

## PRESS RELEASE

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# Inédit(s)

In the CRP/ collection

Robert Bourdeau, Frédéric Cornu, Aris Georgiou, Marc Gibert, Anthony Haughey, Christian Meynen, Louise Oligny, Mary-Ann Parkinson, Philippe Timmerman, and a set of visiting card portraits from the 19th century.

**JUNE 8**

Béatrice Andrieux, curator of the exhibition.

...  
**AUGUST 18, 2019**



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de la photographie**

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 instagram! @crpnord

**Free admission**

Tuesday ... Friday  
 1pm ... 15pm  
 Saturday / Sunday / public holidays  
 2pm ... 6pm

Inédit(s) is part of the 2019 Plein Soleil,  
 the Summer of contemporary art centers  
 coordinated by d.c.a / French association for  
 development of art centers.

***Inédit(s) in the CRP/  
collection***

june 8 ... august 18, 2019

**Press visit**

Friday june 7th / 14pm  
 in the presence of the curator Béatrice  
 Andrieux.

**Inauguration**

Saturday june 8th / 12:30pm  
 in the presence of the curator Béatrice  
 Andrieux.

**Conversation**

Wednesday june 12 / 7pm  
 with Irish photographer Anthony Haughey  
 in conversation with Béatrice Andrieux,  
 curator of the exhibition Inédit(s),  
 discussing his practice and career since  
 the late 1980s when he was invited to the  
 CRP/.

In partnership with the Labo de l'Univers.

Cinéma l'Univers

16 Rue Georges Danton  
 59000 Lille

**Thursday june 20 / 6pm**

featuring artists John Batho and Marc  
 Gibert along with curator Béatrice  
 Andrieux. They will look back at the work  
 done in 1982 at the CRP/ on the occasion  
 of a workshop. This convivial exchange  
 was organized in partnership with Le  
 Café Photo Roubaix and the Roubaix  
 tourism office.

La Bobine Roubaix Tourisme

7 rue du Chemin de Fer

59100 Roubaix

LECAFÉ PHOTO



The exhibition **Inédit(s)** presents a selection of photographs from the CRP/ collection. Bringing together the work of nine artists from different countries (Belgium, Canada, United States, France, Greece, Ireland), it tells a composite story through various forms of expression. Out of the 9000 works conserved, a selection was made from among prints that have never been exhibited at the CRP/.

**Inédit(s)** opens with Haughey's project *Home*, exploring Dublin's catholic community in the 1990s. *Home* was **Anthony Haughey's** first artistic work, depicting the everyday lives of four working-class families in a country ravaged by years of economic recession. A close cousin of Anthony made it possible for him to create the photographs in 1989-1991. The series addresses religion, unemployment, nationalism and emigration. Haughey recalls that «*the only way out was to leave the country*». The exhibition *Home*, produced by the CRP/ and presented at the Maison pour tous de Calais on October 31, 1991 has never been shown at the CRP/ in Douchy.

The CRP/'s discovery of the series *Route Nationale 1* by Belgian photographer **Christian Meynen**, commissioned in 1991 by the CRP/ association in the context of the Cross-Channel Photographic Mission, illustrates the decision mechanisms of the board members of that time. For "artistic choice" reasons, they rejected the commission project entitled *Itinéraire nationale 1 : Dunkerque Sud de Montreuil*. Looking at the series, which evokes changes in the region linked to the construction of the Channel Tunnel, it becomes obvious that Meynen understood the subject. By conserving this series for years, the CRP/ has made it possible to rediscover highly rigorous work that includes many images captured with a view camera.

**Inédit(s)** provides a chance to discover **Philippe Timmerman's** black-and-white portraits of teachers and students, taken when he was a young biochemical engineer. The protocol he used is reminiscent of the rigor of the Düsseldorf School. Encouraged by a grant from the CRP/ in 1991, he created portraits of researchers, administrators and students in 1989 at the Lille University of Science and Technology. Some of the 40 prints making up the series *Portraits d'université* were published by the CRP/, but they have never exhibited in Douchy. Using the same *modus operandi* for all students (in front of an amphitheater) and for all teachers and staff (seated in their offices), Philippe Timmerman delivered a dazzling archive documenting university life.

The question of protocol is also central to **Frédéric Cornu's** portraits on the beaches of Nord. The series *Balnéaires*, begun in 1992, favored a systematic approach in which frontality and consistency in combination with neutral lighting drained away all humanistic considerations. In the spirit of Becher, Frédéric Cornu seeks to establish social typologies, without denying each person's identity. From this perspective, his work is similar to that of Rineke Dijkstra. As an archetype of a group, each individual is only one part of a whole. These portraits, which are original while also being duplicates of themselves, give rise to the typical portrait of a clearly identified human group.

