

MONDES IMPOSSIBLES

2024 MBP



SEPTEMBER 13 - OCTOBER 13

Opening days: September 13, 14, 15

PRESS KIT



www.biennale-photo-mulhouse.com



© Terri Weifenbach, *Cloud Physics*

SUMMARY

MBP - Mulhouse Biennial of Photography	<u>3</u>
<i>Mondes Impossibles (Impossible Worlds)</i> - 2024 MBP	<u>4</u>
Presentation of the 6 th edition of the MBP	<u>5</u>
Exhibitions	<u>8</u>
Fine Arts Museum	<u>11</u>
Grand'Rue Library	<u>18</u>
Saint-Jean Chapel	<u>19</u>
La Filature	<u>22</u>
La KunstURM	<u>23</u>
Ill's Docks / Quai des Cigognes	<u>25</u>
Along the Rhine Canal	<u>26</u>
Hombourg	<u>27</u>
Thann	<u>28</u>
Freiburg im Breisgau	<u>30</u>
Opening Days	<u>34</u>
L'Agrandisseur / Artistic direction	<u>36</u>
2024 team / Contact	<u>37</u>
MBP partners	<u>38</u>

MBP - MULHOUSE BIENNIAL OF PHOTOGRAPHY

"The MBP aims to show contemporary photographic practice in a state of perpetual movement and questioning. The way that photography navigates the contemporary realm is one of the main axioms of the program: its relationship to the evolution of the medium, but also to the ecological, social and economic context."

Anne Immelé, artistic director

A WORD FROM FRANÇOIS DISERENS, PRESIDENT OF L'AGRANDISSEUR

The MBP - Mulhouse Biennial of Photography is a cross-border festival whose aim is to promote contemporary photography through a strong, unifying event. Based on a constantly renewed theme, the program highlights internationally acclaimed artists while discovering new talents from the Grand Est region and beyond. Since 2013, five editions have taken place: *Play & Replay* (2013), *L'autre et le même* (2016), *Attraction(s)* (2018), *This is the end* (2020) and *Corps Célestes* (2022).

After a first edition, held exclusively in Mulhouse in 2013, exhibitions and events have spread to surrounding towns and cities, such as Hombourg and Freiburg (DE) since 2016, and Thann since 2022. The wide range of venues allowed the discovery of heritage and institutional sites, as well as natural sites with in-situ installations.

In line with its focus on the materiality of photography and its deployment in space, the MBP organizes special events around photobooks. Since 2018, an exhibition project dedicated to art schools has been developed with *Point Cardinal*, which brings together photographs by students from the Grand Est art schools, guided by their photography lecturers.



© Maria Oliveira, *Bone Foam*, 2022 - in progress.

MONDES IMPOSSIBLES [IMPOSSIBLE WORLDS] 2024 MBP

For its 6th edition, the **Mulhouse Biennial of Photography** contemplates the prospects for our planet in the Anthropocene era, and considers the various questions it raises. What is the impact of human activity on the environment and climate? Have we reached a point of no return, or can we envisage viable alternatives for the future? What is our relationship with nature, its elements and the cosmos? What is the role of humans as a species on this planet?

The guest photographers share their vision of the post-industrial era and the challenges we face, as they probe the essence of natural worlds to be preserved or reinvented. The exhibitions present different visions of a world that has become uninhabitable for certain species, while exploring possible and dreamed spaces for the future.

- ◆ Opening day in Thann: **June 8**
- ◆ Opening days in Mulhouse: **September 13, 14 and 15**
- ◆ 13 exhibitions, including 4 in public spaces
- ◆ Guest curators: Steve Bisson, Sonia Voss, Sergio Valenzuela-Escobedo
- ◆ Associate curators: Michaël Guggenbuhl, Hanna Weber



© Valentin Joseph Valette, *Ashes of the Arabian's pearl*, 2012-2023

MONDES IMPOSSIBLES

PRESENTATION OF THE 6TH EDITION OF THE MBP

By Artistic Director Anne Immelé

In a global context dominated by the risk of ecological disasters, future prospects seem to point towards worlds that are far less habitable. At a time when several dystopian scenarios seem to have become subjects of factual debate, connecting human and living cycles is becoming more critical than ever. The connection between human life and that of plants and the living world is essential if we are to transform worlds that have become impossible to live in for certain species, into possible worlds. This edition of the Biennale invites us to pay closer attention to the diversity of life forms, but also to enter into sensitive and sometimes projected worlds of possibility.

The program is anchored in our post-industrial era, in Mulhouse, one of the “cradle cities of industrial imagery”. The exhibition on **Paul Wolff** (born in Mulhouse in 1887) reminds us of times when industrial progress was envisaged to hold the keys to a better world. Accompanying the invention of the Leica, in an aesthetic close to the “new vision”, Paul Wolff produced numerous “industrial reportages” dedicated to specific sectors (steel, automobiles, textiles, etc.) or production regions. The Paul Wolff collection in the Municipal Library’s reserves reflects Mulhouse’s industrial heritage (textiles, chemicals, foundry and mechanical engineering, as well as graphic printing). From the 1920s to 2024, the beauty of industrial and urban forms and architecture, so exalted by the avant-gardes, gave way to concerns linked to the Anthropocene era and to landscapes of the “aftermath”. Therefore, **Raymond Meeks’** most recent work (*Erasure, After Nature*) and his duo with **Awoiska van der Molen**, expose the ruins of capitalism. Scraps litter the Californian desert like stigmata, or the consequences of an ongoing war. Lithuanian photographer **Andrej Polukord** uses performance and photography to denounce the phenomenon of mass deforestation. The **Ritual Inhabital** collective has elaborated a narrative of revolt by focusing on a ritual that the Purhépecha people (Mexico) engage in with the wild bees of the forests they protect.

The consequences of extractivist practices are also one of the themes of the PEP (Photographic Exploration Project) exhibition. Inspired by Dark ecology, **Felix Lampe** shows the landscapes formed as a result of mining operations in Germany. In *Swiss Gold Entropy*, **Lisa Mazenauer** draws on the archives of her grandfather, a gold miner in Zaire, while **Valentin Joseph Valette** focuses on the economic development of the Sultanate of Oman.

If the nature/culture opposition is questioned today, sensitivity to the underlying links uniting humans with living worlds is the poetic and meditative framework of *those eyes - these eyes - they fade* (**Nigel Baldacchino, Bénédicte Blondeau, Bernard Plossu, Raymond Meeks, Awoiska van der Molen**). This exhibition-experience is an evolving collective project. Following on from its first version (Malta, 2022), the exhibition at the Fine Arts Museum will explore the passages between the living world and human constructions. **Bernard Plossu’s** *La nature prisonnière* bears witness to the artificial staging of nature in fully concreted spaces. “In the big cities, far from the peaceful havens of nature, it was obvious that man was trying to make people believe that everything was fine in the best possible setting,” writes Plossu, introducing his “ecolo-visual” testimony. In his *Pinetu* series, **Nigel Baldacchino** photographs the unique shapes of urban trees, which have become metaphors for the various life paths and hazards of the users of this Maltese urban park. With *Ondes*, **Bénédicte Blondeau** presents photographs taken in Iceland that evoke the energy flows that shape our lives and overwhelm our powers of perception. The relationship with the living world is also a main driving force in **Awoiska van der Molen’s** work.

