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HAUTS-DE-FRANCE

CRP/

PRESS RELEASE

Flux, une société en mouvement (Flow, a society in motion)

NICOLAS FLOC'H, ÉRIC GUGLIELMI, ILANIT ILLOUZ, FLORENCE PARADEIS,
MATHIEU FARCY & PERRINE LE QUERREC

SEPTEMBER 19

...
NOVEMBRE 22 2020



FLUX, UNE SOCIÉTÉ EN MOUVEMENT

september 19 . . . november 22 2020

Opening on September 19 / 12 pm

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2pm . . . 6pm
closed on may 1

Exhibition in Beauvais

Flux, une société en mouvement

Exhibition of the fifteen artists awarded of the national photographic commission launched by the Cnap, in partnership with the Ministry of Culture. Presented during the 17th edition of the *Photaumnales* : Lionel Bayol-Thémines, Aglaé Bory, Bruno Boudjelal, Guillaume Chamahian and Julien Lombardi, Margaret Dearing, Perrine Le Querrec & Mathieu Farcy, Nicolas Floc'h, Samuel Gratacap, Éric Guglielmi, Ilanit Illouz, Marine Lanier, Florent Meng, Florence Paradeis, Sarah Ritter, Hortense Soichet.

september 19 2020 > january 3 2021

Le Quadrilatère

22 rue Saint-Pierre
60000 Beauvais

***Panta Rhei (Everything flows)* – Heraclitus of Ephesus**

The CRP/ presents a preview of works by five of the fifteen artists awarded the national photographic commission “Flux, une société en mouvement” [Flow, a society in motion], launched in 2018 by Cnap (Centre national des arts plastiques) in partnership with the Ministry of Culture. The CRP/ supported this national commission project in conjunction with the photography centre Diaphane in Hauts-de-France. It will be presented in its entirety in the autumn of 2020 at Potaumnales in Beauvais.

Echoing the various meanings of the word “flow” (spanning fusion, stream, information transmission, ensemble movement and fluctuation), the selected artists used this commission to develop unique artistic research exploring the materiality of the image, some of them reinvestigating pre-digital photographic techniques, including the view camera, platinum prints, carbon prints and photogravure, concretely translating the subject of the flows that cross landscapes.

At the CRP/, the works of the four individual artists (**Nicolas Floc’h, Eric Guglielmi, Ilanit Illouz** and **Florence Paradeis**) and one artist duo (**Mathieu Farcy & Perrine Le Querrec**) show the environmental and social concerns that economic flows have lastingly churned up at the global level.

Their works offer different approaches to images, inviting visitors to roam wooded, underground, underwater and mental landscapes, and to become aware of how flows influence our everyday lives.

Natural environments are the result of multiple ecological and socio-economic processes. They are deeply shaped by erosion, by land appropriation and use policies, and by production and exchange systems. Humans no longer fear the forces of nature, but rather the effects of their own actions. The role of scientists is to analyse these processes in order to understand them and raise awareness, but mediations are often necessary so that we can really grasp the significance of their message. Artists have played this role and continue to play it today; through their works and their formal research, they mediate the social phenomena shaking up our societies. Our perception and view of natural landscapes has always been influenced by artistic representations that contribute to forming “an anthropology of nature”. Photographers also contribute to an ecology of the landscape by showing transformed landscapes and adapting their techniques to their subject of investigation in an original way.

Standing out in the foreground, enormous tree trunks are strewn over the lush floor of the tropical forest in the Congo Basin, their roots lifting towards the nearby foliage. In his series *Paradis perdu*, **Eric Guglielmi** records the disturbances that imperil the balance of the world’s second-largest tropical

forest. This verdant mass of ferns, lianas and giant trees is seriously threatened by an unregulated wood industry, particularly by overexploitation of precious species and large, devastating agro-industrial projects like the mass-planting of oil palms, to which the scourge of fires is periodically added. Eric Guglielmi seizes upon the damage ravaging the forest: felled trees, holes in the paths. The environmental and social consequences are dramatic: plundered forests, decimated fauna, local populations facing the disappearance of a culture and way of life based on ancestral adaptation to the subtleties of a complex biotope. The plate's sensitive surface captures changes in landscapes photographed with a view camera. The platinum-palladium prints reproduce the deep identity of condemned plant-paradises. The dense, mat blacks and the grey shadings emphasise the mysterious beauty of an environment imperilled by a brutal economic logic.