Since the CRP/ was created, there have been many commissions, in order to encourage photographers to discover the Nord territory, whose light is still a driving force for artists. However, the notion of a commission still represents a solitary challenge, as shown by the work of American photographer **Mary-Ann Parkinson**. Created in 1986, her commission consists of around twenty photographs intended for exhibition in Denain. Entitled *Espaces*, the black-and-white prints evoke the photographer's solitude while exploring a territory. Mary-Ann Parkinson highlights fallow landscapes and the subdued lighting of interiors. Her melancholic perspective reflects her questions about the constraints of the commission.

Another approach to commissions can be seen in the work of the Franco-Québécoise photographer **Louise Oligny**. Fascinated by the fates and stories of the people she photographs, she endeavors to get close to strangers she meets at a specific moment in their life. It is as if each photo were one piece of a large puzzle, whose final image is the human being. Created over 25 years ago, the prints were bought by the CRP/ in the context of reportage on miner families after the mines ceased operation.

The workshop tradition is a building block of the CRP/'s history, as shown by the one given by French photographer and phenomenal colorist John Batho. Organized in 1982, the "Colors of Nord" course was taken by 14 photographers, including **Marc Gibert**. The goal of the workshop was to highlight Nord's territory through Ilfochrome prints. Conserved in boxes and never exhibited, the photographs printed by Roland Dufau have kept their original colors. The resulting intensity is striking, as shown by Marc Gibert's works, which evoke Nord's pure colors, the mixture of joy and simplicity of a region marked by its industrial history. Marc Gibert brings a gentle irony to his play with prints.

Although commissions marked the creation of the center, the collection has been enriched by many donations, as shown by the prints of Canadian photographer **Robert Bourdeau**. In 1998, after receiving support for his exploration of industrial sites, Bourdeau gave five artist prints to the CRP/ in exchange. These high-quality images illustrate the unique world of industrial sites, vestiges of a past glory in which the ghostly presence of men is represented by the *Salle des Pendus*.

**Aris Georgiou**—who in 1988 founded the "Photosynkyria" International Festival of Photography in Thessaloniki—started a photograph collection in 1987. His knowledge and his passion for the medium inspired him to create the Thessaloniki Museum of Photography, where he served as director from 1998 to 2002. He first met the CRP/ team back in 1988 while creating the festival in Greece. In 1996, Aris Georgiou was invited to come and discover the CRP/ and the Hauts-de-France territory. He created a set of color prints exploring Douchy, which he left in the Collections as a token of thanks.

Finally, the discovery of a set of 14 visiting card portraits from the years 1860 to 1889, including a signed portrait by Disderi, illustrates the CRP/ association members' passion for photography. In the 1950s, the arrival of the collodion process made it possible to create a negative on a glass plate, enabling several prints of the same shot to be produced. Photography's swift technological advances also led former painters to open photographer's studios. Politicians and artists got themselves photographed, and soon this could be done by anyone who wanted to have their portrait taken, mainly the bourgeoisie.

In 1854, André Adolphe Eugène Disdéri (1819-1889), one of the most famous photographers of the 19th century, patented a system that enabled several photos to be taken on one plate. It was by pure chance, at a second-hand store, that the director of the CRP/ found and purchased this set, with the intention of enriching a branch of the collection revolving around the portrait.

Through the wide range of styles and techniques used, **Inédit(s)** highlights rediscovered fragments that recount a history of photography through the years that have passed since the creation of the CRP/.

Béatrice Andrieux, curator of the exhibition.

## ABOUT THE ARTISTS

### Robert Bourdeau

Self-taught Canadian photographer Robert Bourdeau studied art history at Queen's University in Kingston, then architecture in Toronto. He took up photography in 1959 after meeting American photographer Minor White (1908-1976), who introduced him to a metaphorical approach to photography. Landscapes, architecture and still lifes illustrate the mainly black-and-white practice he has been pursuing for more than 40 years. He has created images on abandoned industrial sites, in Nord as well as in eastern France. His works can be found in major Canadian and American collections, including those of the National Gallery of Canada, the Canadian Centre for Architecture, the Art Institute of Chicago and the Museum of Fine arts, Boston.

Born in 1931, he lives and works in Kingston (Ontario).

### Frédéric Cornu

Favoring a systematic approach in the style of the Düsseldorf School, Frédéric Cornu has been concentrating his work on human groups for several decades. He is a photographer who reflects on the meaning of the photographic portrait, and his mainly black-and-white practice has been characterized by the use of frontality and neutral lighting for over thirty years. The subject of the Nord region and its inhabitants is still central for him.

