

Circulation(s)

Festival of Young European
Photography
March 13 to may 2, 2021



Circulation(s)
Press C

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Practical Informations

Circulation(s)

Festival of Young European Photography
March 13 to may 2, 2021

AT CENTQUATRE-PARIS,
5 RUE CURIAL 75019 PARIS

Information concerning the opening to the public: www.104.fr

→ PRESSE OPENING

Thursday March 4 from 12 p.m. to 5 p.m.

→ OPENING OF THE ONLINE EXHIBITION

Saturday 13 March at 2pm on our networks and website

SOCIAL NETWORKS //

FACEBOOK/ Festival Circulations

INSTAGRAM/ festival_circulations

TWITTER/ @collectiffetart

LINKEDIN/ Fetart / Circulation(s)

WEBSITES //

www.festival-circulations.com

www.104.fr

ACCESS //

SUBWAY: Riquet (M°7), Stalingrad (M°2, 5 et 7), Marx Dormoy (M°12)

RER E : Rosa Parks

BUS : 45 and 54

PRICES //

- FREE EXPOSITIONS : Nef Curial, Halle Aubervilliers and Little Circulation(s)
- FULL 6 €
- REDUCED 4 € : -under 30 years old, over 65 years old, jobseekers, people on minimum social benefits, artists (Maison des artistes, AGESEA), large families (from 3 people), disabled people with a companion, teachers, City of Paris staff, groups of 10 people, members of partner venues and institutions, CEZAM card.
- REDUCED 3 € : subscribers, PASS 104 members, PASS jeune (students and young people under 30), schools, Fetart members, etc.
- 1 € : for anyone who has already visited the exhibition and wishes to return, on presentation of the ticket.
- FREE : for children under 6 years old

Presentation

CENTQUATRE-PARIS// 11th edition// 33 artists from 12 different nationalities // more than 2000 m2 of exhibition space

A EUROPEAN FESTIVAL DEDICATED TO YOUNG 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) is 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.

Based on the values of education and transmission around the image, Circulation(s) is also a place for events and confluence that contrast the views and question the boundaries between photography and contemporary art. Images and ideas of a new generation of photographers both circulate.

Circulating images is also a way of circulating the ideas and aspirations of a new generation of photographers.

LE CENTQUATRE-PARIS //

→ Infinite place of art, culture and innovation

As an artistic and cultural factory of a new genre, the CENTQUATRE-PARIS welcomes visitors and artists from all over the world. Theatre, visual art, dance, music... thought up as truly collaborative platform, it gives access to all of today's art, through a resolutely popular, contemporary and challenging programme.

As an atypical life space interspersed with shops, it also offers spaces for free artistic practices and infants. For start-ups that become part of its business accelerator, it constitutes a territory of unique experimentation, at the crossroads of art and innovation.

Artistic Direction

ARTISTIC DIRECTION //

The Artistic Direction is signed by the artistic committee of the Fetart collective.

Fetart is the creator and organizer of Circulation(s) festival. Since its creation in 2005, Fetart has organised over 40 exhibitions and presented over 400 French and European artists. A true springboard to launch the artists' careers, the collective has enabled the blooming of many talents and has provided them with a first anchor in the art market.

It is made up of an artistic committee of 12 independent curators specializing in emerging photography and a community of passionate volunteers with wide fields of expertise.

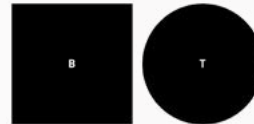
www.fetart.org

fetart

SCENOGRAPHY //

For the 11th edition, Fetart has chosen to collaborate with the Big Time studio for the scenography.

www.bigtime.studio



A NEW VISUAL IDENTITY //

The Twice studio signs this new identity. It accompanies a fresh boost and the will of the festival to regenerate without losing its non-conformist state of mind.

www.twice-studio.com

Twice studio

Programmation

Programming is based on the selection by a jury of professionals following the 2020 call for applications, to which are added the favourites and discoveries of the Fetart collective's Artistic Committee.

The plurality of the selection offers a teeming proposal that provides a tangible panorama of emerging creation.

The 11th edition is postponed from 13 March to 2 May 2021 at the CENTQUATRE-PARIS.

Due to the latest government measures, Circulation(s) 2021, the festival of young European photography will unfortunately not be accessible to the public in the immediate future.

However, an online programme will start as of 13 March on the festival's website and social networks.

As it has been the case for 11 years, Circulation(s) promotes meetings between artists and the public, and this year exceptionally with digital formats: video visits with members of the collective, interviews with artists, live performances, e-readings of portfolios...

THE ARTISTS // 33 artists from 12 different nationalities:

Eleonora AGOSTINI (Italy)
 Anne Sophie AUCLERC (France)
 Bobby BEASLEY (England)
 Jesper BOOT (Netherlands)
 Aida BRUYERE (France)
 Lucas CASTEL & Mathilde MAHOUDEAU (Belgium)
 Chiara CORDESCHI (Italy)
 Karolina ĆWIK (Poland)
 Mathias DE LATTRE (France)
 Nina FRANCO (England-Brazil)
 Elodie GRETHEN (France)
 Varya KOZHEVNIKOVA (Russia)
 Thomas LOPES & Joanne JOHO (France- Switzerland)
 Elie MONFERIER (France)
 Eleonora PACIULLO (Italy)
 Mathias PONARD (France)
 Bianca SALVO (Italy)
 Benjamin SCHMUCK (France)
 Eleonora STRANO (France-Italy)
 Charles THIEFAINE (France)
 Francesca TODDE (Italy)
 Elliott VERDIER (France)
 Marianne & Katarzyna WASOWSKA (France-Poland)
 Hanne (Hanna) ZARUMA (Ukraine)

2021 Edition

FOCUS //

Portugal will be in the spotlight for this edition through the work of 4 artists:

Beatriz BANHA

Pedro FREITAS SILVA

Bruno SILVA

Sofia YALA RODRIGUES

With the support of the Gulbenkian Foundation – Delegation in France.



EUROPEAN MONTH OF PHOTOGRAPHY //

This year the festival joins the members of EMOP – European Month of Photography. EMOP is a network of Photography Festivals in different European cities. Members are EMOPLUX (Luxemburg), EMOP BERLIN (Berlin), FOTO WIEN (Vienna), IMAGO LISBOA (Lisbon), CIRCULATION(S) FESTIVAL (Paris)

The aim of the joint project is to promote cooperation at European level, strengthen the international photography scene, intensify the exchange of information and experience and support young artists. Together the board members select five emerging photographers who will be nominated for the EMOP Arendt Award. As part of the 2021 theme “Rethinking nature/ rethinking the landscape”, the festival exhibits the duo:

Inka & Niclas (Finland - Sweden)



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Roughly 1,000 miles

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Artists//

Eleonora Agostini

« A blurry aftertaste » (2018-ongoing)

A Blurry Aftertaste is a long-term project that focuses on the functionality of the home, the identity of its objects and the family dynamics that exist within the domestic sphere.

Through a series of performative experiments and collaborations with members of her family, Eleonora AGOSTINI creates images that speak of the house as a complex space and a complex time, a place where intimacy and claustrophobia exist simultaneously, and a platform where to explore the limits and the psychological structures of the family bubble.

A Blurry Aftertaste is an attempt to understand the precariousness of the notion of home, by balancing objects, trying to resist gravity, and studying the power relationships at play in the images and during the making process.

→ **Eleonora AGOSTINI** (b.1991) is an Italian artist currently living and working between London and Venice. She graduated from the Royal College of Art in Photography programme in 2018. Eleonora's practice exists at the intersection between photography, sculpture, performance and moving image, and it is the result of her daily practice of observation, reconsideration and redefinition of the every-day and the overlooked.

