

Press kit | April 2026



SEDIMENTATION(S)

2026 BPM

7TH EDITION OF THE BPM - BIENNALE DE LA PHOTOGRAPHIE DE MULHOUSE

JUNE 5 - JULY 5 2026

Opening days
on June 5-6-7



Photo credit: François-Jonquet, Forage, 2023

www.biennale-photo-mulhouse.com

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Inaugural tour of *Point Cardinal III*, 2022 BPM

THE BPM - BIENNALE DE LA PHOTOGRAPHIE DE MULHOUSE

"The BPM 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

Organized by the association L'Agrandisseur, **the BPM - Biennale de la Photographie de Mulhouse** is a festival that celebrates photographers' unique visions of our world and, in this sense, supports contemporary creation. In addition to its commitment to cross-border exchanges and greater respect for our environment, this event welcomes artists in residence to enable them to further their research or produce works.

The Biennale has a dual purpose: to open up the photographic spectrum internationally while identifying and promoting emerging talent in photography. As such, as well as showcasing the work of established photographers, the Biennale provides a platform for emerging artists who will go on to become nationally and internationally recognized talents.

Every two years, the festival presents numerous exhibitions as well as events in Mulhouse and the surrounding area.

◆ THE FIRST 6 EDITIONS OF THE FESTIVAL

2013 - *Play & Replay*: play with images, edit them, draw inspiration from them

2016 - *L'autre et le même* (the Other and the Same): questioning others, strangers, the territory

2018 - *Attraction(s)*: describing the magnetism between two people, the invisible forces

2020 - *This is the End*: the moment of transition from one era to another

2022 - *Corps Célestes* (Celestial Bodies): the imagination linked to the sky or the sublimated body

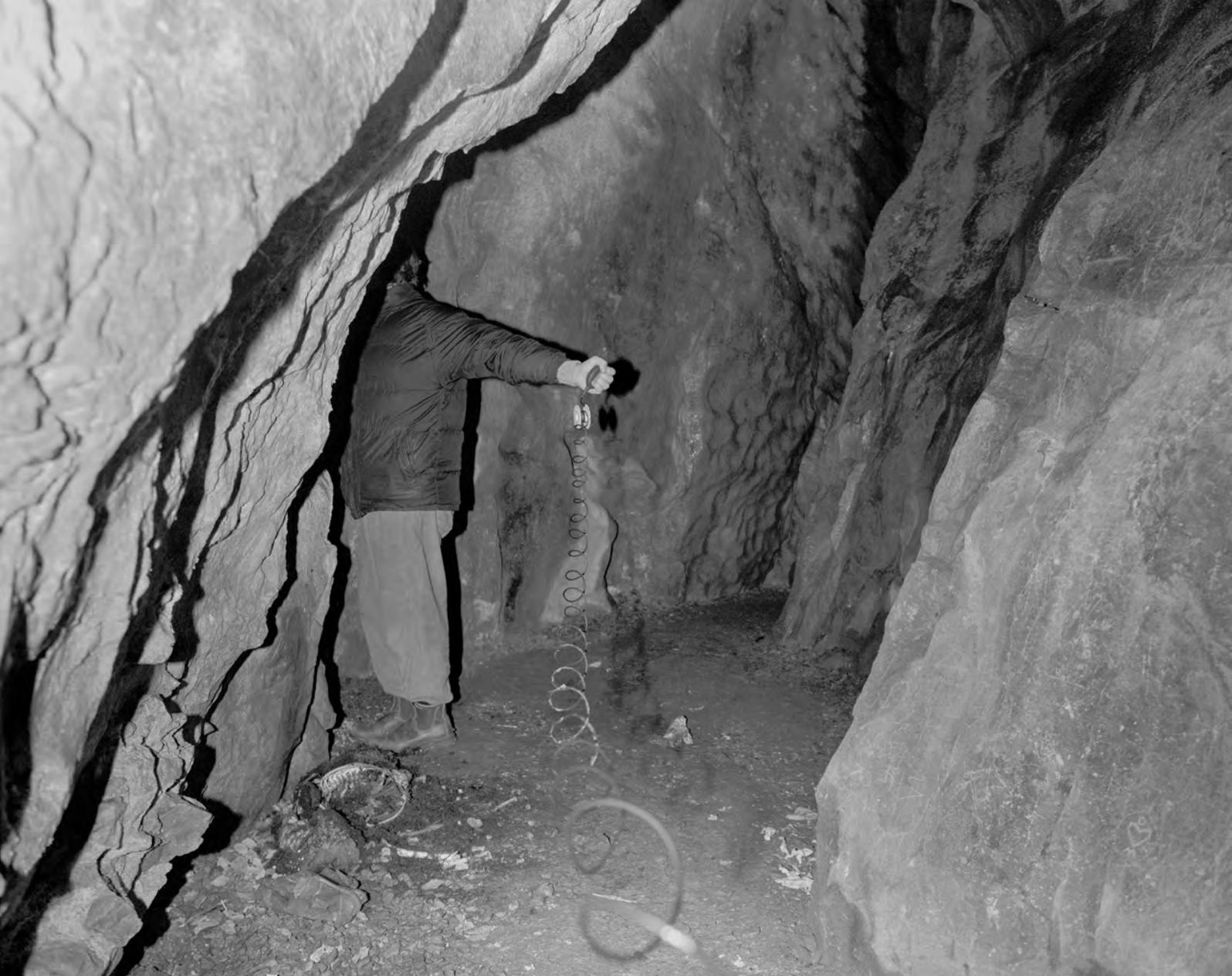
2024 - *Mondes Impossibles* (Impossible Worlds): the coexistence of humans with their environment



Manuela Marques, *Passage 3*, 2022. Courtesy Galerie Anne Barrault

THE 2026 BPM IN NUMBERS

- ◆ **12 free exhibitions**
including **6 solo exhibitions**: Jenia Fridlyand, Tiago Casanova, Roselyne Titaud, Jean-Claude Figenwald, Pablo Castilla, Manuela Marques
- ◆ **54 featured artists** and 70 students from art schools in the Grand Est region
- ◆ **6 associated curators**: Magali Avezou, Nigel Baldacchino, Bénédicte Blondeau, Ange-Frédéric Koffi, Camille Rey & Eva Kallenberger
- ◆ **June 5-6-7: opening days**, in the presence of the photographers and curators
- ◆ **1 program** of events centered around photo books: the *Photobook days*



Zach Knott, *The Rule Of Three*, 2024 - ongoing

SEDIMENTATION(S)

In 2026, the 7th edition of the *BPM - Biennale de la Photographie de Mulhouse* invites its audience to explore geological and mental geographies, drawing on the notions of sedimentation, matter-flux, and the plasticity of collective and individual memories.

This theme is linked to the location of the city of Mulhouse in Alsace, where the festival is taking place. 33 million years ago, the Alsace plain was a seabed. What is now Mulhouse derives from thick layers of limestone and marl once deposited by the sea. The perpetual action of flux and sediment set forth an animated geological organism with its own topographical expression, deeply shaping the whole region and its inhabitants' collective cultural history. Its inhabitants excavate it for shelter, mineral resources, and to explore their own histories and narratives over the millennia.

Similarly, the BPM's 2026 edition brings together photographers whose practice tends toward an excavation, digging into a past that manifests both geologically and cerebrally in one's mindscape of self. The exhibitions weave together individual and collective stories, both human and non-human.

PRESENTATION BY THE ARTISTIC DIRECTOR, ANNE IMMELÉ

“The 12 exhibitions in this edition offer different approaches to the phenomena of sedimentation. Since its invention, photography has been doubly linked to these processes: not only because it sources its own chemistry from minerals, but also because photography, memory, and archives operate according to a logic of stratification.

Sedimentation is not static; it is a dynamic phenomenon in a state of constant transformation. The exhibitions in this edition were conceived in the same way, designed as an active, effervescent medium. Sedimentation is an active phase; stratification is its result. In the same way, photography facilitates this transition. Hiroshi Sugimoto noted that ‘taking a photograph is fossilizing the present.’

◆ **Stories of rocks, multiple timeframes**

Rocks, caves, cliffs, and various geological formations have inspired photographers since the invention of photography. They also allow contemporary photographers to explore different materialities and installations.

The exhibition *Sedimentation(s) – A Constellation* (Museum of Fine Arts) takes as its starting point a fascination with the mineral world. It will be an evolving exhibition: photographs from the Nicéphore Niépce Museum will gradually be incorporated into the display throughout the exhibition. **Eugenie Shinkle** and **Marilia Destot** develop images that measure up to geological time to create fragmented works, whose creation process proceeds through layers of memory and vision. Through a documentary approach to natural cavities, **Gaëlle Delort** explores the depths of the world.

In this vein, **Pablo Castilla** (*Parks on the Banks of the Ill*) explores the connections between human and geological timeframes. By creating images imbued with telluric forces, **Manuela Marques** (French Cultural Center Freiburg) forges a unique relationship with the places she photographs, bringing to light various layers of perception and creating a dialogue between historical, geographical, and scientific data. From the cliffs of the English coast to marble quarries, through a variety of approaches, the *PEP* exhibition (Grand'Rue Library) presents a strong geological dimension in the photographs of **Jessica Lennan**, **Zach Knott**, **Fernande Petitdemange**, **Artur Leão**, **Jess Gough**, **Chiara Goia**, **Sergio Lovati**, and **Angela Tozzi**. Meanwhile, **Yvette Monahan** and **Sarah Braeck** explore submerged geologies beneath the catalyst of sedimentation that is the ocean.

◆ **Buried memories & materialities**

Several exhibitions explore individual and collective memories—buried and sometimes forgotten.