Born in 1959, he lives and works in Lille.

### Aris Georgiou

Aris Georgiou studied architecture in Montpellier in the late 1970s. After returning to Greece, he worked as a translator and produced a TV program on art before dedicating himself to photography, adopting an approach linked to architecture. Over the years, he became an influential figure in the development of photography in Greece. It is he who founded the International Festival of Photography in Thessaloniki in 1988, which later became the Thessaloniki PhotoBiennale. It was mainly thanks to his own collection, created in 1987 with two other photographers, that Aris Georgiou was able to create the Thessaloniki Museum of Photography, where he served as director from 1998 to 2002.

Born in 1951, he lives and works in Thessaloniki.

### **Marc Gibert / Workshop de John Batho**

Marc Gibert began photography in the early 1980s. In 1988, he joined the Bar Floréal photographers' collective, which he left in 2011. Since then he has been pursuing personal works, like the project «Au bord de l'eau, canaux parisiens», exhibited at Parc de la Villette. His color work is still linked to the city and surrounding area, and he has an interest in urban developments. He was awarded the «European Landscapes» prize by the Fondation EDF in 1992. His works can be found in several public collections: BNF, Fondation EDF, MIFAV museum (Rome), Collection départementale d'art contemporain in Seine-Saint-Denis.

Born in 1951, he lives and works in Paris.

### **Anthony Haughey**

Photographs, videos, image installations and sound works illustrate Anthony Haughey's practice since the early 1990s. He mainly aims to give visibility to traces of the memory of conflicts. His video and photography work explores social and political territory, including the conflict in the former Yugoslavia. Alongside his artistic practice, Anthony Haughey has been teaching at the Dublin Institute of Technology for twenty years. His work was exhibited at the CNP in 1996 and at Rencontres d'Arles in 1998. He will appear in Arles again this summer with his series Home Sweet Home, and will be showing his series Go Down Moses in Chicago at the Museum of Contemporary Photography beginning in July 2019.

Born in 1963, he lives and works in Dublin.

### **Christian Meynen**

Christian Meynen is mainly interested in architecture, urban planning and their transformations. Between 1983 and 1996, he created photographs of various seaside resorts on the Belgian coast. His sober approach to coastal towns reveals a controlled photographic style that straddles the boundary between art and document. His black-and-white prints, devoid of any human presence, constitute veritable urban landscapes. Since he started working in 1978, he has completed several commissions for the Archives régionales de Wallonie, the Musée de la Photographie in Charleroi, and the Espace Photographique Contretype.

Born in 1954, he lives and works in Brussels.

## Louise Oligny

After completing communication studies at the Université du Québec à Montréal, Louise Oligny exhibited her work first at the Dazibao photography center in Montreal, then at the Bourse du Travail in Arles in 1992. She has lived in France for over 20 years, and has done a lot of work for the press, including l'Express, Libération, Télérama and Le Magazine du Monde. Her many projects bring together photographs, videos and compositions of private items. For several years, she has been working on a personal project that mainly explores the social dimension, including a series on women in prison.

Born in 1963 in Quebec, she lives and works in Paris.

## Mary-Ann Parkinson

After graduating from the sculpture department at the École Nationale Supérieure des Arts Décoratifs in Paris, Mary-Ann Parkinson studied comparative literature in the United States. Before dedicating herself to photography in the early 1980s, she took a film course in California in 1976 and worked in a theater research group. Her mainly black-and-white photographic practice reflects her interest in cinematic atmospheres and narrative approaches. She exhibited her work at Galerie Vrais Rêves in Lyon in the mid-1980s.

Born in 1953 in the United States, she lives and works in Paris.

## Philippe Timmerman

Self-taught photographer Philippe Timmerman started practicing photography in the 1980s when he was an engineer at Lille University. Although his early black-and-white photographs reflected an objective approach to photography in the style of Brecher, he evolved towards a less referenced color photography practice. Landscapes and blurred nudes illustrate his recent work, which displays the same technical mastery.

Born in 1948 in Saint-Pol-sur-Mer, he lives and works in Lille.



