

# CRP/

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

PRESS RELEASE

---

## EVANGELIA KRANIOTI LES FEUX D'ULYSSE (ULYSSES'S LIGHTS)

MARCH 12 2016 . . .  
MAY 29 2016



Centre régional de la photographie  
 Nord – Pas-de-Calais  
 Place des Nations  
 59282 Douchy-les-Mines / France  
 T + 33 [0]3 27 43 56 50  
 crp.contact@orange.fr  
 www.centre-photographie-npdc.fr  
 Join us on facebook !

The CRP/ benefits the support of :  
 Région Nord Pas de Calais-Picardie,  
 DRAC Nord Pas de Calais-Picardie,  
 Communauté d'Agglomération de  
 la Porte du Hainaut,  
 Conseil départemental du Nord,  
 Ville de Douchy-les-Mines

The CRP/ is member of :



Press Partner :  
 www.paris-art.com



Acknowledgements:  
 The CRP/ wishes to thank Galerie Sator  
 for the invaluable support it has given  
 to *Feux d'Ulysse* by lending photographs  
 from the series *Exotica, Erotica, Etc.*,  
 as well as Espace croisé in Roubaix for  
 lending video footage.

The CRP/ thanks the Cultural Service of  
 the Town of Douchy-les-Mines for the  
 screening of the film *Exotica, Erotica, Etc.*  
 at Cinéma de l'Imaginaire.

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

**Exhibition at the  
 CRP/ Nord – Pas-de-Calais**

March 12... May 29 2016

**Visit of press**

Saturday, March 12, 2016 / 11.30  
 in the presence of the artist

**Opening**

Saturday, March 12, 2016 / 12.00

Projection and panel discussion  
 with the artist on her film  
***Exotica, Erotica, Etc.*** at Cinéma de  
 l'Imaginaire, Place Paul Eluard, Douchy-  
 les-Mines/ 14.30  
 Free access by reservation at  
 crp.contact@orange.fr

**Opening days**

Tuesday ... Friday  
 13.00 ... 17.00  
 Saturday / Sunday  
 14.00 ... 18.00  
 Closed on the May 1<sup>st</sup>

Associate :  
 Galerie Sator, Paris,  
 www.galeriesator.com

Cinéma de l'Imaginaire,  
 Douchy-les-Mines

## LES FEUX D'ULYSSE (ULYSSES'S LIGHTS)

*Who has heard a moan more human than that of the smokestack making love with the fog, or that which is heard during a storm, without any hand having pulled the siren's rope? It wails alone as it embraces the wind.*

*Two eyes, one of them green. An emerald. The other red. A ruby. They are called navigation lights. Riding lights. They are eyes. We don't drive ships. It is they that drive us.<sup>1</sup>*

The sea is a fabulous factory of images and legends. From the Odyssey to the novels of Joseph Conrad and Blaise Cendrars, it has stimulated the imagination of artists. Inspired by the myths of her native Greece, with her mounted camera Evangelia Kranioti opens a new page in the mythology of travel by probing the intimacy of those modern heroes of the sea and, through them, the complexity of love's feelings and desires.

For her solo exhibition at the CRP, Evangelia Kranioti presents two series of photographs from the projects *Mediterranea* and *Erotica, exotica Etc.* Two videos are also being presented in the second gallery, taken from the project *Erotica, Exotica, Etc.*, which is also a feature-length film released in 2015. On the day of the exhibition opening, this film will be specially screened at Cinéma de l'Imaginaire in Douchy-les-Mines.

The images presented in « *Les Feux d'Ulysse* » (*Ulysses's Lights*) are the result of years of contact with Greek sailors in ports around the world. Over long distances, following their wanderings, she listened to their stories and created portrait of them, and of the women at the heart of their stories. It is all about their complex, ambivalent relationships, about desire and impossible loves, about seeking and losing oneself in other places and other people.

Greece, with its flamboyant landscapes, is present in the series of portraits *Mediterranea*, which precluded the genesis of the film *Erotica, Exotica, Etc.*: swordfishermen or gillnet fishermen, old men in familiar poses and settings. Like an old recollection, a monumental reef fills our field of vision like the monstrous rocks that stood in the way of Ulysses and his friends as they wandered from Charybdis to Skylla. « One reaches up into the wide heaven with a pointed peak ... never ... could any man who was mortal climb there ... for the rock goes sheerly up, as if it were polished »<sup>2</sup>. With these words, Circe lovingly warned Ulysses of the perils that lay in wait for the traveller.

The environment's psychogeographic influences: do sailors fully control their destiny, subjected as they are to powerful forces on the seas, which push and afflict them, setting the rhythm of their lives and constraining their desire?