The three series *Structures productives*, *la Couleur de l'eau*, and *Paysages productifs – bulles* by **Nicolas Floc'h**, produced in the context of the "Flux" commission, connects photography with the history of art and forms. His work generally takes a plastic approach that links various artistic mediums (installations, films, sculptures). Through these three series, some of which were started over ten years ago, the artist reinvents the too-often stereotyped genre of underwater photography, contributing to a history of territories by documenting various maritime facets, similarly to the photographers who embarked on the famous photographic missions in the history of photography. For the series *Paysages productifs – bulles*, following on from his research carried out with scientists on the acidification of oceans and their decreasing biodiversity, Nicolas Floc'h visualises these processes by photographing acidic underwater sites by natural light in the Mediterranean, in this case Vulcano in Sicily. These zones heavily impacted by the presence of CO₂ prefigure the future state of oceans affected by the gradual disappearance of algae and corals. His photographic project *Bulles* alerts us to the fragility of this ecosystem, and through this unusual subject, it renews contemporary landscape photography, showing—despite everything—all of the plastic beauty of the energy flows swirling in the columns of water rising from the underwater depths.

Ilanit Illouz's special line of research approaches the land through geology and landscape, as well as through the social and geopolitical consequences of their exploitation. She roams territories in search of signs of the migratory and economic flows that have marked them. Organic and mineral debris collected during her walks—photographed and narrativised—decrypt the history of those palimpsest landscapes.

For "Flux" and the *Petra* series, she assembled a set of images of ores photographed in the Musée de Minéralogie at Mines ParisTech. Natural resource exploitation is a source of instability and conflicts. Certain ores (such as germanium, titanium, graphite and coltan) have a strategic

importance because of their uses in high technology. The photogravure diptychs connect these precious metals with the gestures practiced during their manipulation in civilian industrial practices (smartphones, GPS) and in military ones (grenades, missiles, compasses). This highlights the link between our behaviour as consumers and the predictable exhaustion of underground resources.

The massive flow of the images that run through our lives is the repertoire that **Florence Paradeis** mines in order to construct her quirky images, which have the distance of a displaced, “reinjected” protean reality whose vibration, tensions and contradiction she reproduces. In the series *Des jours et des nuits*, she questions movement in a sequential composition that alternates between still lifes in the studio and indoor or outdoor mises en scène, inviting the viewer to instinctively follow her mental “flow” in order to interpret and interlink the images. She thus presents a small theatre of images, some of which symbolise the flow of time like vanitas, while others symbolise the questions, resistance or non-resistance of everyday characters confronting the general flow of exchanges and circulations to which they are constantly subjected.

How can an artist situate himself or herself in relation to the stream of images and information, flowing at an accelerated rate? Together, photographer **Mathieu Farcy** and writer **Perrine Le Querrec** offer a pause and reflection through jointly created triptychs, extending their respective documentary work. *L'Augure*, through its reference to the soothsayer's art in ancient Rome, is a poetical-documentary chronicle linking photography, sound/video archives and literary text in three distinct phases: an origin, a journey and a destination. Their triptychs mirror the multiplicity and interpretations of flows and changes (climatic, demographic) affecting the contemporary world.

At the CRP/, they are presenting a triptych exploring the theme of the climate, highlighting the interdependence of all of the earth's life forms and their shared evolution, exhorting us not to content ourselves with powerlessly watching the spectacle of decline and disappearance.

“What remains once dates have passed the present covered with chlorinated froth foliage lichens crumpled newspapers rolled into balls burned in dumps their smoke also poisoning the coral the oceans. ¹”

1. Translated extract from Marina Skalova, *Exploration du flux*, p.64, 2018, Fiction et Cie Seuil.

ABOUT THE ARTISTS

Nicolas Floc'h

Born in 1970 in Rennes. Lives and works in Paris.

Nicolas Floc'h explores many artistic fields. His installations, photographs, sculptures and performances question a transitional era in which flows, disappearance and regeneration hold an essential place. His long-term projects, inspired by learning, seas, encounters and scientific research, give rise to open works rooted in reality, in which collaborative, evolving processes are of the utmost importance. Since 2010, work focused on the representation of dwellings and of the underwater environment has been generating documentary photographic work linked to global changes and to the definition of the notion of underwater landscape. In this context, he has participated scientific expeditions, particularly the Tara Pacific mission.

