

Press kit

2013-2023
10 YEARS /
10 PHOTOGRAPHERS

Outdoor exhibition
Quai des Cigognes, Mulhouse
Opening on October 7, 2023





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

CONTENTS

The BPM - Biennale de la Photographie de Mulhouse	<u>3</u>
Festival's history	<u>4</u>
The exhibition: <i>10 years / 10 photographers</i>	<u>10</u>
Team and partners	<u>21</u>
<i>Mondes Impossibles</i> , BPM 2024	<u>26</u>
Press contact	<u>27</u>

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 relationship of photographic production to its contemporaneity is one of the axes 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 BPM - Biennale de la Photographie de Mulhouse 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 BPM 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 Écoles supérieures d'art du Grand Est, guided by their photography lecturers.

FESTIVAL'S HISTORY

10 YEARS / 5 EDITIONS

◆ 5 editions

- 2013: *Play & Replay* (play with images, retouch them, draw inspiration from them)
- 2016: *L'autre et le même* (question the other, the unknown, the territory)
- 2018: *Attraction(s)* (account for the magnetism between two beings, the invisible forces)
- 2020: *This is the End* (the moment of change from one era to another)
- 2022: *Corps Célestes* (the imagination linked to the sky or the sublimated body)

◆ Residencies

- 2015: Pascal Amoyel and Vincent Delbrouck
- 2017: Thomas Boivin
- 2019: Céline Clanet and Christophe Bourguedieu
- 2021: Amandine Freyd

◆ Corps Célestes, the latest edition

- 14 exhibitions
- 13 places
- 4 towns and villages in France and in Germany
- 30 photographers
- 5 guest curators
- 1 end-of-residency exhibition
- 29 000 visitors

◆ Education

AGIS DANS TON LIEU, PENSE AVEC LE MONDE

Since 2013, in conjunction with the BPM, the association L'Agrandisseur has been developing the *Agis dans ton lieu, pense avec le monde (Act in your location, think with the world)* program. Through educational exchanges and practical workshops in schools, the aim is to enable students to discover and experiment with the language of the photographic image, broadening their fields of vision and knowledge of photographic artistic practices.

15 —
23 JUIN 2013

PLAY

&



REPLAY

BIENNALE
DE LA PHOTOGRAPHIE
DE MULHOUSE

THE MULHOUSE
BIENNIAL
OF PHOTOGRAPHY

EXPOSITIONS
JUSQU'AU 15 SEPTEMBRE

EXHIBITIONS
UNTIL SEPTEMBER 15

WWW.BIENNALE-PHOTO-MULHOUSE.COM

Illustration: © 2013 Biennale de la Photographie de Mulhouse. Tous droits réservés. Toute réimpression est interdite.

2013:

PLAY & REPLAY

One of the characteristics of photography in this digital age is the use of post-photographic processes. Artists play with existing photographs, their own or those of others. It is usual to “reshuffle the cards”, to appropriate known or anonymous images in order to displace meaning, or to realize utopian projects. With this first edition of Biennale de la Photographie de Mulhouse, at the heart of emerging practice, even the photographic medium itself is at stake and being questioned. *Play & Replay* sets in motion the circulation of images by means of sharing, exchange and discovery.