The emotional vector created between the photographer and his or her environment is one of the approaches taken in exhibitions by **Terri Weifenbach** and **Vanessa Cowling** (Thann), **Léa Habourdin** (Saint Jean Chapel, Mulhouse) and **Ingrid Weyland** (Hombourg). These photographers remind us of the fragility and vulnerability of living ecosystems, echoing that of human beings. In the *Cloud Physics* exhibition, **Terri Weifenbach** transcribes the air, the impalpable atmosphere and the infinitesimal that slips into a moment of life.

While photography itself has been part of an industry with environmental impacts since its invention, research into alternative printing techniques is expanding rapidly. In *Fixing the Shadows*, a series dedicated to the plant world, **Vanessa Cowling** uses camera-free photographic processes that do little harm to the environment. **Léa Habourdin** produces prints using plant pigments. For her installation, the photographer draws on the discoveries of an 18th-century canon-botanist to reflect on the future of the dunes and forests of Nida (Lithuania).

The circuits of globalized trade are addressed in **Laurence Kubski’s** exhibition (presented by Bienne Festival of photography) and in the exhibition *Troubled surface* at DELPHI_space in Freiburg. In her *Big Fish* series, **Laurence Kubski** traces the supply chain of aquarium fish, from their capture in the ocean to the fishbowl. The *Troubled surface* exhibition features photographs by **Gabriel Goller** and **Karin Jobst**, linking two photographic positions that take different approaches to the subject of water and its poetic and political dimensions.

The city’s spatial perspectives are also a theme of this edition. Taking the example of Hong Kong in his *High Garden* series, **Tom Spach** documents a rare urbanism combining high population density and close proximity to nature. Ultra-technological urban construction coexists with biodiversity in a new city format.

Last but not least, two exhibitions in the public spaces of Mulhouse will feature documentary approaches or imaginary visions of the future: one to mark the 10th anniversary of the festival, and the other to celebrate the Grand Est region's art schools.

The opening days on September 13, 14 and 15 will provide an opportunity to discover these visions, often critical but resolutely forward-looking, in the presence of photographers and curators. As the essential medium for these voices, the photo book will be the subject of a special highlight on the opening weekend.

Come and explore these *Impossible Worlds* with us.



© Julien Mauve, *Ile Libellule*, 2016-2018

EXHIBITIONS

All exhibitions are free of charge to the public.



- ① FINE ARTS MUSEUM, 4 Place Guillaume Tell, Mulhouse
THOSE EYES - THESE EYES - THEY FADE

September 13, 2024 - January 5, 2025, daily (except Tuesdays and holidays): 1 pm - 6:30 pm
and during the Christmas market: 1 pm - 7 pm

- ② GRAND'RUE LIBRARY, 19 Grand Rue, Mulhouse
*PAUL WOLFF: L'EXPÉRIENCE PHOTOGRAPHIQUE,
L'IMAGE ÉDITÉE*
(PAUL WOLFF: THE PHOTOGRAPHIC EXPERIENCE, THE EDITED IMAGE)

September 14 - November 30, 2024, Tuesday to Friday: 10 am - 12 am / 1:30 pm - 6:30 pm,
Saturday: 10 am - 5:30 pm

- ③ SAINT-JEAN CHAPEL, 19 Grand Rue, Mulhouse
MONUMENTS ET IMMORTELLLES
(MONUMENTS AND IMMORTALS)
September 14 - October 13, 2024, Saturday and Sunday: 2 - 6 pm, other days by appointment
- ④ LA FILATURE, 20 Allée Nathan Katz, Mulhouse
ORO VERDE
June 3 - September 15, 2024, Tuesday to Saturday: 1 - 6 pm, Sunday: 2 - 6 pm, and show evenings
- ⑤ LA KUNSTURM (14th floor), Europe Tower, 3 Boulevard de l'Europe, Mulhouse
IMPOSSIBLE WORLDS
September 14 - October 13, 2024, Saturday and Sunday: 2 pm - 7 pm, other days by appointment
- ⑥ LA KUNSTURM (22nd floor), Europe Tower, 3 Boulevard de l'Europe, Mulhouse
BIG FISH
September 14 - October 13, 2024, Saturday and Sunday: 2 pm - 7 pm, other days by appointment
- ⑦ ILL'S BANKS/ QUAI DES CIGOGNES, next to "Maison des Berges" (45 Quai des Cigognes, Mulhouse)
10ANS/10PHOTOGRAPHES (10YEARS/10PHOTOGRAPHERS)
October 7, 2023 - October 13, 2024, 24/24
- ⑧ ALONG THE RHINE CANAL (opposite MISE) and on the forecourt Adrien Zeller (in front of the train station), Mulhouse
POINT CARDINAL IV (CARDINAL POINT IV)
September 13 - October 13, 24/24
- ⑨ PUBLIC SPACE, 10 rue principale; 6 rue du Canal d'Alsace; Rue du 151^{ème} RI, Hombourg
TOPOGRAPHIES OF FRAGILITY
September 13 - October 13, 2024, 24/24
- ⑩ ALONG THE THUR, at the base of the Rangen, Rue du vignoble, Thann
CLOUD PHYSICS
June 8 - October 13, 2024, 24/ 24

11 TOWN HALL, 1 Place Joffre, Thann

FIXING THE SHADOWS

June 8 - October 13, 2024, Monday, Tuesday, Thursday and Friday: 9 am - 12 am / 2 pm - 5:30 pm

12 DELPHI SPACE, Brombergstraße 17c, Freiburg im Breisgau, Germany


TROUBLED SURFACE / SURFACE TROUBLÉE

September 7 - October 13, Friday and Saturday: 5 - 8 pm, Sunday: 3 - 6 pm

13 FRENCH CULTURAL CENTER OF FREIBURG,
Münsterplatz 11, Freiburg im Breisgau, Germany

HIGH GARDEN

September 12 - October 25 2024, Friday September 13 until 9 pm, Monday, Tuesday, Thursday: 9 am - 5:15 pm, Wednesday: 10 am - 5:15 pm, Friday: 9 am - 1:45 pm, Saturday: see dates on website www.ccf-en.de



© Bénédicte Blondeau, *Ondes* series, 2023

FINE ARTS MUSEUM, Mulhouse

BÉNÉDICTE BLONDEAU, BERNARD PLOSSU,
NIGEL BALDACCHINO, RAYMOND MEEKS,
AWOISKA VAN DER MOLEN

*THOSE EYES
THESE EYES
THEY FADE*

Curator: Anne Immelé

As part of the 6th edition of the MBP, the exhibition *those eyes - these eyes - they fade* explores the underlying links between humans and the living world, since the dawn of time. Offering a journey between urban and natural spaces, it is intended as a prolonged meditation, an active and poetic contemplation. The works, sometimes intimate, sometimes more objective, reflect the personal vision of the photographers and invite visual and emotional experience rather than literal understanding.

The photographic installations encourage the public to navigate through sharply contrasting environments, eliciting a diversity of perceptions. Like images that appear with every blink of an eye, the exhibition offers visions of a world in motion, highlighting the interconnectedness between humans and other living beings, including plants. For Emanuele Coccia, plants have changed the metaphysical structure of the world. In his view, plants should be asked what the world is, because plants "shape the world". This connection between human life and that of plants, minerals and other organisms is crucial to the conception of worlds that are impossible today, but possible tomorrow.