Nicolas Floc'h had the opportunity to present his initial research into the underwater environment at the Frac Bretagne in 2017, at the Grand Palais as part of Paris Photo, at Galerie Maubert and at the Setouchi Triennale (Japan) in 2019.

His works will soon be on show at the Museum of Fine Arts, Gifu (Japan), the MAC VAL, the Centre Photographique d'Île-de-France (CPIF), the Micro Onde, the Château de Kerjean, the Fondation Carmignac, the FRAC Provence-Alpes-Côte d'Azur, the Grand Arles Express, and the Calanques National Park, in the context of Manifesta 13, Marseille. He will have present the exhibition **La mer imaginaire**, at Fort Sainte Agathe in Porquerolles at the Fondation Carmignac.

Nicolas Floc'h is represented by Galerie Maubert, Paris and LMNO, Brussels.

www.galeriemaubert.com

www.lmno.be

www.nicolasfloch.net

Éric Guglielmi

Born in 1970 in Charleville-Mézières. Lives and works Paris.

Éric Guglielmi bases his work on an approach that revolves around walking, waiting and observation. His photographs show a palpable, oppressive elsewhere, giving the viewer access to that slight incongruity, that sidelong view that makes it possible to see differently, to see better. His deep knowledge of social and political realities enables him to hold an attentive and vigilant position in the face of reality and its inconsistencies. His art directly questions the media's blind spots. He juxtaposes and intersects points of view—Bangladesh, Mali, Ukraine—and presents other constructions of the world. He does the opposite of the practice of reporting; contrary to the dogma of the “decisive moment”, he favours “a slow gaze”.

Between 1990 et 2000, Éric Guglielmi divided his time between Latin America and Africa. In 2007, he published *Touba : voyage au coeur d'un islam nègre* (pub. by Alternatives). In 2011, he published *Je suis un piéton, rien de plus* (pub. by Éditions Gang), following Rimbaud's journeys. In 2015, he published *What Happens?*, examining the problems of transboundary agreements.

Éric Guglielmi's work has been shown at numerous exhibitions, most recently at the Maison de la Photographie Robert Doisneau in 2018 and at Galerie Maubert.

Éric Guglielmi is represented by Galerie Maubert, Paris.
www.galeriemaubert.com

Ilanit Illouz

Born in 1977 in Paris. Lives and works in Paris.

Ilanit Illouz's image practice is pervaded by the question of narrative, always understood through ellipses and what lies off-camera. Her work develops sometimes-novel photographic and mechanical reproduction processes that are like temporal operations. She bases her work on processes that respond to the repeated work of surveying, investigation and observation, which reveal as much as they erase, in which memory is physically put to the test. Her reflections are developed in a plastic and formal language open to medium-interdisciplinarity. She is currently experimenting with new technical processes that erode the image as much as they reveal it. By combining these theoretical, geographic and plastic approaches, she develops a reflection on social, political and economic history, on traces and disappearance.

A graduate of the École Nationale Supérieure d'Arts de Paris-Cergy (2005), she has exhibited in a variety of institutions like the Centre Photographique Marseille, the Parc culturel de Rentilly, the Centre Photographique d'Île-de-France (CPIF) and La Ferme du Buisson art centre. In 2019 she participated in the group exhibitions **La Vérité n'est pas la Vérité** at the Maison d'Art Bernard Anthonioz (MABA), **Some of us, an overview on the French Art Scene** at the Kunstwerk Carlshütte in Büdelsdorf (Germany), and **Lignes de vies – Une exposition de légendes** at the MAC VAL.

In September 2020, she will present **Les dolines** at the Institut pour la photographie in Lille, in partnership with the CRP/.

www.ilanitillouz.com

Florence Paradeis

Born in 1964 in Anthony. Lives and works in Paris.

Florence Paradeis's photographs are freeze-frames, "selections" from reality. Through very carefully designed mises-en-scène, the artist makes us reflect upon our everyday lives. She does not simply present reality, she interprets it. She confronts us with scenes from everyday life that emanate that unsettling strangeness imposed by theatricality, and with the way a simple gesture that is repeated daily—if isolated and accentuated—can become unsettling, absurd, even inhuman.