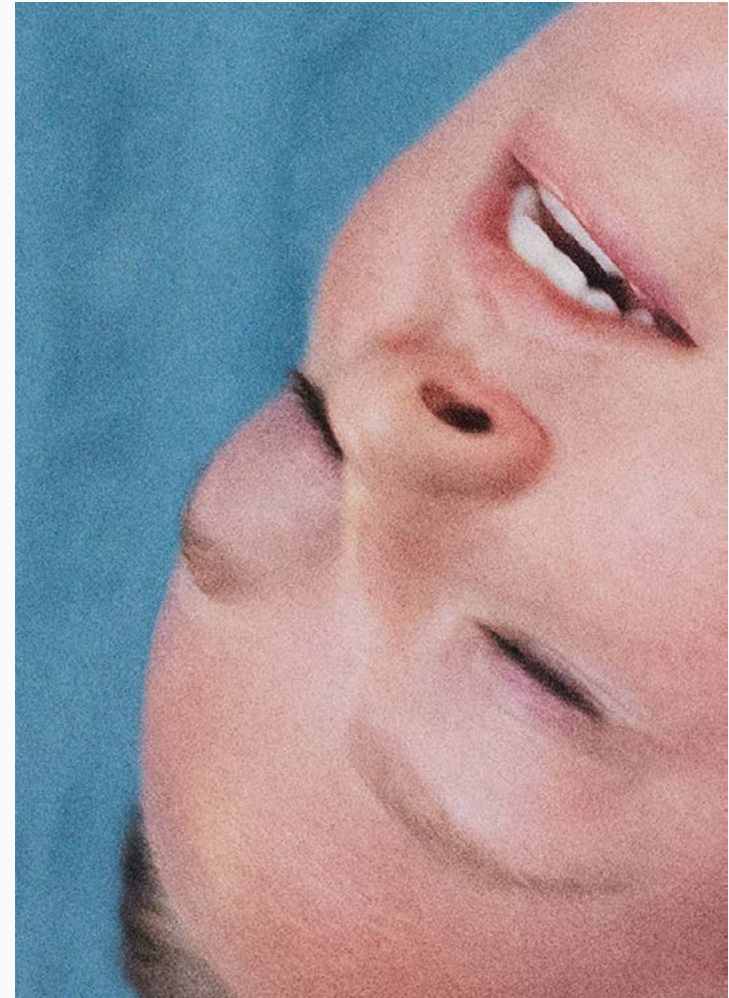


Anne-Sophie Auclerc

« Why try to cross a lake during a thunderstorm ? » (2019)

Why try to cross a lake during a thunderstorm ? Is this “desire to fall”, the very one Milan Kundera discusses when he talks about vertigo? This series is about the tension that drives us to flirt with death in order to feel incarnate. In order to perceive the traces of this energy on the body, Anne-Sophie AUCLERC went to photograph people who had bungee jumped from a hundred and eighty metres. Their expressions testify to a certain intoxication, abandonment and ecstasy linked to the dangerous approach of a contact zone that fascinates and bewitches us.

→ **Anne-Sophie AUCLER** is a French artist born in 1992. She's graduated in graphic arts and photography, she produces documentary and artistic work that questions our relationship to images, time and memory. Starting with specific cases, she breaks away from them to propose metaphorical or conceptual stagings.

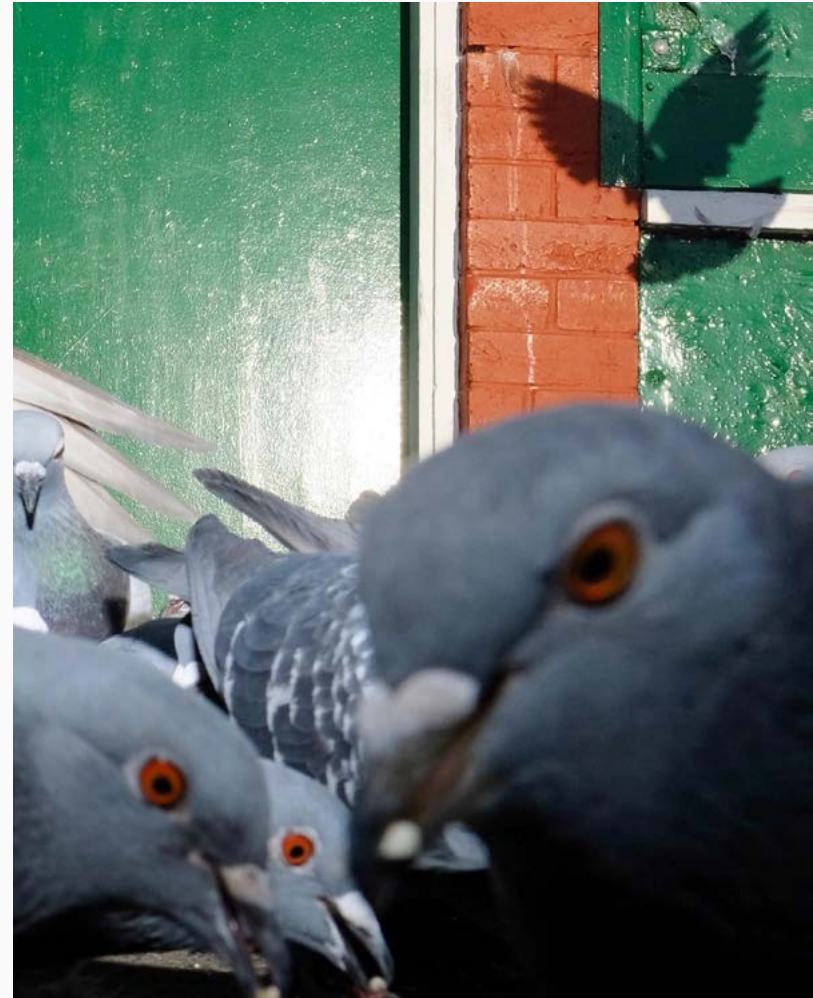


Bobby Beasley

« Roughly 1,000 Miles Per Hour » (2020)

The photographs that make up the series *Roughly 1,000 Miles Per Hour* were taken throughout the year 2020, when everything seemed a bit distorted... The global pandemic hit us and after months of isolation, he began to create his own universe, focusing on the simple pleasures and fun situations of his daily life. His dad put things into perspective by saying that “we are all standing on a rock spinning at roughly 1,000 Mph. We’re hurtling around a massive ball of fire in an infinite universe.”

→ **Bobby Beasley** is an English self-taught photographer born in 1982. He works with his family running an American vintage clothing shop based in Hull. Photography is something he likes to fit into his day-to-day, carrying a camera about with him documenting anything that interests him. He likes the interaction, spontaneity and unpredictability of street photography.



Jesper Boot

« Power » (2019)

The *Power* project consists of constructed images in which Jesper BOOT depicts his own family as a political figure. This work has its origins in the way power and politics have been represented in the media for decades. These representations, often highly codified, are now engraved in our memories and have become inseparable from our conception of politics. By staging his own family, he tries to update/warn the viewer about the workings and codes of this visual manipulation.

→ **Jesper Boot** is a Dutch photographer born in 1996. His work is often based on everyday occurrences. His endless interest in current affairs and politics leads him to various new projects in which he uses his unique talent as an observer. His photography often presents colourful and contrasting images to which he sometimes adds video and collages.



Aïda Bruyère

« Special Gyal » (2018)

« It was around 2015, [...] that the artist discovered bootyshake and dancehall, which fascinated her from the outset, both for the attitude and for the appearance of the clothing that this dance implies. From her practice of this street dance, she discovers an exclusively female dance hall battle from which she draws, in her project *Special Gyal*, an inventory of movements and postures, which leads her to a total involvement in this popular subculture that some women have appropriated for themselves, seeking their empowerment against the sexist and violent lyrics of the music that accompanies it. [...] »

Excerpt from a text written by Juliette Soulez.

→ **Aïda Bruyère** is a French artist of Senegalese origin born in Dakar in 1995. A graduate of the Ecole des Beaux-Arts de Paris, her practice is characterised by a pronounced sensitivity for publishing and the printed image and for post-colonial and Afro-feminist theories. She uses silkscreen, video and performance in her work to create powerful and inclusive atmospheres in the exhibition space.



