

PRESS RELEASE

CENTRE
RÉGIONAL DE LA PHOTOGRAPHIE
NORD-PAS-DE-CALAIS

JUNE 11
AUGUST 14
2016

CRP/ MANIFESTATIONS

AN EXHIBITION EXPLORING THE CRP/'S COLLECTION

Alexandre Christiaens, Claude Dityvon, Peter Downsbrough, Rémi Guerrin,
Graciela Iturbide, Jean Marquis, Soe Zeya Tun, Justine Triet

Curator: Muriel Enjalran,
director of the CRP/

Exhibition «Manifestations» at CRP/ Nord – Pas-de-Calais

June 11 ... August 14 2016

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Visit of press

samedi 11 juin 2016 / 11 h 30
in the presence of the curator and
some of the artists

Opening

samedi 11 juin 2016 / 12 h

followed by a performance by the
GONZES collective, in the context
of the DELTA program, a mediation
project shared by the region's three
art centres.

Free entrance

Tuesday ... Friday
1pm ... 5pm
Saturday - Sunday
14 h ... 18 h

Extension

at l'Imaginaire
Centre des arts et de la culture
Place Paul Eluard
Douchy-les-Mines
June 11 ... July 3 2016

Tuesday, Wednesday, Friday
3:30pm ... 6:30pm
Thursday
3:30pm ... 6pm
Saturday
9:30am ... 12:30pm

Exhibition partners:

L'Imaginaire - Centre des arts et de
la culture
Contretype - Centre pour la
photographie contemporaine à
Bruxelles
ESA le 75

The CRP/ would like to thank **the Ecole Supérieure d'Art le 75** and **Contretype - Centre pour la photographie contemporaine à Bruxelles** for their support in producing the exhibition.

The CRP/ would also like to extend warm thanks to the volunteers of the users' committee of the Agora Social Centre in Douchy-les-Mines for their culinary contribution to the exhibition opening.

MANIFESTATIONS

“Manifest things are a vision of hidden things.”
Anaxagoras - 500 B.C.

Through a selection of photographs from the CRP’s collection, “Manifestations” endeavours to explore the semantic field of manifestation and its different occurrences that closely combine social and aesthetic forms of revelation. Works by artists represented in the collection will be exhibited alongside some of their more recent creations, or alongside works by other artists invited for the occasion, reviving and renewing approaches to, and interpretations of, the CRP’s photographic collection.

“Declaring, expressing, making or letting things appear, revealing or being revealed in one’s existence or nature” are occurrences used to define the verb “to manifest” and the noun “manifestation”. They could just as well be attached to art.

The term “manifesto” has often been chosen by artists to open and assert new aesthetic and political movements. In France today it is common to refer to artistic *manifestations*¹ to stress that they constitute events and exceptions.

On the art of “manifesting”: the theatre of the world

Assembling is a way of expressing common ground in our societies. It means sharing spaces, ideas and festive moments, and it also means engaging in struggles and making assertions and demands. Artists, who take the pulse of democracy, have always been witnesses or even participants in these moments of collective expression, raising awareness and attracting recognition, and constructing their history.

Jean Marquis offers us a high-contrast six-image plunge into 60 years of French support, solidarity and resistance, all in shadows and light: from the 1956 *manifestation* in support of in Hungary to the *manifestations* by rail workers and miners against Alain Juppé’s retirement reform plan in 1995.

There we were, February 8th 1962 on the night-time Boulevard Saint-Michel, watching the mass of police called in to quell the *manifestation* against the Algerian War. Another scene, a bit further along the boulevard: a man on the ground is picked up by two policemen next to a Pathé cinema screening *The Far Horizons* starring Charlton Heston.

Political *manifestations* are only a step away from festive *manifestations*, and we take this step with Claude Dityvon and his image of the celebrations of May 1st 1979, in which we see perched on the main monument in Place de la Nation, embodying the triumph of liberty, some

1. Depending on the context, the French noun “manifestation” can mean “demonstration/ protest” or “event”.

masked protestors imitating the pose of the Spirit of Freedom.