A first form of *those eyes - these eyes - they fade* was presented in 2022 at the Valletta Contemporary space in Malta.

With the support of Neufize OBC.



© Bénédicte Blondeau, *Ondes* series, 2023

FINE ARTS MUSEUM, Mulhouse

BÉNÉDICTE BLONDEAU

ONDES SERIES

With *Ondes* (Waves), **Bénédicte Blondeau** documents the flows of energy that shape our lives and overwhelm our powers of perception. The series addresses the link between our origin and our ultimate destination. The same link that unites us to distant times, to the first forms of life and to the cosmos, in a sense of interconnection and interdependence. *Ondes* presents a vision of reality that does not forget that it also refers to what we cannot see. It's an exploration of the elements based on the principle that everything is in perpetual transformation, whether we are capable of perceiving it or not.

*Born in La Louvière, Belgium, Bénédicte Blondeau studied photography in Ghent and Lisbon, obtaining a master's degree in applied communication at the IHECS in Brussels. She has taken part in various exhibitions and conferences across Europe, and her work has been published in numerous magazines internationally. In 2019, her first photo book *Ce qu'il reste* was published by Portuguese publisher XYZ Books. In 2021, her first solo exhibition took place at Photoforum Pasquart in Switzerland. Bénédicte Blondeau has also worked as a documentary filmmaker and is currently curating photographic exhibitions for PEP - photographic exploration project, which she founded in Berlin in 2019.*



© Bernard Plossu, *La nature prisonnière*, California, 1974

FINE ARTS MUSEUM, Mulhouse

BERNARD PLOSSU

LA NATURE PRISONNIÈRE SERIES

Bernard Plossu's *La nature prisonnière* (Nature as a prisoner) brings together photographs from the 1970s, taken in France and the United States, illustrating the artificial staging of nature in fully concreted spaces. Solitary, or almost, trees provide outpourings of plant life attempting to escape human control in environments designed by and for them. Faced with these black-and-white images, Bernard Plossu contrasts them with the warmth of the exuberant vegetation of the Mediterranean area. After a life of travel, the photographer now lives in contact with this generous coastal nature, without forgetting to pay tribute to it through his images.

*Born in Vietnam in 1945, Bernard Plossu took his first photos at the age of thirteen, during a trip to the Sahara with his father. In 1965, he left for Mexico, where he photographed his beatnik friends, with whom he experimented with wandering and freedom. He traveled to the Mayan Indians, California, Egypt, India and Niger. In 1977, Bernard Plossu moved to New Mexico. There, he perfected a direct visual style characterized by a total absence of effect. In the 1980s, he returned to Europe and continued to walk, notably in Spain, France, Turkey and the small islands of Italy. His sensual, silent images evoke the softness of bodies, matter and movement. He is the author of many landmark books, including *Le Voyage mexicain*, *The African Desert*, *Au Nord*, *Avant l'âge de raison* and *L'heure immobile*.*



© Nigel Baldacchino, *Pinetu*

FINE ARTS MUSEUM, Mulhouse

NIGEL BALDACCHINO

PINETU SERIES

In *Pinetu*, **Nigel Baldacchino** captures the trees of Jubilee Grove, an urban green space in Malta. It is a very storied spot for locals, carrying layers of Catholic shame fuelled by its connotations to an active but covert male cruising culture, refuge for the homeless, heavy consumption of heroin & episodes of mugging and violence. The unique shapes of the trees become metaphors for various peculiar, bifurcating & intertwining life paths, while the space also bears the personal memory of the artist, who grew up not far from it. Representing only the vegetation of the park and not its people, often leading half of their double lives there, Nigel Baldacchino chooses to avoid any explicit, sensationalist representation in favor of the disturbance of suggestion.

Born in 1989, Nigel Baldacchino is an artist and architect based in Malta. His artistic practice spans a variety of media, including photography, music production, video, text and the design of physical objects and spaces. His impulse towards photography goes beyond given themes and is often fueled by his own sporadic reflections on how people relate to the world around them, through their presence in space and their perception of it.



© Raymond Meeks, *Erasure, after nature*, 2024

FINE ARTS MUSEUM, Mulhouse

RAYMOND MEEKS *ERASURE, AFTER NATURE* SERIES

Taken in the Californian desert in early 2024, the photographs in the *Erasure, after nature* series are set in the ruins of capitalism. All that remains of the human presence are discarded objects and remnants, like the ruins of a glorious past that is now incomprehensible or unbearable. In keeping with the approach that characterized his previous work, the photographer has sought to identify patterns and textures that bear witness to the itinerant life of marginalized spaces. Through total immersion in these territories, his meticulous observation becomes an analysis of human migration.

Known for his books and images that address questions of memory and place, **Raymond Meeks** explores how landscape can shape the individual and, more abstractly, how a place, even if absent, can continue to exert a power of fascination over human beings. His work is included in the permanent collections of the National Gallery of Art in Washington D.C., the George Eastman House in Rochester and the Bibliothèque nationale de France. Solo exhibitions have been held at Casemore Kirkeby in San Francisco and Fotografia Europea in Italy. In 2018, his book *Halfstory Halflife (Chose Commune)* was selected as one of the finalists for the Paris Photo / Aperture prize.



© Awoiska van der Molen, #413-16 2015

FINE ARTS MUSEUM, Mulhouse

AWOISKA VAN DER MOLEN

URBAN AND

THE LIVING MOUNTAIN SERIES

Awoiska van der Molen presents two series whose subjects are spatially distant, but are united in the impression of silence that emanates from them. *Urban* offers contemplative nocturnal scenes of the city that connect us to a deep memory. Urban space seems to be frozen in a suspended moment, with only artificial lights to remind us of a latent human presence. The photographs in *The Living Mountain*, on the other hand, plunge us into an isolated, preserved and lush universe. The depth of their shadows is reminiscent of the silvery glow of a full moon. Two ideas of density are set against each other.

Born in 1972, Awoiska van der Molen is a Dutch photographer and artist. She studied architecture and design, then photography at Minerva Art Academy Groningen and Hunter City University in New York. In 2003, she obtained a Master's degree in photography from the St. Joost Academy in Breda, the Netherlands. Awoiska van der Molen is known for her monumental black-and-white analog images, which represent her experience of the primordial, psychological space in the world she photographs.

The works in *The Living Mountain* series are on loan from the Neufilze OBC Corporate Collection.



© Awoiska van der Molen, Raymond Meeks, 2017

FINE ARTS MUSEUM, Mulhouse

AWOISKA VAN DER MOLEN RAYMOND MEEKS

Awoiska van der Molen and **Raymond Meeks** have a mutual attraction for natural spaces that act as supports or amplifiers of emotions. The two photographers first met in New York's Hudson Valley and began a collaboration. These photographs were taken in the area and are the result of that first collaboration. The characteristics of the places themselves are of little importance to the duo, who prefer to walk through them, letting their inner movements guide them. Without words or predefined plans, the photographers did together what they always do in their respective practices: structuring, discovering and, in so doing, finding a refuge in the midst of chaos.

This original series was specially produced for the exhibition those eyes - these eyes - they fade.