Lucas Castel & Mathilde Mahoudeau

« Deuxième saison » (2018-2020)

Deuxième Saison (Second Season) is a documentary, photographic and sound project that addresses the issue raised by the possible reopening of a tungsten mine in the village of Salau in the Ariège département. The first season started in 1971 with the exploitation of the site, ending fifteen years later with its sudden closure as French tungsten was no longer competitive enough and the presence of asbestos was found in the rock. The valley was then deserted by the miners, leaving behind an economically and environmentally devastated region.

In 2015, as the French government was keen to return to this French mineral, a new exploitation project was initiated. The population was then divided between those who supported the reopening of the mine for economic reasons and those who opposed it mainly for environmental and public health reasons.

→ Photographers **Mathilde Mahoudeau** and **Lucas Castel** met as students at the École Supérieure d'Art Le Septante Cinq in Brussels. Being both concerned with the themes of the environment and territory, their collaboration focuses on the impact that a mining activity relaunch project can have on a valley, its landscapes and its inhabitants.



Chiara Cordeschi

« Be a woman » (2018)

Be a Woman is an autobiographical project that analyses the main phases of every woman's life through the artist's experience. The past is sublimated in archival materials and performative self-portraits; the future is projected in female figures of the author's family. The portraits of these women are, for Cordeschi, like her future self-portraits. For her, the individual story is a starting point to establish some pivotal events of a woman's life, such as her birth, her menstrual cycle or falling in love. The personal becomes universal and makes a social critique of gender stereotypes, anxieties and frustrations experienced today by women in the Western world.

→ Chiara Cordeschi (b. 1996, Sardinia) creates her works starting from her personal biography and experience. She analyzes herself through art and translates reality in visual actions. her self-portrait photography practice is combined with collage, sculpture, archival materials and other media. She uses her body as a performative instrument, a chameleon support for various expressions.



Karolina Ćwik

« Don't look at me » (2016-2020)

Karolina ĆWIK is not sure where her femininity ends and her motherhood begins. Sometimes she feels confident that she's fulfilled, complete, and at other times she would like to be just a woman again. Her body is tired, it is also constantly touched, hugged by small arms and delicate hands, it is penetrated and tested. There is a thin line in motherhood between complete fulfilment and sacrifice, between boundless love and pain.

→ **Karolina ĆWIK** studied photography at the Creative Attitudes Center in Wrocław and at the Institute of Creative Photography, University of Silesia in Opava. Her works has been exhibited at the TIFF Festival, at the Night of Photography in Tbilisi, and in Prague. Her Works have been published in many magazines. She has won the PDN Emerging Photographer competition and the Konrad Pustoła Memorial Scholarship 2020.



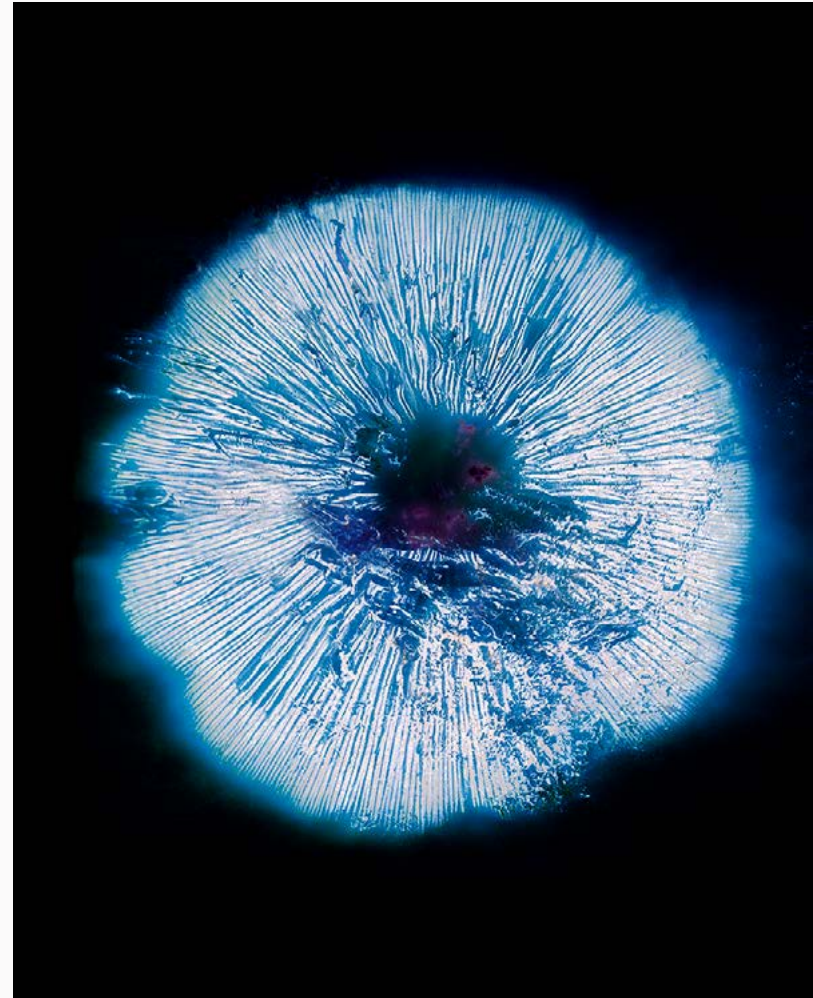
Mathias de Lattre

« Mother's therapy » (2016-2019)

Mathias DE LATTRE had developed an interest in psychedelic mushrooms – also referred to as hallucinogenic – for ten years already when he had the intuition that they might constitute an alternative to the psychiatric treatment of his mother. She was diagnosed as bipolar close to the age of 40, and, paradoxically, the drugs prescribed to her during the following twenty years heavily degraded her health.

The photographer's research on psilocybin through prehistoric times, mycology and medicine led him from the painted caves in Dordogne to the Museum of Natural History in Paris and from Peru to Imperial College London. With texts and images, Mathias DE LATTRE embraces time and space, science and human qualities, and the psilocybin-based cure given to his mother – seemingly with some success. Rather than a campaign, this is a mere presentation of the facts.

→ **Mathias de Lattre** (b. 1990) lives and works in Paris. Graduated from Icart-Photo in 2012, he produced a few portraits for the press before making still lifes for the luxury market. His personal portraiture and landscape projects have been exhibited in Paris and Brussels. He is currently preparing his first book, *Mother's Therapy*, to be published by The Eriskay Connection early in 2021.



Nina Franco

« Sobre(viver) » (2019)

Sobre(viver) is a photo installation by Nina Franco that explores violence against women and femicide through art.

Sobre(viver) in Portuguese is a play on words on the meanings of survival. 'Sobreviver' (one word), means 'to survive', whereas 'sobre viver' (two words) means 'about living'.

Nina makes use of various materials to explore the stories of women. The deconstruction of the functionality of objects stands out in the installation 'Clandestinas', created in memory of women who have died because of lack of access to safe abortions. In 'Ciclo de Sobrevivências' a wedding veil is used to unravel the layers of violence in relationships.

The photographs gain more texture with red yarns and iron nails, making visible the cycle of cruelty and forcing us to look at the reality of violence against women. Across the world, 137 women are killed daily by a partner or family member. *Sobre(viver)* aims to amplify the conversation about this onslaught of violence, and create space for collective healing.

→ Born in 1988, and raised in Rio de Janeiro, **Nina Franco** is a Brazilian visual artist based in London, working with photography and installation to explore and reflect on the intersectionality of women, migration and black identity.