The photographic series by **Rebecca Bowring**, **Eleonora Calvelli**, **François Jonquet**, **Katya Lesiv**, **Ulf Lundin**, **Natalie Malisse** and **Margot Wallard**, brought together in the exhibition *Bruissements* (Whispers) (Europe Tower), are rooted in the domestic space, surfacing relationships and memories from the family often transparent to the naked eye. These themes are also explored in the *PEP* exhibition (Grand'Rue Library). Among the 22 photographers featured, the photographs by **Sue-Élie Andrade-De**, **Yuki Furusawa**, **Susann Carmen Jagodzińska** and **Ruth Lauer Manenti** explore intergenerational family ties, often encompassing deep-seated joy & turmoil that carries through the human body. Personal memories—whether of family, friends, or specific places—are sometimes preserved from oblivion through photography, as is the case in the very different photographic approaches of **Alyssa Warren**, **Theo Zeal**, **Ella Bryant**, **Elsa Beaumont**, **Anne Mocaër**, **Ali Uchida**, **Julie Rochereau**, and **Marjolein Blom**.

Bringing together **Adji Dieye**, **Jennifer Douzenel**, **Eric Gyamfi**, **Kapwani Kiwanga**, **George Mahashe**, **Otobong Nkanga**, and **Léonard Pongo**, the exhibition *Settled* (La Filature) revisits the archival framework in light of history but also its gaps, exploring the modes of visibility and invisibility that permeate our era. **Adji Dieye's** installation blends personal archives from contemporary Senegal with national archives from the colonial era. **Otobong Nkanga's** installation *Taste of Stone* functions as a series of stories of bodies and sensations centered around a stone. The emphasis on the materiality of images and slow modes of production is also evident in the exhibition *Sediments of Memory* (Morat-Hallen), which brings together works by **Sandra Eades**, **Gisoo Kim**, **Lilly Lulay**, **Dalmonia Rognean**, and **Wenke Seemann**. Like **Lilly Lulay**, these artists transform photographs using needles and thread, scissors, and glue, and combine them with other images.

By creating a constellation of images, **Sangyon Joo** (Museum of Fine Arts) invites viewers to navigate their personal memory, moving through fragmented perceptions and natural landscapes. Through a keen observation of domestic and public spaces, **Roselyne Titaud** (Museum of Fine Arts and Europe Tower) reveals everyday objects—sometimes passed down from generation to generation—as well as the intertwining of forms, stories, and reconfigurations.

◆ *Civilizations, mediterranean histories, and beyond...*

Several exhibitions explore issues related to territory and civilization. Drawing on the myth of Medusa, **Tiago Casanova** (Saint-Jean Chapel) weaves together stories of the contemporary Mediterranean, while **Bernard Guillot**, **Pauline Hisbacq**, and **Rifat Göbelez** (Museum of Fine Arts) ground their photographic narratives in a dialogue with Mediterranean antiquity. By photographing rock fragments from the European and African continents, then folding the images to bring them together, **Kapwani Kiwanga** (La Filature) offers a reflection on deep time, migration, and territorial transformations.

For her first exhibition in France, **Jenia Fridlyand** (Museum of Fine Arts) has immersed herself in the inherently unpredictable environment of the island of Cuba. Her exhibition *Limits of Control* explores an aesthetic of sedimentation, rooted in the very fabric of a chaotic reality steeped in history.

A retrospective traces 50 years of **Jean-Claude Figenwald's** career as a photojournalist (Le Séchoir). The exhibition interweaves different scales: that of the street where the photographer lives in Paris and that of the various countries and continents he has traversed, with his sequences punctuated by the major political events of recent decades.

Finally, the public spaces of Mulhouse showcase diverse visions of students from the art schools from the Grand Est region and Studio Images – Phnom Penh. Among these emerging practices, the exploration of photography's origins has been highlighted through the use of film photography and reimagined traditional techniques.

The opening days on June 5, 6, and 7 will offer the opportunity to discover these 12 exhibitions in the presence of the photographers and curators, and to share approaches to contemporary photography. Another medium for photography—The photobook - a powerful vehicle for the weaving of memories - is also in the spotlight during this opening weekend, through discussions and a photo book fair at the Museum of Fine Arts.

A big thank you to the artists, guest curators and publishers, and our partner venues and teams.

I wish you all a wonderful 2026 edition."

Anne Immelé, artistic director



Map of Mulhouse

12 EXHIBITIONS

All exhibitions at the BPM - Biennale de la Photographie de Mulhouse are free to the public.

1. *Sédimentation(s)* - *une constellation*

(Sedimentation(s) - a constellation)

FINE ARTS MUSEUM, MULHOUSE
JUNE 5 - SEPTEMBER 20

Every day except Tuesday, from 10 a.m. to 1 p.m. and from 2 p.m. to 6 p.m.

Gaëlle Delort, Marilia Destot, Rifat Göbelez, Bernard Guillot, Pauline Hisbacq, Sangyon Joo, Eugenie Shinkle, Roselyne Titaud and with the photographs from the Nicéphore Niépce Museum's collection

Curator: Anne Immelé

2. *Limits of control*

FINE ARTS MUSEUM, MULHOUSE
JUNE 5 - SEPTEMBER 20

Every day except Tuesday, from 10 a.m. to 1 p.m. and from 2 p.m. to 6 p.m.

Jenia Fridlyand

Curator: Nigel Baldacchino

3. *BPM x PEP, Sedimentation(s)*

GRAND'RUE LIBRARY, MULHOUSE
JUNE 5 - JULY 4

Tuesday through Friday from 10 a.m. to 12 a.m. and from 1:30 p.m. to 6:30 p.m., Saturday from 10 a.m. to 5:30 p.m.

Sue-Elie Andrade Dé, Elsa Beaumont, Marjolein Blom, Sarah Braeck, Ella Bryant, Yuki Furusawa, Chiara Goia, Jess Gough, Susann Carmen Jagodzinska, Zach Knott, Ruth Lauer Manenti, Artur Leão, Jessica Lennan, Sergio Lovati, Anne Mocaër, Yvette Monahan, Fernande Petitdemange, Julie Rochereau, Angela Tozzi, Ali Uchida, Alyssa Warren, Theo Zeal
Curator: Bénédicte Blondeau and Anne Immelé

4. Which way the wind blows

SAINT-JEAN CHAPEL, MULHOUSE
JUNE 6 - JULY 5

Saturday and Sunday from 2 p.m. to 6 p.m.
Tiago Casanova

5. Settled

LA FILATURE, MULHOUSE
MAY 16 - JULY 11

Tuesday through Saturday from 1 p.m. to 6 p.m.,
Sunday from 2 p.m. to 6 p.m. (closed on Sundays in
July), and on performance nights

Adji Dieye, Jennifer Douzenel, Eric Gyamfi, Kapwani
Kiwanga, George Mahashe, Otobong Nkanga,
Leonard Pongo
Curator: Ange-Frédéric Koffi

6. Bruissement (*Whispers*)

**La KunstTurm, EUROPE TOWER (14th floor),
MULHOUSE**
JUNE 6 - JULY 5

Saturday and Sunday from 2 p.m. to 6 p.m.
Rebecca Bowring, Eleonora Calvelli, François Jonquet,
Katya Lesiv, Ulf Lundin, Natalie Malisse, Margot
Wallard
Curator: Magali Avezou

7. Am Löwentor

**ENTRANCE HALL OF THE EUROPE TOWER,
MULHOUSE**
JUNE 5 - JULY 5

24h/24
Roselyne Titaud

8. Si on m'avait dit. Mes vies de photographe (*If someone had told me. My*

lives as a photographer)

LE SÉCHOIR, MULHOUSE
JUNE 6 - JULY 5

Saturday and Sunday from 2 p.m. to 6 p.m.
Jean-Claude Figenwald
Exhibition produced in collaboration with Mulhouse
Art Contemporain

9. Altiplano

**BERGES DE L'ILL/ QUAI DES CIGOGNES (near
"la Maison des Berges"), MULHOUSE**
JUNE 2025 - JULY 2026

24h/24
Pablo Castilla
Exhibition produced in collaboration with Mulhouse
Art Contemporain

10. Point Cardinal V (*Cardinal Point V*)

**ALONG THE RHINE CANAL (opposite MISE) AND
ON THE FORECOURT ADRIEN ZELLER (in front of
the train station), MULHOUSE**
JUNE 5 - JULY 5

24h/24
With and by the students from the Grand Est Region's
Art Schools and their photography teachers:
Constance Nouvel, Estefania Penafiel-Loaiza,
Delphine Gatinois, Andrea Keen, Laurent Montaron,
Anne Immelé, Isabelle Le Minh

11. Périmètre de transformations (*Scope of transformations*)

**FRENCH CULTURAL CENTER FREIBURG,
FREIBURG IM BREISGAU**
MAY 7 - SEPTEMBER 4

Monday through Thursday from 9 a.m. to 5:15 p.m.,
Saturday from 9 a.m. to 1:45 p.m.
Manuela Marques

12. Sediments of memory

**STÄDTISCHE GALERIE, MORAT-HALLEN,
FREIBURG IM BREISGAU**
MAY 22 - JULY 5

Thursday and Friday from 4 p.m. to 7:00 p.m.,
Saturday and Sunday from 11 a.m. to 5 p.m., closed
on (German) public holidays
Sandra Eades, Gisoo Kim, Lilly Lulay, Dalmonia
Rognean, Wenke Seemann
Curators: Camille Rey and Eva Kallenberger



Marilia Destot, *Falaise* from the *Memoryscapes* series, 2025. Courtesy Sit Down Gallery

FINE ARTS MUSEUM, Mulhouse

GAËLLE DELORT, MARILIA DESTOT, RIFAT GÖBELEZ, BERNARD GUILLOT, PAULINE HISBACQ, SANGYON JOO, EUGENIE SHINKLE, ROSELYNE TITAUD AND PHOTOGRAPHS FROM THE NICÉPHORE NIÉPCE MUSEUM'S COLLECTION

SÉDIMENTATION(S) - UNE CONSTELLATION

(SEDIMENTATION(S) - A CONSTELLATION)

Curator: Anne Immelé

The concept of sedimentation serves to describe both natural geological processes and the strata of human thought. Drawing on this multifaceted meaning, the exhibition *Sedimentation(s) – A constellation* presents itself as a living, evolving entity that brings together different periods of photography. Spanning four time periods and spaces, the exhibition's constellation connects photographs from the 19th century and the first half of the 20th century with contemporary images, as well as vernacular photographs with those taken by artists exploring the materiality of the image. The exhibition intertwines different modes of remembrance - memories of places, those of the photographer who lived in or traveled through these territories, and geological memory. The exhibition's layout facilitates transitions from natural forms to man-made ones, amplifying the resonances between these worlds. Rocks, stones, their various states, and the ways in which they have shaped the landscape and been utilized across different civilizations are all central themes of the exhibition. Throughout its run, the exhibition will evolve. Over the weeks, additional images will be added to the established photographs, creating new layers of interpretation.

