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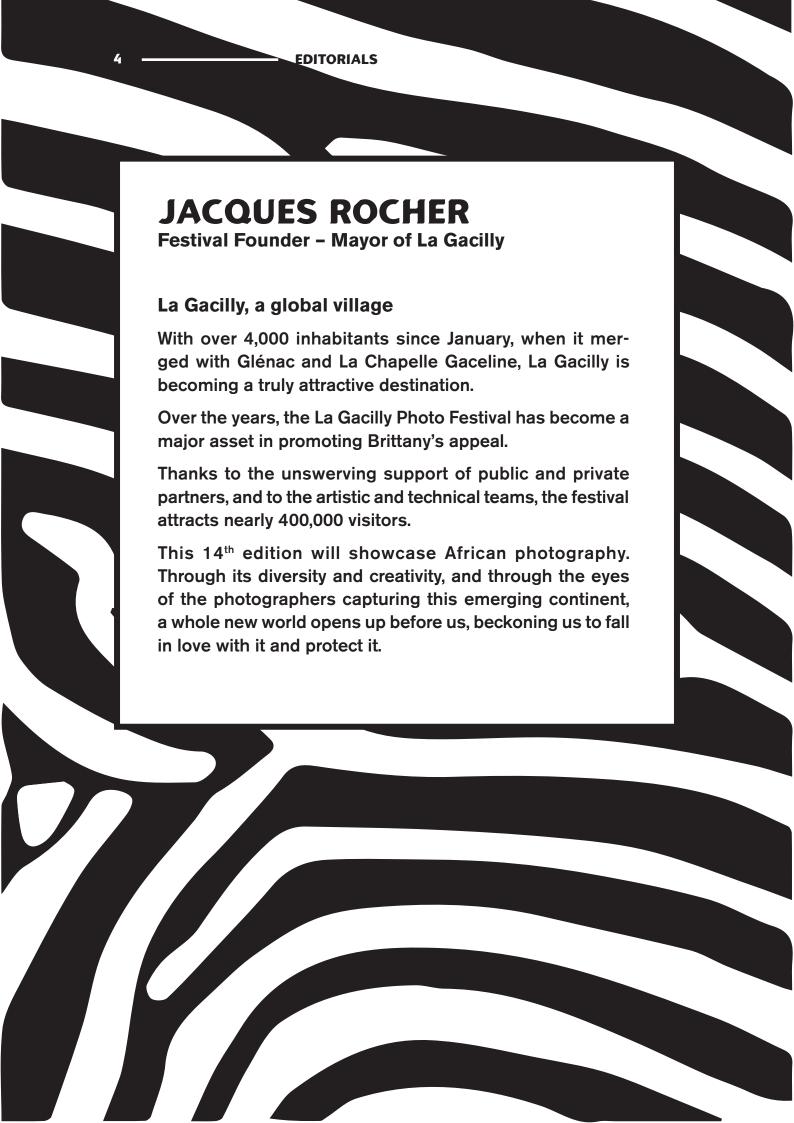
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5 EDITORIALS

AUGUSTE COUDRAY

Festival President

In the way it addresses the major issues of contemporary society artistically and aesthetically, the La Gacilly Photo Festival mirrors the concerns shared by us all. At one with the times, it speaks to us, condemns, surprises, reassures and inspires us. It invites families and friends to enjoy an exceptional, convivial, authentic and meaningful experience.

The festival attracts nearly 400,000 visitors: so many faces, expressions, conversations and stories to share.

As a cultural event that is deeply rooted in the region, it also brings local people closer together. It gives them a sense of belonging to an exceptional event and invites them to live together in harmony.

It is a breath of modernity and originality.

May this new edition once again stand out as an attractive and meaningful event that brings us all together.

Welcome to La Gacilly and enjoy the festival!

LA GACILLY, LA PHOTOGRAPHIE AU CŒUR DE LA NATURE

AFRICA COMES TO LA GACILLY... ...MAN AND BEAST: FACE TO FACE.

"The world is very big and full of magnificent lands that would take more than a thousand lives to visit."

