical composition, temperature and other properties of the objects of study. « Doesn't look like anything to me » explores technical aesthetic, scientific imagery and raises many questions about the distortion of objects in a specific context. Eugene Martikainen highlights the ambiguity of these new images, the discrepancy between the expectations from a document describing (perceived) reality and the aberrations created by the tools and means of observations that are used.



SCHOONE Debbie

NETHERLANDS

Born in 1994, lives and works in Breda.

« How to Farm a Fish »

There are over seven billion of us on earth. This figure increases each year, along with our needs for food. If today's agriculture cannot feed everyone sustainably, there must be a solution. Indeed, scientific research shows that progress in the food industry could meet this need. Debbie Schoone explores some of these systems, usually inaccessible to the public, but the role of which is decisive for food innovation.

« How to Farm a Fish » looks at fish farming, considered one of the most effective ways to change our consumption and reduce – or even stop – wild-fish fishing. Through a range of images and materials, from book to installation, Debbie Schoone reveals this tricky topic.



STAHL Henrike

GERMANY

Born in 1980, lives and works in Paris.

« The day carefreeness became a memory. To my children. »

It is night-time on the beach of Beauduc, in Camargue. Five carefree adults are swimming, smoking, dancing. They marvel together at the show that nature is giving them, not realising that one day, this suspended place will no longer be. This project was born of a parent's cry as she became aware of the ambiguity of a world where the foolish actions of adults clash with our children's urgency. It expresses our insolence, shows our carefree attitude, which we take away from them and keep, jealously and selfishly, to protect our quality of life. There is also an underlying need to be forgiven. Henrike Stahl tells the story of a paradox through a sensitive and immersive installation. The movable, faded – almost erased – photographs, give a glimpse into a drowning future, our children's lost (stolen) carefreeness.

Text by Marie Benaych and Romain Bitton / imprévues



TAMMI Maija

FINLAND

Born in 1985, lives and works in Helsinki.

« White Rabbit Fever »

« So that's how it goes, anything with a beginning must have an end? » Our existence is limited or – to be more precise – is set within a time frame. Death is a primal experience and an integral part of life itself.

Maija Tammi explores various approaches in relation to death and illness, through a scientific, yet poetic and abstract visual practice. « White Rabbit Fever » is a phrase coined by the artist in reference to an imaginary disease, the archetype of a pathology. Her work is structured around two objectives: one is to reveal the decline and the ultimate disappearance of the rabbit, while the second shows the growth of immortal human cell lines that have survived or will survive the patients they have been extracted from. Maija Tammi makes time visible through the perspective of life and death.



TOIJA Leevi

FINLAND

Born in 1998, lives and works in Helsinki.

« Consumer in Wonderland »

« Consumer in Wonderland » takes us to the enchanted world of shopping centres! Their marketing communication portrays them as more than mere shopping places: they claim to be true surreal and exceptional living environments.

Detaching the advertising imagery and transforming the pictures with originality, Leevi Toija deflates it all. He seeks the malls' true nature and stresses their unique atmosphere, between boring and saturated. The series also focuses on the mundane aspect of these public spaces and the paradox they present: while immersing us in total anonymity, shopping centres ruthlessly expose us to all eyes.



VON DER OSTEN Felix

GERMANY

Born in 1989, lives and works in Cologne.

« Every three seconds »

Focused on Denmark, «Every three seconds» is a photo essay on pork meat. Deliberately provocative, it crudely shows the excesses of the food-processing industry and denounces mass consumption. “Denmark is one of the biggest pork meat exporters in the world. In 2018, the country bred 32 millions pigs in 5000 pig farms. In 2019, production is expected to increase and, some believe, will be double the yearly production, reaching the unbelievable number of 50. These figures suggest that there are about six times as many pigs as Danes in Denmark.”

Where does all this meat come from and where will it end up? Felix von der Osten strives to show how pork is part of Danish everyday life, to the point of establishing a cultural connection with the meat itself.

Image in excess

As we know, we live in a world saturated with images. Yet, we keep on overfeeding it with more photographs, for the most part useless, that get lost in the sea of pictures. The issue of the image cannot be addressed without considering the mutation of our system, in particular the critic influence of the internet and the omnipresence of social media. Drowning in algorithms and databases, we now allow computers to manage our wishes, tastes and decisions.

Easily accessible to all, all published images suffer from the same status flaw. They no longer have an owner and are anyone's property. Personal archives have become universal ones. The snapshots of our lives all look alike. Banks of images on all subjects are at our disposal. Even the best kept secrets of history are now mostly disseminated.



BEHRENDT Norman

GERMANY

Born in 1981, lives and works in Berlin.