↳ [More info on the exhibition and the artists on our website](#)



Gaëlle Delort, *Développements* series, 2024

COLLECTIVE EXHIBITION

GAËLLE DELORT *DÉVELOPPEMENTS* (DEVELOPMENTS)

In photography, “development” refers to the process of transforming a latent image into a visible one. In speleology, “development” refers to the cumulative length of the interconnected passages that make up an underground network. Through the exploration of a dozen natural caves in the Occitanie region using a film-based view camera, and drawing on the perspectives and tools of geomorphologists, geologists, hydrogeologists, and geoarchaeologists, *Développements* invites us to consider underground environments as infinite laboratories of vision, which continue to reveal the archives of Earth’s history and its inhabitants.

The *Développements* series received support from the Occitanie Region through the 2025 Production Grant and the Residency 1+2.

Gaëlle Delort is a photographer who graduated from the École Nationale Supérieure de la Photographie in Arles. She lives in Lozère. By gathering the clues that give a place and its landscapes their depth, she seeks to capture the resonances between human and geological time, playing with the depth of the world and the surface of the images.

MARILIA DESTOT *MEMORYSCAPES*

In the *Memoryscapes* series, Marilia Destot revisits her personal photographic archives and breathes new life into dormant images she has captured over the course of her travels and through the years. In her studio, the artist transforms this material: she prints the photographs, fragments them, tears them, overlays them, and assembles them into organic layers. Mysterious seascapes, mountain peaks, and undefined horizons are reassembled by hand. Guided by intuition and chance, she creates a collection of poetic images that interrogates and sketches a memory of the landscape as much as the landscapes of her memory.

The second part of the *Memoryscapes* series was developed during a residency at the Planches Contact festival in 2025.

Born in Grenoble, Marilia Destot is a French-American photographer based in New York. Her personal photography explores traces, the passage of time, and a poetic expression of family memory, landscapes traversed, and the body in motion. Her loved ones and nature inspire her; they serve as the models, mediums, and subjects of her intimate photographic narratives, developed over the long term. She is represented by the Sit Down Gallery.



left: Rifat Göbelez, *Mont Habib-i Neccar*, April 2024

right: Eugenie Shinkle, *Middle Cove*, 2025

COLLECTIVE EXHIBITION

RIFAT GÖBELEZ

MONT HABIB-I NECCAR, APRIL 2024

from the series *Antioche(s)*

In February 2023, two powerful earthquakes devastated the Antioch region. Contrary to media accounts that describe this disaster as an exceptional event, Rifat Göbelez situates it within a cyclical history, where the earthquake is not a rupture but a phenomenon intrinsic to the landscape. His project aims to be an archaeology of instability, an attempt to draw attention to the fragility of a landscape believed to be immutable.

*Rifat Göbelez, born in 1995 in Bursa, Turkey, lives and works in Arles. After studying at the Haute École des Arts du Rhin in Mulhouse, Rifat Göbelez graduated from the École Nationale Supérieure de la Photographie in Arles in 2025. His photographic practice adopts a direct approach to reality and resembles a form of archaeology that explores territorial and civilizational issues. His work *Antioche(s)*, which sensitively documents a landscape altered by history, was exhibited at the Rencontres d'Arles 2025.*

EUGENIE SHINKLE

MIDDLE COVE

Eugenie Shinkle is drawn to rock as once-living matter transfigured into a form that appears inert, but is shaped by continuous pressure and change. As part of this exhibition, the artist presents a new, temporary installation that explores how images accumulate, fragment, and interconnect. The grid plays a central role in this process, not as a formal device, but as a way of thinking.

*Eugenie Shinkle is an artist and writer based in London, UK. Her work spans photographic practice, critical writing, and editorial activity, with a sustained interest in the way that images operate as objects, systems, and sites of attention rather than as vehicles for narrative or expression. She is also the editor of *C4 Journal* and contributes regularly to critical discourse on photography and visual culture.*



left: Roselyne Titaud, *Lobatus gigas, vue ventrale +90°* from the *Cosmologies* series, 2024
right: Pauline Hisbacq, *Collages pour Nina*, 2017-2023

COLLECTIVE EXHIBITION

ROSELYNE TITAUD *COSMOLOGIES*

On a black Plexiglas panel, the photographer arranges the shapes of seashells, capturing them in their quietest state. These shells come from a collection once assembled by an elderly man and now inherited by his son. These objects, passed down through generations, become celestial bodies that form constellations. The geometry of their curves raises questions about human and natural creations, about our place in the world and our impact on it. Drawing on the legacy of still life, Roselyne Titaud aligns her photographic work with the classical pictorial tradition.

*Roselyne Titaud earned her degree in Fine Arts in 2001 and then lived and worked for several years in Saint-Étienne. She soon began exhibiting in France, notably at the MAC in Lyon, in Grenoble, and in Arles. In 2009–2010, a residency at the Akademie Schloss Solitude in Stuttgart marked a turning point: she moved to Berlin, where she would remain for fifteen years. This experience earned her recognition from, among others, the MAM in Berlin and the SK Stiftung in Cologne. Enriched by this journey, she moved to Paris in February 2025, where she immediately exhibited the *Cosmologies* series at the Hermès workshops (a collection of which she is a part) in Pantin.*

PAULINE HISBACQ *COLLAGES POUR NINA* (COLLAGES FOR NINA)

The dissonant compositions in the series *Collages for Nina* combine archival images of Pompeii with family photographs taken on an iPhone. The latter depict Pauline Hisbacq's daughter in her daily life—playing, sleeping, and exploring the world around her. The manual process of cropping, combining, and then collaging is part of a hands-on approach to image manipulation.

After studying philosophy, Pauline Hisbacq graduated from the ENSP in Arles. Her work, whether in photography or through the manipulation of archival images, poetically evokes youth, desires, rites of passage, and resistance. She seeks out emotions in forms and figures. Today, she explores the connections between the personal and the political, myth and the contemporary. She is also a photographer at the Rodin Museum and an editor at September Books.



Sangyon Joo, *Other Ways of Being*, 2023-2025

COLLECTIVE EXHIBITION

⋮ SANGYON JOO
⋮ *OTHER WAYS OF BEING*

Sangyon Joo, having gained a new perspective on the act of seeing through an incident that nearly resulted in losing her eyesight, connects the blood vessels in her x-ray photos to tree branches or juxtaposes them with other objects, thus intertwining the inner and outer landscapes. The places and subject matter she beholds converge within the tapestry of memory. The photographs from this series that were selected for the exhibition are centered on the memory of water and Walden Pond. This is the very same pond that the philosopher Henry David Thoreau chose as his home in his time.

*Sangyon Joo was born in Seoul, Korea. In 2010, she founded Datz Press and Datz Museum, focusing on photography and books. Since beginning her career as an artist, she has continued to exhibit her work in book form and present it at numerous international art book fairs. Recently, she published *Other Ways of Being* and held a solo exhibition at Datz Frame. Her works have been featured internationally and are included in numerous private and public collections. She has been deeply engaged in international cross-cultural art exchanges as both an artist and a creative director.*



Bernard Guillot, *La Cité des Morts*, 1979-2008

COLLECTIVE EXHIBITION

BERNARD GUILLOT
LA CITÉ DES MORTS (CITY OF THE DEAD)

Bernard Guillot's work is a multi-layered index of poetic micro-narratives, immersing the viewing in a world where time itself becomes a defining force—both shaping a place and marking the passage through it. In *City of the Dead*, Guillot unveils fragments of a realm where ruins intertwine with remnants of life, where existence is shaped by the psychogeography of its surroundings. It is a meditation on transience—on death, on life passing by, on life worth living. For the exhibition of this series, a specific installation was created based on the book published by Origini Edizioni and on the editorial choices of its artistic director, Ilias Georgiadis.

Bernard Guillot (1950–2021), born in Basel, divided his time between France and Egypt. A painter and photographer, he graduated from the École nationale supérieure des beaux-arts in Paris. Guillot received the Prix Nadar in 2003 for his photobook Pavillon Blanc (The White House Filigranes Editions). His works are held in numerous private and public collections, including the Centre Pompidou, the Musée d'Art Moderne de Paris, the Bibliothèque nationale de France, and the American University in Cairo, among others.