Arthur Rimbaud (Aden, letter to his family, 15 January 1885)

Exploring photography, the better to introduce it to others; highlighting the great environmental issues of our time, the better to understand our modern civilisation and the dangers that threaten us. La Gacilly Photo Festival certainly intends to remain faithful to its artistic and editorial commitments, but its ambition this year is to see even higher, even bigger, even further! Because we are growing geographically, our exhibitions will go beyond the setting of the gardens, alleyways and side streets of the town centre and take over the lands and marshes of our entire area. Because we want to introduce you to the greatest photographic talents, we will be turning the spotlight enthusiastically on artists from the African continent, too often unknown, yet whose hyper-creativity is now recognised on the international scene. Because our ecosystems are threatened, numerous species of vertebrates are destined for extinction, and our societies are seeing the emergence of new debates such as antispeciesism and anthropocentrism, we will be looking at the new relations that are forming between Man and Beast. Sub-Saharan Africa is a photographic Eldorado; the animal kingdom is intrinsically linked to that of humans and it is our duty to bring them into focus!

La Gacilly, an African village

Western photography often represents Sub-Saharan Africa as the continent of misfortune, of civil wars, famines and malnutrition, of diseases that decimate entire populations. Or, conversely, but equally clichéd, it emphasises the age-old Africa of glossy coffee-table books; that of wide open spaces, ethnicities and wild fauna. African photographers show a different reality, and it is this that we wish to exhibit. What they want to reveal is their own vision of the world and the way they belong to it. Far removed from the clichés of exoticism and Western grandiloquence, they show radiant faces, poetic escapes, snapshots of life captured in the streets. They go off the artistic beaten track; they strive to present a lucid picture of their people's destiny; they are the trail-blazers of a new photography that is capturing the interest of art markets, gallery owners, collectors and patrons. We are starting to discover these photographers a little more each year thanks to the success of the Bamako Festival, to Paris Photo which has embraced them, and to the increasing number of retrospectives at prestigious locations in European capitals.

But the fact remains that the general public continues to be unaware of the work coming out of Sub-Saharan Africa. Because this is an emerging photography, born in the wake of decolonisation, and its resources are still too few. It is struggling to establish itself beyond its borders. And of course our oh-so rational spirit is no doubt thwarted when it comes to putting these artists into predetermined boxes, as we are accustomed to doing. What is more, we cannot speak of African photography as though it follows a guiding principle; this would be too reductive. Rather, we should speak of African photographies, in the plural, so diverse are the talents and forms of expression, made up of sensibilities and approaches that are sometimes radically opposed.

It was 1991 that saw the first stirrings of belated recognition. Gallery owner André Magnin and collector Jean Pigozzi, visiting the "Africa Explores" exhibition in New York, stopped short in front of certain portraits taken by an anonymous photographer from Bamako. The two men decided to go in search of him. During the same period the photographer Françoise Huguier discovered Seydou Keïta. At that time African photography was unknown beyond the shores of the continent. In 1994, Keïta was given a retrospective at the Cartier Foundation for Contemporary Art and was the guest of honour at the first "Rencontres de Bamako" African photography biennale. He was subsequently the first African to enter the Photo Poche collection in 1995, before being exhibited at the Guggenheim in New York. He went on to achieve ultimate recognition and success in a vast retrospective of his works at the Grand Palais in Paris in 2016.

Like Keïta, now known as the "father of African photography", other portrait photographers have also established a reputation: the Malian Malick Sidibé, Senegalese Mama Casset and Oumar Ly and, more recently, Omar Victor Diop who playfully reinvents colour and, although only in his thirties, is fought over by magazines, patrons and museums alike. What these artists have in common is that they all work with studio photography. Why such enthusiasm? With its over-the-top accessories and its blends of traditional dress and European suits, it offers a joyful appropriation of the Western portrait tradition and a vision of Africa that is all its own.

Over the course of a summer, our village in Morbihan will welcome to its streets and gardens these artists who photograph their peers as though they were looking in a mirror. Our squares and alleyways will be the receptacle for an effervescent artistic richness which the public will contemplate from the shade of palaver trees. Because Africa is not limited to the dramas that the world's television channels show us on a loop. Above all, it sees itself as bubbling with joyful energy; it is alive, turned definitively towards better days to come. As early as the 1960s, Jean Depara's photographs of the night life of Kinshasa interpreted the feverish energy of the young people who frequented nightclubs and bars, sporting miniskirts and fitted suits. Today, the work of Baudouin Mouanda - in the same vein - shows us his Kings of S.A.P.E., the street performers who resemble princes with their green shirts and fuchsia-pink jackets. The same taste for insouciance is shown by the young prodigy Girma Berta who captures passers-by in the streets of Addis Ababa; and by the veteran James Barnor, one of the first African photographers to move from black and white to colour, who immortalises Ghanaian women as though they were stars of fashion.