Initially one recognises superficial gestures that obviously trivial, but close observation makes it possible to discover an ironically restyled world. The particularly precise composition of her photographs, the bright colours verging on saturation, the figures' poses... everything is finely worked in an exaggerated way, even though we are projected into the simple, intimate relationship that humans have with their interiors and the objects that surround them. The theatre of life is imposed on us, and the moment thus captured is open to multiple paradoxical interpretations.

Her work has been shown in many group and solo exhibitions in a variety of locations, including In Situ gallery in Paris, La Conserverie in Metz, the CRAC Occitanie in Sète, the École des Beaux-Arts in both Tours and Sète, and Espace Jules Verne.

Florence Paradeis is represented by In Situ - fabienne leclerc, Paris.

www.insituparis.fr

Mathieu Farcy & Perrine Le Querrec

Born in 1985 in Amiens, where he lives and works.

Born in 1968 in Paris, where she lives and works.

Photographer Mathieu Farcy and writer Perrine Le Querrec make up the duo PLY. Together they create legends, intrepid objects, and performances activated by the audience's gestures and eyes. PLY constructs meeting places, poetical-documentary chronicles that involve images, language and memory. This is how PLY views creation: as a realm of forward movement, an observation site, a place of welcome and of possibilities.

Perrine Le Querrec's newest publications include Vers Valparaiso, (pub. by Les Carnets du Dessert de Lune, February 2020) Rouge pute (pub. by La Contre Allée, March 2020), Terre ferme (pub. by Les Inaperçus, March 2020), Jeanne L'Étang (pub. by Éditions d'en bas, September 2020).

Mathieu Farcy will soon be exhibiting **Méduse** and **La part du feu** at the Centre Culturel de St Riquier, in early 2021.

www.mathieufarcy.com

www.perrine-lequerrec.fr

Works presented at the CRP/ :

Aside from loans from LMNO in Brussels, the works were produced in the context of FLUX, the photographic commission of the Centre national des arts plastiques (Cnap) in partnership with the CRP/ Centre régional de la photographie Hauts-de-France and Diaphane, pôle photographique en Hauts-de-France.

Nicolas Floc'h:

Paysages productifs, Bulles, pH 5.5, - 3m, zone acide, Vulcano, Sicile, 2019, Tirage Carbone 79,5 x 110 cm

Paysages productifs, Bulles, pH 6.0, - 6m, zone acide, Vulcano, Sicile, 2019, Tirage Carbone 79,5 x 110 cm

Paysages productifs, Bulles, pH 7.8, - 7m, zone acide, Vulcano, Sicile, 2019, Tirage Carbone 79,5 x 110 cm

Paysages productifs, Bulles, pH 7.8, - 8m, zone acide, Vulcano, Sicile, 2019, Tirage Carbone 79,5 x 110 cm

Paysages productifs, Bulles, pH 8.1, - 8m, zone non acide, Vulcano, Sicile, 2019, Tirage Carbone 79,5 x 110 cm

Paysages productifs, Bulles, pH 8.1, - 7m, zone non acide, Vulcano, Sicile, 2019, Tirage Carbone 79,5 x 110 cm

Paysages productifs, Bulles, pH 8.1, - 8m, zone non acide, Vulcano, Sicile, 2019, Tirage Carbone 79,5 x 110 cm

Paysages productifs, Bulles, pH 8.1, - 4m, zone non acide, Vulcano, Sicile, 2019, Tirage Carbone 79,5 x 110 cm

Loaned by LMNO, Brussels::

Diatomée Pennate, 2019

Watercolor, CO₂ -> O₂, 1/3

sculpted through the digital milling of Hainault blue stone, based on a 3D scan produced through confocal laser scanning microscopy, sources (S. Colin, Plankton Planet / CNRS Roscoff), 200 x 20 x 14 cm

Edition of 3

Courtesy of LMNO

La Ciotat, Bec de l'Aigle, Colonne d'eau, -10 mètres, 2019, 1/3

Pigment print on Hahnemühle 308 gsm paper, Image: 154 x 110 cm.