Le monolithique près de Bagdad, datant du VI^e siècle avant J.C. (titre inscrit), vers 1924-1926. Collection du Musée Nicéphore Niépce

COLLECTIVE EXHIBITION

NICÉPHORE NIÉPCE MUSEUM'S COLLECTION

The collections of the Nicéphore Niépce Museum include nearly three million photographs and objects. Much like its collections, which bring together various types of images (works by artists, amateur albums, documentary archives, etc.), the selection made for this exhibition is diverse, both in terms of the time periods it spans and the perspectives of its creators. As if they were settling to the bottom of a stream, the nearly 75 photographs from the collections of the Nicéphore Niépce Museum are gradually added to the exhibition over the course of several weeks. Scattered throughout the exhibition space, they create echoes with the images of contemporary photographers.

Photographs from:

- series by François-Joseph Chabas, Léon Collin, Robert Demachy, Maurice Deribéré, Pierre d'Espiney, Marcel (known as Cécic) Henry, William Henry Jackson, Édouard Guy Loydreau, Ernest Sedallian, Underwood & Underwood, Louis Vigne, and Charles Nègre
- the Chusseau-Flaviens and Sartony agencies
- the Michalet studio and Combiér Imprimeur Macon
- the collection of René Desbrosse, paleontologist



Jenia Fridlyand, *Limits of control*, 2017-2019

FINE ARTS MUSEUM, Mulhouse

JENIA FRIDLİYAND
LIMITS OF CONTROL

Curator: Nigel Baldacchino

First exhibition in France of the American photographer Jenia Fridlyand, *Limits of control* is a selection of images from the resulting body of work, made in Cuba from 2017 to 2019. An uncanny connection with otherwise unfamiliar culture and landscape was catalyzed by Fridlyand's childhood in the Soviet Union in the years just prior to Perestroika – a similarly contingent and crumbling terrain. Grounded by that connection and a photographic practice rooted in the American tradition, Fridlyand engaged with the inherently aleatory environment of the island, allowing chance to play a requisite role in the making of the photographs.

*Jenia Fridlyand (Moscow, 1975) is a photographer and educator based in New York City and the Hudson Valley. Her photographs and books have been exhibited in the United States and abroad. Fridlyand's artist's book *Entrance to Our Valley* was shortlisted for the Paris Photo - Aperture First Photobook Award 2017, and the trade edition (TIS Books) is now in its 3rd printing. Her subsequent body of work was the subject of a solo exhibition at Fototeca de Cuba in Havana in 2023. She is represented by Galerie Wouter van Leeuwen, Amsterdam.*



Sarah Braeck, *Currents of Light*

GRAND'RUE LIBRARY, Mulhouse

BPM X PEP

SEDIMENTATION(S)

Curators: Bénédicte Blondeau, Anne Immelé

For their second collaboration, following an international open call, PEP – Photographic Exploration Project and the BPM - Biennale de la Photographie de Mulhouse present a group exhibition centered on the concept of sedimentation(s), linking time, memory, and accumulation—whether social, natural, or personal. The 22 selected artists explore the layering of strata in unique ways—whether human, geological, biological, or emotional traces—revealing how this process shapes our perception of places, bodies, and lived experiences.

In the social and urban sphere, **Elsa Beaumont** documents the vulnerable lives and social history of a shelter, where tensions between the interior and exterior build up, leaving behind sensitive human layers in her images. **Julie Rochereau** focuses on the entropic sedimentation of a landscape, using fragile and experimental images to capture the transformation of a forested wasteland in Romainville, where natural layers and human interventions overlap and fade away. **Anne Mocaër**, for her part, explores the superimposition of ruins, memories, and urban projects in a neighborhood of Casablanca on the verge of disappearing, revealing through photography the material and emotional traces of a community in transition.

Jess Gough explores matter and extraction in limestone quarries, amidst fossils, human traces, and natural accumulations. **Fernande Petitdemange** photographs historical fossils to reveal the strata of time within mineral matter, while **Chiara Goia** superimposes archival images and contemporary landscapes in Carrara to uncover the layered memory of marble extraction and its communities.



Ruth Lauer Manenti, *4 Sides of The Table* series, 2022-2024

Marjolein Blom examines cultural memory and archives by documenting the disappearance of a bookstore and the accumulated fragments of books and papers, materializing the stratification of places.

The intimate and the layers of family trauma form another axis of sedimentation. **Sue-Élie Andrade-De** transforms the loss of a pregnancy into visual and performative layers, similar to the slow formation of mountains. **Yuki Furusawa** photographs her grandmother's house before its demolition, revealing how objects and spaces accumulate memories and intergenerational bonds. **Susann Carmen Jagodzińska** traces memory and trauma across three generations, where past, present, and future intertwine in the body and consciousness. **Ruth Lauer Manenti**, meanwhile, documents grief and familial transmission, reassembling visual fragments to prolong the presence of those who have passed.

Other artists connect family to landscape and geology. **Alyssa Warren** layers family memory, natural landscape, and analog processes to shape sensitive narratives and identities. **Zach Knott** connects geology and family heritage in the Mendip Hills, where natural and personal strata intersect. **Artur Leão** maps subterranean strata and ancestral sites to explore trauma and mystical intuitions. **Theo Zeal** layers memories, reconstructed landscapes, and material traces to create a tactile narrative about memory and illness, while **Ella Bryant** materializes fragile psychological states as strata on photographic paper. In her work, **Ali Uchida** explores Tsushima Island, where buried memories settle in the mountains, the sea, the paths, and the houses, forming thin layers of light that slowly slip into the unconscious.



Marjolein Blom, *Shelves*, 2024

Geology as human memory is a central theme in **Sergio Lovati**'s work, where mountains and fissures become palimpsests of time and transformation. **Jessica Lennan** superimposes rock strata and traces of pigment to create a dialogue between landscape and perception. **Angela Tozzi**, meanwhile, documents the melting of the Rhône Glacier, where layers of ice, scars, and human interventions become symbols of memory and resistance in the face of climate change.

In marine environments, **Yvette Monahan** demonstrates how fish bodies accumulate memory and ecological conditions, while **Sarah Braeck** brings to light the carbon cycles sequestered by brown algae, layering scientific and gestural elements to reveal the memory and transformation of ecosystems.

Through these different approaches, sedimentation unfolds as a poetic and conceptual tool for thinking about accumulation, erasure, and continuity, revealing the layers that make up our world—whether human, natural, or emotional.



Tiago Casanova, *Which way the wind blows*, 2019

SAINT-JEAN CHAPEL, Mulhouse

TIAGO CASANOVA

WHICH WAY THE WIND BLOWS

Which way the wind blows seeks to address some of the human relations in the Mediterranean Sea of today, seen from a possible distant future. A sea haunted by myths, gods, legends, wars and sunken dreams, selling itself as an idyllic paradise to tourists. A sea divided, between legacy and future, between religions, modern and ancient myths and economical and social status. A sea divided between tourism and drowned migrants and asylum seekers. A sea that is Nostrum and Vostrum, but also the place of a colossal humanitarian crisis. A visual narrative about the migrant crisis that does not represent the migrant crisis, the work emphasizes a contemporary society that chooses to ignore visual and political evidence, and prefers to believe that gods can turn people into stone.

This exhibition is supported by the Republic of Portugal and its Directorate-General for the Arts.

Tiago Casanova (Madeira, Portugal, 1988) studied architecture at Faculdade de Arquitetura da Universidade do Porto, where he was one of the founders of *Scopio* - International Photography Magazine in 2010. He was also one of the founders of the XYZ Books Publishing house and Bookshop in 2013, A ILHA (Gallery and Art Space) in 2014, and Estúdio Bulhufas in 2017. Has been exhibiting his work regularly in solo and group shows since 2006. Besides the work he produces in the context of his artistic investigation and practice, he also develops a professional career as an editor, book-maker, curator and exhibition designer. He is represented by Galeria Carlos Carvalho (Lisbon).



Kapwani Kiwanga, *Subduction Study #10*, 2018. Courtesy of the artist and Galerie Poggi, Paris - ADAGP

LA FILATURE, Mulhouse

ADJI DIEYE, JENNIFER DOUZENEL, ERIC CYAMFI,
KAPWANI KIWANGA, GEORGE MAHASHE,
OTOBONG NKANGA, LEONARD PONCO

SETTLED

Curator: Ange-Frédéric Koffi

Settled employs sedimentation processes as a metaphor for the modes of visibility and invisibility that characterise our era. Geological strata are at once visible and buried, present yet millennia-old, disclosing a history whilst simultaneously revealing its gaps. The artists gathered in this exhibition navigate the tension between accumulation and erasure, between revelation and concealment. Conceptually, the exhibition draws upon the notion of ambivalence currently explored within photographic scholarship. Rather than signifying mere indecision, ambivalence emerges here as the juxtaposition of antagonistic, often irreconcilable positions that permeate different strata of perception. This tension fundamentally shapes our relationship to the photographic image: even as photography enables us to unveil and archive reality, it simultaneously confronts us with the limits of that very visibility—with all that remains beyond the frame, inaccessible or fugitive.

The exhibition *Settled* is a co-production of La Filature, Mulhouse's National Theater, and BPM - Biennale de la Photographie de Mulhouse.