<http://www.biennale-photo-mulhouse.com/bpm2013/>

L'AUTRE ET LE MÊME

BPM 2016

Biennale de la Photographie
de Mulhouse

Musée des Beaux-Arts
4 juin - 4 septembre



www.biennale-photo-mulhouse.com



MUSEE ALSACE
CHAMPAGNE-ARDENNE
LORRAINE



OSLO 3
OSLOSKA GALLERI



NOVO

Mouvement



MUSEE des
BEAUX-ARTS
de Mulhouse



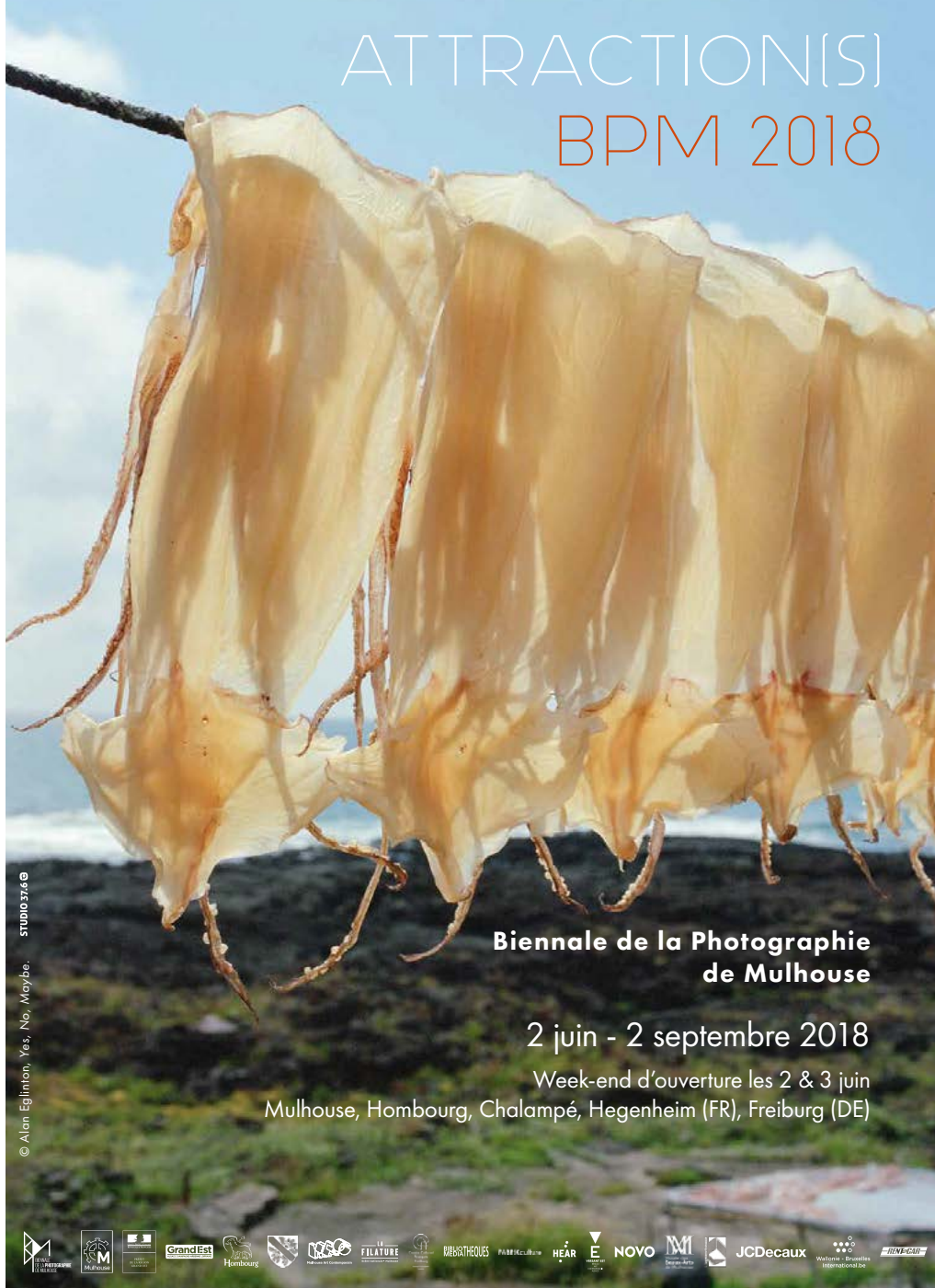
2016:

L'AUTRE ET LE MÊME

L'Autre et le même was conceived as an invitation to a journey. This event invited the public to question their relationship with the Other and Elsewhere, through notions of exploration, colonization and circulation between different cultures and territories. Exoticism, the fascinated but ethnocentric gaze we cast on what is foreign to us, had to be overcome. Otherness can be found in many different places and in many different ways, and we need to confront it.

<http://www.biennale-photo-mulhouse.com/2016/>

ATTRACTION(S) BPM 2018



© Alan Eglinton, Yes, No, Maybe. STUDIO 374

**Biennale de la Photographie
de Mulhouse**

2 juin - 2 septembre 2018

Week-end d'ouverture les 2 & 3 juin

Mulhouse, Hombourg, Chalampé, Hegenheim (FR), Freiburg (DE)



2018: *ATTRACTION(S)*

After the success of previous editions, this third edition, under the artistic direction of Anne Immelé, has gathered thirty or so photographers around the notion of attraction or attractions. The term attraction is very ambiguous. Whether superficial or deep, positive or negative, it is broad in scope, part of a movement, a dynamic and/or an impulse. If attraction is the invisible force that brings physical bodies together, we can also see in it the nature of the fundamental link that binds photography to reality. By building its richness on its apparent simplicity, isn't photography the medium of immediate attraction?

<http://www.biennale-photo-mulhouse.com/2018/>

CORPS CÉLESTES

BIENNALE DE LA PHOTOGRAPHIE DE MULHOUSE

10 JUIN - 17 JUILLET 2022
MULHOUSE, THANN
HOMBOURG, FREIBURG

04 juin Ouverture des expositions à Thann
10, 11, 12 juin Journées d'ouverture à Mulhouse,
Hombourg, et Freiburg

www.biennale-photo-mulhouse.com

© Işya Onurda & Nico Kabb, Future Memories W/ 2021. studio 3x6



2022:

CORPS CÉLESTES

The 5th edition of the **Biennale de la Photographie de Mulhouse (BPM)**, *Corps Célestes*, evokes a fascination with the cosmos, the stars and the imagination, which accompanies them like a constellation. Celestial bodies, infinitely distant, nourish dreams of conquest, but also link earthly life with the cosmos and propose to explain - owing to the celestial origins of atoms - the beginnings of life on earth. The programme joins human destinies with the destinies of stars. Isn't each existence after all, like a pulsar periodically emitting intense radiation, a celestial body?