Dimensions: 156.7 cm x 112.8 cm, Edition of 3

Courtesy of LMNO

Éric Guglielmi :*Cameroun, Yokadouma, 2019**Cameroun, Yokadouma, 2019**Cameroun, Yokadouma, 2019**Cameroun, Lomié, 2018**Cameroun, Lomié, 2018**Cameroun, Lomié, 2018**Cameroun, Lomié, 2018**Cameroun, Lomié, 2018*

Platinum palladium prints created by the artist

Dimensions: 56 cm x 70 cm print, framed in a floating box with solid maple

FSC, museum glass, 76 cm x 62 cm

Edition of 6, Courtesy of Galerie Maubert

Florence Paradeis:*Fer à perroquet*, from the series *Des Jours et des nuits*, 2019, digital print, 32x48 cm, Courtesy of the galerie In Situ-Fabienne Leclerc*Petit page*, from the series *Des Jours et des nuits*, 2019, digital print, 70x105 cm, Courtesy of the galerie In Situ-Fabienne Leclerc*Midi / minuit un*, from the series *Des Jours et des nuits*, 2019, digital print, 48x32 cm, Courtesy of the galerie In Situ-Fabienne Leclerc*Neurone*, from the series *Des Jours et des nuits*, 2019, digital print, 70x105 cm, Courtesy of the galerie In Situ-Fabienne Leclerc*Dimanche quai de Seine*, from the series *Des Jours et des nuits*, 2019, digital print, 105x70 cm, Courtesy of the galerie In Situ-Fabienne Leclerc*Jeune homme en réseau*, from the series *Des Jours et des nuits*, 2019, digital print, 105x70 cm, Courtesy of the galerie In Situ-Fabienne Leclerc*Plaie*, from the series *Des Jours et des nuits*, 2019, digital print, 32x32 cm, Courtesy of the galerie In Situ-Fabienne Leclerc*Chambre noire*, from the series *Des Jours et des nuits*, 2019, digital print, 48x32 cm, Courtesy of the galerie In Situ-Fabienne Leclerc*Jeune fille en réseau*, from the series *Des Jours et des nuits*, 2019, digital print, 105x70 cm, Courtesy of the galerie In Situ-Fabienne Leclerc*Que ça brille*, from the series *Des Jours et des nuits*, 2019, digital print, 70x105 cm, Courtesy of the galerie In Situ-Fabienne Leclerc*Cimetière Montparnasse*, from the series *Des Jours et des nuits*, 2019, digital print, 105x70 cm, Courtesy of the galerie In Situ-Fabienne Leclerc*Prestissimo*, from the series *Des Jours et des nuits*, 2019, digital print, 48x32 cm, Courtesy of the galerie In Situ-Fabienne Leclerc*Le grand sommeil*, from the series *Des Jours et des nuits*, 2019, digital print, 32x48 cm, Courtesy of the galerie In Situ-Fabienne Leclerc

Ilanit Illouz :

Petra, graphite, cold weapon, 2020, Rotogravure Atelier Héliog

Petra, thortveitite, cold weapon, 2020, Rotogravure Atelier Héliog

Petra, molybdenite, firearm, 2020, Rotogravure Atelier Héliog

Petra, silver, firearm, 2020, Rotogravure Atelier Héliog

Petra, sphalerite, projectile, 2020, Rotogravure Atelier Héliog

Petra, iron, firearm, 2020, Rotogravure Atelier Héliog

Petra, stibnite, firearm, 2020, Rotogravure Atelier Héliog

Petra, cobaltite, gamme, 2020, Rotogravure Atelier Héliog

Petra, colombite, machine, 2020, Rotogravure Atelier Héliog

Petra, nepheline, keyboard, 2020, Rotogravure Atelier Héliog

Petra, bastnäsite, compass, 2020, Rotogravure Atelier Héliog

Dimensions : 20 cm x 26 cm

Mathieu Farcy & Perrine Le Querrec :