↳ **More info on the exhibition and the artists on [our website](#)**



Adj Dieye, *A long term friendship*, Arge Kunst, 2022
© Arge Kunst, image by Tiberio Sorvillo

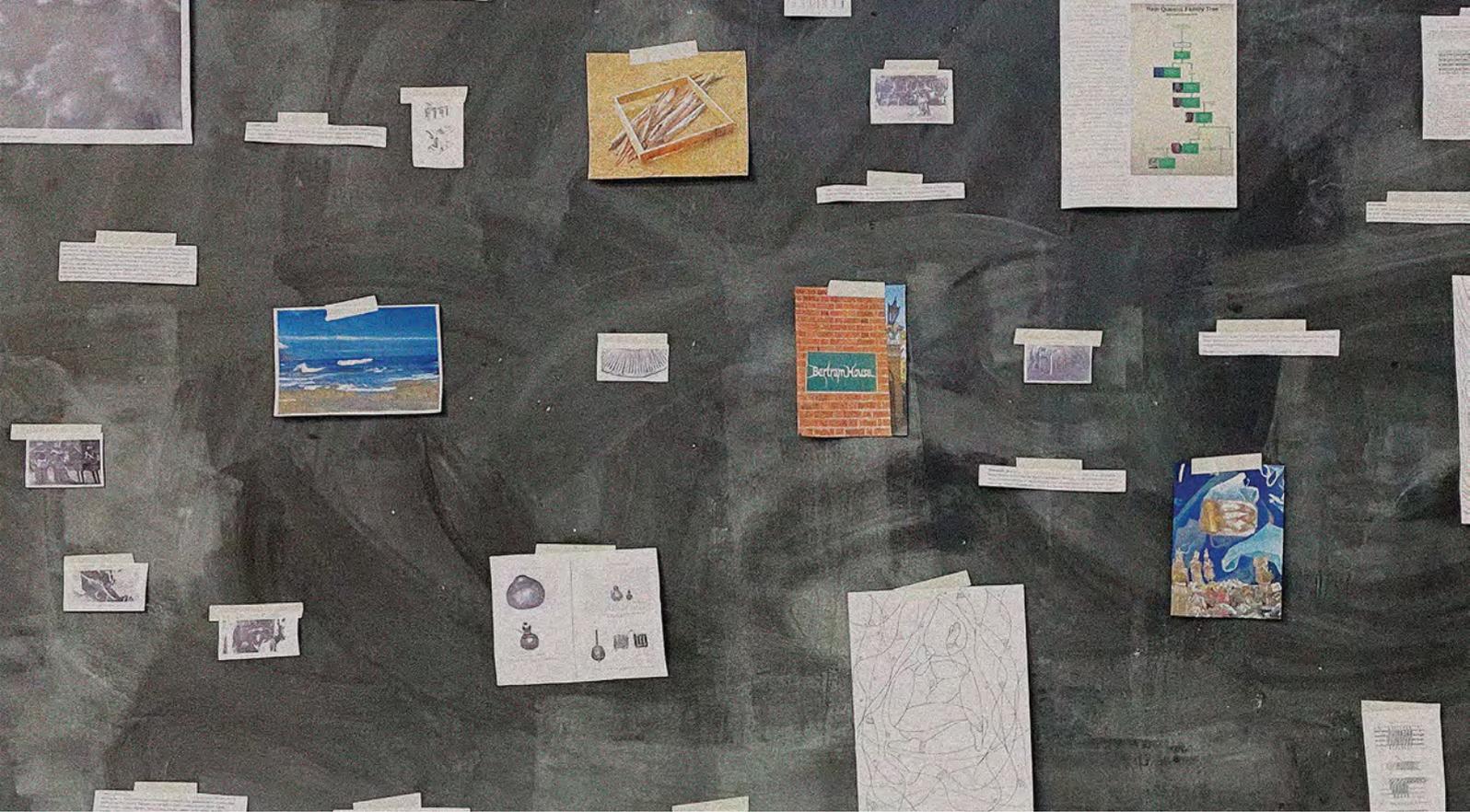
COLLECTIVE EXHIBITION

⋮ ADJI DIEYE

Adj Dieye (*1991, Milan) is a visual artist living and working between Dakar, Milan, and Zurich. Her practice interrogates notions of representation and identity to examine the socio-political structures shaping our globalized world. By exploring the role of culture in advertising, architecture, and national archives, she scrutinizes the forms of aesthetics of self-determination within neoliberal contexts. Photography is central to her work, serving both as a versatile medium and as a means to question representational “knowledge” and processes of othering across Western and Non-Western societies. She has participated in several international biennials, including the 16th Lyon Biennale (2022).

⋮ JENNIFER DOUZENEL

Born in France in 1984, Jennifer Douzenel lives and works in Paris. Her work—primarily films shot while traveling, but more recently also works derived from photographic images—captures the world in a snapshot. Imbued with the challenges of our humanity, the artist’s contemplative works draw on the history of painting and seek to awaken our sensitivity to the unfamiliar. Her work explores minute temporalities and micro-events that usually escape the eye, formalizing what might be called an “aesthetic of the interval”—an exploration of the gaps between the visible and the latent, between presence and erasure. She recently participated in the *Regards du Louvre* project (Louvre Museum), as well as in the exhibitions *L’île intérieure* at the Fondation Carmignac and *Voyage Voyages* at the MUCM.



George Mahashe, *Defunct Context - Ambivalence to important work*, 2023

COLLECTIVE EXHIBITION

ERIC GYAMFI

Eric Gyamfi (b. 1990, Ghana) is a Photographer/Artist, living and working in Ghana. His photographic practice explores the construction of visual archives, processes of social memory, and shifting identities. His work blends vernacular imagery, alternative photographic processes, and long-term visual investigations, treating photographic bodies of work as living, reconfigurable layers. His practice, situated at the intersection of expanded documentary and material experimentation, questions the stability of the image and its modes of transmission. His work has been exhibited at the Vienna Biennale (2021) and the Rencontres de Bamako (2017/2019), among other venues. He is the recipient of the FOAM Award (2019).

KAPWANI KIWANGA

Kapwani Kiwanga (b. Hamilton, Canada) is a French and Canadian artist. She creates a transdisciplinary body of work (installation, photography, film, sculpture) that explores the relationships between power, history, and materiality, employing methods akin to investigative research and speculative ethnography. Winner of the Marcel Duchamp Prize (2020) and Canada's representative at the Venice Biennale (2024), she has exhibited at the New Museum, the Serpentine Gallery, the Kunsthaus Zürich, MOCA Toronto, and numerous international biennials.

GEORGE MAHASHE

George Mahashe is an Associate Professor in Fine Art at the University of Cape Town, South Africa, and a practicing artist. He convenes the research platform Defunct Context, which centres the curatorial as artistic practice. His work combines photography, anthropology, archives, and storytelling, foregrounding transdisciplinarity in responding to indigenous knowledge systems and engaging both its historic and emerging practices. His work explores the social performativity of the image and its historical layers, from the photography studio to contemporary public spaces.



Léonard Pongo, screenshot from the video *Tales from the source*, 2023

COLLECTIVE EXHIBITION

⋮ OTOBONG NKANGA

Otobong Nkanga explores the connections between extraction, territories, bodies, and the circulation of materials through installations, drawings, performances, textiles, and photographs. Her work highlights the sedimentation of resources and narratives, as well as the affective cosmologies that arise from them. Her works are included in major international collections and have been the subject of numerous publications. A recipient of international awards, she regularly exhibits her work, such as at Documenta 14 (Kassel, 2017), or in solo exhibitions at the Martin-Gropius-Bau (Berlin, 2020) and the Musée d'Art Moderne de la Ville de Paris (2025).

⋮ LÉONARD PONGO

Léonard Pongo is a visual artist living and working between the Democratic Republic of Congo and Belgium. His practice interlaces a lens-based approach with textile design, experimental printing techniques and moving images to form immersive mixed-media installations. Dividing his time between long-term projects in the DRC, teaching and commissions, Pongo is committed to expanding the visibility of African narratives. A recipient of awards and residencies, he has exhibited internationally in museums, biennials, and festivals.



Rebecca Bowring, *Knowing Thunder Gives Away What Lightning Tries to Hide*, 2020

La KunstTurm, Europe Tower (14th floor), Mulhouse

REBECCA BOWRING, ELEONORA CALVELLI,
FRANÇOIS JONQUET, KATYA LESIV, ULF LUNDIN,
NATALIE MALISSE, MARGOT WALLARD

BRUISSEMENTS (WHISPERS)

Curator: Magali Avezou

“The exhibition space is located in what is commonly referred to as a skyscraper, the Europe Tower in Mulhouse. The 1970s apartment belongs to a couple of art collectors. It features a living room, two bedrooms, and a kitchen where only part of the backsplash remains. Everything else is empty. Yet stories fill the space.

Bruissements takes its starting point here to reflect on the domestic sphere, the bonds that are forged within it, and to gather stories—like the sediment of intimacy. **Ulf Lundin** (Sweden) observes a young family through a telephoto lens for a year, drawing us into their private lives while highlighting the unique characteristics of this social unit. **François Jonquet** (France), for his part, recounts his family life from the inside, across the years, beautiful in its banality. **Margot Wallard** (France) tells us of transgenerational stories as she explores her grandmother’s Algerian life, which has so deeply influenced her own that she sets out to follow in her footsteps in Oran. A Ukrainian exile in Finland, **Katya Lesiv** (Ukraine) evokes the thwarted desire to return, to “come home,” as if returning to oneself, when circumstances—such as war—prevent it. **Eleonora Calvelli**, for her part, draws us into the mysteries of televised intimacy, the reality shows where bodies hide and reveal themselves under the unblinking gaze of the cameras. **Natalie Malisse** tells us about a different kind of home—that of her childhood, one marked by abuse. Like **Rebecca Bowring**, for whom the domestic space became, for a time, a space of entrapment.

Taking a variety of approaches—sometimes documentary, sometimes conceptual—these seven projects explore the connections formed by the domestic sphere, understood as a space of intimacy. A space that serves as an enclosure, the perimeter of a set of human relationships generally related to the family structure, with its emotions and traumas, its violence and its solidarity.” Magali Avezou

↳ [More info on the exhibition and the artists on our website](#)



Eleonora Calvelli, *Making Love to G. is gonna be like the first time I tried a cheeseburger*, 2023

COLLECTIVE EXHIBITION

REBECCA BOWRING *KNOWING THUNDER GIVES AWAY WHAT LIGHTNING TRIES TO HIDE*

Through this project, which began during lockdown, Rebecca Bowring offers a different photographic portrayal of domestic violence. By pasting her images on the walls of her home—a place of control and confinement—and photographing them again, she visually depicts her complex emotional experience: loneliness, constant adaptation, and self-effacement, so as not to provoke the storm that is never far away.