<http://www.biennale-photo-mulhouse.com/2022/>

THE EXHIBITION

10 YEARS / 10 PHOTOGRAPHERS

QUAI DES CIGOGNES, MULHOUSE

OPENING ON OCTOBER 7, 2023

2 p.m.: Inauguration of the exhibition at the Quai des Cigognes

4 p.m.: Panel at the library Grand'Rue

Exhibition issues: Challenges and prospects for photographic festivals

With Sarah Girard (director of the Journées Photographiques de Bienne), Sébastien Arrighi (president and founder of the Mascarone Lab festival) and Anne Immelé (director of the BPM).

Discussion led by Dominique Bannwarth, President of Mulhouse Art Contemporain.

Janine Bächle
Geert Goiris
Matthew Genitempo
Pascal Amoyel
Rebecca Topakian
Paul Gaffney
Michel François
Nathalie Wolff & Matthias Bumiller
Céline Clanet
Christophe Bourguedieu

To celebrate the 10th anniversary of the **BPM**, this exhibition in the public space assembles 10 photographers who have marked the various editions of the festival since 2013. The selection evidences a broad range of photographic approaches, but all the photographers display a sensitivity, both poetic and political, to the contemporary world. The common thread running through is the questioning of the possibility or not of inhabiting a world transformed by human activity. **Janine Bächle**, **Céline Clanet** and **Paul Gaffney** ask whether one can live in harmony with nature, while **Rebecca Topakian**, **Michel François**, **Christophe Bourguedieu**, **Nathalie Wolff & Matthias Bumiller** question post-capitalist society, its boundaries and contradictions. In a more intimate manner, **Matthew Genitempo** and **Pascal Amoyel** photograph their loved ones in relation to the territory where they live. Finally, **Geert Goiris** illustrates the fundamental tension between man and nature.



© Janine Bächle, Graeme and Robin milking the cows, Crystal Waters Eco Village, QLD Australia, May 2016.

EXHIBITED AT *ATTRACTION(S)*,
BPM 2018

JANINE BÄCHLE

Images from the serie *The seemingly endless search for a life in tune with nature* (2016)

Around the world, sustainable communities and ecovillages can be found. Within these communities, people often make a choice to build their houses by themselves, utilize recycled materials, adopt solar power and energy alternatives, create composting toilets, grow their own food and collect the water from the creeks. They are living a life of simplicity. Although these people seem to have great ecological awareness, they also feel there is more that could be improved upon to truly be in tune in nature. There appears to be a never ending yearning; one can approach but never truly reach.

Is the longing of western people to truly live in tune with nature an unrealisable aim? This series explores the fine line between romanticism and reality.

*Janine Bächle (born 1990 in Germany) is a photographer and artist based in Leipzig and at Lake Constance with a passion for book making and editorial design. She studied photography and communication design at University of Art and Design in Offenbach, Germany. To coincide with her 2018 exhibition at Mulhouse's Grand'rue library, her book *Lebensformen, formes de vie* was published by Médiapop.*



© Geert Goiris, *Sphinx*, 2004.

EXHIBITED AT *THIS IS THE END*,
BPM 2020, IN HOMBORG

GEERT GOIRIS

Images from the serie *Lying Awake* (2013)

The work of Belgian artist and photographer Geert Goiris straddles a liminal position between landscape and still life. Haunting and dreamlike, the sometimes alien images denote a fundamental tension between man and nature often bordering on the sublime. From seemingly composed scenes of various objects or portraits to architectural and natural landscapes, the images impart a sense of uncanny timing or discerning observation, achieving both qualities of suspended time and unspoken narrative.

Geert Goiris photographed a two-headed lamb before it was stuffed for display in a museum. On the reverse side of this image is a snow-covered geological formation that uncannily resembles it. Both inanimate, these silhouettes join in their quiescence.

*Born in 1971 in Belgium, Geert Goiris lives and works in Antwerp. Since **Reconstruction** (Geert Goiris' first exhibition in the FoMu in Antwerp in 2000), solo exhibitions of Goiris' work have been held in FOAM Amsterdam (2015) Hamburger Kunsthalle (2010) and during Art Basel (2009/2014). His work has also been included in various group exhibitions, such as in MUHKA, Antwerp, the Gallery of Modern Art in Brisbane, BOZAR in Brussels, Palais de Tokyo in Paris. In addition, his photos feature in several international collections. In 2019, the monographic publication **Geert Goiris - Lying Awake** was published by Roma publications Amsterdam. For the BPM 2020, his works are featured in the group show at the Musée des Beaux Arts in Mulhouse, and in a site-specific installation in Hamburg.*



© Matthew Genitempo, *Mother of Dogs*, 2022.

EXHIBITED AT *CORPS CÉLESTES*,
BPM 2022

••• MATTHEW GENITEMPO

••• Images from the serie *Mother of Dogs* (2022)

Mother of Dogs chronicles the artist's early evening walks with his partner, Ada, alongside the railroad tracks near their home in Marfa, Texas. Taken at the start of the Covid-19 pandemic, these landscape photographs and portraits of Ada convey a certain quietude.