A student on his chair in the street is a spectator as if at the theatre of the events of May 68, glimpsed through a curtain of smoke. With Justine Triet's film *Sur Place*, we are in Place d'Italie 27 years later at the student *manifestation* against the First Employment Contract. The documentary turns into theatre, in order to convey the complexity and ambivalence of this moment of high social tension. In the public square we observe the play of forces at hand: students, young rioters who have come to do battle with the riot police, journalists on the lookout for shocking images for their publications, and the crowd. Here the crowd is a compact, uniform, primitive mass, setting off in the same direction, on the same impulse. Its movement punctuates the scenes of the rioters, whom they surround like ancient choruses. We are watching a dramatised representation of a battle, immersed in the danger of a frenzied crowd despite ourselves. The artist kept herself in the background by getting right into the heart of this event. She frames gestures, sets of legs, placing emphasis on body movements.

Young people's ability to mobilise and hope for change throughout today's world is manifested more than ever: from the "Occupy" movements and the "Indignants" to the "Nuit Debout" in France and the "Burmese Spring", with that emblematic image of resistance captured by photographer Soe Zeya Tun: a student in Letpadan near Yangon in March 2015, surrounded by junta police officers brandishing batons. It symbolises young people peacefully demanding a reform of the education system, and by extension demanding reform of a whole country pray to a military regime.

Beyond simply showing, their images tell a story, setting up a kind of dramaturgy through choices of framing and lighting. Thus these artists reveal ambiguity and thwart the stereotyped vision often attached to these events, which are relayed by the media in a way that is often too Manichaean and oriented. It is the theatre of images that enables us to experience history, embodied in this case by that mysterious *Señor de las imagenes* by Mexican photographer Graciela Iturbide who, while reflecting the movement of the people in that public square, multiplies it through a mise en abyme process, muddling our points of reference, ultimately revealing it to us by forcing us to adopt several points of view.

From Manifestation to apparition : Ways of seeing and creating worlds

Art manifests itself to us by producing forms of consciousness, effecting a rupture in reality by multiplying these regimes of perception. Getting the invisible to appear: artists show us several worlds through their choices of composition, decomposition, framing and reframing. These worlds manifest themselves to us by creating thought, often in a apophantic form.

2. ἀποφαίνω ("to show, to declare") made up of ἀπό, apó and φαίνω, phainô ("shine, clarify, show")

Decomposing, dividing, reframing in order to better understand the space that surrounds us, Peter Downsbrough deciphers and structures our urban world through images, showing its construction and the invisible signs that determine our trajectories. He reveals its organisation and rhythm based on lines (poles, tubes, rails...) that act as so many different frames in space, offering several points of view on the same site.

Multiplying the world to better capture its density and that of human beings, Alexandre Christiaens's photographic diptychs are tinged with mystery. In a single frame they bring together an inner and outer world, the private and the foreign, like that portrait of Edvald and Mare, inhabitants of Estonia's large forests, where people still believe in animist forces and their magic. As if the photographer had the power to imprison souls, Mathilde's face is sucked into the darkroom.

How does the private show itself? Other kinds of portraits are offered to us by Rémi Guerrin with a series of small photographs showing interiors in Tamil Nadu, India, or exterior environments in Vietnam. What do these reveal to us about their inhabitants? At the threshold of these spaces, the details on which the photographer focuses give us clues about their lives, their rituals and what is important to them. They also give us signs of inequalities, which are particularly marked in South India society where the castes remain.

The artist puts his film prints to the test of iron with the cyanotype technique, giving a monochrome blue tint to the images. As if to better represent the alchemical phenomenon of light meeting material, thereby representing the eternal cycle of time and of the ancient traditions and beliefs of these populations.

Manifestly, these artists do not wish to instruct viewers or deliver "authoritarian" messages to them. What is at play is the transmission of a kind of feeling, thoughts that viewers will understand through their own history, their own culture, giving rise to a shared experience of the palpable. Because manifesting also means declaring and proposing, publishing in the strict sense in order to share and transmit. Manifesting also means issuing a call to join one new community or another that would not exist without this call.