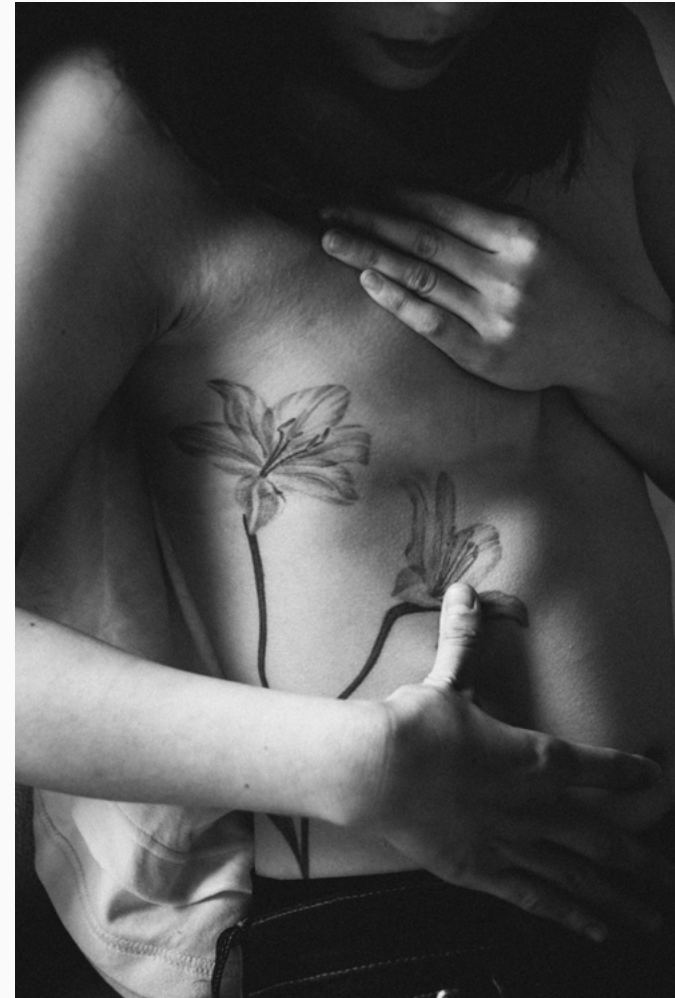


Elodie Grethen

« Tokyo Stories » (2016)

Tokyo Stories is a journey through a city and an unknown culture, an ode to the discovery of the self and of others captured with utmost intimacy. In a society where each social interaction is defined by etiquette, Elodie Grethen went to meet Japanese and foreigners living in Japan. She took their photographs in their homes, their neighbourhood, in the street, or even hidden in love hotels. As the witness of this confidentiality, Elodie Grethen recorded their stories about their relation to others, their family, the city and sex.

→ Born in 1988, **Elodie Grethen** is a French artist who studied at the photography school Friedl Kubelka in Vienna. In 2018, she received one of the five photography grants from the Austrian chancellery. She has recently been nominated for the % Berlin Talent Award 2020. Her work has been exhibited in Europe and Japan.



Joanne Joho et Thomas Lopes

« All inclusive » (2019)

All Inclusive is a dystopic travel agency offering extraterrestrial destinations in the absurd context of an eternal privileged escape to the detriment of a necessary behavioural change. This escape is also motivated by a desire to show others that one can always go on holiday to further destinations and discover new landscapes. Paradoxically, this easy access to an array of remote places has also contributed to their deterioration – because humanity, in its greed, does not question itself and perpetually yearns for more, further and faster.

Made in the Alps and the Jura, this set of photographs is an invitation to contemplate the landscape. Taking inspiration from the traditional Helvetic imagery, Joanne JOHO and Thomas LOPES question it, thus alluding to a new imaginary realm. The artists also aim to remind the viewer that what seems mundane today may soon become extraordinary.



→ Joanne Joho and Thomas Lopes met in Geneva in 2016 when they started studying visual communication at the HEAD school. Nurturing a practice that blends art, design, graphic design, photography and installation, they first collaborated on an exhibition scenography before working together on the project *All Inclusive*.

Varya Kozhevnikova

« 13.31 » (2019)

The year Varya Kozhevnikova became 31, and her daughter Lera 13, they began to wear clothes and shoes of the same size. They started playing a game called, 'what if I were you?', swapping clothes and roles. It was an experiment to find a new form of mother-teenage-daughter relationships, but it wasn't always a fun game.

This project is about recognizing oneself in another person, about the struggle with similarity, about separation, and the desire to get closer.



→ Born in 1988, based in St Petersburg (Russia), **Varya Kozhevnikova** combines documentary photography and performances, between fact and fiction, direction and improvisation. She has taken part in photo festivals such as Helsinki Photo Festival, Athens Photo Festival, Photobookfest Festival in Moscow and Presence festival in St Petersburg.

→ Born in 2006, **Lera Pavlikova** (co-author and Kozhevnikova's daughter) is a student in St Petersburg.

Elie Monferier

« Sang noir » (2017-2019)

In the Middle Ages, *black blood* referred to the blood of deer and boars during the rutting season, as well as to the fiery blood of those who hunted them, who ventured deep into nature to confront them. Their aim was to kill them to then eat their heart and acquire their strength and virile energy. In this way, man reconnected with his animalistic side. Excess, folly and chaos then ruled his behaviour. He would turn wild in order to encounter the beast he chased, but also to liberate the phantasmagorical one that was in him.



→ French photographer **Elie Monferier** was born in 1988. After obtaining a Master's in modern literature, he found in photography a way of experiencing the world and going beyond language, expressing uncertainty, desire and violence, which he considers to be the foundations of any human relationship.

Eleonora Paciullo

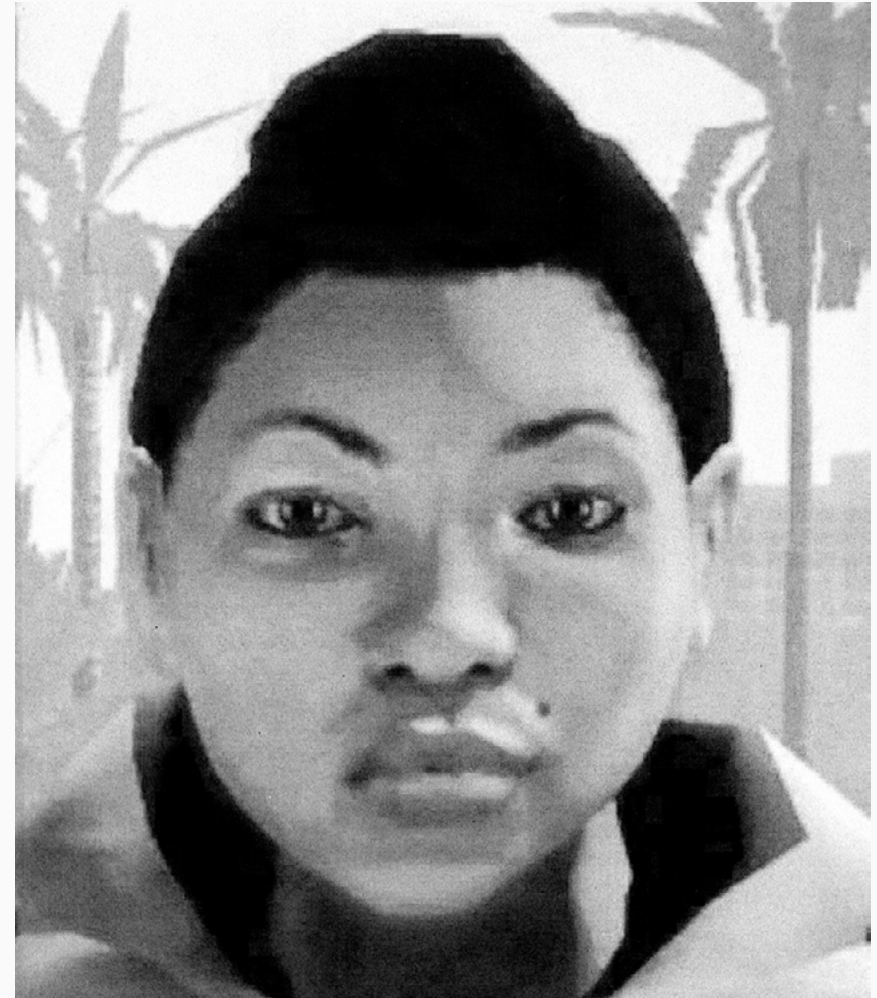
« This is L.A. » (2018-2020)

The photographic series questions our relation with virtual images.

The artist wanted to re-create analogue photographic memories from a trip she did in Los Angeles, by taking pictures while wandering in video games GTA and L.A. Noire (both taking place in Los Angeles). Her desire was to explore these somehow familiar environments without physically going and get the identity of these virtual places.