© Paul Wolff, *Formen des Lebens*, 1933. *Crassula Perfoliata* & *Echinopsis*

GRAND'RUE LIBRARY, Mulhouse

PAUL WOLFF:
L'EXPÉRIENCE PHOTOGRAPHIQUE,
L'IMAGE ÉDITÉE (PAUL WOLFF: THE
PHOTOGRAPHIC EXPERIENCE, THE EDITED IMAGE)

Curator: Michaël Guggenbuhl

This exhibition, presented in Mulhouse, Paul Wolff's birthplace, follows on from the exhibition *Paul Wolff. L'homme au Leica* (Pavillon Populaire, lieu d'art photographique de la Ville de Montpellier, January 17 to April 14, 2024), the first retrospective in France devoted to the photographer, curated by Gilles Mora. Drawing in particular on some four hundred documents from the Paul Wolff collection - donated by Manfred Heiting and held at the City Library of Mulhouse (around fifty of which were presented in Montpellier), the Mulhouse exhibition explores the intimate links between Paul Wolff's constant photographic experimentation (« New Vision », use of the small photographic format, color prints and printing around 1940, etc.) and his prolific editorial work (including books by published authors, company books and industrial reports, tourist and advertising brochures, general and specialist magazines, etc.), covering fields as varied as life, cities, work, tourism and sport.

Paul Wolff, born in Mulhouse in 1887 and a graduate of Strasbourg's Faculty of Medicine, is one of the most culturally and historically significant German photographers of the first half of the 20th century. His earliest known photographic works, dating from before the First World War, are devoted to Alsace (*Alt Strassburg*), but it was as a pioneer and active promoter of the Leica, and thanks to the photographic agency "Dr Paul Wolff & Tritschler" founded in Frankfurt, that he gained international renown in the 1930s, symbolized by the multiple editions worldwide of his book *Meine Erfahrungen mit der Leica*, an essential reference and a veritable bestseller.

This exhibition has been produced in partnership with the Pavillon Populaire and the City of Montpellier, with the support of Barrisol.

SAINT-JEAN CHAPEL, Mulhouse

ANDREJ POLUKORD

LÉA HABOURDIN

MONUMENTS ET IMMORTELLÉS (MONUMENTS AND IMMORTALS)

Curator: Sonia Voss

In an age marked by bleak ecological prospects, the artistic strategies developed by Andrej Polukord and Léa Habourdin activate our imagination and encourage us to reinvent our relationship with nature. Polukord uses performance and photography to denounce the phenomena of massive deforestation and ironizes human destruction of trees by turning them into pedestals for monuments to its own glory. Habourdin draws inspiration from the discoveries of an 18th-century French ecclesiastical botanist, Desbief, to reflect on the future of Nida's dunes and forests in Lithuania.

Event organised as part of the Lithuanian Season in France 2024 and in co-production with MAC- Mulhouse Art Contemporain.

THE LITHUANIAN SEASON IN FRANCE 2024: SEEING EACH OTHER / KITAS TAS PATS
from september 12 to december 12, 2024

Decided by Presidents Emmanuel Macron and Gitanas Nausėda, the Season of Lithuania in France will run from September 12 to December 12, 2024.

As the starting point for a renewal of Franco-Lithuanian cultural exchanges, the Lithuanian Season in France will introduce the French public to contemporary Lithuania and its culture through a wide range of events: performances, exhibitions, shows, screenings, debates, conferences, gastronomy... It also aims to initiate long-term cooperative ventures between Lithuanian institutions and creators and their French partners.

*Through three main themes - **Global Neighborhood, Diversity and Identity, Unbridled Imagination** - the program will cover a wide range of contemporary cultural phenomena, media and topical issues, prompting creative explorations and reflection on the past, present and possible futures, and addressing Europe's essential values: human dignity, freedom, democracy, equality, human rights, creativity and resilience in the face of climate change.*

*Driven by the idea that **"the other is always different, but never completely other"**, as the Lithuanian philosopher Viktoras Bachmetjevas wrote, the Lithuanian Season in France aims to bring our two countries together to better understand each other, and to offer inclusive programming that encourages each of us to see ourselves in the other.*

General Curator: Virginija Vitkienė (Lithuania), PhD in art history and art criticism art critic, curator of contemporary art exhibitions (2004-2022), Artistic Director of the Kaunas Biennial (2009-2017), General Director of Kaunas 2022 - European Capital of Culture (2018-2023).

The Lithuanian Season in France 2024 is implemented by:

- The Lithuanian Cultural Institute, an operator of the Ministry of Culture of the Republic of Lithuania,
- The French Institute, operated by the Ministry of Europe and Foreign Affairs and the Ministry of Culture for France's foreign cultural policy.

Manifestation organisée dans le cadre de la Saison de la Lituanie en France 2024



GOVERNMENT
OF THE REPUBLIC
OF LITHUANIA





© Andrej Polukord, Wood Statues series, 2020 - in progress

SAINT-JEAN CHAPEL, Mulhouse

ANDREJ POLUKORD

WOOD STATUES

Andrej Polukord perilously stages himself atop tree trunks abandoned by the operators and poachers responsible for the massive deforestation underway in his country. Taken in medium format, his portraits show him perched like a statue both heroic and ridiculous, denouncing in a humorous and biting gesture the human sacrifice of nature for his own satisfaction. He works at the intersection of photography, performance and ready-made. Playing with themes of glorification and sacrifice, Polukord's works resonate with the particular environment of Saint-Jean Chapel.

Andrej Polukord (b. Vilnius, 1990) works at the intersection of installation, performance, photography and video. A 2015 graduate of the Vienna Academy of Fine Arts, he was co-recipient of the Kunsthalle Vienna Prize in 2016, then invited in 2017 to take part in the Rupert cultural program. Developing unpredictable environments and absurd situations, creating double meanings and ambiguities, he explores themes such as ecology and human activity in nature with humor and a sense of adventure. Drawing also on vernacular cultures and mythological narratives, his creative process blends critique of institutions and self-staging. Andrej Polukord lives and works in Vilnius and Vienna.



© Léa Habourdin, *Ce que le vent nous fait* series, 2023

SAINT-JEAN CHAPEL, Mulhouse

.....
LÉA HABOURDIN
.....
MÉLOPÉES

French artist **Léa Habourdin** has long had a special relationship with Lithuania, which she has visited on several occasions. The work presented here is the result of a residency in Nida in the spring of 2024. Inspired by the Desbiey brothers' research on dune fixation (circa 1760-1774), it takes the form of photographs taken in the dunes of the Curonian Spit and adjoining forests, and printed using natural immortelle pigments (plants characteristic of dune landscapes).

Born in 1985 in northern France, Léa Habourdin first studied printmaking at the Estienne school, then photography at the ENSP in Arles. Attentive to the diversity of life forms, her practice aims to draw other ways of resonating with living things. She observes our relationship with other animals and landscapes, and draws on notions of survival, fracture and reconstruction to compose a narrative around what we call «the wild». Exploring fields such as ethology, applied scientific research and botany, she deploys a body of work in drawing and photography in which the place of the book and the printed object is crucial.