Muriel Enjalran,
curator of the exhibition and director of the CRP/

THE ARTISTS

Alexandre Christiaens

Born in 1962 in Brussels, lives and works in Dave (Belgium)

Self-taught photographer Alexandre Chistiaens built his body of photographic work in the course of his travels, initially focusing on the maritime world and its port megalopolises, then evolving towards an exploration of the mineral world, architectures and their inhabitants. The human figure has its place in his sensitive landscapes, which are tinged with a kind of melancholy. He defines his work as “the wanderings of a traveller overwhelmed by the world”, and leads us from Brazil to Russia, from Romania to India, and from Turkey to China, not to mention his native country. His photographic series have appeared in the Museo Nacional de Bellas Artes de Santiago in Chili (2005), at Bernier/Eliades Gallery in Athens (2006), at Le Bleu du Ciel gallery in Lyon (2013) and in many exhibition spaces in Belgium, including Contretype in the spring of 2016, where he presented his latest series shot in Estonia.

Claude Dityvon

Born in 1926 in La Rochelle, died in 2008 in Paris

Claude Dityvon first made his name with images of the May 68 revolt, which secured his fame and immediately placed him in the documentary field. For this work he received the Niépce Prize in 1970. In 1972 he co-founded the Viva Agency, which he directed until 1980. He then moved away from the press world and undertook very personal artistic research through images, focusing on everyday life, particularly that of peasants and miners, introducing a certain feeling of theatricality through lighting and blurring, or by giving special attention to movement and gestures. His work is regularly shown in France and circulates worldwide, appearing in numerous publications and exhibitions at such institutions as the Guggenheim in New York (1998), the Galerie Observatorio Arte Fotografica in Recife (2002), and the Guangdong Museum of Art (2005).

Peter Downsbrough

Born in 1940 in New Brunswick (USA), lives and works in Brussels

An architect by education, Peter Downsgrough ultimately decided to express his relationship with space through art, which offered him a protean field of investigation. His practice, which mixes sculpture, installation, film, typography and photography, is linked to American minimalist and conceptual currents. Although he also exhibits models and sculptures, his approach is usually formalised through photography and installations in urban spaces. Peter Downsbrough endeavours to structure space, to compose it either through perspective and framing, or by adding elements like black tubes or words that construct the visual field, inviting the viewer to read the space. Since his beginnings in 1969, his work has been the subject of a very large number of exhibitions in Europe and the United States. In 2014, he had a solo exhibition at the Musée Régional d'Art Contemporain

Languedoc-Roussillon. He has also published several artist books, including *Two Pipes*, *Fourteen Locations* (1974), *In Front* (1975), *A Place* (1977), *And That* (2009).

Rémi Guerrin

Born in 1962 in Lille, where he lives and works

A graduate of Institut Saint-Luc Tournai, Rémi Guerrin has been developing his photographic work for over 20 years. From his travels, he brings back numerous images that make up a body of work which operates by series. Through his landscapes, he gives us implicit portraits of the people inhabiting them, discreetly telling us about their relationship with the territory, their history or their beliefs. As he says himself: "Working to the rhythm of the seasons, questioning the landscape as a presence, understanding the scale of things by putting the place and trace of man in their territorial context, surveying and exploring that which is fragile and almost imperceptible." Using old processes and techniques enables him to shape the image's material and give it a depth that renders it timeless. His photographs have been added to numerous public collections like the Bibliothèque nationale, the FRAC Nord-Pas-de-Calais, the Fonds national d'art contemporain and the Musée des Beaux-Arts de Tourcoing.

Graciela Iturbide

Born in 1942 in Mexico City, where she lives and works

It was during her cinema studies that Graciela Iturbide turned her attention to photography, becoming Manuel Álvarez Bravo's assistant. In the 1970s, she developed her work over the course of a series of trips to Latin America, and in 1978 she received a commission from Mexico's Instituto Nacional Indigenista to document the lives of indigenous people. Her work is characterised by its anthropological significance, but it also expresses the surrealist legacy through the symbolic power of its images. Far from focusing exclusively on Amerindian culture, she has also created several series in Europe and Asia. In 1982 the Centre Pompidou dedicated a solo exhibition to her work; she subsequently showed her work in various institutions and galleries around the world, receiving numerous prizes and honours. In 2013, Tate Modern exhibited a retrospective of her work.