The photographic medium is used here for its capacity to leave a valuable trace and memory. The analogue photographs taken with a Mamyia RZ67 give a materiality to the screenshots of a virtual Los Angeles and constitute a new form of reality. The resulting photos question the viewer about their nature and veracity, bringing a new perspective on the future use and role of photography.

→ Born in 1993, the photographer and designer **Eleonora Paciullo** is drawn to publishing. Aside from her editorial work, she develops personal projects, like her inner journey in Calabria, on the footsteps of her childhood. She's also interested in exploring different photographic techniques, such as photogram and VR imagery.



Mathias Ponard

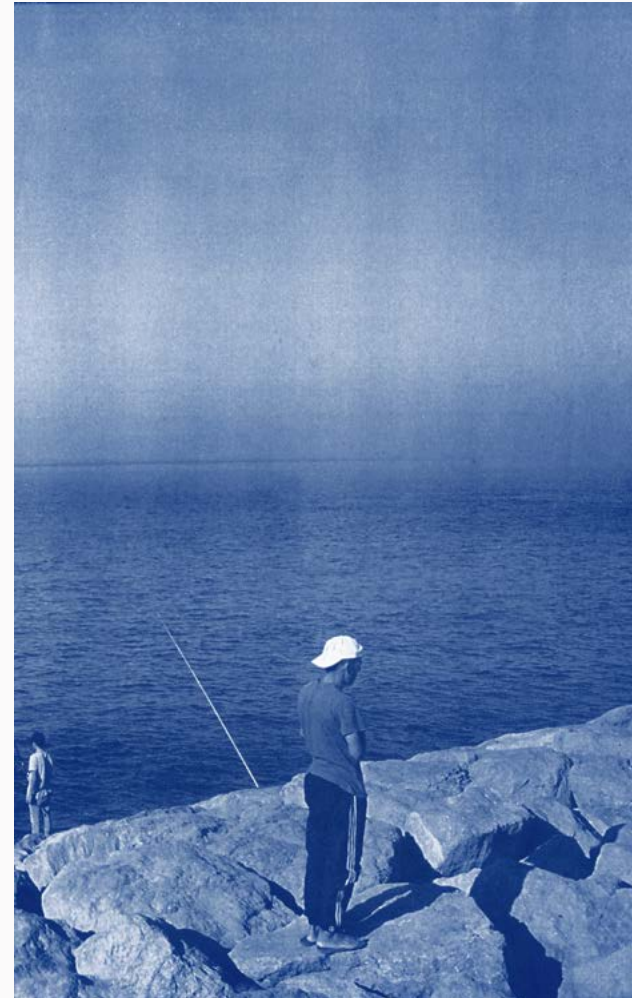
« Naufrage » (2019)

Mathias PONARD left the harbour of Sète for Tanger. There, he discovered the work of the humanist poet Abdellatif Laâbi. In his writings, he found the author constantly questioning the power of culture and its role as a tool for protesting and denouncing political inequalities.

Parallel to this literary dimension, through encounters, he discovered the personal stories of men and women, former rebellious individuals who were imprisoned or exiled.

Captured on 16mm black and white film between Tanger and Gibraltar and processed by the photographer himself, this video aims to illustrate a poem by Abdellatif Laâbi, from the collection *Le Spleen de Casablanca*, published in 1996. Images and writings are intertwined and illustrate the themes he came across during his travels.

→ Born in 1996, **Mathias Ponard** graduated at the École des Gobelins and is currently studying for a Master's at the École Nationale Supérieure des Beaux-Arts in Paris. His work revolves around 16mm video and film photography. Writing also plays an important part in his practice. His aim is to create poetic narratives that blend images and texts.



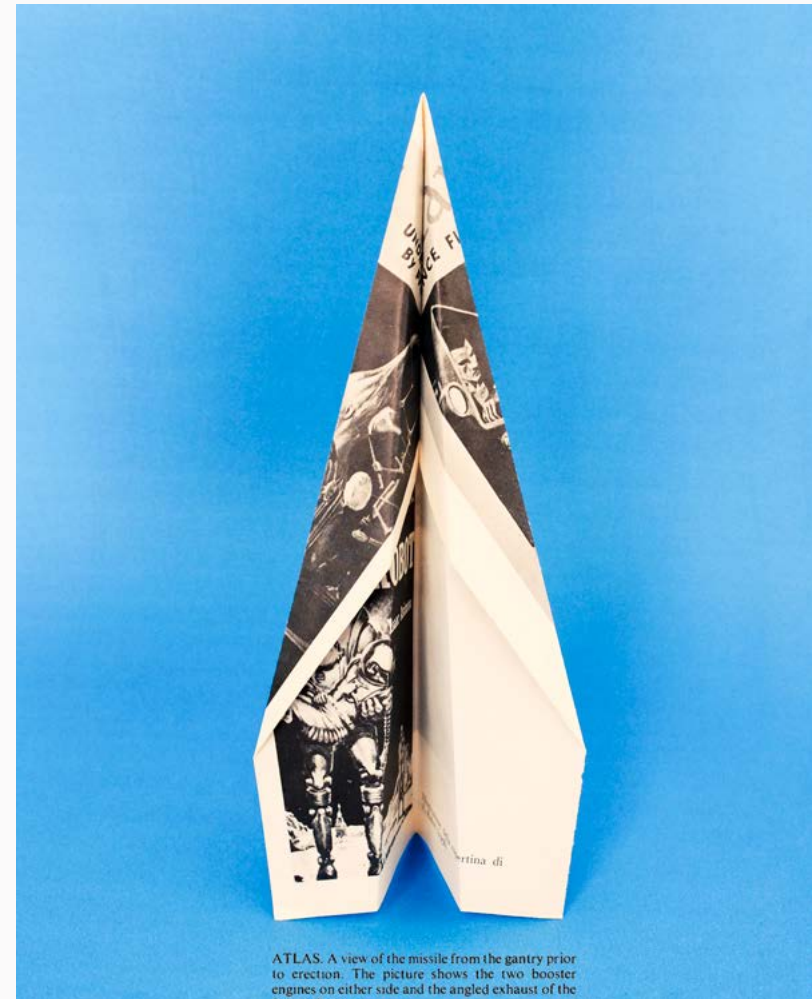
Bianca Salvo

« The Universe Makers » (2016-2018)

The project *The Universe Makers* is the result of a two-year research on space imagery. It is an enquiry into the patterns and models of representation on which our pop-culture psyche is based, and which profoundly influence our attitudes toward science and outer space. Through this body of work, Bianca Salvo wanted to explore the character photography, technology, science fiction and other media have played in producing evidence that continue to address our collective imagery towards beliefs, fake conceptions and constructed scenarios.

The project is conceived as a multi-layered installation including texts, sculptured objects, archival images, still photographs and a photo-book. It aims to explore abstract notions of the collective unconscious in relation to our perception of outward space.

→ **Bianca Salvo** is an Italian visual artist living and working in Bogotá. She obtained an MA in Photography in 2012 from London College of Communication. Her work has been shown in Italy and abroad in several group and solo exhibitions. She was a finalist of the Unseen Dummy Award in 2017 and received the Chromaluxe Lucie Foundation Scholarship in 2018.



Benjamin Schmuck

« *Lever les sages* » (2019-2020)

In Benin, “lever les sages” (“rising the wise”) is the act of thanking an elder for the advice they have given. The “wise” are also the dead represented as divinities that the followers – relatives – honour: Egoun, Zangbeto and Guedebe belong to this incredibly rich voodoo pantheon.

Without knowing who hides behind the mask, and risking death in case of contact with the Egoun’s loincloth, this series aims to capture these apparitions through encounters with revenants as well as the living who call upon them and accompany them.

Lever les sages questions the representation of death and clan memory.

→ **Benjamin Schmuck** est né en 1989 à Paris. Il a fait ses études aux Gobelins et travaille depuis en tant que photographe de presse (*New York Times*, *Telegraph*, *Le Monde*, etc.) ainsi que dans la publicité et la mode au sein du binôme Kayser & Schmuck avec Laure Anne Kayser. Il est également rédacteur Photo pour les magazines *Fulgurances* et *Entorse*. Il travaille actuellement à l’élaboration d’un livre sur le vaudou au Bénin avec le studio Helmo.