Born in 1985, Rebecca Bowring lives and works in Geneva, Switzerland. She views photography as a space for reflection and experimentation where our memories intersect with the material forms of the image. She explores how an image can retain an intimate presence in our lives beyond the moment of its capture.

ELEONORA CALVELLI *MAKING LOVE TO G. IS GONNA BE LIKE THE FIRST TIME I TRIED A CHEESEBURGER*

This series is a project launched in 2012 that explores how reality TV shows—which play on themes such as intimacy, voyeurism, and violence—offer a unique vantage point for understanding the development of the cultural industry and the way the market is taking over mass communication. The project consists of two photographic series captured from television or computer screens.

*Eleonora Calvelli is an Italian photographer who works on long-term independent projects focused on social and cultural issues. In *In Bloom*, she explored Italian same-sex parent couples with children born through “assisted reproductive technology.” This series received the patronage of Amnesty International and was published in 2013 under the title *In Bloom* (Postcart, Rome).*



François Jonquet, *Forage*, 2023

COLLECTIVE EXHIBITION

FRANÇOIS JONQUET
FORAGE (DRILLING)

"My family is an archipelago of five islands connected by underwater foundations. I feel as though I am both with and beside these islands, observing them from an outside perspective. Maintaining a certain distance allows me to photograph them. But deep down, I long for that distance to shrink. *Forage* captures everyday moments of family life spanning two decades." François Jonquet

*François Jonquet was born in 1967 and grew up in a large family with his parents and two sisters in the Paris suburbs. Today, he lives in Bordeaux and works as a general practitioner for people who communicate in French Sign Language. He has been taking photographs since his late teens, and his work focuses on his family in scenes from everyday life. In 2023, *Forage* was published by Void.*

KATYA LESIV
*I AM GOING HOME TO EAT
MULBERRIES FROM THE TREE*

"From my earliest childhood, the act of eating berries from either a tree or a bush has been one of my most cherished and deeply beloved activities. The mulberry in the parents' garden, with its milky sweet aftertaste, has become a support, maternal in its nature. The body is nourished by the intention to return to the ritual, while recognizing the time required for the earthly cycle to be completed." Katya Lesiv

Katya Lesiv (born in 1993, Ukraine) is a visual artist and photographer currently based in Finland. Her practice explores themes of cycles and physicality, emotional experience, and motherhood through photography, artist's books, installation, text, and moving images. The book plays a central role in her work, often serving as the final form of her projects.



Ulf Lundin, *Pictures of a Family*, 1996

COLLECTIVE EXHIBITION

ULF LUNDIN *PICTURES OF A FAMILY*

For a year, Ulf Lundin spied on (with their permission) a childhood friend, his wife, and their two sons. Living in the same city as them, the photographer followed them in their typical day-to-day family life. This project explores the artist's repulsion as well as his fascination with an ordinary family life. It also invites reflection on the different paths taken by two lives that began in similar ways.

Ulf Lundin was born in Sweden in 1965 and studied photography at the School of Photography at the University of Gothenburg (MFA, 1997). He currently lives in Stockholm and works as an artist, primarily in the fields of video and photography. For many years, he has been interested in issues related to photography and the photographic gaze, as well as everyday life. He employs different strategies depending on the project to make the ordinary interesting.

NATALIE MALISSE *LA GRANDE MAISON* (THE BIG HOUSE)

La grande maison is a photographic project that examines domestic violence. This exploration, conducted as a kind of psychological inquiry into the sites of the artist's childhood, captures fragments of memory that haunt a series of recurring nightmares. Photographs and texts probe a mental space whose boundaries extend beyond the visible, tracking the wounds and silent shadows within the paternal home. Polaroid and film images expose the silent violence hidden behind appearances and the code of silence that surrounds it.

*Natalie Malisse is a Belgian photographer who trained at the École Supérieure des Arts de l'Image "Le 75" and the Royal Academy of Fine Arts in Ghent (KASK). She lives and works in Brussels. Her artistic practice explores the layers that shape us and uses imagery to examine territories linked to traumatic memory, mental health, disability, and gender inequalities. *La grande maison*, published by Éditions du Caïd, is her first book.*



La Mer

Margot Wallard, *Oran*, 2018 - ongoing

COLLECTIVE EXHIBITION

⋮ MARGOT WALLARD
⋮ ORAN

"For us, Algeria was the backdrop to our many family gatherings. My grandmother, the true pillar of the family, spoke of Algeria every day. She was obsessed with that country, to which she had never returned. Algeria never ceased to haunt her life in France. Even though she hated politics, there was no bitterness in her words, rather a deep melancholy and love for the country."

Margot Wallard, the granddaughter of pieds-noirs, explores the family archives after her grandmother's death and sets out to trace her family's roots for the first time in 2018, in a city she knows only through her grandmother's stories.

Margot Wallard (b. 1978, France) is a photographer based in Montreuil. Her work explores the connections between place, memory, and intimacy. She is interested in family heritage, human relationships, and loss. She is represented by Galerie Dorothee Nilsson (Berlin) and Galerie VU' (Paris).



Roselyne Titaud, *Am Löwentor*, 2009

ENTRANCE HALL of the Europe Tower, Mulhouse

ROSELYNE TITAUD *AM LÖWENTOR*

In the series *Am Löwentor*, Roselyne Titaud turns her gaze toward the museum space. She focuses in particular on dioramas—these staged representations of a living world, whether present or past. Through them, the museum becomes a fictional reconstruction of nature, intended to facilitate an experience and imagination of nature that is both removed from and distinct from the real thing. These images of frozen ecosystems echo other works by the artist composed of photographs of interiors, display cases, or plants. The natural form serves to establish a fundamental link between the designed interior space and the supposedly natural exterior space. The glass display case, for its part, invites reflection on the construction of memory, our recollections, and the distance that separates us from them.

*Roselyne Titaud earned her degree in Fine Arts in 2001 and then lived and worked for several years in Saint-Étienne. She exhibited in France, notably at the MAC in Lyon, in Grenoble, and in Arles. In 2009–2010, a residency at the Akademie Schloss Solitude in Stuttgart marked a turning point: she moved to Berlin, where she would remain for fifteen years. This experience earned her recognition from, among others, the MAM in Berlin and the SK Stiftung in Cologne. Enriched by this journey, she moved to Paris in February 2025, where she immediately exhibited the *Cosmologies* series at the Hermès workshops (a collection of which she is a part) in Pantin.*



Jean-Claude Figenwald, Los Angeles, 1981

LE SÉCHOIR, Mulhouse

JEAN-CLAUDE FIGENWALD *SI ON M'AVAIT DIT. MES VIES DE PHOTOGRAPHE*

(IF SOMEONE HAD TOLD ME: MY LIVES AS A PHOTOGRAPHER)

This retrospective exhibition traces the five-decade career of photojournalist Jean-Claude Figenwald. After growing up in Mulhouse, he moved to Paris and became a staff reporter, working for various magazines while continuing his personal projects. His photographs reflect a relentless and personal gaze on reality, attentive to people, the environment, society, and current events. This photographer's professional and personal journey has taken him, over nearly fifty years, from the intimacy of his Parisian street to the wider world. An uninterrupted journey that has yielded images on a multitude of subjects.

*A self-taught photographer, Jean-Claude Figenwald learned photography at the Gamma and Magnum agencies in the mid-1970s. His first assignment was for the **L.A. Times**, for which he photographed fashion shows in the early 1980s. A recipient of the Air France-City of Paris Fellowship in 1983 and a freelancer for the Associated Press in Paris, he joined **L'Express** to cover political, economic, and cultural life in Paris and throughout France. Gérard Rancinan hired him at his agency to produce magazine-style reports abroad, after which he joined Disney to document the construction of the future Marne-la-Vallée park. In the mid-1990s, he worked for a new generation of magazines—**Citizen K**, **L'Optimum**, **Glamour**, **Idéat**, **GQ**, and **Milk**—which gave him the opportunity to travel the world while developing an original photographic style. He completed a residency in 2002–2003 at La Filature in Mulhouse for an exhibition on community gardens. He is also the author of a book, **Comme il m'a été donné. Mes vies de photographe** (As It Was Given to Me: My Lives as a Photographer), published by Médiapop in May 2026.*