« Alternative, 2019-20 »

«Alternative, 2019-20» is an exploration of the visual language of mass media and how the issues of euroscepticism and the rise of the far right in Germany are portrayed in social media. Using content from YouTube and Facebook profiles the artist questions how manipulation and the language of power influence political debates and democratic processes. He also discusses how social media has contributed to a “post-truth” political environment.

Like in many other European countries, the orientation of left-wing political parties towards neoliberalism has also led to a rise of right-wing populist parties and their simplistic solutions for complex issues. The rise of the far-right German party AfD reflects the dissatisfaction of many citizens with the solutions proposed by the traditional parties and the absence of real opposition.

With this polyptych of 175 cyanotypes, Behrendt highlights political evolution, transmission and manipulation through these pixelated, transient and recycled images.



CATERINA Chiara

ITALY

Born in 1983, lives and works in Rome.

« The Afterimage »

The installation « The Afterimage » presents a journey through images with the confrontation of two types of archives. The first is made up of thousands of personal slides that Chiara Caterina collected and accumulated for over a decade. The second is a huge amount of collective information gathered from internet research (images, texts, sounds, videos). These two databases are brought together in a dialogue, inviting the viewer to ponder the power of reminiscence of images and the possible shifts in interpretation they can be subject to when immersed in the greatest public digital archive in the world. This is about an exchange between man and machine: an algorithm designed to recognise and analyse old and lost images suggests various ways of reclaiming them. A new life becomes possible among the many ever-changing worlds of the web.

The Afterimage, a production of Le Fresnoy, 2018.



DE NOOY Arjan & GEENE Anne

NETHERLANDS

Born in 1965 and 1983, live and work in La Haye.

« The Universal Photographer »

« The Universal Photographer » offers an introduction to the life, work and views of U. (1955-2016), a man who produced more images on more subjects and in a greater variety of styles than any other photographer. In U., various features from many photographers, scientists and collectors can be recognised, but the main characters in Flaubert's novel Bouvard and Pécuchet are probably closest to his personality. Like them, U. had a tendency to copy, collect, combine and study, and, like them, he lacked common sense. Photography's primary quality – copying – is taken to extremes through U.'s straightforward approach. Reading the history of photography as photos of photos, U.'s work may well be an invitation to discover even more images. To quote Bouvard and Pécuchet:

« No thinking! Let's just copy! »



MENNER Simon

GERMANY

Born in 1978, lives and works in Berlin.

« Images from the Secret Stasi Archives »

As digital and technological advancements have made surveillance commonplace, Simon Menner has built a long-term project on the themes of observation, surveillance and camouflage. For four years, he delved into the archives of the Stasi, the dark secret police of former East Germany. How to wear a wig? How to properly apply a fake moustache? A large part of these images methodically document the art of disguise.

Broad and structured, this collection covers all uses of photography applied to spying: covert search operations or catalogues of codes and signals for spies. It can also be used for festivities and bibulous fancy-dress parties! By reclaiming this mass of images, Simon Menner exposes, with tongue-in-cheek humour, a dark chapter of European history.

Self-quest

While photography's first property is to place us as observers of the outside world, it can also encourage us to look inside. By means of thorough investigations, today's artists question their roots, their past and their cultures. The mystery inherent in any family history is often the starting point for these questions. A certain nostalgia related to childhood or youth is also the basis of some topics. Far from being an act of egocentrism, this is about documenting so as to better understand one's circumstances and oneself.

Driven by a true constructive purpose, each artist opens and reveals part of their history through pictures. Sensitive and charged with their experiences, they use their photography to complete their introspection and expose the result of their research to others.



AVAGLIANO Chiara

ITALY

Born in 1988, lives and works in London.

<< Val Paradiso >>

Chiara Avagliano uses memories from her own childhood in Italy to construct the imaginary valley of « Val Paradiso », an ideal setting for her work, which focuses on the rituals of female friendship, childhood and mythology. The series tells a story with various entry points around a magical lake, based on Lake Tovel which turns red during the summer months due to a strange natural phenomenon. Interweaving science, magic and reality, Chiara Avagliano presents the lake as a potent mythological symbol and explores how the imaginary realms of childhood evolve as we age. Keen to integrate her intimate experience into her production, she re-enacts episodes from her youth with relatives and friends. In this modern fairy tale, she expresses the urgency of recovering what is lost through an infinite cycle of repeated and ultimately transformed memories.



BASSIUNI Marwan

SWITZERLAND

Born in 1985, lives and works in Amsterdam.

<< New Dutch Views >>

In the year 2018, Marwan Bassiouni visited over seventy mosques in the Netherlands. For his project « New Dutch Views », he created thirty landscape photographs taken from inside the mosques through their windows, following the exact same protocol for each shot. This series underlines the diversity of these places and not least the visible contrast with the equally varied yet immediately recognisable Dutch landscape.