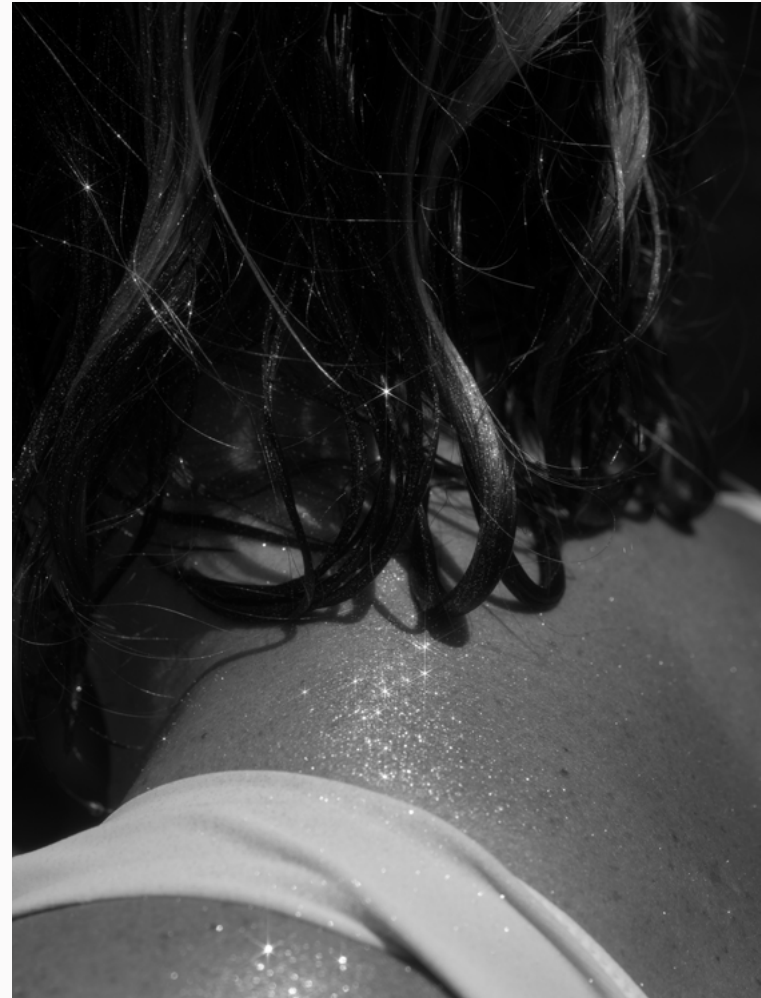
Eleonora Strano

« *Ex Materia* » (2018-2019)

Ex Materia is a battle – it is a battle for life in the nuclear age. More than 30 years following the Chernobyl accident, Eleonora Strano returns to the scene of her childhood in south-eastern France in an attempt to uncover unanswered questions. Ms Strano portrays a world straddling between past and future, amidst a state of disequilibrium evoked by memories of the catastrophe.

It is a world where the human and the animal struggle to inhabit altered, threatened landscapes. Emerging from the darkness of this milieu, a new life force takes the form of a dance – one that is subtle, yet also heavily charged with emotion and subterranean energies. A complex choreography surfaces, foretelling the future through the lens of a valley, its mountains, and its scars. The series aims to take the viewer to the depths of this wounded valley, in search of ways to heal.

→ Born in 1980, photographer **Eleonora Strano** lives and works in France. Her works, which have received numerous awards, have been shown in France and abroad: BAL, Musée de la Photographie in Mougins, Photo Vogue Festival in Milan. She has also been listed by the British Journal of Photography as one of the “31 women to watch out for” in 2019.



Charles Thiefaine

« Tahrir - Désobéissance » (2019)

November 2019, the demonstrators try to reach Al Ahrar Bridge, one of the access routes leading to the Green Zone, the highly secured district of the Irakian capital city. Opposite, the regular authorities, supported by militia, fire live bullets and use unusually powerful tear gas. In all, over 600 people were killed and 20,000 wounded.

In this series, I have focused on the body behaviours adopted by the young men of Tahrir in the face of all this violence. You can see joy, fear, friendship, excitement and sadness. Each body seems to ward off danger in its own way. Some confront it, others ignore it. They all stand against the risks presented by the quest for a better future.

→ Born in Roubaix in 1991, the photographer and independent journalist **Charles Thiefaine** lives between Paris and Iraq. He first studied architecture but soon changed direction, joining a journalism school in 2013. In 2015, he travelled to the north of Iraq where he started a photographic series on everyday life in this region subjected to violence. He moved there two years later to continue his documentary work.



Francesca Todde

« A Sensitive Education » (2016-2019)

The series *A Sensitive Education* explores the possibilities of empathy between various species based on the experience of Tristan Plot, a bird trainer.

Tristan conditions the birds to work in theatre plays and films, and also designs the concept of ornithotherapy with disabled or elderly people, as well as prisoners. His training technique is based on initiation to the sensitivity of birds, which is far more developed than ours, humans having largely forgotten these specific faculties as they evolved. The position of the body, the intensity of the gaze or even our very intentions are of great importance to birds.

This photographic research aims to understand how the exchanging and sharing of expressive codes between humans and animals can transform the intensity of their relation and thus renew their mutual identity.

→ **Francesca Todde**, born in 1981, is a photographer and an editor based in Milan and working between Italy and France. With the artist Luca Reffo, she is the co-founder of the independent publishing company *Départ Pour L'Image*, which produces experimental books between photography and contemporary art.



Elliott Verdier

« Reaching for Dawn » (2018-2020)

Of the bloody civil war (1989-2003) that decimated Liberia, its population does not speak. No proper memorial has been built, no day is dedicated to commemoration. The country, still held by several protagonists of the carnage, refuses to condemn its perpetrators. This deafening silence, that resonates internationally, denies any possibility of social recognition or collective memory of the massacres, immuring Liberia in an endless feeling of abandonment and drowsy resignation. The trauma carved into the population's flesh is crystallized in the society's weak foundations, still imbued with an unsound Americanism, and bleeds onto a new generation with a hazy future. Liberia is suffering a long, anonymous night, a decaying sludge of existence mirroring pain and its innate loneliness. This photographic and audio work explores the mechanisms of its resilience and the invisible resorts of psychic trauma in war.

→ Born in 1992, **Elliott Verdier** is driven by themes such as memory, generational transmission and resilience. In 2017, he completed his first long term project, *A Shaded Path*, in Kyrgyzstan. He was helped by the CNAP in 2019 for his second major project *Reaching for Dawn*, in Liberia. Elliott Verdier also collaborates with the press, especially with the *New York Times* or *M le Magazine du Monde*.



Marianne & Katarzyna Wasowska

« Waiting for the snow » (2018-2019)

In this project Marianne and Katarzyna WASOWSKA tell about the phenomenon of polish migration to the South American countries from the end of 19th century. Their researches focuses on Brazil and Argentina, main destinations at this time.

The intention of this work is to highlight this barely known aspect of European colonisation of America: pursued by Central European countries, it took the form of advertising campaigns run by private investors. Promoting colonialism as a way to get up in the social scale, the aim was to hire workers able to build to modern societies of this early capitalism. Those had to be european, white; opposite de facto to locale inhabitants, mixed and indigenous. The economical system which was merging was already relying on a racial hierarchy.

Using their own photos, archival documents and family albums, the both artists also build pictures out of the stories they collect in the villages, creating this way a poetic narration based on the fragile material of memory.

→ **Marianne & Katarzyna Wasowska** are cousins, both photographers, from Poland and France. Their first project as a duo, *Waiting for the Snow*, has been shown in Lodz Fotofestival, Encontros do Imagem de Braga, Athens Photo Festival and PhotoEspaña. In 2021 they have its first solo show in Muzeum Emigracji of Poland.