In *Erotica, Exotica, Etc.* we live to the rhythm of the crossing. As the boat cuts through the seas and adapts to the ebb and flow of the waves, it becomes alternatively a reassuring body sheltering the sailors and an implacable machine that swallows desires and crushes aspirations. Between

1. Kavvadias N., *The Shift*, Collection Folio, Editions Denoël, 2006 p.194-195.

2. Lattimore R.(trans.), *The Odyssey of Homer*, Harper Collins, 1975 p.187.

halted instants and captured sequences of life moments, the photographs echo the videos and the film. The still and moving images respond to each other in the exhibition like the threads of a narrative in the process of being weaved.

Ulysses is a Filipino, the cargo ship sailors are motivated less by the romantic quest for the Golden Fleece than by the concrete need to make a living.

Container ships have accompanied the development of trade and globalisation. They are giants of the seas, linking continents together.

Night envelops the bridge, we only perceive the glow of radar screens and riding lights, a luminous garland is reflected in the black waves and sends signals the ports. We explore the cargo ship from the bridge to the engine room and share the in camera of sailors who spend days and weeks isolated on the sea.

A sailor does a dance step, another sings to the accompaniment of his guitar, a captain dreams that he enters the heart of the ocean astride a steel monster.

The port prostitutes sometimes describe the bitterness of their short-lived relationships with transient lovers, “terrorists carrying a bomb called Love”. Sandy, a former sailor-lover confesses she is nostalgic for their bodies and smell, and still has a burning desire for these “Ulysses” she hopes will return one last time. In the desolate port settings, female silhouettes wander in complete solitude.

In the film, a voiceover, that of old Captain Yorgos, evokes a fully assumed marginality and nomadism that is the opposite of lives ordered like ears in a wheat field as in Nikos Kavvadias’s novel (*The Shift*), which Evangelia Kranioti claims as a source of inspiration. It is the modern *Odyssey* of a cargo ship crew, whose voices we hear dwelling on loves and frustrations between two ports of call, and on love for sale. The image will soon be more mythological than real because stops are the shorter and shorter, and port terminals are further from city centres.

When still images no longer succeed in conveying the ambivalence and strength of feelings, the voices of Sandy and Captain Yorgos embody these past loves, the complexity of memories in the face of the solitude of the present, gently sliding us towards a dreamlike, poetic, occasionally epic form of documentary, so many stories intertwining to describe the story’s real protagonist: Eros, the powerful driving force of our lives and destinies.

Circe will never see Ulysses again. She has aged. All that remains are memories of all those men she loved. An outstanding actress whose performance was sincere, and who was, for them, the representation of so many women, keeping them within herself. Her voice intersects with that of Captain Yorgos, looking back at his life of travel. Two voices in the immensity of the seas, two solitudes that Evangelia Kranioti’s powerful images unite and sublimate.

Muriel Enjalran,  
curator and director of the CRP/

## **Evangelia Kranioti**

Evangelia Kranioti is a Greek-born visual artist based in France and working with film, photography and installations.

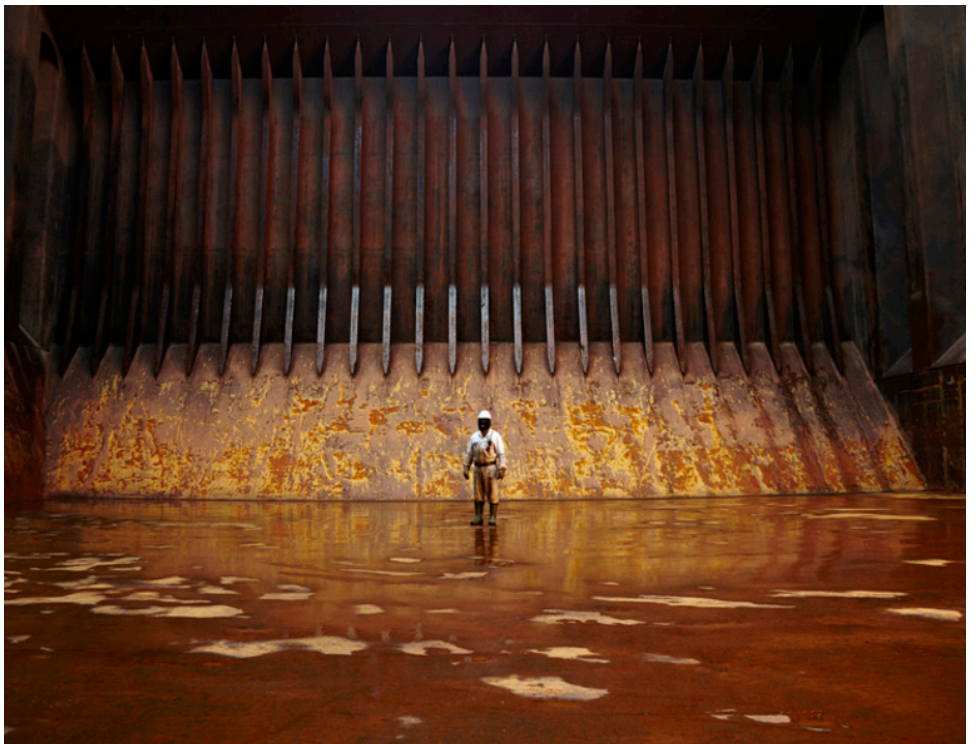
She holds an LLB in Law from the National and Kapodistrian University of Athens. She has studied piano at the Athens National Conservatory and visual arts at the École nationale supérieure des arts décoratifs of Paris, where she also pursued a post-graduate research in Editorial design. In 2014 she graduated summa cum laude from the Fresnoy–Studio national des arts contemporains in France, where she completed a 2-year audiovisual research in cinema and new media.