Marwan Bassiouni's work questions how Islam is represented in the West. He highlights the coexistence of the various cultures that share this new society. « New Dutch » is also a symbolic portrait of the author's double culture.



BONHEUR Marvin

FRANCE

Born in 1991, lives and works in Paris.

« La trilogie du bonheur »

Marvin Bonheur grew up in the « no-go zones » of Seine-Saint-Denis, where hope is in rare supply. Like everyone around him, he hung around, he played and soon realised that he would carry what he is and where he comes from all his life. In 2014, he started his project « Alzheimer », a series on the haunted places of this area, with a 35mm compact camera. In the second part, « Thérapie », he followed a quest to understand this area and his own identity. Today, he closes the trilogy with this chapter called « Renaissance », a revenge through images that still points to the stigmatisation of origins and stereotypes. With pride and sometimes a little nostalgia, Marvin Bonheur gives us his « recipe for happiness » in three stages, the vision of his world, an honest gaze of acceptance on life in the suburb.



DÉPOSÉ Nathalie

FRANCE

Born in 1973, lives and works in Paris.

« The Border »

In 1932, aged 10, Nathalie Déposé's grandfather fled Spain and poverty and crossed the French border (frontière in French) alone. A few years later in France, he met the one who would later become the artist's grandmother.

After her grandfather's death, Nathalie Déposé realised that no two people had the same version regarding his itinerary. Faced with the frailness of memory, she decided to gather the elements she had at her disposal to tell the story before it disappeared altogether. She travelled his itinerary, searched and studied the various layers of his memory from the photographs of the border that he had preciously kept, as well as two videos that she herself had filmed twenty years earlier. Over this border, a fragile strip between reality and the imaginary, she traced back an intimate story rooted in collective memory.



HADZHIYSKA Vera

BULGARIA

Born in 1993, lives and works in Portsmouth (U.K).

« With the name of a flower »

« With the Name of a Flower » investigates the name changes imposed on the Muslim population in Bulgaria between 1912 and 1989. The project considers a wide and complex historical, political and ideological context. It also bears witness to the intimate viewpoint of a family by deciphering the memories of these people and their descendants who have been directly affected by these name changes. Using photography, performance, a sound and video installation, archives and objects, Vera Hadzhiyska reveals this lesser known part of Bulgarian history. She also questions the consequences of the solutions imposed by the State on the identity and memory of several generations of Bulgarian Muslims. The project aims to highlight the marks left by these events on today's culture, religion and national identity.



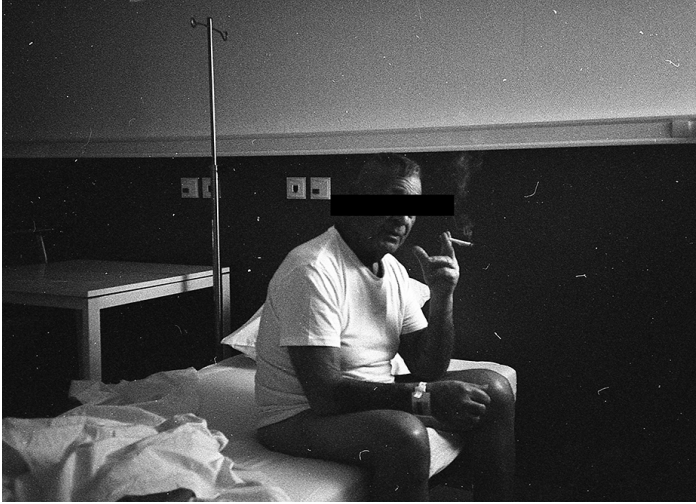
SAKELLARAKI Ioanna

GREECE

Born in 1989, lives and works in Brussels and London.

« The Truth is in the Soil »

Inspired by the laments of ancient Greece, Ioanna Sakellaraki has lived among the last traditional mourner communities on the Mani Peninsula to capture traces of mourning and grief. Her project « The Truth is in the Soil » is the result of a personal reflection on the impossibility to mourn her father and her construction of it in her culture and in her family. By relating her personal experience to the mourners' dramatic performance, she examines the spiritual subjectivity of Greek funerary rites. Together these unusual images represent a transition between the state of grief and that of liberation in the face of death.



SERVE Nicolas

FRANCE

Born in 1990, lives and works in Aix-en-Provence.

« Ethanol »

Feeling that he was developing an addiction to alcohol, Nicolas Serve decided to enter a detox clinic in January 2019. He felt overwhelmed yet was fully aware of the place that this addiction – said to be of the most serious kind – had in his daily life. Photography would accompany him through this troubled period punctuated with withdrawal symptoms, treatments and encounters. « Ethanol » is a series of impressions, snapshots, more or less abstract shapes that translate a state of ambiguous transition between fragility and strength, shame and pride. Nicolas Serve chose to cement this slow and silent struggle with himself through images.