Born in Houston in 1983, Matthew Genitempo is a photographer and editor. After graduating from the University of Hartford with a Master of Fine Arts in Photography, he moved to Marfa, Texas, where he photographed his latest book, *Mother of Dogs* (Trespasser), and then moved to San Antonio. Hailed as one of PDN's (Photo District News) 30 Emerging Photographers, he received the LensCulture Emerging Photographer Award. His first book, *Jasper*, was shortlisted by Mark Steinmetz for the Fotofilmic Solo Award, after being published by Twin Palms in autumn 2018. In 2022 and for the first time in France, he is exhibiting images from *Jasper* at the Museum of Fine Arts in Mulhouse, as well as in Lunéville, thanks to a co-production between the BPM and Le Cri des Lumières.



© Pascal Amoyel, Nérès-Les-Bains, 2013.

EXHIBITED AT *L'AUTRE ET LE MÊME*,
BPM 2016

RESIDENCY IN MULHOUSE IN 2015

PASCAL AMOYEL

Images from the serie *Western Surveys* (2013-2019)

Initiated in the western region of France called Brittany and then developed while traveling east, north and south, *Western Surveys* is a journey through my native land. This exploration of the French territory on a long-term basis focuses on mountainous areas, rivers, coastline, and generates a specific landscape, both lyrical and documentary, where opposite dynamics interact: lightness and heaviness, elevated and low, solid and fluid, motionless and fluctuating, inhabited and uninhabitable. The mineral, vegetal and human elements seem to be made of the same substance, sometimes apparently merging into one another. Gathering documentary style photographs and fragments from a personal route, mixing portraits of relatives and strangers passing, revisiting familiar places and picturing unfamiliar sites, *Western Surveys* at the same time depicts a country and invents a biography. Shot with a 4x5" field camera, shifting from near to far, this work is built on a series of echoes and switches. The combination of its crosscurrents defines its singular aspect. *Western Surveys* maps a world that men momentarily try to inhabit and where they strive to journey along some paths.

*Pascal Amoyel, born in 1977, lives in Bellême (Orne). A photographer and curator, he holds a master's degree in contemporary history. His work was presented by the Bibliothèque Nationale de France in 2017 in the group exhibition *Paysages Français (1984-2017)*. Solo exhibitions include *Chapelle Saint-Jacques*, art center Saint-Gaudens, 2022; *Artothèque d'Annecy*, 2020; *Galerie Madé*, Paris, 2021; *Biennale de la Photographie de Mulhouse*, 2016. He has published *Not All (Poursuite)*, 2016). Pascal Amoyel was also guest curator for the 2018 and 2020 editions of the BPM.*



— mais qu'est-ce
qu'invasif veut dire?

© Rebecca Topakian, (n=6-9) *Les perruches de Maison Alfort*, 2020-2021.

EXHIBITED AT L'AUTRE ET LE MÊME,
BPM 2016

REBECCA TOPAKIAN

Image from the serie (n=6-9) *Les perruches de Maison Alfort*
(2020-2021)

Imported mid 20s century in France to decorate homes with their exotic features, some 30 rose-ringed parakeets escaped from Orly airport in 1974. Since then, they bred and invaded the parisian sky. While some say they are an invading species that should be stopped, researchers found out they are not threatening to the parisian urban ecosystem.

A parallel could be drawn between these birds and post-colonial trajectories: this species, enjoyed precisely for its exoticism, was loved when in cages, and seen as a threat when freed. Topakian studied the vocabulary around the descriptions of the bird and realized it matches a racist vocabulary: each print has a sentence silk-printed on it, found on the Internet, in which a disturbing ambivalence makes it uneasy for the viewer to understand if we are talking about birds or humans.

*Rebecca Topakian graduated from the École Nationale Supérieure de la Photographie of Arles in 2015. She questions notions of identity in her work. By exploring the in-betweens, the mythologies and fictions of identity, she consistently attempts to shed light on the crucial role it plays in our time. For Rebecca Topakian, identity is articulated in the relation between poetry, intimacy and politics. The photographer presented her first solo exhibition at the Centre Culturel Français de Freiburg at BPM 2016. She published her first book, *Infra-* in 2017. Her book *Dame Gulizar and Other Love Stories* (Blow Up Press) was released in 2022.*



© Paul Gaffney, *Perigee*, 2017

EXHIBITED AT **ATTRACTION(S)**,
BPM 2018, IN HOMBOURG

PAUL GAFFNEY

Image from the serie *Perigee* (2017)

Walking through the Luxembourgish Ardennes, Gaffney documented his wanderings using polaroids. Later, he re-explored certain routes after nightfall, to photograph under the light of the full moon. Bathed in its soft otherworldly glow, the forest's narrow steep valleys evoke a mysterious, psychological wilderness, in what is in reality, a highly managed man-made environment.