© Ritual Inhabitual, Oro Verde

LA FILATURE, Mulhouse

RITUAL INHABITUAL (FLORENCIA GRISANTI and TITO GONZÁLEZ GARCÍA)

ORO VERDE

Curator: Sergio Valenzuela-Escobedo

Oro Verde tells the story of a revolution through documentary photography, fiction and revisited archives. The story of the P'urhépecha people, who have inhabited the Michoacán region for over a thousand years. In Chéran, a social revolt was initiated by the women at a time when the avocado market was in the hands of criminal organizations and 8,000 hectares of forest were disappearing under the chainsaws of narco-lumberjacks. This community succeeded in expelling drug traffickers, banning political parties and dismantling the police force. Since 2011, the villagers have founded an autonomous community that places environmental protection at the heart of its political organization.

Based in Paris, **Tito González García** (born in France in 1977) and **Florencia Grisanti** (born in Chile in 1983) founded the collective **Ritual Inhabitual** in 2013. Their projects are a reflection on the place of ritual in the contemporary world. Using scientific codes, they bring embodied anatomies, cultures and spiritual practices into the creative process. They create cultural narratives, where forms of representation of nature emerge as language and territory for different human communities in the midst of environmental conflict. It is within these communities that *Ritual Inhabitual* seeks production spaces based on encounter and collaboration.

Coproduced by La Filature, Scène nationale de Mulhouse, Photoforum Pasquart; Mulhouse Biennial of Photography; with support from Quai Branly Museum - Jacques Chirac.



© Jason Pinckard, Progeny, 2024

LA KUNSTURM, Europe Tower (14th floor), Mulhouse

[(IM)POSSIBLE WORLDS

Jury and curators: Bénédicte Blondeau, Anne Immelé, Svenja Lüdemann, Mark Lüdemann

Selected artists: Guillaume Amat, Filippo Barbero, Ole Brodersen, Matthew Bruce, Panos Charalampidis and Mary Chairetaki, Odysseas Chloridis, Tamas Cseke, Mauro Curti, Karolina Dudek, Daniel L. Fleitas, Yingying Gao, Uta Genilke, Robin Germany, Yann Haeberlin, Alix Haefner, Vincent Jondeau, Helen Jones, Ina Königs, Cinzia Laliscia, Felix Lampe, Lisa Mazenauer, Kim Llerena, Julien Mauve, Giaime Meloni, Maria Oliveira, Stefano Parrini, Pedro Rodrigues, Paula Pedrosa, Jason Pinckard, Paula Punkstina, Martha Roschmann, Aurélie Scouarnec, Fiona Segadães Da Silva, Katya Selezneva, Ashutosh Shaktan, Marten Slothouwer, Maximiliano Tineo, Diana Tishchenko, Marinos Tsagkarakis, Armelle Tulunda, Valentin Joseph Valette, Alkistis Voutsara, Polly White

Through an international open call with PEP - photographic exploration project, artists were invited to share their visions on our post-industrial era and the challenges that we will have to face, as well as to explore the essence of natural worlds to be preserved or reinvented. Photographs by some forty artists have been selected for this group show.

Located in the emblematic Europe Tower, KunstURM is a new venue dedicated to contemporary art.



© Laurence Kubski, *Big Fish*, French jellyfish farm.

LA KUNSTURM, Europe Tower (22nd floor), Mulhouse

LAURENCE KUBSKI

BIG FISH

For her documentary work *Big Fish*, Laurence Kubski immersed herself in the world of aquarium fish. Often called ornamental fish, of which there are more than three million in Switzerland, most saltwater fish are caught directly in their natural habitat. After extensive research on the artificial marine environments created by humans and displayed in complex ways, Kubski tracked down the various players in the sector, from local shops to the biggest wholesalers in the world, and along the way the veterinarians who control importation at the border, to fishers in Indonesia, the world's biggest exporting country.

Laurence Kubski is a Swiss photographer born in 1986. She studied at ECAL/University of Art and Design Lausanne (MA in Art Direction & BA in Graphic Design) and currently lives and works in Lausanne. Her artistic work is centred on the way people interact with animals in different cultures. She has received the Swiss Young Talent Award for Photography in 2017, been nominated for the Voies Off Festival Awards in Arles in 2018, finalist of the Hyères photography competition at Villa Noailles in 2020 and 2024, laureate of the Swiss Design Awards and Enquête photographique fribourgeoise in 2023. Her work has been shown at the Copenhagen Photo Festival and during les Rencontres de la Photographie d'Arles in 2018, while her graphic work received the 100 Beste Plakate accolade in 2019. Her first monographic book, *Crickets*, has been published by Simonett & Baer in 2020.

This exhibition is presented in partnership with the Bienne Festival of photography, which hosted it at its 2024 edition. Curated by Sarah Girard, Director.

Located in the emblematic Europe Tower, KunsTURM is a new venue dedicated to contemporary art.



© Céline Clanet - Grande Commande Photojournalisme BnF, *Les Îlots farouches*, 2022

ILL'S DOCKS /QUAI DES CIGOGNES, Mulhouse

JANINE BÄCHLE, GEERT GOIRIS,
MATTHEW GENITEMPO, PASCAL AMOYEL,
REBECCA TOPAKIAN, PAUL GAFFNEY,
MICHEL FRANÇOIS, NATHALIE WOLFF &
MATTHIAS BUMILLER, CÉLINE CLANET,
CHRISTOPHE BOURGUEDIEU

10 ANS / 10 PHOTOGRAPHERS (10 YEARS / 10 PHOTOGRAPHERS)

Curator: Anne Immelé

To mark the 10th anniversary of the **MBP**, this exhibition in the public space brings together 10 photographers who have participated in the various editions of the festival since 2013. The selection shows a diversity of photographic approaches, but all the photographers show a sensitive, poetic and political approach to the contemporary world. The common theme running through the photographs on display is a questioning of the possibility or impossibility of inhabiting a world transformed by human activity. **Janine Bächle**, **Céline Clanet** and **Paul Gaffney** explore how we can live in harmony with nature, while **Rebecca Topakian**, **Michel François**, **Christophe Bourguedieu**, **Nathalie Wolff** & **Matthias Bumiller** examine post-capitalist society, its boundaries and contradictions. More intimate, **Matthew Genitempo** and **Pascal Amoyel** depict their loved ones in relation to the territory in which they live. Finally, **Geert Goiris** illustrates the fundamental tension between human beings and nature.



© Sidonie Lalonde, Espace temps, 2024

ALONG THE RHINE CANAL, and on the Adrien Zeller
forecourt, in front of the train station, Mulhouse
WITH AND BY STUDENTS OF THE GRAND EST ART
SCHOOLS AND THEIR PHOTOGRAPHY TEACHERS
POINT CARDINAL IV (CARDINAL
POINT IV)

Displayed along the canal banks and on the train station forecourt, the exhibition features more than 80 posters of student photographs produced as part of courses by Agnès Geoffray, Constance Nouvel and Cyrielle Lévêque (ÉSAL Metz and Épinal), Andrea Keen and Julia Andreone (ENSAD Nancy), Manuela Marques (ESAD Reims), Anne Immelé, Isabelle Le Minh and Camille Bonnefoi (HEAR Mulhouse-Strasbourg). During 2023-2024, students worked on the **MBP 2024** theme, *Mondes Impossibles (Impossible Worlds)*, with a diversity of proposals reflecting the vitality of young creation.