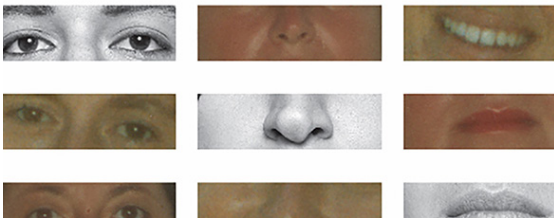
SOLARSKI Michal & LIBOSKA Tomasz

POLOGNE

Born in 1977 in 1976, live and work in London and Katowice [Poland].

« Cut it short »

Tomasz Liboska and Michal Solarski come from a small town of southern Poland where they grew up and started their adult lives twenty years ago. It was the early 1990s, and the only way to appear « cool » was to declare war on your hairdresser, wear stripy clothes and immerse yourself in the Grunge revolution. Only friendship and dreams mattered. But before they could even learn the rules of the game, it was over... They went on to build their lives far from the small town that they used to call « home ». They now return to this old familiar place and attempt to reconstruct past events. The title of the series, « Cut It Short », refers to an old Slavonic tradition called « postrzyżyny ». The young men's hair are cut as a pledge of obedience to mark their coming of age – a sort of a rite of passage.



ZARI Alba

THAILAND - ENGLAND

Born in 1987, lives and works in London.

« The Y »

Alba Zari uses photography as a means of investigation and self-analysis in search of her father whom she has never met. The Y was missing.

At the age of 25, she found out that she did not have the same Thai blood as her brother. She only had a few clues regarding her father's identity: she knew his name, that he was Iraqi and that he worked for Emirates Airlines. After a DNA test and an exhaustive gathering of official documents, she discovered a American legal father, Gary, homeless, whom she met in Los Angeles. She then went through her family album to identify the hereditary physical characteristics that do not appear in her mother's genetic code.

Using physiognomy and its exclusion principle as a basis, she created a 3D avatar of this unknown biological father from her own face modelled in 3D.

To this day, this is the only picture she has of this man called Massad, who at present only lives in a virtual world.

Photographic Explorations

More and more, photographs leave the walls. Each year, there is a noticeable eagerness to avoid a static perception of the pictures, to break the square-on view and allow the gaze to move.

In this section, we wished to gather precisely those who strive to go beyond photography in its traditional form, to break free from the flat and static work, to take it to a spatial dimension, a space free from hierarchy or any specified angle. Brimming with ingenuity, the artists do not hesitate to give their work a unique form. Scenography and display are at the core of their research and concerns. Creation of almost architectural pieces, integration of objects, layering and use of cut-outs...

the range grows to support a more assertive visual approach and a rendering closer to installations. Each of these explorations aims to increase the sensory aspect of photography. This is about broadening the artistic gesture while ensuring that this approach does not take precedence over the meaning of the work.



DE WANDEL Jeroen

BELGIUM

Born in 1980, lives and works in Ghent.

« Amygdala »

De Wandel's latest and ongoing project, refers to the exact place in the brain where emotional and traumatic memories are created, stored and processed. Some memories are very strongly anchored in our minds, while the colours of other memories fade or alter with the passing of time. Scientific research attempts to find means of erasing traumatic memories from our brains. But if we could erase these memories, we could probably implant new ones too. We would then be able to manipulate minds. Using a technique of collage in layers of personal and found digital and analogue archive pictures, De Wandel represents the multiple levels of our memory and creates new ones.

His work raises various questions about the exactitude and reliability of memory, one of the most mysterious and fascinating functions of the human brain.



HOEK Jan

NETHERLANDS

Born in 1984, lives and works in Amsterdam.

« Boda Boda Madness »

For this project, Jan Hoek collaborated with the Ugandan-Kenyan fashion designer Bobbin Case, with whom he shares a fascination for the motorcycle taxis, known as boda bodas, that drive around Nairobi. Due to the overwhelming number of drivers and in an attempt to attract customers, the drivers adopt the most fantastical-looking motorbikes. Jan and Bobbin were surprised by the contrast between the originality of the customised vehicles and the sobriety of the drivers' uniforms. They consequently chose seven of the most eccentric boda bodas and helped them to gather outfits or accessories to complete their characters. Jan Hoek's photographs show life-size heroes proudly posing in front of Nairobi landscapes. Meet Mad Max Driver, Machette, Vibze, Ghost Rider, Red Devil, Lion and The Rasta Driver!



KUMPULAINEN Ville

FINLAND

Born in 1988, lives and works in Helsinki.