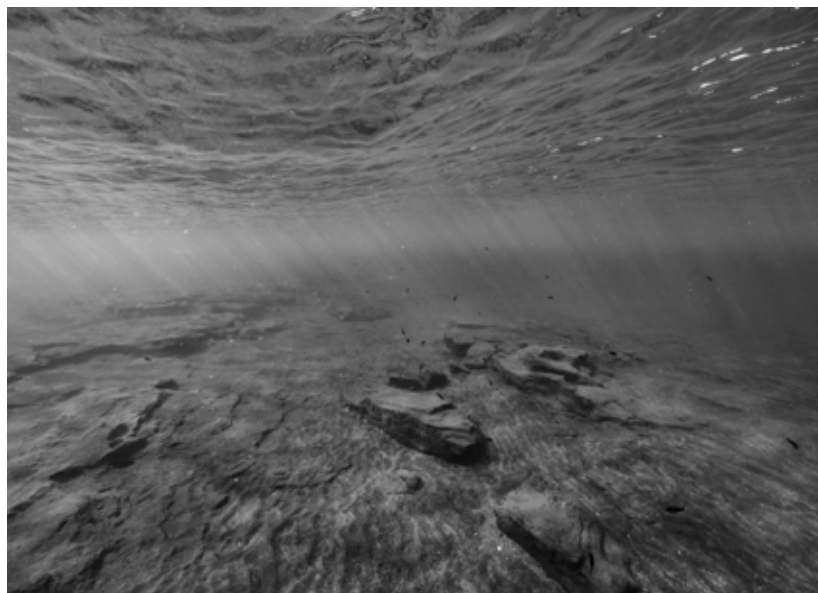
Untitled, L'Augure series

© PLY, Perrine Le Querrec & Mathieu Farcy

© Sound piece: Andreas Bick

2019

Three frames 40 x 50 cm, inkjet print, sound piece, text.



First page /

Nicolas Floc'h

Paysages productifs, Bulles, pH 5.5, - 3m,
zone acide, Vulcano, Sicile, 2019,

Tirage Carbone 79,5 x 110 cm

Produced in the context of FLUX, the
photographic commission of the Centre national
des arts plastiques (Cnap) in partnership with
the CRP/ Centre régional de la photographie
Hauts-de-France and Diaphane, pôle
photographique en Hauts-de-France.



Nicolas Floc'h

Paysages productifs, Bulles, pH 6.0, - 6m,
zone acide, Vulcano, Sicile, 2019,

Tirage Carbone 79,5 x 110 cm

Produced in the context of FLUX, the
photographic commission of the Centre national
des arts plastiques (Cnap) in partnership with
the CRP/ Centre régional de la photographie
Hauts-de-France and Diaphane, pôle
photographique en Hauts-de-France.



Nicolas Floc'h

Paysages productifs, Bulles, pH 8.1, - 4m, zone
non acide, Vulcano, Sicile, 2019,

Tirage Carbone 79,5 x 110 cm

Produced in the context of FLUX, the
photographic commission of the Centre national
des arts plastiques (Cnap) in partnership with
the CRP/ Centre régional de la photographie
Hauts-de-France and Diaphane, pôle
photographique en Hauts-de-France.





Éric Guglielmi

Cameroun, Lomié, 2018

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Ilanit Illouz

Petra, bastnäsite, compass, 2020,

Rotogravure Atelier Héliog

Produced in the context of FLUX, the photographic commission of the Centre national des arts plastiques (Cnap) in partnership with the CRP/ Centre régional de la photographie Hauts-de-France and Diaphane, pôle photographique en Hauts-de-France.



Ilanit Illouz

Petra, nepheline, keyboard, 2020.

Rotogravure Atelier Héliog

Produced in the context of FLUX, the photographic commission of the Centre national des arts plastiques (Cnap) in partnership with the CRP/ Centre régional de la photographie Hauts-de-France and Diaphane, pôle photographique en Hauts-de-France.





Florence Paradeis

Fer à perroquet, from the series *Des Jours et des nuits*, 2019, digital print,

Produced in the context of FLUX, the photographic commission of the Centre national des arts plastiques (Cnap) in partnership with the CRP/ Centre régional de la photographie Hauts-de-France and Diaphane, pôle photographique en Hauts-de-France.

Courtesy of the galerie In Situ-Fabienne Leclerc, © Florence Paradeis



Florence Paradeis

Dimanche quai de Seine, from the series *Des Jours et des nuits*, 2019, digital print,

Produced in the context of FLUX, the photographic commission of the Centre national des arts plastiques (Cnap) in partnership with the CRP/ Centre régional de la photographie Hauts-de-France and Diaphane, pôle photographique en Hauts-de-France.

Courtesy of the galerie In Situ-Fabienne Leclerc, © Florence Paradeis





Untitled, *L'Augure series*

© PLY, Perrine Le Querrec & Mathieu Farcy

© Sound piece : Andreas Bick

2019

Produced in the context of FLUX, the photographic commission of the Centre national des arts plastiques (Cnap) in partnership with the CRP/ Centre régional de la photographie Hauts-de-France and Diaphane, pôle photographique en Hauts-de-France.



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.

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Partners of the exhibition:



diaphane
pièce photographique
en Hauts-de-France



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