Paul Gaffney holds an MFA in Photography from the University of Ulster in Belfast, and a Diploma in Documentary Photography from the University of Wales, Newport. He was selected for the Arts Council's 'Next Generation Bursary Award' 2016-17, and has been nominated for both the Prix Pictet and Deutsche Borse prizes. For the past number of years, Paul Gaffney has been investigating different ways of experiencing and representing landscape. His current PhD research explores how the act of image making can enable and disrupt a sense of connection with one's surroundings. Drawing on Arnold Berleant's theory of a "participatory approach" to landscape, in which the artist, environment and viewer are considered to be in continuous dialogue with each other, his practice proposes to communicate an experience of immersion in nature to the viewer. For BPM 2018, his photographs were exhibited in Hombourg's public space and gave rise to workshops with school audiences.



© Michel François.

EXHIBITED AT **PLAY & REPLAY**, BPM
2013, IN PARTNERSHIP WITH
MULHOUSE ART CONTEMPORAIN

⋮ MICHEL FRANÇOIS

Since 1994, the artist has consistently produced a new large-format poster based on his photographs for each exhibition. For Michel François: "Art, in any case, is life sculpted". Whether the framing is rigorously crafted or more intuitive and spontaneous, Michel François likes to reveal, in his photographs, the tension between masses, the contrasts of matter or density, the arrangement of forms. He photographs plants and people, capturing attitudes and movements. The motif of the hole, present in the two images on display, echoes current policies of border closure.

*Michel François, born in 1956 in Saint-Trond (Belgium), has developed a prolific and ever-changing body of work, now recognized the world over. Sculpture appears as a founding practice, integrating the most varied media such as photography, video, installation and performance. He has taken part in the Venice Biennale (1999), Documenta 9 in Kassel (1992), and in numerous solo and group exhibitions around the world. This summer, his retrospective exhibition **Contre Nature** is on view at Bozar, Brussels. Michel François is represented by Galerie Kamel Mennour, Paris. In 2013, in partnership with Mulhouse Art Contemporain, his posters were displayed in Mulhouse's neighborhoods, notably in Les Coteaux.*



© Nathalie Wolff & Matthias Bumiller, *Visite à Reichstett*, 2017.

EXHIBITED AT *PLAY & REPLAY*,
BPM 2013

NATHALIE WOLFF & MATTHIAS BUMILLER

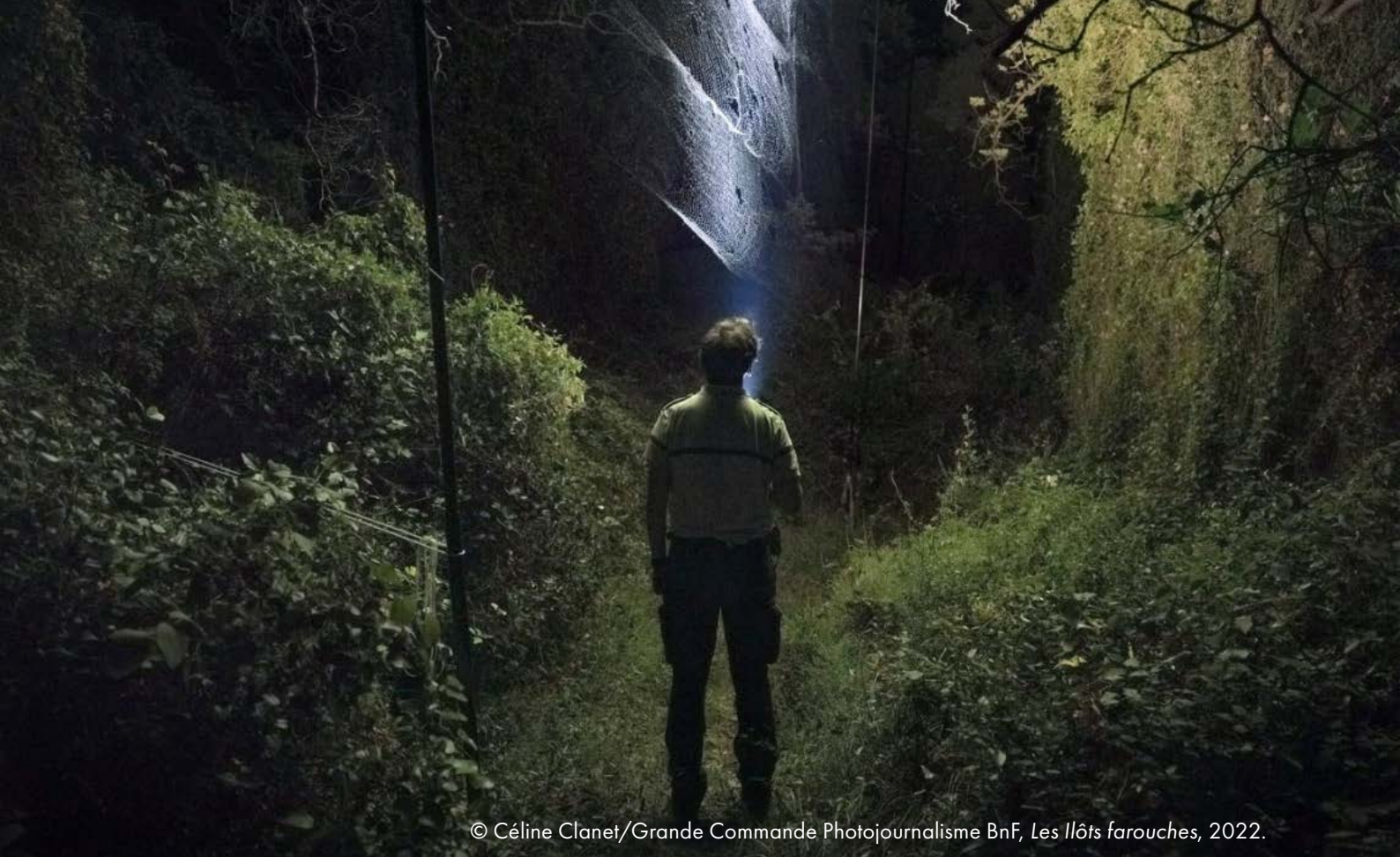
Images from the serie *Visite à Reichstett* (2017)