« Out of Sight »

This was a childhood where physical contact and empathy were the exception rather than the rule. Left with unanswered questions, confusion and nebulous areas, Ville Kumpulainen's unstable relation with his past makes him deconstruct and rewrite his family history. Over the past ten years, he has collected and hoarded his family's archives hoping that it may fill his emotional gaps. Through his carefully composed images, he delves deep into hidden and subconscious memories in an attempt to make visible what has gone "out of sight". According to Maurice Blanchot's philosophy, a pause is necessary in any discussion. He also said that words enable us to build and envisage the future. Ville Kumpulainen's photographs fill these pauses between past and present. Like words, each of his pictures creates a visual sentence and together they form a conversation. Rather than saturated with elements, the artist's memory is instead dotted with empty areas. The tactile aspect of his photographs helps him to fill these up. When a feeling or an impression is too abstract to express with words, we instinctively turn to metaphors.



LEVRAT Vincent

SWITZERLAND

Born in 1992, lives and works in Paris.

« Outburst »

Due to their empty state and lack of purpose, wastelands are not subject to social norms. Thus they represent huge spaces of freedom. From this contrast has emerged a desire to create a life experience by turning this space into an outdoor studio. It then becomes a playground where physical and intuitive experiments are celebrated with a certain childlike and creative naivety. This is a land where you can escape the virtual and technological world as an act of rebellion.



MESIĆ Lana

CROATIA

Born in 1987, lives and works in Rotterdam.

« **Lego Kalašnjikov** »

In 1991, as Croatia declared its independence, the new president, Franjo Tudjman, announces that all Croat children must know about the enemy of Croatia before they even learn to read and write. As a Croat child, Lana Mesic was among those directly targeted by this announcement. Although she was not fully aware of it, she was brought up to think that the Croats' enemy was omnipresent. During the war, the sound of sirens would send these very children hiding in nuclear fallout shelter. Lana Mesić remembers the one located under her family's flat, where she played for hours with her friends. One of their favourite games consisted of re-enacting scenes that took place above them, miming movements inspired by war films. She remembers their pistols exploding and shattering after being manipulated too many times. She remembers being very skilled at fixing them. She remembers that they looked so good, you could have sworn that these Kalashnikovs could have fired real bullets. In game as in life, however, she never saw the enemy, nor ever found out whether it really existed.



PERŁOWSKA Weronika

POLAND

Born in 1990, lives and works in Warsaw.

« **Anger detracts from her beauty** »

Synonymous with ugliness, the irrational or linked to hysteria, female anger has always been somewhat baffling, causing rejection. Traditionally, women and girls must suppress their annoyance and keep their nerves in check. In all rules of etiquette, it is unacceptable to lose one's temper! In today's social context, women's anger is getting louder and, in some case, has even become a tool for political leverage. Yet, it remains taboo, unacceptable, misunderstood. In her series « Anger detracts from her beauty » – a popular saying in Poland about women, Weronika Perłowska works on the symbolism and assumptions around this misunderstood feeling. She puts them in the context of her own history, this suppressed rage that has been passed on from one generation to the next. Understanding and breaking down her own anger, this « ugly » emotion is a way for the artist of feeling empowered.



ROBIN Cyrille

FRANCE

Born in 1984, lives and works in Paris.

« Parallel 3D »

The wish to explore is often fuelled by a fantasy filled with images, and experience can prove quite different from our mental projections. Whether a tourist or a philosopher, a memory collector is free to draw the line between dream and reality where they wish.

With his installation, Cyrille Robin invites viewers to follow the photographer's gesture with an object designed to visit the world without travelling. « Parallel 3D » is a series of stereoscopic discs made and adapted manually by Cyrille Robin. Shown through vintage View-Master slide viewers, typical 1960s objects, the discs give the viewer the chance to experience 3D vision. Taken between 2014 and 2016 in Venezuela, Egypt and Cambodia, the pictures shown are about the making of photographic memories in the context of touristic travels.



SENLIS Margaux

FRANCE

Born in 1995, lives and works in Arles.

« UXO »

« UXO » (UneXploded Ordnance) is about the danger of explosive remains from the Vietnam war. Twenty years of a lethal rain of missiles have left hundreds of thousands of small, intact bombs on the ground that keep causing injury and killing today. The inhabitants of these uncleared areas face the risks caused by these munitions on a daily basis. The majority of victims are children, workers and farmers. After becoming aware of the issue of antipersonal mines when she first travelled to Vietnam, Laos and Cambodia in 2014, Margaux Senlis went back in 2017 to encourage a fresh look at this poisoned legacy.



VATANEN Niina

FINLAND

Born in 1977, lives and works in Helsinki.

« Time Atlas »

In her series “Time Atlas”, Niina Vatanen intertwines images from various sources: personal archives, some of them intimate, images collected from the internet, excerpts from encyclopaedias, newspapers, guides or manuals. Pursuing a visual and intuitive logic, the artist combines various materials to create surprising connections. Drawing inspiration from encyclopaedias, she organises her images by thematic categories, with a particular focus on questions of time and our perception of it. Through pictures, she explores how our visual memory, our personal experiences and history combine.