Jean Marquis

Born in 1926 in Armentières, lives and works in Paris

Auteur-photographer Jean Marquis initially developed his work in the field of photojournalism as a reporter for various newspapers, already asserting a style characterised by inventiveness and great fluidity. He started out working for Magnum Photos, tracking the dramatic events of the 1950s and 1960s, from the Algerian War to May 68, and he covered numerous social movements until the 1990s. A cinema enthusiast and advocate of humanistic photography, his approach is characterised by a unique handling

of light. In 2015 he declared: “The street is a big theatre”. His work has been shown in many exhibitions, including the travelling retrospective “Un Regard aventureux” in 2001 (accompanied by a publication), Transphotographiques in Lille in 2011, and “C’est Clair” at the CRP in 2015.

Justine Triet

Born in 1978 in Fécamp, lives and works in Paris

Justine Triet is a French artist and filmmaker who graduated from the École Nationale Supérieure des Beaux-Arts in Paris in 2003. She initially explored moving images through short videos, and then turned to feature-length fictional films that are a cross between visual art and cinema. The video *Sur Place* entered the collections of both the Berardo Collection Museum in Lisbon and the Centre Pompidou in Paris. *La Bataille de Solferino* was presented at Cannes in 2013, as was her most recent film *Victoria*, which opened International Critics’ Week this year. “*Sur Place* shows Justine Triet’s desire to re-fictionalise reality, to dramatise the documentary form in order to mine its full complexity. [She] searches for social situations characterised by strong tension, and she “shoots” (evoking all the violence of the term used by the paparazzi) the faces of her characters, caught in the intensity of these moments.” (Muriel Enjalran)

Soe Zeya Tun

Born in 1985 in Indaw Township (Burma), lives and works in Yangon (Burma)

Burmese photographer Soe Zeya Tun started his career in the written press. As one of his country’s pioneering bloggers, he covered as photoreporter the «Saffron Revolution» protests by Buddhist monks in 2007 and the aftermath of Cyclone Nargis in 2008. Desiring to document his country’s history and tell the everyday stories of its inhabitants, in 2009 he joined the Reuters agency, for which he covers Burmese news. «I’m proud of my job because I know that the picture I take today is tomorrow’s history,» he says. Soe Zeya Tun has won numerous prizes for his images. His photograph *Student Protests*, recently exhibited at the Yangon Photo Festival, won the Award of Excellence at the 12th edition of the CHIPP (China International Press Photo Contest).

Available pictures



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Graciela Iturbide, *Señor de las imágenes*, 1982,
17,6 x 26 cm, Collection CRP/ © Graciela Iturbide

↗

Jean Marquis, *Manifestation de soutien aux
époux Rosenberg, place de la Nation*, 1964,
23,5 x 35,9 cm, Collection CRP/ © Jean Marquis

→

Justine Triet, *Sur Place*, 2007, vidéo 25mn
© Justine Triet / Zadig Productions



→
Jean Marquis, *Manifestation de soutien à la Hongrie*, 1956, 23,6 x 35,8 cm, Collection CRP/
© Jean Marquis

↘
Claude Dityvon, *Boulevard Saint Michel, Paris, mai 68*, 1968, 23,1 x 33,9 cm, Collection CRP/
© Claude Dityvon