For one afternoon, Matthias Bumiller and Nathalie Wolff created a series of photographs in the Alsatian town of Reichstett, where the latter grew up. In these mostly frontal shots, standardized architectural and garden elements become the main subjects of the images. The geometry of the compositions and the attention paid to the details of these pavilions allow banal objects to become poetic.

The artist duo Nathalie Wolff (FR) and Matthias Bumiller (DE) show the anomaly, absurdity or poetry that arises in the organization of the urbanscape or in the configurations of Western habitats. In a playful and poetic approach to the city, the duo invites the public to play with images and words through the use of postcards and the creation of artists' books, in a constant incitement to us to reinvent our daily lives.

Nathalie Wolff was born in Strasbourg in 1964, and lives and works in Paris. She graduated from the École des Arts Décoratifs in Strasbourg in 1985. She was a resident at Stuttgart's Schloss Solitude Academy in 2002, and at GEDOK-Haus Stuttgart in 2009.

Matthias Bumiller was born in 1964 in Hechingen (Germany). He was resident at Schloss Solitude in Stuttgart from 1992 to 1993. Their artists' books were exhibited at the Grand'rue library gallery during BPM 2013.



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

COMMISSION FROM THE CITY OF MULHOUSE
ON WATER AND BIODIVERSITY IN 2019

CÉLINE CLANET

Images from the serie *Les Îlots farouches* (2022)

Photographs produced as part of the Great National Order "Radioscopy of France: views on a country crossed by the health crisis" financed by the Ministry of Culture and piloted by the BnF.

Céline Clanet has explored the most protected natural spaces in metropolitan France - potentially exploitable or habitable territories, but which no one can dispose of: any form of settlement, hunting, fishing, agriculture, grazing or taking is prohibited. Human presence is generally prohibited and granted only to scientists who come to observe, listen, count, measure. In these places, none of which are fenced, nature is in perpetual search for balance, in permanent metamorphosis. Taking respite from the hegemony of the anthropic world, wild forces evolve freely and naturally, in their sumptuous intimate chaos. They thus arrogate all rights to their own existence and regulate themselves, in the long time that is theirs.

*Céline Clanet (1977, Chambéry) is a french photographer based in Paris, who graduated from the École Nationale Supérieure de la Photographie of Arles in 1999. She shares her photographic time between personal and commissioned projects, all around the world. Her personal work focuses mostly on remote, secretive or unknown places, and their inhabitants, animals, mysteries. In 2019, Céline Clanet worked on Mulhouse's waterways, its flora and fauna, during a residency initiated by the BPM. The exhibition *Indomptables, histoires de rivières et de canaux dans la ville du moulin* highlights this research and was shown the same year in Mulhouse.*



© Christophe Bourguedieu, Saint-Nazaire, 2019.

EXHIBITED AT *THIS IS THE END*,
BPM 2020

RESIDENCY IN 2019 IN
PARTNERSHIP WITH MULHOUSE
ART CONTEMPORAIN

CHRISTOPHE BOURGUEDIEU

Christophe Bourguedieu's photographs capture the melancholic climates of his long stays in Finland, Australia and the French countryside. Attentive to light and faces, they dwell on sensations while suggesting disquiet, sometimes breakdown. The idea of drama is never far away in these shots, which conjure up uncertain states of mind. The three photographs presented in the exhibition were taken in Saint-Nazaire, a city enlivened by the activity of its commercial port.

*Christophe Bourguedieu lives in Paris. He has long worked abroad, in his native Morocco, Finland, the United States and Australia. For the past dozen years, he has mainly photographed France, from Chambord to Marseille, from Saint-Nazaire to Clermont-Ferrand and Mulhouse, where he was invited to take up a residency by the BPM and Mulhouse Art Contemporain in 2019. At the end of this period of research, he presented the exhibition *Avant la nuit* at La Filature in 2020, bringing together his photographs taken abroad. He has exhibited in France and abroad, and published several books, including *Tavastia*, *Éden*, *Les Passagers* (Le Point du Jour) and *La Montagne* (Loco).*

TEAM AND PARTNERS *OF THE BPM*

The Biennale de la Photographie de Mulhouse is organized by the association L'agrandisseur and is mainly supported by the City of Mulhouse.