Focus Belarus

The term « young Belarusian photography » first appeared in debates and in the magazine « pARTisan », on the portal ZNяТА and in the « Belaruskij Zhurnal » in the mid-2010s to refer to artists working with both documentary and art photography. Sharing the same visual tool and their young age, they differed in their geography, their education and the topics they addressed. However, there are still a few distinctive features that characterise this group:

A desire to go beyond “classic” photography as an instrument for fixing a moment of reality; photography becomes a research tool;

The use of a wide range of image-making and image-altering techniques such as collage, screen-shots, re-enactments, etc.

A shift from an overly narrative, lyrical and narcissistic photography towards more complex stories. The projects become more critical and may address local concerns and current issues alike: the cult of violence, repression, censorship, human rights violation, rethinking of the Soviet past, etc.

All those features are inherent in the photographic practices of Masha SVYATOGOR, Maxim SARYCHAU, Pavel GRABCHIKOV and Ihar HANCHARUK.

This selection was made thanks to “The Month of Photography in Minsk” (MPM). For the past 6 years, this international festival – established and headed by the photographer Andrei Liankevich – has brought together 20 institutions from 5 cities and towns all over the country. Since 2015, the MPM team awards annually the only photography prize in the country to photographers, curators and art-critics. The MPM also aims to create a photographic collection, which would serve as the foundation for a future museum of photography. This collection currently comprises over 300 photographs by 25 photographers, from the 1960s to the present day. Additionally, the festival publishes annually catalogues and books relating to Belarusian photography.



GRABCHIKOV Pavel

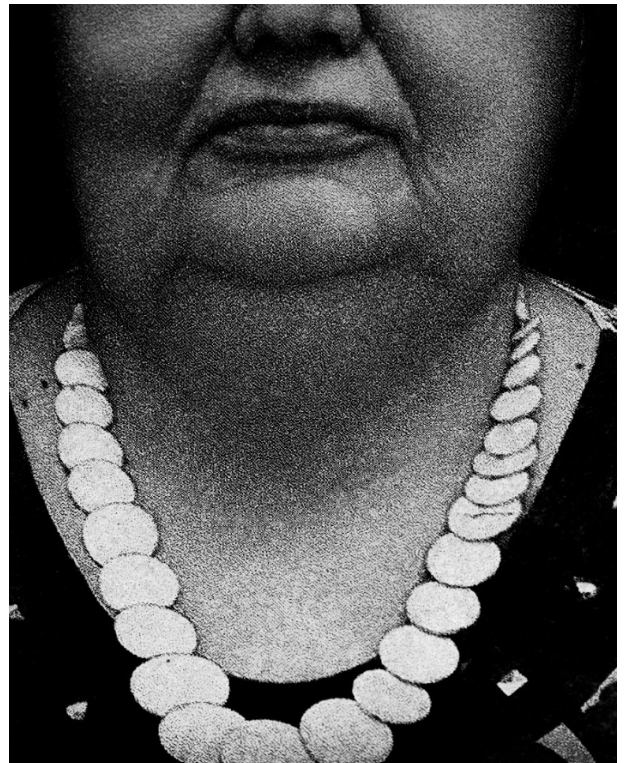
BELARUS

Born in 1985, lives and works in Minsk.

« With the eyes closed »

Dress up as a soldier, play war, mime death, repeat. On Navy Day in Russia, replica weapons convincingly look like real Kalashnikovs and the naval fleet performs demonstrations to the delight of the general public, mostly families. Elsewhere, in the real world, amid the symbols and flags of another time, the people's voice can be heard.

Created between Minsk, Moscow and Sevastopol, Pavel Grabchikov's world looks like an in-between, as if awaking from too realistic a dream, when we no longer know what is real and what is a fabrication of the mind. Here, the waters have been muddied and there are no captions to the pictures to guide us. These images, characterised by a continuous and omnipresent blur, evoke both dreams and the boundary between history and mere facts. This work puts things into perspective and challenges our benchmarks: how can we distinguish from one simple picture the « real » Ukrainian Revolution from parodies of it as re-enacted at public events?



HANCHARUK Ihar

BELARUS

Born in 1986, lives and works in Minsk.

« Pre-Mortem »

Inspired by the marking of future grave sites in a cemetery, Ihar Hancharuk started a visual investigation on the theme of death, its representation and its anticipation in his native Belarus. He decided to document the traditions of funeral preparations, from reserving a site in a cemetery to the carving of the gravestones, the stelaie illustrated with portraits and indicating the dates of birth while awaiting the dates of the demises.

Dark yet starkly factual, this series challenges us to face the merciless theme of death – the ultimate taboo in our western societies.