The *Mondes Impossibles* publication is distributed free of charge at exhibition venues. It is published by the Haute École des Arts du Rhin and designed as part of HEAR's Graphic [- -] Languages master's program, with Isabelle Le Minh and Jérôme Saint-Loubert Bié supervising the publication.

The installation on the forecourt was made possible thanks to the sponsorship of JCDecaux.



© Ingrid Weyland, *Topographies of fragility*

PUBLIC SPACE (Grange 10 rue principale; 6 rue du Canal d'Alsace; Rue du 151^{ème} RI), Hombourg

INGRID WEYLAND

TOPOGRAPHIES OF FRAGILITY

Ingrid Weyland has traveled from southern Argentina to the Greenland icecap in search of landscapes of particular beauty and atmosphere, almost surreal, where the human presence seems non-existent. On a trip to Iceland, she was saddened to see the serious environmental degradation caused by human activity. Upset, she devised a visual metaphor to convey both the beauty of the landscape and its decay. The artist plays with the materiality of the printed image, manipulating and twisting it. The maneuver attempts to encourage the public to reflect on the fragility of nature, as well as human fragility itself. A crumpled sheet of paper can never return to its original form, but the trace remains. In the same way, nature that is disrespectfully invaded is irreparably damaged.

Ingrid Weyland was born in Buenos Aires, Argentina. Being part of a family of sculptors and architects, she grew up among coloured pencils, art papers, blueprints, inks, and clay. Her passion for form, image, and composition arises from them, which led her to study Graphic Design at the University of Buenos Aires (UBA) and set up her own practice. Later she decided to dedicate herself to learning photography, something she had always been passionate about, attending several workshops by Ana Sánchez Zinny, Angela Copello, Fabiana Barreda, Julieta Escardó, Juan Brath, Proyecto Imaginario, and Verónica Fieiras, amongst others. Initially a portrait photographer, Ingrid now focuses on evocative landscapes expressing fragility of the natural environment.

The exhibition was organized in partnership with the Alt.+1000 festival, based on a proposal by Morgane Paillard.



© Terri Weifenbach

ALONG THE THUR, at the foot of the Rangen (rue du vignoble), Thann

TERRI WEIFENBACH

CLOUD PHYSICS

Curator: Steve Bisson

From her most recent editorial project, *Cloud Physics*, **Terri Weifenbach**'s photographs here resonate with both the Thur current and the surrounding Rangen vineyards. They meet along the trail, pointing out details of a sensitive world too often viewed from afar. The drizzle, smoke and blur they encounter create dreamlike atmospheres while meteorological instruments provide precise data.

Natural subjects are portrayed in a straightforward, poetic manner, with no further adornment than that offered by their environment. By depicting seasonal patterns and micro-events, the images capture the essence of transitory states. Animal and plant life, like geophysical manifestations, are governed by cycles that can be deregulated without being totally controlled.

Born in New York, **Terri Weifenbach** studied at the University of Maryland, then spent a dozen years in New Mexico and California. She now lives in France. The creation of books is at the heart of her artistic practice. Since the publication of her first book, *In Your Dreams*, in 1997, she has authored twenty other titles, including *Cloud Physics*, *Lana*, *Politics of Flowers* and *Gift*. Her favorite subjects are the natural, living world, its elements and its inhabitants. She reveals their discreet, silent charm, notably through the blurred effects that mark her work.



© Vanessa Cowling, detail of *Untitled (Garden)*, 2022

TOWN HALL, Thann

VANESSA COWLING

FIXING THE SHADOWS

Curator: Steve Bisson

For her *Fixing the Shadows* project, **Vanessa Cowling** used camera-free and environmentally-friendly photographic processes to reveal plant traces. Lumen prints, anthotypes and phytograms make up a fresco of sometimes unexpected colors. Obtained by direct contact between plants and redundant, light sensitive paper and film, these images born of shadows are here in full light within this installation.

Vanessa Cowling pays particular attention to the ecological impact of her work. She makes virtuous choices when it comes to photographic materials, notably through the recovery of photosensitive paper destined to be thrown away, and the use of less toxic plant developers. The essential fixative is used until exhausted and then recycled. Similarly, her care is also expressed in the respect with which she collects the plants that populate her images. The artist prefers to collect flowers, leaves or stems that have fallen by themselves or, when this is not possible, she carefully removes them using a non-invasive protocol.

Vanessa Cowling is a mother, lecturer and artist, currently living and working in Cape Town, South Africa. She graduated from the Michaelis School of Fine Art (UCT) with a BA Honours in 1998 after which she spent a number of years as a practicing photographic artist in New York, London and Edinburgh before returning home. Vanessa lectures part time in the Photography department at UCT and where she recently completed her MFA, earning a distinction. She was awarded the 2023 Tierney fellowship, and won the Paris based, international "Blurring the Lines" competition for her Masters work. Her research has a strong emphasis on sustainable photographic practices and the environment, questioning the role of photography in a changing landscape.



© Gabriel Goller, *Everywhere is a better place*, 2023-2024

DELPHI SPACE, Freiburg im Breisgau (DE)

GABRIEL COLLER, KARIN JOBST *TROUBLED SURFACE / SURFACE TROUBLÉE*

Curator: Hanna Weber

Water, above all, surrounds the planet in a fragile envelope. Oceans, rivers and lakes form a complex network that covers the Earth's surface and gives life to the most diverse regions. The exhibition *Troubled Surface / Surface troublée* brings together two photographic positions that take different approaches to the theme of water and its poetic and political dimensions. While **Gabriel Goller's** series *Everywhere is a better place* portrays the Nigerian metropolis of Lagos, located on the shores of the South Atlantic Ocean, in a context of pollution and water scarcity, **Karin Jobst's** series *OCEAN. Transatlantic seaway* observes the fleeting movements and reflections of the sky on the surface of one of the West's main waterways, the Rotterdam-New York axis. In the works presented, it's not just the interdependence of trade relations and globalized living conditions that shines through. The images also raise the question of how the natural and the human intertwine, and whether these interdependencies come to light or remain invisible.



© Gabriel Goller, *Everywhere is a better place*, 2023-2024

DELPHI SPACE, Freiburg im Breisgau (DE)