Hanne Zaruma

« No name » (2020)

The human being is transformed to become the next point of contact with the machine. Become one with it, becoming an outgrowth, a peripheral. But behind this lifestyle, what about our addiction? Digital should improve our existence, here it appoints us, interferes with our listening, our vision, our perception of the world. And our freedom in all that? Hanne never defines her artworks or even titles them, she'd rather have viewers attach their own meaning to it.

→ Born in 1999, **Hanne Zaruma** is an artist and a law student from Ukraine. The artist offers a vital materialist approach that emphasises how beauty is in the eye of the beholder. By utilising tossed-out retro technology, she fashions them a new life beyond the trash heap in her efforts to contribute to a transhumanist future.



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EMOP selection//

Inka et Niclas

« Family Portraits » (2018-2020)

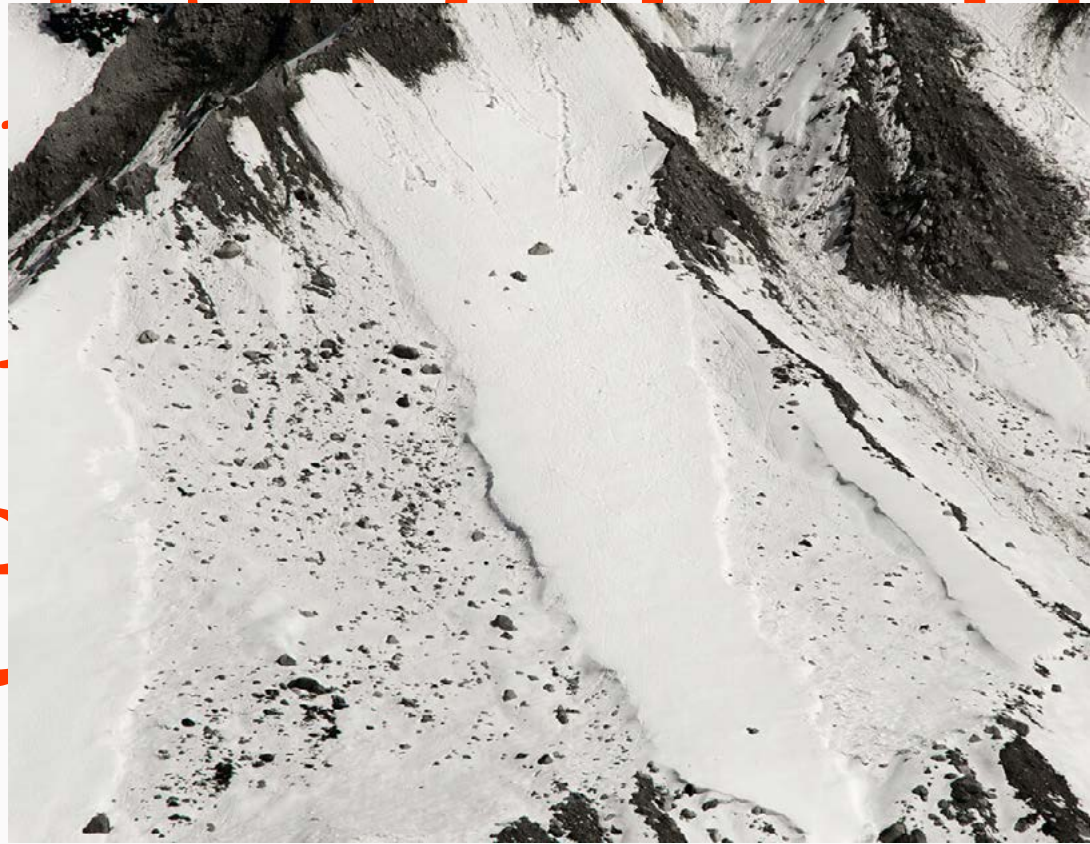
In *Family Portraits*, Inka and Niclas, along with their sons, collect self-portraits taken in overly romantic scenery. They are wearing clothing that bounce the light of the flash back into the camera lens, making them anonymous as they radiate in the photograph.

The work is about the present day ritual of travelling and photographing – photographs as proof. It's about the depiction and consumption of grand scenery, as well as the camera and the magic moment of exposure.



→ **Inka** (*1985, Finland) and **Niclas** (*1984, Sweden) **Lindergård** is an artist duo. The materiality of photography is crucial in their work which tells of the contemporary perception processes of nature and the connection of the photographic medium with the stylisation of landscape.

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Focus Portugal//

Beatriz Banha

« Suspenso » (2020)

Suspenso – the Portuguese word for suspended – takes place in Évora, in her grandparents' house, between March and September 2020. During this time, she photographed her grandfather, grandmother and her nephew. In parallel, she started developing and scanning her films on a daily basis.

Because her grandfather has a close relationship with his backyard, she ended up spending time with him and watched the plants grow, blossom and eventually die, leaving their seeds for another cycle. In this work, there is a latent reflection on time and growth.

→ **Beatriz Banha** was born in 1995 in Évora in Portugal. She studied at Universidade Lusófona in Lisbon, graduating in 2019 with a Photography Bachelor. The same year, she collaborated in the collective publication “[TASCAS] – Pelas tascas de Lisboa”, authored by the Frame Colectivo and co-edited with STET. By 2020, Beatriz participated in the “A Imagem Contextualizada” with the work 00.33.



Pedro Freitas Silva

« The Flyscreen » (2019)

The Flyscreen is a title borrowed from observations and texts written by A.dos S.D. The archive, dated from 1970 to 1990, illustrates his difficulty in obtaining the necessary evidence of events that took place on a mountain range named Gardunha, in central-east Portugal. The photographs were made in response to both a personal desire to find solace and question the unfathomable of the cosmic domain and the inability of photography to fully capture the truth behind visual representations.

→ Born in 1987, the Portuguese photographer **Pedro Freitas Silva** lives in the UK. He focuses on how landscapes and social and political environments shape individuals. He aims to explore the nature of our memories and photography's inability to bear witness to beliefs and establish truths.



Bruno Silva

« Pego Negro » (2017-2020)

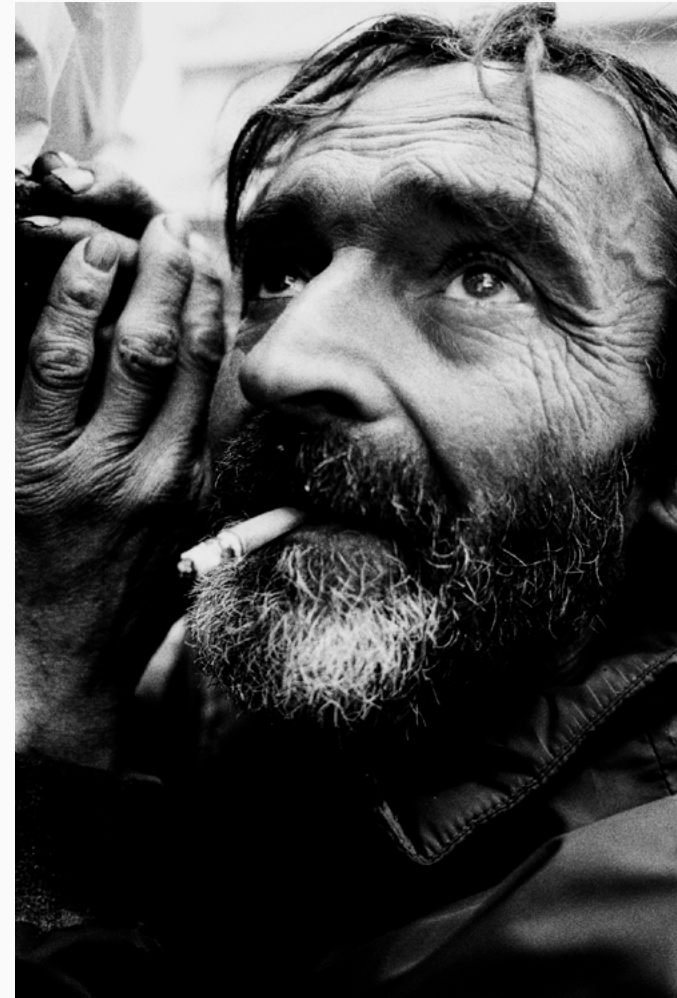
Pego Negro means “Dark Drain”

Pego Negro is also the name of a small village on the outskirts of Porto. Pego Negro is also crossed by the Rio Tinto. In recent decades, due to urban expansion, part of the river has been intubated and several ecological crimes have made Rio Tinto one of the most polluted rivers in the north of the country.