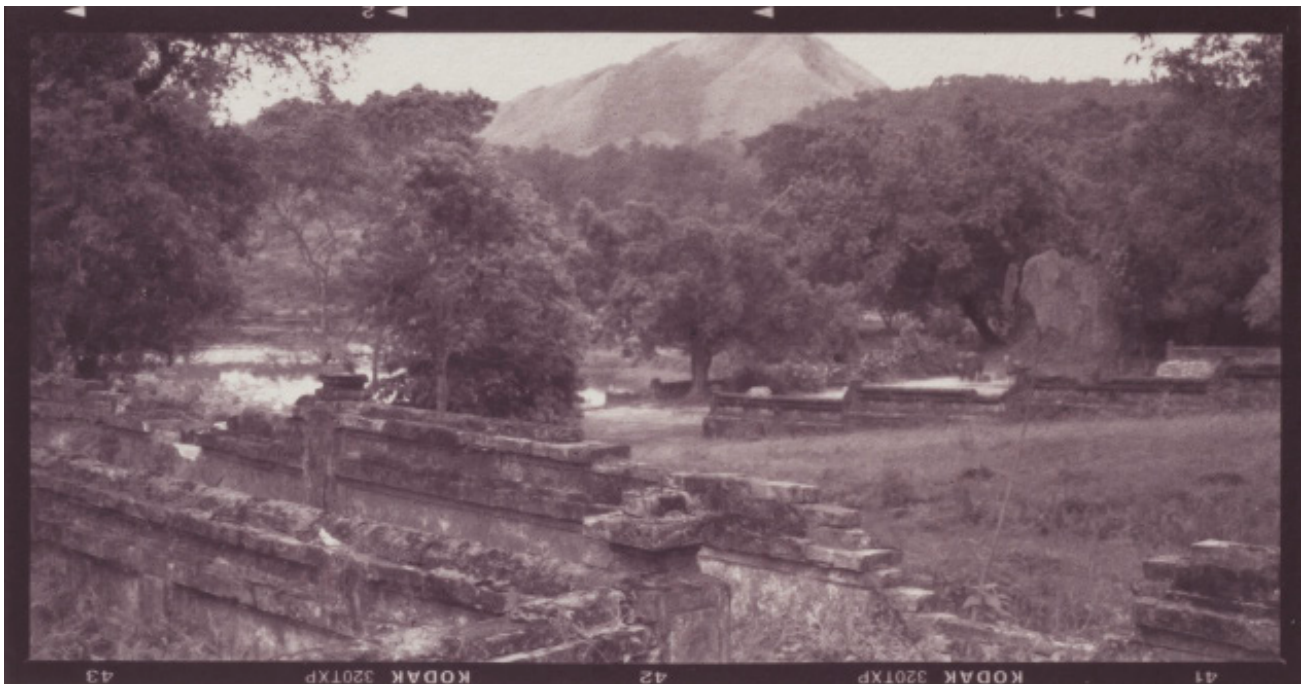
↗
Peter Downsbrough, *And, Untitled*, 1997,
18,8 x 28,6 cm,
Collection CRP/ © Peter Downsbrough

↘
Alexandre Christiaens, *Marine XXIII, Mathilde*,
2001, 30,4 x 45,2 cm, Collection CRP/
© Alexandre Christiaens



→
Rémi Guerrin, *Tamil-Nadu, Inde*, 2015 ©
Rémi Guerrin

↘
Rémi Guerrin, *Tombeau royal de Gia Long*,
Hué, Vietnam, 2007, 6 x 12 cm,
Collection CRP/ © Rémi Guerrin



THE CRP/

The CRP/ Centre régional de la photographie based in Douchy-les-Mines develops art centre missions in the field of photography and contemporary images.

In the visual arts sphere, art centres are essential actors promoting the creation of contemporary art and its distribution in France and abroad. Their primary purpose is to support artists by helping them conduct research produce their works, and by transmitting and distributing this art research to the wider public, by means of innovative mediation tools.

Founded in 1982, the CRP/ grew out of a collective of photographers who came from the photo club of the Usinor Denain Work Council. As a mobile association at the time, the CRP spent four years developing exhibitions and organising photography competitions. In 1983, in connection with its photographic commissions and its production of works, the Ministry of Culture recognised the CRP's art library, which became the first of its kind in France in the field of photography. In 1986, the CRP/ moved in to a former post office made available by the town of Douchy-les-Mines, and in 1991 the Ministry of Culture recognised it as a national art centre.

As a centre that supports creativity, at the outset it developed a project to commission works linked with its territory: the Mission Photographique Transmanche (1988 to 2006), which lay the foundations of its collection. This has since been supplemented through the art centre's programme and productions. The CRP/ is one of the few art centres endowed with a collection directly linked to its own production activity.

The CRP/ collection currently contains 9,000 works, with an art library offering the public over 300 works that may be borrowed. Linked to its significant publication activity, it also has a document collection of over 8000 books.

The CRP's activities include creative support, research, production, distribution and mediation, all of which is developed in a region that is marked by its industrial past, an area that showed a very early commitment to culture.

Today the CRP/ is a place of experience transmission, awareness-raising, mediation and training in the field of images, with a trans-regional and national reputation.

The CRP's artistic and cultural vision, championed by its current director Muriel Enjalran, endeavours to be forward-looking, encouraging young artists through its research and support mission, keeping in mind the regional history of images to which its collection testifies. It is regionally rooted while also giving attention to other art scenes abroad, through invitations to artists who come and shift or renew visitors' perceptions of their history and region, and provide access to other cultural and societal issues in the world.

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The CRP receives support from :

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