L'AGRANDISSEUR

Created in Mulhouse in November 2010 by Jean-Yves Guénier and Anne Immelé, the association *L'agrandisseur* organizes exhibitions, conferences, meetings and workshops with photographers and image theorists. The association stimulates questioning of the photographic medium, its transformations and its uses in the field of contemporary art. Its main focus is the organization of the Biennale de la Photographie de Mulhouse, 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 cross-border town, is at the origin of a program partly dedicated to photographers living in the Upper Rhine region, both Swiss and German.

TEAM 2023

President: François Diserens
Vice-president: Jean-Yves Guénier
Secretary: Nathalie Fabian
Treasurer: Pierre Soignon
Artistic direction: Anne Immelé
Press: Maïta Stébé
Graphic designer: Mei Yang
Webmaster: Pascal Auer



© Exhibition *Jasper* by Matthew Genitempo at the Mulhouse Museum of Fine Arts, curated by Anne Immelé.



ARTISTIC DIRECTION

Artistic direction of the BPM 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 will take 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.

BPM'S PARTNERS SINCE 2013

◆ Financial partners

the City of Mulhouse
DRAC Grand Est
Région Grand Est
Collectivité Européenne d'Alsace
the City of Thann, Chalampé, Hombourg, Ottmarsheim

◆ Private financial partners

AG2R La Mondiale
JC Decaux
Tetrascreeen

◆ Cultural partners in Mulhouse

Mulhouse Museum of Fine Arts
Mulhouse's libraries
Mulhouse Art Contemporain
la Filature - scène nationale
le Séchoir
Motoco

◆ Cultural partners in Thann

Thann's library

◆ A place in the Grand Est's networks

le Cri des Lumières (Lunéville), centre d'art photographique
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 Design de Reims
FABRIKculture
Académie d'Alsace

◆ Cultural partners in Freiburg

le CCF - Centre Culturel Français de Freiburg
le Kunsthaus L6
T66-Kulturwerk

◆ Swiss partners

Pro Helvetia
NEAR
Oslo 8
SMArt
Consulat Général de Suisse

◆ International partners, Galleries and lenders

Wallonie-Bruxelles International
L'Institut Hercule Florence - Sao Paulo
La MEP - Maison Européenne de la Photographie
Réverbère gallery Lyon
Robert Morat Berlin gallery
Particulière gallery, Paris
FRAC Franche-Comté
FRAC Alsace
Le fonds Alix Cléo Roubaud
New Galerie, Madrid
Centre de la photographie de Genève
VU gallery
Tendance Floue

◆ A work with local talents

Pôle image de Motoco: Le Réverbère
Aveline et Prével
Espace privé d'exposition: le Kohi coffee
Librairie 47° Nord
Cinéma Bel Air