Using the river water to develop some of the black & white film that he used to photograph, Bruno SILVA tried to bring the pollution into the photograph itself through the pollution present in the water. Sometimes resulting in strange solarizations due to the high levels of bleach present in the river.

Pego Negro is about the passage of time that is closely linked to photography: from erosion through pollution, through aging and how it all can affect and modify the landscape around us – the photographic medium itself and our visual perception.

→ **Bruno Silva** is a portuguese photographer born in 1983, uses photography as vehicle in projects in the area of documentary / personal. He Exhibits regularly since 2017 in Portugal and won the scholarship for *Emerging Documentary Photography* by Manifesto (IPCI in Porto). In 2018, he won the grant of the festival *Estação Imagem* Coimbra.



Sofia Yala Rodrigues

« Playing with Visual Fragments » (2020)

Part of her current work can be attributed to self-directed learning and experimentation, the concept of her body of work comes from curiosity about Portuguese and Angolan history, migration, identity and transatlantic realities. During the lockdown, she started working more effectively with digital collages to reactivate and explore her family archives. This digital approach *Playing with Visual Fragments* or *Type here to search* has been crucial on her journey of sharing new community dialogues and marginalized colonial stories.



→ Born in 1994, **Sofia Yala Rodrigues** is a visual artist based in England and Portugal. Sofia's practice is focused on collective memory, archives and the decolonization of narratives and history. The last three years, she has been participating in several residencies focused on Contemporary African photography/Visual arts. Which developed her photographic approach and getting depth with storytelling.

Online Events

TALK(S) //

→ Every Wednesday - 6pm

Publishing artists and specialists from various disciplines are brought together for a time of exchange and reflection around a theme.

On our networks and website

VISIT THE EXHIBITION //

From 13 March, you can take a video guided tour of the exhibition with members of the Fetart collective and artists.

FUJIFILM SHOWS OFF //

→ Saturday 17 - Sunday 18 April

A weekend of Live Large Format events to discover the practice of photography in a different way!

Little Circulation(s)

Little Circulation(s), the kid-friendly exhibition, comes to visit you at home - on video!

Every Wednesday we offer you the opportunity to discover festival artists with a playful approach dedicated to young audiences - mixing observation and fun! With games and activities to discover photography in a different way!

9PM - ONE.E ARTIST / ONE PLAYLIST! //

→ Every Thursday evening - 9pm

With the label InFiné, the artists of the festival let us discover their playlist which takes us elsewhere!

Listen to it here : https://li.sten.to/InFine_Circulations



Online Events

REVIEW(S) //

→ Saturday 11 - Sunday 12 April - From 10 am to 6 pm

→ 20 minutes session / Price: 10 €.

E-portfolio readings allow photographers to present their work to experts from the world of images.

As every year, Fetart organises during the festival a real moment of professional exchange - the portfolio readings - which allows photographers to present their work to experts from the world of the image: gallery owners, agencies, critics, festival directors, iconographers, etc. More than thirty French and European experts are gathered together.

Portfolio readings are open to all, on the basis of pre-registration. Each photographer can register for a maximum of three 20-minute readings.

Reservation on the website: www.festival-circulations.com

Reservation opening in March.

Our partners SAIF and ADAGP will also be present for LEGAL CONSULTATIONS.

Photographers will be able to benefit from an appointment with a lawyer for a personalised consultation during the portfolio readings and thus obtain tailor-made answers to the problems encountered.

→ THE FUJIFILM AWARD

The aim of this prize is to support the work of the winner through an endowment of professional FUJIFILM equipment, thanks to which he/she will be able to produce an original photographic series. The winner will benefit from the support of all the partners of the prize to accompany their work during the year before being exhibited in 2022 at the Galerie Fisheye.

The jury is composed of personalities of photography, renowned photographers and partners.

FUJIFILM

la saif

Société des Auteurs
des arts visuels
et de l'Image Fixe

@dagp

Pour le droit des auteurs

Events open to the public

PHOTO STUDIOS //

Come and have your portrait shot by an artist with your family, alone or with friends!

The photo studios are back this year every weekend of the festival. The public can be photographed alone, with family or friends, by a professional photographer, in conditions of professional shooting that revive the pure tradition of photo studios from the beginning of the 20th century.

With Billie Thomassin, Aïda Bruyère, Claire Pathé, Cuong Lê, Elliott Verdier, Studio Cuicui and many others.

You can choose to have your portrait shot in a pretty black and white, in a composition close to traditional family portraits, in the jungle like an explorer or in costumes from unlikely times. Unconventional, poetic, black and white universes, back to the 90's, on the rooftops of Paris ...

Leave with a high quality print signed by the artist!

30 minutes session : 59 € (1 signed A4 print included)

Online bookings from February 2021 on:
www.festival-circulations.com

OFF THE WALLS AT THE CLAUDE LEVI-STRAUSS LIBRARY //

From 13 March to 2 May, discover a new series by Bruno Silva, an artist from Focus Portugal.

41 Avenue de Flandres, 75019



Our partners 2021

Institutional partners //



The Sponsors //



Particular partners //



Our partners 2021

Media partners //

The logo for 'fisheye' is written in a bold, black, lowercase sans-serif font.The logo for 'madame FIGARO' features the word 'madame' in a black, lowercase serif font, with 'FIGARO' in a smaller, black, uppercase sans-serif font directly below it.The logo for 'arte' is written in a bold, lowercase, orange sans-serif font.

Partners photo studio and Little Circulation(s) //

The logo for 'EPSON' is in a bold, blue, uppercase sans-serif font, with 'EXCEED YOUR VISION' in a smaller, black, uppercase sans-serif font below it.The logo for 'Spéos' is in a black, lowercase serif font. To its right is a red rectangular box containing the text 'Go Professional!' in white, uppercase sans-serif font. Below this box, the text 'PHOTO • VIDEO • CGI' is written in a small, black, uppercase sans-serif font.

Supporting institutes //

- Joanne Joho
→ With the support of The Swiss Arts Council Pro Helvetia



- Eleonora Agostini / Chiara Cordeschi / Eleonora Strano / Eleonora Pacuillo / Francesca Todde / Bianca Salvo
→ With the support of Istituto Italiano di Cultura Parigi



- Katarzyna Wasowska
→ With the support of Polish Institute in Paris



- Lucas Castel
→ With the support of Wallonie-Bruxelles Center/Paris



- Hanne Zaruma
→ With the support of Ukrainian Culture and Information Center / Embassy of Ukraine



- Inka & Niclas
→ With the support of The Finnish Institute

Institut finlandais

- Jesper Boot
→ With the support of The Embassy of the Kingdom of the Netherlands



- Karolina Ćwik
→ With the support of The Czech Cultural Center of Paris



- Elodie Grethen
→ With the support of The Austrian Cultural Forum

forum culturel autrichien^{par}

The organisers

FETART COLLECTIVE //

The Fetart collective supports emerging photographers and photographic diversity through exhibitions and unique events. With its Artistic Committee of 12 curators discovering talents, it strives to offer an ever-growing variety of subjects, styles and projects, while sharing an original artistic line. The collective relies on the agile forces of a community of passionate volunteers with extensive fields of expertise.

Since its creation in 2005, Fetart has organised more than 40 exhibitions and presented more than 500 French and international artists. A real springboard to launch their careers, it has enabled many of them to blossom and provided them with a first step into the art market.

Over the years, Fetart has developed a renowned expertise in the field of photography and is today an essential reference on the French cultural scene. Amongst others, it organises Circulation(s), the festival of young European photography, and Les Rencontres Photographiques du 10e.

A real prospective and innovative pole, the collective also accompanies partner organisations and structures on their projects linked to photographic creation with Le lab, recently with the co-creation of Prix Caritas Photo Sociale.

www.fetart.org

fetart

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