Exhibition organized in partnership with Mulhouse Art Contemporain



Pablo Castilla, *Altiplano*, 2015 - ongoing

BERGES DE L'ILL/ QUAI DES CIGOGNES
(near "la Maison des Berges"), Mulhouse

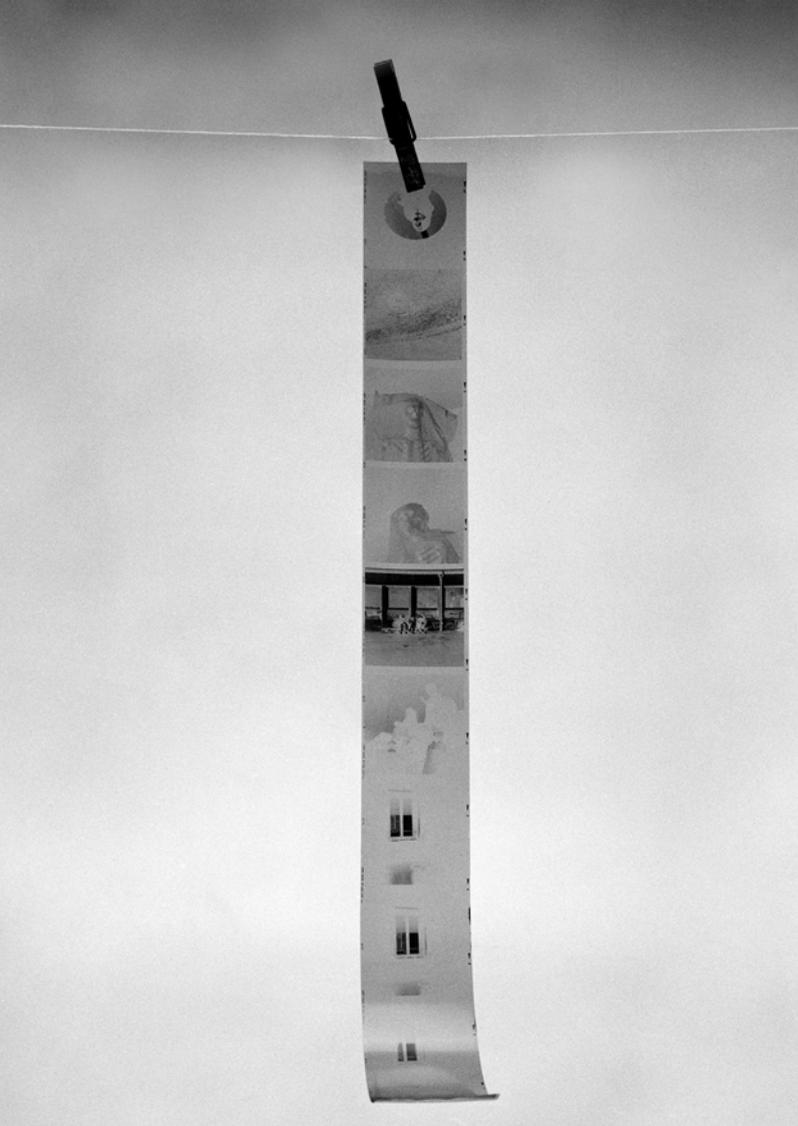
PABLO CASTILLA
ALTIPLANO

In February 2025, BPM - Biennale de la Photographie de Mulhouse and Mulhouse Art Contemporain launched a joint call for entries for a solo exhibition. Pablo Castilla, with his series *Altiplano*, is the winner.

The Altiplano is one of the least populated regions in southern Spain, a vast and arid area that the photographer has been exploring since 2015. Now a desert, this territory hosted several million years ago an ecosystem of absolute richness. Archaeological excavations have uncovered traces of animal species that are now extinct, as well as those of the first human communities to settle in Europe. Guided by a shaman through both the underground and spiritual worlds, Pablo Castilla sought to create a dialogue between the surface landscape and this other layer of reality.

Born in Spain in 1980, Pablo Castilla lives and works in Norway. His work is based on the direct exploration of reality and encoded in a documentary-based language through various disciplines such as cinema, performing arts and photography. He was recently working as photo conservator at the National Library of Norway, leading a project for the preservation of the historical solar observation photographs. He is currently the recipient of a 1-year artist stipend by the Norwegian Directorate for Culture.

Exhibition organized in partnership with Mulhouse Art Contemporain



left: Pauline Carré, *Mine d'argent*, HEAR Mulhouse
right: Milo Butta, ESAD Reims

ALONG THE RHINE CANAL (opposite MISE) and on the forecourt
Adrien Zeller (in front of the train station), MULHOUSE

POINT CARDINAL V (CARDINAL POINT V)

With and by students from art schools in the Grand Est region and their photography professors

Presented as a display along the canal banks and on the train station forecourt, the exhibition features around 80 posters of students' photographs created as part of courses taught by Constance Nouvel, Estefanía Peñafiel-Loaiza and Delphine Gatinois (ÉSAL Metz and Épinal), Andrea Keen (ENSAD Nancy), Laurent Montaron (ESAD Reims), Isabelle Le Minh and Anne Immelé (HEAR Strasbourg-Mulhouse). During the 2025–2026 academic year, the students worked on the theme of the BPM 2026, *Sedimentation(s)*. The result is a diverse range of works that demonstrate the vitality of emerging artistic creation.

As part of a collaboration between HEAR, the French Institute of Cambodia, and Studio Images in Phnom Penh—the only higher education institution exclusively dedicated to teaching photography in all of Southeast Asia—Cambodian students were also invited to reflect on the festival's theme. Six of them are participating in the *Point Cardinal V* exhibition alongside students from art schools in the Grand Est region.

The installation on the forecourt was made possible thanks to patronage from JCDecaux.



Manuela Marques, *Ligne de faille*, 2022. Courtesy of Anne Barrault Gallery

FRENCH CULTURAL CENTER FREIBURG,
Freiburg im Breisgau

MANUELA MARQUES
PÉRIMÈTRE DE TRANSFORMATIONS
(SCOPE OF TRANSFORMATIONS)

Manuela Marques's work is part of a contemporary exploration of landscape representation and the construction of the gaze. It evolves from unique environments, viewed as genuine territories for exploration and research. Each site she engages with becomes a space for investigation where different layers of perception intersect and overlap, bringing historical, geographical, and scientific data into dialogue with a sensitive and experimental approach. This approach unfolds through photographic works, videos, sound pieces, and installations, conceived as devices for observation and experience.

Her practice is based on the development of in situ working protocols and strategies of attention that question the modes of perception and appropriation of the territory. By staging elements collected in the field, she constructs an "other nature," conceived as a theater of the landscape where reality is analyzed, displaced, and reinterpreted. Each territory is thus viewed as a carrier of specific forms, rhythms, and narratives, revealing invisible layers of writing that her work seeks to make perceptible.

Manuela Marques, born in Portugal, lives and works between France and Portugal. Developing a practice rooted in the fields of photography and video, she explores the relationships between materiality and immateriality, the visible and the invisible, perception and representation. Using elements from the natural world and everyday objects, she creates images that question the ways we see and interpret, creating a tension between presence and absence, light and shadow, form and indeterminacy. Her work has been exhibited in numerous institutions in France and internationally. She is represented by Galerie Anne Barrault (Paris) and Rui Freire Fine Arts (Lisbon).



Lilly Lulay, *Mindscapes*, 2007 - ongoing. Courtesy of the artist

STÄDTISCHE GALERIE, MORAT-HALLEN, Freiburg im Breisgau

SANDRA EADES, GISOO KIM, LILLY LULAY,
DALMONIA ROGNEAN, WENKE SEEMANN
SEDIMENTS OF MEMORY

Curators: Eva Kallenberger et Camille Rey

Although the term of sedimentation comes from the field of geology, it has also found use in other areas. In us humans, as in nature, there are a multitude of sediments – layers of memory, depositions of moments and impressions, forming inner landscapes. They form us, influence our identity and determine how we perceive places in the future. And the memories themselves are also sedimentary: Memories don't just consist of one perception; they are made of multiple sensory impressions and retellings, influenced by our emotions.

The artists presented in the exhibition examine photography as a medium of memory and investigate questions like: Which layers make up the memory of a place? How do these memories settle in us? How do the places I live influence me and who I am? How do I remember a place – and how do other people remember it?

They transform photographs – with needle and yarn, scissors and glue, or brush and paint – combining them with other photographs and layer medias and moments to visualize memories and connections of people and places. From these artistic practices stems a new, sedimentary technique, through which photography is – just like the visual impression in a memory – but one of multiple layers and perceptions.

↳ **More info on the exhibition and the artists on [our website](#)**



Sandra Eades, *Excursion*, 2006. Courtesy of the artist

COLLECTIVE EXHIBITION

SANDRA EADES TERRAIN SONDIEREN AND EXCURSION

In her *Photo-Paintings*, Sandra Eades combines analog photography with monochrome painting and watercolor drawing. She assembles these works based on associations of color. *Terrain Sondieren* and *Excursions* were created during and after walks through the vineyards of her former home in Ihringen.

Born in 1949 in Chelmsford, United Kingdom, Sandra Eades combines photography and painting, in the style of a collage, to create a distinct genre: "photo/painting." She is one of the first artists to use this technique in this way. Sandra Eades's series of images are based on photographic approaches to specific places and landscapes.

GISOO KIM CONNECTED SPACES

For her series *Connected Spaces* she uses analogue photographs which she took on walks, trips, in everyday life. After cutting them out, she layers them into a spiral-shape, overlapping one another. The hand sewn threads connect these impressions of landscapes, revealing the intrinsic connections between places. For this exhibition, the artist has created an installation that combines the conceptual idea of *Connected Spaces* with the three-dimensional forms she has been experimenting with since 2022.

Gisoo Kim was born in 1971 in Seoul in South Korea, Gisoo Kim now lives and works in Essen. She studied sculpture in South Korea and liberal arts in Hamburg and Düsseldorf. She mostly works on poetic photocollages where she stitches the pictures she takes with a yarn instead of gluing them together. She consciously leaves traces of her artistic intervention on the photographic image surface.



Dalmonia Rognean, *When the old rivers turn, we hide, we seek*, 2022.

Courtesy of the artist

COLLECTIVE EXHIBITION

LILLY LULAY *MINDSCAPES AND BRUSSELS*

In her *Mindscales* series (started in 2007), Lilly Lulay seeks to create scenes of an inner world of memory and imagination, inaccessible to any camera through collages. By layering fragments of other people's life's moments, she constructs an abstract landscape.