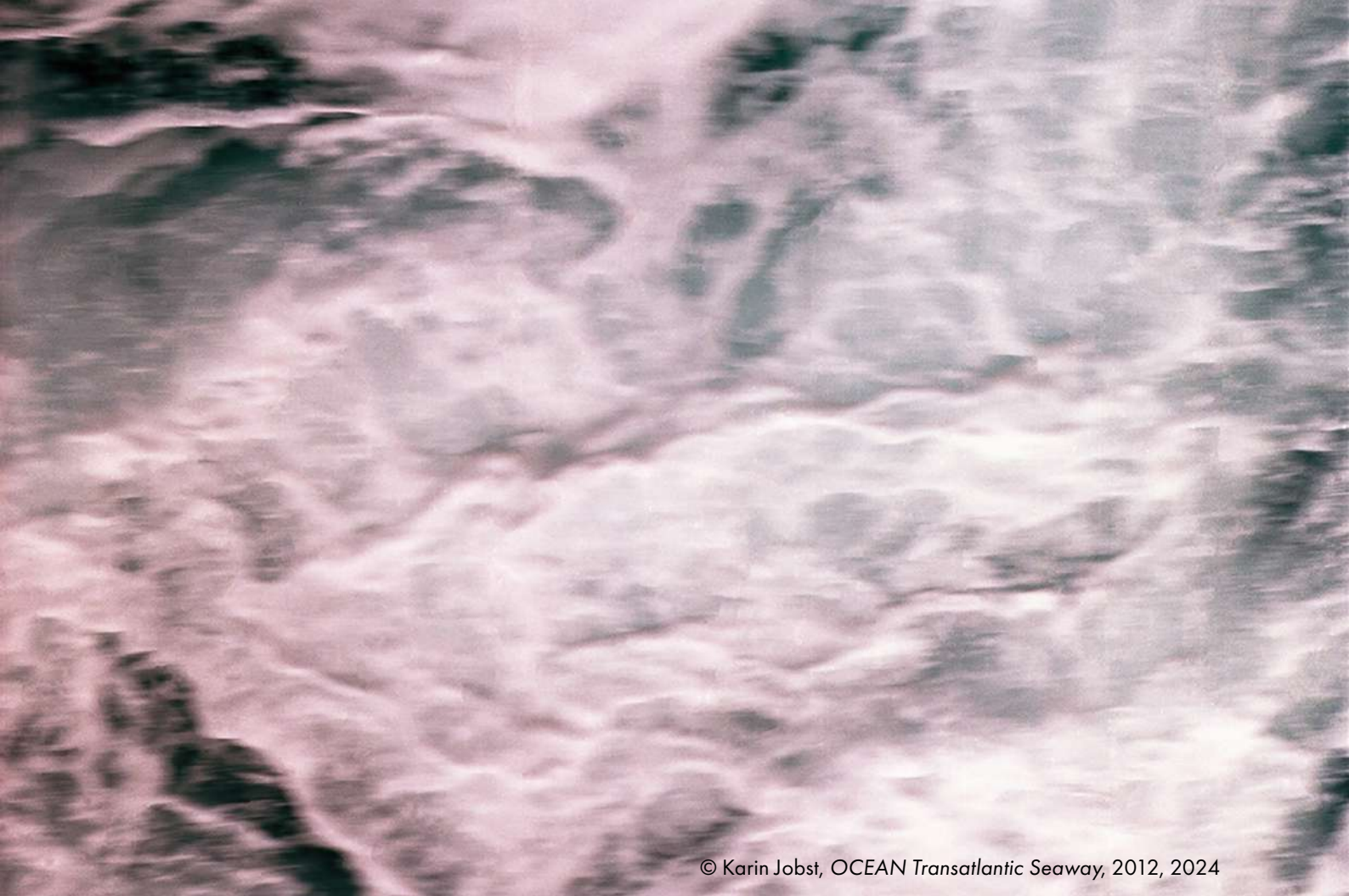
GABRIEL COLLER

EVERYWHERE

IS A BETTER PLACE

"ooh yes! Premium Water" is the inscription on the water bags, hand-sized plastic pouches containing fresh water, which are sold on every street corner in Lagos, Nigeria's capital, before being thrown away. Unlike the slightly heavier plastic bottles, they are scattered by the wind in every corner of the city because of their lightness, the artificially manufactured material blending into the built and natural environment. This is how we come across water bags in a large proportion of **Gabriel Goller's** shots, whether in a photograph of a riverbed lined with garbage, between the stalls of a ground-level market or in the hands of a truck driver drinking. The series, which was produced over a period of one year, focuses on Lagos as a place of hectic activity and cultural diversity. Amidst the urban chaos, Goller seeks out moments of calm and tranquillity, capturing his surroundings in such a way as to minimize the distance between photographer and photographed subject. The shots, rich in color and detail, allow the public to immerse themselves in the reality of life in Africa's largest metropolis. In an environment marked by harshness and disorder, small moments of beauty and hope appear, which Goller sometimes contrasts with sadder scenes.

Gabriel Goller, (*1992 in Freiburg, DE) lives and works in Freiburg, DE and Lagos, NG. From 2014 to 2018, he studied at the University of Art, Design and Folk Music (hkdm, Freiburg) with Professor Karin Jobst. During his studies, he spent semesters in Nigeria and the USA. In 2018, Goller was part of the group exhibition **Stretched Terrains** at the Dak'Art Biennale in Dakar. Since 2022, he has lived and worked in Lagos, where he participates in cultural exchange projects. His work is characterized by the experimental exploration and fusion of the boundaries of different media such as sculpture, painting and photography, bringing them into dialogue with each other to create new forms of expression. Much of this work is a critical look at the agglomerations of European and African metropolitan regions. It addresses the role of consumption in society and the identity of the individual in urban space.



© Karin Jobst, OCEAN Transatlantic Seaway, 2012, 2024

DELPHI SPACE, Freiburg im Breisgau (DE)

KARIN JOBST

OCEAN.

TRANSATLANTIC SEAWAY

In her work *OCEAN - transatlantic seaway*, Karin Jobst fuses almost 300 analog shots into a chromatic experience that occupies the whole space, in the form of a photographic film lasting several hours. The photographs were taken in 2012 during a twelve-day voyage aboard a container ship from Hamburg to New York via Rotterdam. Every hour, Jobst would capture a section of the water's surface with her camera from the moving ship. Each extract bears its own coloring, based on the reflections of the ever-changing sky and the movements of the water caused by the ship. The transatlantic seaway linking Europe to New York is one of the world's busiest trade routes. At the heart of the work, however, is an immersive moment in the real experience, an immersion in the contemplation of passing water, which is transformed into an immersive moment in the exhibition space, an immersion in worlds of color on the wall. To achieve this, digitized medium-format analog shots were translated into time-based photographs and captured in a cinematic transition. How is space transmitted in photography and film, and what boundaries dissolve?

Karin Jobst (*1973, Landshut, DE) obtained her Master of Fine Arts (MFA) at the Hochschule für bildende Künste, Hamburg HFBK with Professors Silke Grossmann and Wim Wenders, and her Diploma in Photography at the FH Bielefeld with Professor Katharina Bosse, thanks to a scholarship from the Heinrich Böll Foundation, Berlin. She has photographed a German nuclear power plant, traveled by container ship from Hamburg to New York City, USA, and photographed under Niagara Falls in one of North America's largest tunnels. Karin Jobst lives and works in Hamburg and Freiburg. She is an appointed member of the German Academy of Photography, DFA, and the German Society of Photography, DGPh, and a trusted expert of the Heinrich Böll Study Foundation, Berlin.



© Tom Spach, *High Garden*, 2019

FRENCH CULTURAL CENTER, Freiburg im Breisgau (DE)

TOM SPACH
HIGH GARDEN

Unlike most cities, where the densest buildings are located only in the urban centers and represent only a fraction of the total, Hong Kong's density is everywhere, including in direct contact with the city's adjoining natural environments. Indeed, the megalopolis is often cited for its high population and building density, yet it is located on a territory composed mainly of mountains, forests and meadows rich in biodiversity. *High Garden* explores the relationship between the urban and the vegetation in Hong Kong, focusing on the edges, the interstices, from the maze of high-rise buildings to the surrounding tropical forests. The project questions the way we live together in an urban environment with our natural surroundings, and the place of nature in the city.