SARYCHAU Maxim

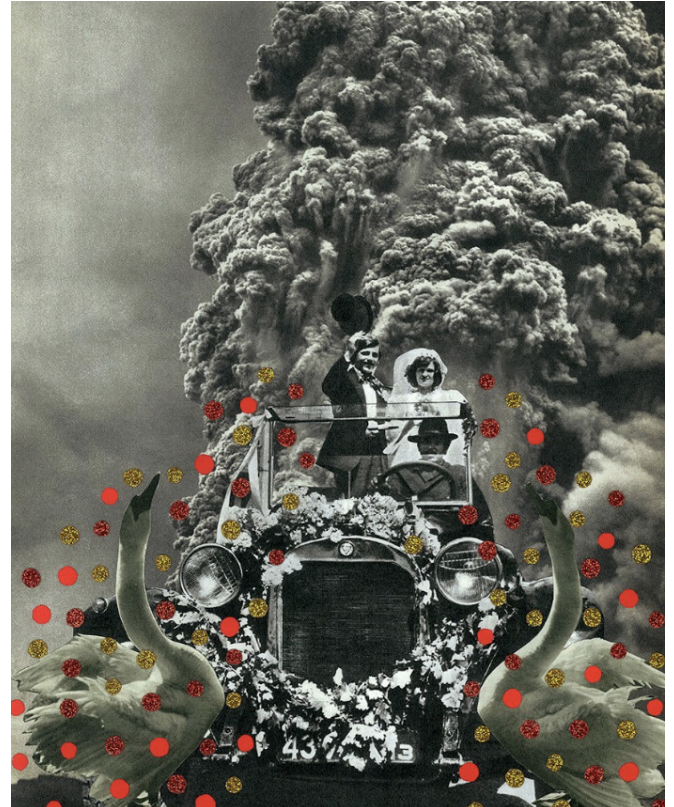
BELARUS

Born in 1987, lives and works in Minsk.

« **Blind Spot** »

Contemporary society gives all States the right to use force or violence through various structures and control systems: police, armed forces, special services and prisons. This right is exclusive and legitimate. Under closer examination of some aspects of the mechanisms of the powers of the State, we sometimes notice things that go beyond the law, ethics and humanity. These voids, these blurred areas of law come to light in some countries when the control exerted by society is insufficient. The visual recognition of demonstrators is then replaced by the big data and artificial intelligence, but the repressive nature of these actions remains the same.

In « **Blind Spot** », the human body is exposed in all its fragility and vulnerability to a limitless power.



SVYATOGAR Masha

BELARUS

Born in 1989, lives and works in Minsk.

« **Everybody dance !** »

The series « **Everybody dance !** » gathers works that set the foundation for a reflection on the USSR, and more broadly on communism and its representation. Masha Svyatogor made photomontages from photographs found in Soviet propaganda magazines used by the government and manually created collages with utmost attention to details, deliberately ignoring digital technologies. She deconstructed the « **ceremonial** » image to create a new surreal, joyous and ornamental picture. Her creations break away from any official method of representation, thus revealing the gaps, the multiple layers and the inconsistencies inherent to the Soviet era.

Gare & Connexions

As a partner of the biggest events dedicated to contemporary art, music and photography, SNCF Gares & Connexions is proudly associated with the festival of young European photography CIRCULATION(S) for the 6th consecutive year. To extend the CENTQUATRE-PARIS exhibition outside the walls, the emblematic Gare de Paris-Est exclusively hosts a specially created installation.

Find **Tamara Eckhardt** and **Jana Sophia Nolle**, CIRCULATION(S) artists, at Paris-Est station, from March 14 to May 10.



ECKHARDT Tamara

GERMANY

Born in 1995, lives and works in Berlin.

«The Children of Carrowbrowne»

The project « The Children of Carrowbrowne » gives an insight into the daily life of children from Irish nomadic communities. Known as the country's largest minority, the Travellers are often pushed to the periphery of urban areas and ostracised from society because of their nomadic way of life. In the Galway suburbs, near rubbish dumps, the Carrowbrowne Halting Site is home to eight nomadic families.

Their children grow up in this environment, unaware of the harsh world that surrounds them, but their attitudes are already marked by a lack of lightheartedness. Their expressions betray their smeared innocence and reflect the sternness of their older relatives. Despite being marginalised both culturally and geographically, their carefree youth shields them for now from despair and determinism.



NOLLE Jana Sophia

GERMANY

Born in 1986, lives and works between Berlin and San Francisco.

«Living Room»

Among other criteria, our dwellings, our homes are a reflection of ourselves and tell of our position on the social ladder. The series « Living Room » stages contrasting personal spaces. It shows makeshift shelters built by homeless individuals in surroundings that are not their typical environment: San Franciscan middle-class lounges.