◆ Directors and teams of partner structures

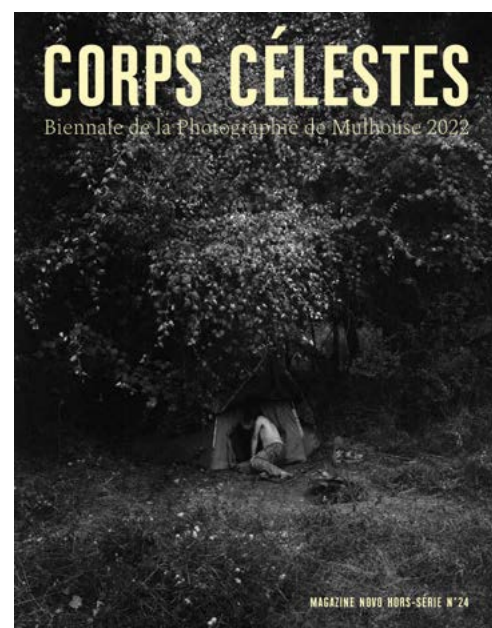
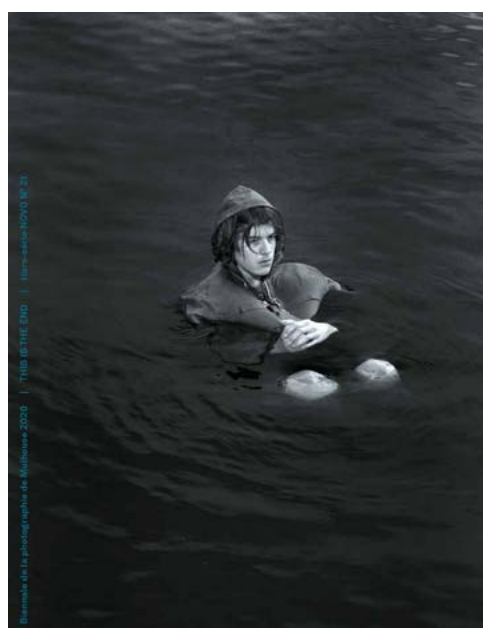
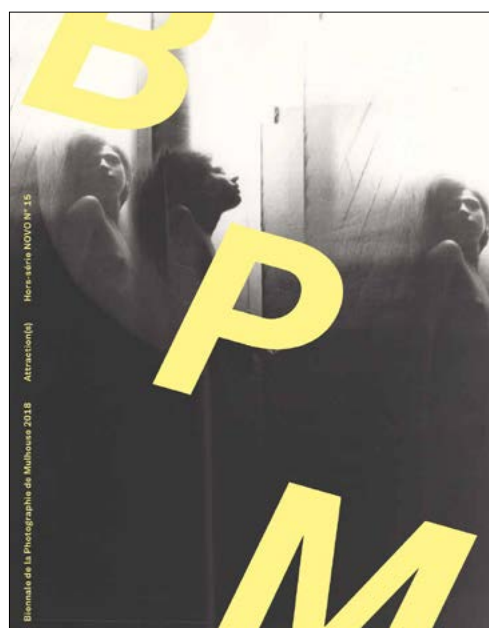
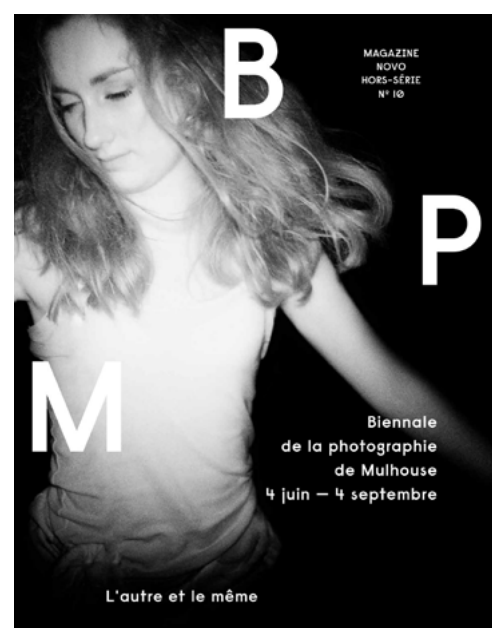
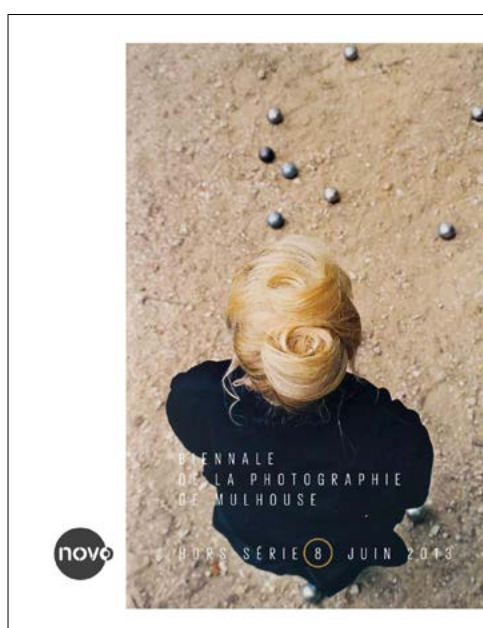
Joël DELAINE, director of municipal museums,
Chloé TUBOEUF, head of the Museum of Fine Arts,
Lionel PINERO and his team at the Museum of Fine Arts,
Michael GUGGENBUHL, Curator, Grand'Rue Library,
Sylvain FLEURY, Grand'Rue Library,
Eric VINCENT, Cultural service of the City of Mulhouse,
Dominique BANNWARTH, Mulhouse Art Contemporain,
Benoît ANDRÉ, director of the Filature, scène nationale,
Emmanuelle WALTER and Vincent DE JOHANNIS, the Filature,
David CASCARO, director of the Hear - Haute École des Arts du Rhin,
Sandrine and Matthieu STAHL, Le Séchoir,
Florence DANCOISNE, director of CCFE Freiburg,
Ann-Katrin HARR, L6 Freiburg,
Stéphanie FAVREL, director of the Thann-Cernay media libraries

The association l'Agrandisseur is a member of the network Plan D'est.

NOVO

Each edition of the BPM has its **Novo's** Special Edition. The various portraits of photographers, interviews and critical texts contribute together to the production of a review-catalogue distributed free of charge during the Biennale.

<https://mediapop-editions.fr/novo/>





© Nigel Baldacchino, *This Appears*.

MONDES IMPOSSIBLES

BPM 2024

For its 6th edition, the BPM is inviting contemporary photographers to present their vision of a world that has become uninhabitable for certain living species, and to fathom feasible and dreamed spaces for the future. Lucid and exploratory, the program takes a poetic approach to the world in the age of the Anthropocene. Set against the historical, folkloric and anthropological backdrop of Western territories, the festival offers an anchoring in the post-industrial era, whilst probing the essence of natural worlds to be preserved or reinvented.

Opening day in Thann: **June 8, 2024**

Opening days in Mulhouse: **September 13, 14 and 15, 2024**

PRESS CONTACT

Maïta Stébé

biennale.photo.mulhouse.presse@gmail.com

Association l'Agrandisseur

Association l'Agrandisseur

26 Avenue de la 1^{ère} Division Blindée

68100 Mulhouse

Tel: 06 99 73 81 80

agrandisseur@gmail.com

www.biennale-photo-mulhouse.com