The recipient of many scholarships and grants, she has received support from institutions such as : the J. F. Costopoulos Foundation, the Basil and Eliza Goulandris Foundation, the Marc de Montalambert Foundation, the Mediterranean Center of Photography, the Cité internationale des Arts of Paris, Capacete Rio de Janeiro, the FAAP Foundation São Paulo, and the Fonds de Dotation Agnès b. among others.

She is the 2015 recipient of the Special jury Prize and the Elie Saab Prize at the 30th Hyères Fashion and Photography festival, the Emerging International Filmmaker Award at the Toronto Hot Docs IFF, the Fathy Farag Prize for best artistic contribution at the International Film Critics Week of the Cairo Film Festival, Les Amis du Fresnoy Prize, the Photographic Prize of the Fondation des Treilles, the Runway fellowship (Bipolar / Fresnoy) and has been shortlisted for the Photography Award of the French Academy. She is currently represented by the Galerie Sator in Paris and collaborates with the Galerie du Jour Agnès b. on various projects.

Her work encompasses photography, video, installation and has been showcased in various countries and venues. Among them : Paris Photo, Mois de la Photo / Maison Européenne de la Photographie, 5th Thessaloniki Biennale, Greek State Museum of contemporary art, Festival VIA, Festival EXIT, Lille 3000, MAC Créteil, Galerie Xippas, Kyotographies/Japan, FotoRio/Brazil, Biennale de Belleville, CentQuatre, Bruxelles Nuit Blanche, Musée de Beaux-Arts de Rennes, MUSA Museum/Vienna, Austrian Cultural Forum NY, NY Photo Festival, Centre d'art contemporain de Genève.

Her first documentary feature *Exotica, Erotica, Etc.* (73', Aurora films 2015) had its world premier at the Forum section of the 65th Berlinale and is currently showcased in various venues and film festivals across the world : Filmoteca española, Kino der Kunst, Thessaloniki documentary festival, Karlovy Vary FF, Hot Docs Toronto, Melbourne IFF, BFI London film festival, Palm Springs IFF and Göteborg IFF among many others. The 2015 IDFA International Documentary Festival Amsterdam selected *Exotica, Erotica, Etc.* in its Best of Fests category, showcasing documentaries that have made an impact on the international festival circuit this year.



First page /  
*The Unfinished trip to China*, 2012, 82 x 108 cm,  
 production by CRP, Courtesy of the artist and  
 Gallery Sator, Paris  
 © Evangelia Kranioti

↗  
*Anywhere out the world, Exotica, Erotica, Etc.*,  
 2014, 82 x 100 cm, Courtesy Vincent Sator, Paris  
 © Evangelia Kranioti

→  
*Leviathan, Exotica, Erotica, Etc.*, 2014,  
 82 x 100 cm, Courtesy Gallery Sator, Paris  
 © Evangelia Kranioti



→  
*Buddha of the main engine, Exotica, Erotica, Etc.*,  
2010, 82 x 103 cm, Courtesy Gallery Sator, Paris  
© Evangelia Kranioti

↘  
*From Lagos to Rio - end of sea passage,*  
*Exotica, Erotica, Etc.*, 2010, 82 x 94 cm,





↑  
*Untitled, Mediterranea*, 2013, 82 x 82 cm,  
 production by CRP, Courtesy of the artist  
 and Gallery Sator, Paris  
 © Evangelia Kranioti

↖  
*Untitled, Mediterranea*, 2013, 82 x 82 cm,  
 production by CRP, Courtesy of the artist  
 and Gallery Sator, Paris  
 © Evangelia Kranioti



→

*Untitled, Mediterranea*, 2013, 82 x 82 cm,  
production by CRP, Courtesy of the artist and  
Gallery Sator, Paris  
© Evangelia Kranioti

↘

*Untitled, Mediterranea*, 2013, 82 x 82 cm,  
production by CRP, Courtesy of the artist and  
Gallery Sator, Paris  
© Evangelia Kranioti