Designed in collaboration with homeless people, Jana Sophia Nolle's project reveals the building creativity and originality of this forgotten population. Whether minimal or complex, these « huts » establish a connection between two worlds that have nothing in common. With this inventory, this typology of ephemeral dwellings, the artist addresses broader issues such as exclusion, housing crisis and gentrification in San Francisco, one of the most expensive cities in the world with regards to the housing market, among other things.

PROGRAM

LITTLE CIRCULATION(S), AN EXHIBITION THAT'S JUST FOR KID

An exhibition entirely dedicated to kids (5-12 yo).

Little CIRCULATION(S) exposes the same series as the main exhibition, but on adapted boards. Some games, inspired by the artworks are available to accompany the visit, in a fun and creative way (memory games, spot the difference, logic games, how to become an exhibition designer...)

We also provide a game booklet, to be used during the visit, and at home!

SCREENINGS « COUP DE COEUR »

To highlight the plurality of photographic writing that can be observed in various festivals in France and Europe, CIRCULATION(S) invite nearly twenty festivals to share their favorites. Young, talented photographers, with its own identity and show the diversity of European photography today. The series proposed by these photographers friends festivals are presented as projection during the festival.

AROUND THE FESTIVAL

PHOTO STUDIOS



Every weekend of the festival, you can come and be photographed alone, with family or friends by an artist photographer in professional shooting conditions which revives the pure tradition of the early photo studios of the XXth century.

CIRCULATION(S) photo studios are incredibly eclectic thanks to the diversity of its photographers. Each weekend, discover a different artist and universe with surprising proposals. You can choose to have the portrait shot in pretty black and white, in a composition close to traditional family portraits, in the jungle like an explorer or in a movie set !

A great moment that will allow you to leave with a high quality print signed by the artist !

20 minutes sessions: €59 (A4 print, signed by the photographer)

Registration on: www.festival-circulations.com/en, from march 2020



AROUND THE FESTIVAL

PORTFOLIOS READINGS

SIGMA

en partenariat avec Sigma

25th and 26th April 2020

20 minutes sessions - Admission: €10

Like every year, FETART organises portfolio readings for photographers. They are a valuable moment that enables photographers to present their work to experts of the image industry: gallery owners, photo agencies, critics, festival directors, iconographers... Portfolio reviews are open to all, but need a prior registration. Each photographer will be able to register for three sessions 20-minute-long sessions.

Registration on: www.festival-circulations.com/en, from february 2020

FUJIFILM X - Photo Games 2020

CONFERENCES AND EVENTS

Like every year, the festival will be the host of numerous satellite events :

- Conferences
- Screenings
- Workshops
- POLYCOPIES (a weekend dedicated to independent publishing)

AROUND THE FESTIVAL

EUROPEAN TOURS OF THE FESTIVAL

EUROPEAN TOURS OF THE FESTIVAL

Once again this year, partner festivals will include in their own programme a projection of the 2020 Circulation(s) festival. They are emerging and talented photographers whose singular works show the diversity of today's European photography. The series presented by the festivals are presented as a screening during Circulation(s).

Fotografia Europea (Italie)
 Biennale de l'Image Possible (Belgique)
 Belfast Photo Festival (Irlande)
 Foto Festival LODZ (Pologne)
 Emerging Talents (Italie)

PUBLIC PRIZE

Previous years laureates:
 in 2016 : Laurent Kronental
 in 2017: Stéphane Winter
 in 2018: Guillaume Hebert
 in 2019 : Ruben Martin de Lucas

LE PRIX FUJIFILM X CIRCULATION(S)

FUJIFILM

Lauréate 2018 : Lucie Pastureau
 Lauréate 2019 : Ioana Cirlig.
 Ioana Cirlig sera exposée à la galerie Fisheye du 23 avril au 10 mai 2020.

ORGANIZERS

FETART

Fetart is an association of common good, law of 1901, which promotes the work of up and coming photographers. Meant as a launching pad for young photographers, the association gives them a chance to showcase their art for the first time, thus making a first mark in the art world. Many artists who benefited from this coverage went on to become widely recognized, holding gallery exhibitions, international fairs or garnering tutelage. Two dozens of volunteers, all passionate photography lovers, make up the staff of the association. Since its creation in 2005, Fetart has organized more than 40 exhibitions with over 400 French and European artists. Such successes have allowed not only the professional world but also the public eye to witness the contemporary photography scene as it is today.

Making connections has always been at the heart of the association's ambitions. Artist collectives, festival hosts, gallery owners, publishers and photography schools all make up a large network which goes to show the resilient nature of the European photography world.

Since the launch of our festival in 2011, Circulation(s), always held in Paris, is the embodiment of an open and resourceful contemporary scene, especially for emerging photographers.

www.festival-circulations.com/eng

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LITTLE CIRCULATION(S) / PHOTO STUDIOS PARTNERS