## Works presented to the CRP/

### **Robert BOURDEAU**

From the series  
*Industries du Nord*, 1998,  
27,5 x 34,9 cm,  
CRP/ collection  
© Robert Bourdeau

### **Fédérique CORNU**

From the series  
*Balnéaires*, 1993,  
44,5 x 44,7 cm,  
CRP/ collection  
© Frédéric Cornu

### **Aris GEORGOUS**

From the series  
*Douchy*, 10 septembre 1996,  
17,9 x 26,9 cm,  
CRP/ collection  
© Aris Georgiou

### **Marc GILBERT**

From the series  
*Couleurs du Nord*, 1982,  
19,9 x 29,9 cm,  
CRP/ collection  
© Marc Gilbert

### **Anthony HAUGHEY**

From the series  
*Home*, 1992,  
48,2 x 48,2 cm,  
CRP/ collection  
© Anthony Haughey

### **Christian MEYNEN**

From the series  
*Route Nationale 1, 1989-1990*,  
28 x 35 cm,  
CRP/ collection  
© Christian Meynen

### **Louise OLIGNY**

From the series  
*Douchy*, 1993,  
33,6 x 22,6 cm,  
CRP/ collection  
© Louise Oligny

### **Mary-Ann PARKINSON**

From the series  
*Espaces*, 1986,  
20,2 x 29,3 cm,  
CRP/ collection  
© Mary-Ann Parkinson

### **Philippe TIMMERMAN**

From the series  
*Portraits d'université*, 1990,  
23 x 23 cm,  
CRP/ collection  
© Philippe Timmerman

14 photographs extracted from the  
series  
*Portraits en Studio Courtesy*,  
1863-1889,  
CRP/ collection



**Première page /**

Anthony HAUGHEY

*Home*, 1992,

CRP/ collection

© Anthony Haughey

↗ Robert BOURDEAU

*Nord Pas-de-Calais, Arenberg, France*, 1998,

CRP/ collection

© Robert Bourdeau

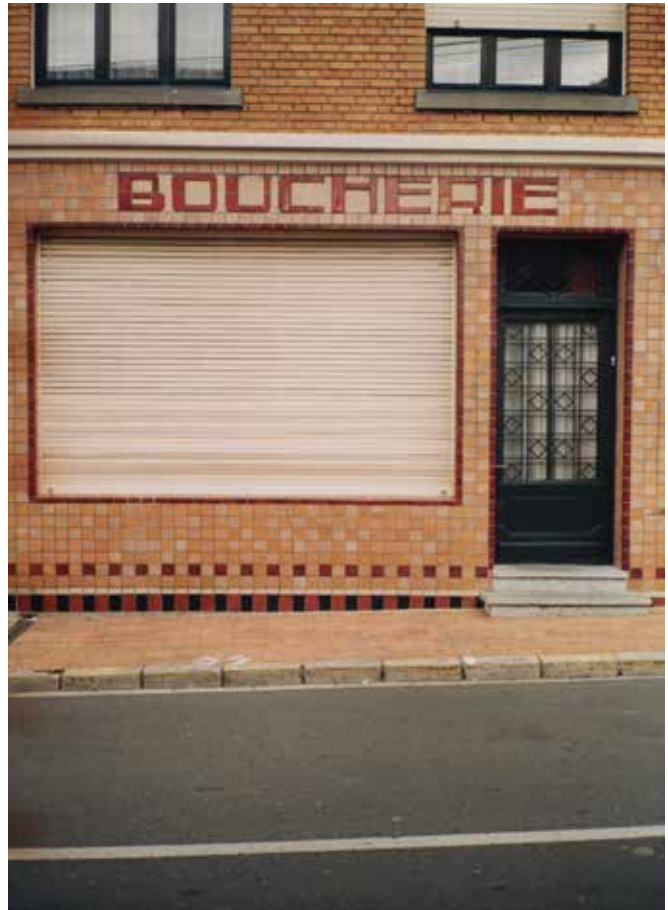
→ Frédérique CORNU

*Balnéaires, Bray Dunes*, 1993,

CRP/ collection

© Frédérique Cornu





↗ Aris GEORGIU  
*Douchy-les-Mines*, 10 septembre 1996,  
CRP/ collection  
© Aris Georgiou

→ Marc GILBERT  
*Couleurs du Nord, Saint-Amand, Fléchettes*, 1982,  
CRP/ collection  
© Marc Gilbert





➤ Chistian MEYNEN

*Route Nationale 1, Boulogne Nord, 1989-1990,*

CRP/ collection

© Chistian Meynen

→ Louise OLIGNY

*Enfants du coron, Loos-en-Gohelle, 1993,*

CRP/ collection

© Louise Oligny





↗ Mary-Ann PARKINSON  
*Espaces, Dechy*, 1986,  
 CRP/ collection  
 © Mary-Ann Parkinson

→ Philippe TIMMERMAN  
*Portraits d'Université, Carole Dekindt : Etudiante à  
 l'IAAL (Institut Agricole et Alimentaire de Lille)*, 1990,  
 CRP/ collection  
 © Philippe Timmerman



→ André Adolphe Egène Disdéri ( 1819-1889)  
Albumen print in business card format, 19th century  
© Disderi & Cie





## 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.

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.

# CRP/

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