Born in 1987, **Tom Spach** is a French photographer living in the Vosges mountains. His photographs focus on territories and their interfaces, an approach developed through his training as an urban planner. His *High Garden* series was shortlisted for the Prix Levallois 2020, and was the subject of a book published by Kehrer Verlag.

The exhibition was proposed by Florence Dancoisne, director of the CCFF.

OPENING DAYS

In the presence of the photographers and curators

◆ Friday, September 13

2 pm / La Filature, Mulhouse

Visit of *Oro Verde*

3:30 pm / along the Rhine Canal (opposite MISE), Mulhouse

Visit of *Point Cardinal IV*

6:30 pm / Fine Arts Museum, Mulhouse

Opening of *those eyes - these eyes - they fade* and official opening of the festival

◆ Saturday, September 14

11 am / Saint-Jean Chapel, Mulhouse

Opening of *Monuments et Immortelles*

2 pm-5 pm / Fine Arts Museum, Mulhouse

PHOTOBOOK DAYS - discussions, book presentations, book signings

5:30 pm / Grand'Rue Library, Mulhouse

Visit of *Paul Wolff: l'expérience photographique, l'image éditée*

◆ Sunday, September 15

11 am - 2 pm / KunsTURM, Europe Tower (14th and 22nd floors), Mulhouse

Visits of *PEP: (Im)possible Worlds* and *Blg Fish*

2 pm - 5 pm / Fine Arts Museum, Mulhouse

PHOTOBOOK DAYS - discussions, book presentations, book signings

◆ Opening events in Freiburg: Thursday, September 12

7 pm / French cultural center of Freiburg, Freiburg im Breisgau

Opening of *High Garden*



OPENING DAYS

Saturday, September 14, 2 pm - 5 pm

Sunday, September 15, 2 pm - 5 pm

Fine Arts Museum, Mulhouse

♦ PHOTOBOK DAYS *THE BOOK AS PHOTOGRAPHIC SPACE*

As part of the opening days of the festival, the **Mulhouse Biennial of Photography** proposes two afternoons dedicated to the publishing of contemporary photography. The program includes book presentations, discussions, signings and portfolios reviews, reflecting the vitality and diversity of photographic publishing, featuring the participating photographers. The thematic focus of the program will be on books related to *Mondes Impossibles (Impossible Worlds)*, the 2024 MBP theme.

"How is the idea of a photography book born? Does it exist prior to the images? Does it arise while the images are being made, or does it take hold long afterwards? And to what extent do elements such as chance or encounters influence this process? A hybrid, open-ended object, halfway between the novel and the cinema, the photography book has enabled many photographers to find a new creative space, away from the magazine, the gallery or the showroom. A place freed from the simple function of archiving, in which the photographer can control all the parameters (printing, layout, rhythm and format of the images, choice of paper, typography, etc.) - allowing him or her to claim more than ever an authorial approach."
Nicolas Bézard

Detailed program of the Photobooks days:

<https://www.biennale-photo-mulhouse.com/2024/photobook-days/>

L'AGRANDISSEUR

Founded in Mulhouse in November 2010 by Jean-Yves Guénier and Anne Immelé, l'Agrandisseur organizes exhibitions, conferences, meetings and workshops with photographers and image theorists. The association encourages reflection on the photographic medium, its transformations and its uses in the field of contemporary art. Its main activity is the organization of the **Mulhouse Biennial of Photography**, whose program supports and disseminates photographic practices within contemporary art, with an international vocation and a desire to showcase emerging talent. The geographical location of Mulhouse, a border town, is at the origin of a program partly devoted to photographers living in the Upper Rhine region, both Swiss and German.

ARTISTIC DIRECTION

Artistic direction of the MBP is entrusted to **Anne Immelé**, photographer and Doctor of Art. Her curatorial work is often based on a spatial understanding of places and on the association of photographs with one another, as demonstrated by the exhibition *those eyes- these eyes- they fade* (Galerie Valetta Contemporary, Malta, 2022). Her curatorial research stems from a doctoral thesis entitled *Constellations photographiques*, defended in 2007 at the University of Strasbourg and published by Médiapop Éditions in 2015. Her interest in the field of contemporary photography is also reflected in articles published in *Art Press* magazine.

A photographer, she is the author of several books, including *WIR* with philosopher Jean-Luc Nancy (Éditions Filigranes), *Oublie Oublie*, and *Jardins du Riesthal*, published by Médiapop in 2020 and 2022. Her photographic work is regularly exhibited, as in 2019 at the Fondation Fernet-Branca (Saint-Louis). She is currently working in the Mediterranean basin on the Melita project. Supported by the CNAP, this project explores the notion of refuge since antiquity, based on the crossing of the Mediterranean. A first exhibition took place during the Malta Biennale in 2024.

A lecturer at HEAR, Haute école des arts du Rhin, she lives and works in Mulhouse and Malta.

<http://www.anneimmele.fr/>

2024 TEAM

L'agrandisseur:

President: François Diserens

Vice-president: Jean-Yves Guénier

Secretary: Nathalie Fabian

Treasurer: Pierre Soignon

Artistic director: Anne Immelé

Technical management: Jacques Herrmann, Rifat Gobelez

Image education: Théo Leteissier, Justine Siret, Marc Guénard

Communications and press relations: Maïta Stébé

Graphic designer: Mei Yang

Webmaster: Pascal Auer

Interns: Éléa-Marie Gilles, Margarita Asylgaraev, Pauline Weber, Malo le Bayon

For the Fine Arts Museum:

Director: Isabelle Dubois-Brinkmann

Technical management: Lionel Pinero, Didier Furcy

Administration: Marion Vincent

Communications: Cécilia Lodato

Responsible for the public: Edith Saurel

For the Grand'Rue Library:

Curator: Michaël Guggenbuhl

Technical management: Sylvain Flory

For la Filature:

Head of visual arts: Emmanuelle Walter

Guest curators: Sonia Voss, Steve Bisson, Sergio Valenzuela-Escobedo

Associate curators: Michaël Guggenbuhl, Hanna Weber

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MBP PARTNERS

Funders

- City of Mulhouse
- DRAC Grand Est
- Grand Est region
- Collectivité Européenne d'Alsace
- Town of Thann
- Municipality of Hombourg

Partner locations and structures in Mulhouse

- Fine Arts Museum, Mulhouse
- Mulhouse Art Contemporain
- Mulhouse public libraries
- La Filature
- La KunstURM
- Médiapop Éditions
- Le Réverbère
- Vitarue

Partner locations in Freiburg im Breisgau

- Delphi Space
- CCFF

Partners in Grand Est region

- Cri des lumières
- la HEAR - Haute École des Arts du Rhin

- l'ESAL - École Supérieure d'Art de Lorraine, Metz et Epinal
- l'ENSA - École Nationale Supérieure d'Art de Nancy
- l'ESAD - École Supérieure d'Art et de Design de Reims
- Atelier Repaire Culturel
- Bisey library in Thann

Sponsors

- JCDecaux
- Neufize OBC
- TetraScreen
- Barrisol

New partners 2024

- Bienne Festival of photography
- PEP, Photographic Exploration Project
- Lithuanian Season in France 2024
- Lithuanian Photographers Association
- City of Montpellier
- Alt + 1000
- Malta.biennale.art

Mulhouse Biennial of Photography is a member of Plan d'Est and L U X networks.