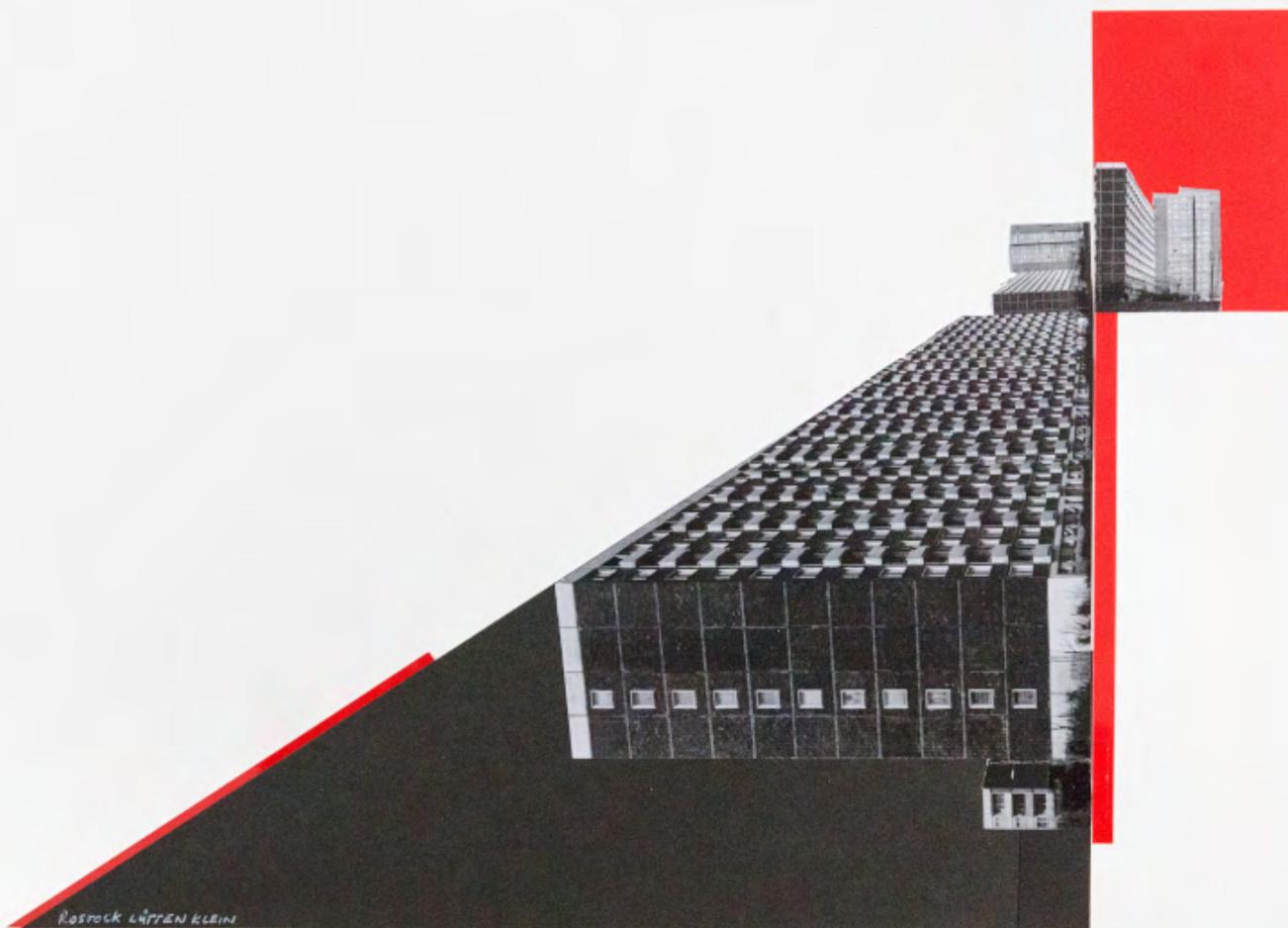
The video *Brussels* (2025) shows a slow layering of photographs of the city where she lived for six years. Shapes and figures in these photographs are partially cut out, revealing the images beneath. Lulay examines how a place is shaped by the memories of its inhabitants, by sounds, and by impressions—and how these elements can bring it to life.

Lilli Lulay was born 1985 in Frankfurt, studied photography, sculpture and media sociology in Germany and France. Her works examine photography as a cultural tool at the center of daily life. Perfectly aware of today's overproduction of images Lulay uses own and other peoples photographs as «raw material». She turns photographs into palpable objects.

DALMONIA ROGNEAN *WHEN THE OLD RIVERS TURN, WE HIDE, WE SEEK*

Dalmonia Rognean grew up near two archaeological excavation sites – as a child she had often imagined what it would be like to dig there herself. In her installation *When the old rivers turn, we hide, we seek*, she follows this impulse: like an archaeologist, she conducts metaphorical excavations in the landscape of her homeland.

Dalmonia Rognean was born in 1993 in Braşov, Romania. She lives and works in Vienna, where she is currently studying Photography and Time-based Media at the University of Applied Arts. Her artistic practice focuses on the creation of possible worlds: by grounding her images in real-life situations, she transcends them to construct a universe where multiple narratives coexist and overlap.



Wenke Seemann, *Deconstructing Plattenbau – Lütten Klein #1*, 2020/2021
© Wenke Seemann / VG Bild-Kunst, Bonn 2026

COLLECTIVE EXHIBITION

⋮ WENKE SEEMANN

When Wenke Seemann's father died, he left her his archive of photographs. Since 2019 Seemann is working through this material artistically for her series *Archivdialoge #1 – Bauplan Zukunft*. She confronts the photographs her dad took, which symbolize a fresh start, progress and modernity, with her own childhood and youth memories of the city of Rostock during the GDR and post-wall era, crossing genres and media.

For the Collage series *Deconstructing Plattenbau* Seemann dissects photographs of architecture and restructures them, shifting them into the aesthetic tension of modernity. For her film *Plattenbaugeschichten* she combines archival pictures with her own associative research text, the composition of both enabling room to reflect on the past, the present and the future.

Wenke Seemann was born in 1978 in Rostock, Germany. In 2000 she finished her studies in philosophy at the university of Rostock as well as 2005 her studies of social sciences at the Humboldt university of Berlin. Seemann works as a commissioned photographer as well as an artist. For her artworks she was awarded multiple residencies, including in Belgrade, Serbia and Berlin.

OPENING DAYS

MULHOUSE AND FREIBURG IM BREISGAU JUNE 5-6-7

The festival will open its doors to the public in a weekend filled with events attended by photographers, curators, editors, members of the press and the general public.

WHAT'S ON THE PROGRAM: OPENINGS, GUIDED TOURS, AND MEETINGS!

↳ *The full schedule of events is available on [our website](#)*



Photobook days, BPM 2024

◆ *PHOTOBOOK DAYS*

FINE ARTS MUSEUM, MULHOUSE JUNE 6 & 7, 2 P.M. - 5 P.M.

As part of the opening days, the BPM once again presents Photobook Days. This is a program specifically focused on photobooks and contemporary publishing since 2016.

What's on the program:

- Photobook fair with independent publishers, bookstores, and artists: Micamera Milan, Origini edizioni, Rue du Bouquet, September books, éditions du Caïd, la Conserverie, éditions Orange Claire, etc.
- Talks between critics and artists
- Book signings

↳ *The full schedule for Photobook Days is available on [our website](#)*

TEAM AND ARTISTIC DIRECTION

Team

President: François Diserens

Vice-President: Jean-Yves Guénier

Secretary: Nathalie Fabian

Treasurer and Technical Coordinator: Pierre Soignon

Artistic director: Anne Immelé

Scenographer: Nigel Baldacchino

Project Officer, communication and coordination: Maïta Stébé

Mediator: Nicolas Bézard

Graphic Designer: Mei Yang

Interns: Émilie Barral, Clémence Picard, Élie Regazzoni

Printers: Laurent et Sophie Weigel (Le Réverbère Motoco), Prével

Associated curators: Magali Avezou, Nigel Baldacchino, Bénédicte Blondeau, Ange-Frédéric Koffi, Camille Rey & Eva Kallenberger

The festival is also made possible by the work of photographers, exhibition venue staff, project partners, and volunteers.

Artistic direction

Anne Immelé holds a PhD in art and is a photographer, photography professor at HEAR, and exhibition curator. Her work explores the interplay between memory, territory, and hospitality. Her work explores the links between memory, territory, and hospitality, and her images, which are both poetic and politically engaged, question the notions of refuge and displacement. Her images are regularly exhibited, as was in 2025 the case at the Madé gallery, as part of the FLOW festival, and at Le Cri des Lumières. She is the author of several books and articles, notably published in *Art Press*. She founded the BPM - Biennale de la Photographie de Mulhouse, for which she works as artistic director and curator of certain exhibitions. Her curatorial work is often based on a spatial understanding of places and the association of photographs with one another.

↳ anneimmele.fr



PARTNERS OF THE BPM

Public funders

- City of Mulhouse
- DRAC Grand Est (Regional Directorate for Cultural Affairs)
- Grand Est Region
- European Community of Alsace

Partner locations and organisations in Mulhouse and Freiburg Im Breisgau

- Mulhouse Fine Arts Museum
- Mulhouse Public Libraries
- La Filature, National Theater of Mulhouse
- La KunstTurm
- Mulhouse Art Contemporain
- Le Séchoir
- French Cultural Center Freiburg
- Morat-Hallen, City of Freiburg im Breisgau

Regional, national and international partners

- PEP, Photographic Exploration Project
- la HEAR - Haute École des Arts du Rhin
- l'ESAL - École Supérieure d'Art de Lorraine, Metz et Epinal

- l'ENSAD - École Nationale Supérieure d'Art et de Design de Nancy
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- Poggi Gallery

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- NOVO
- de l'air

The BPM is a member of the Plan d'Est and L U X networks.





Susann Carmen Jagodzińska, *Children of the golden Sun*, 2024

IMAGES AVAILABLE UPON REQUEST

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