With a wealth of documentary and portrait photographers, however, African photography cannot be limited to these festive or formal images. It also questions its past, with the reappropriation of graphic codes in

the colourful and revolutionary scenes of the Ethiopian mixed-media artist Aïda Muluneh. And it takes an unembellished look at its environment, denouncing the depravities of an exploitation of its resources pushed to the extremes: Nigerian Akintude Akinleye worries about oil pollution in the Niger Delta; Sammy Baloji from the Congo studies those copper mines that have been killing men since time immemorial; while Ghanaian Nyani Quarmyne observes the disappearance of his country's coastlines due to rising water levels.

This radical battle of images that Africans began when they won their independence is driven by the ability to present themselves to the world according to their own aesthetic approach. It is a photographic kaleidoscope that we wish to share with you; rising to the challenge by presenting it in the natural setting of our Breton village.

Reviewing the relationship between Man and Beast

Are we still friends of the animals? One might well doubt it, considering recent events and debates that have rocked the foundations of our societies. According to the latest studies published in autumn 2016 by the WWF, over half of vertebrates have disappeared in forty years. Gorillas, giraffes, rhinoceroses and many more are on the brink of extinction. The causes are known, attributable above all to the loss and degradation of their habitat due to intensive agriculture and urbanisation, but also due to over-exploitation and pollution. And, as the videos filmed by hidden cameras in factory farms and abattoirs demonstrate, never has humanity mistreated, exploited and consumed animals on such a massive scale as in this day and age.

What is it that sets the human race apart from others? Laughter and language, said Aristotle. Rhetoric and self-awareness, asserted Descartes. "Man is not the only animal that thinks but the only one who thinks he is not an animal," observed the paleoanthropologist Pascal Picq. He is merely a superior monkey retorts modern science, for whom the case is clear: animals are sensitive beings, therefore capable of suffering and gifted with intelligence, emotions and sometimes culture. By entering this circle of compassion, we take into account the animal's suffering and the need to make it stop. This is no longer a trend; it is a groundswell present throughout the movements of Western thinking: an Animalist Party has just been created in France; vegetarians and vegans share a rejection of meat as food; and we are witnessing the emergence of an "antispecist" movement, according to which the animal species deserve the same respect as the human race and are "subjects of life".

La Gacilly has always tried to illustrate these great questions about nature and our environment with images. This calling into question of the relationship between Man and Beast has even become a serious subject for renowned photographers. For this year's Festival we did not want to simply offer you an anthology of the greatest artists in animal photography, but rather to question this relationship between Man and Beast.

Each in their own way, the Belgian Michel Vanden Eeckhoudt and Frenchman Eric Pillot consider the world of zoos, the former with a cold look at sequestration, while the latter concentrates on those new spaces that attempt to recreate a more "humane" world. Rob MacInnis will offer us a humour, through his incredible portraits of farm animals; Tim Flach will show us that monkeys and cats have expressions and attitudes that are sometimes strangely close to our own; and the talented Elliott Erwitt will exhibit his most mischievous shots of dogs and their owners. And because the beauty of the natural world is in peril, the American Joel Sartore will present the exceptional body of work that he has built up over time, an inventory of all endangered species doomed to impending extinction. Because the most beautiful specimens in the animal kingdom are facing the most formidable of predators: humans. Brent Stirton, crowned with a brand new World Press Photo award for his photo-reportage on the disappearance of the rhinoceros, will exclusively unveil his entire investigation, carried out over eight years, into the poachers in Africa who are contributing to the extinction of elephants, lions and large primates. Then there are the white big game hunters that David Chancellor followed on their bloody prowl.

Covering a wider area, in every sense

It's official: since January 1st the three municipalities of Glénac, La Chapelle Gaceline and La Gacilly are now one. Our Festival could not resist occupying this new space by extending the geographical limits of our exhibitions, while at the same time showcasing the natural heritage of these new areas. Over the course of several months, we gave carte blanche to two artists. The naturalist photographer Emmanuel Berthier immersed himself in the beauty of the marshlands of Glénac, observing the rebirth of its wild nature from autumn to springtime. As for Emanuele Scorcelletti, he has put to one side his film sets and major stars for a while in order to focus on the world of horses that La Chapelle Gaciline is now famous for and created frescoes in which he blends his Italian origins with the magic of Brittany in a cross between the mythical Brocéliande and the dreamlike tableaux of Fellini.

More than ever before, the La Gacilly Photo Festival sees itself as a pioneer of new photographic talents, while at the same time considering the future of this planet that we all share. It is our common heritage that gives us the strength to expand the limits of our commitment. And it is the Festival's ever-increasing visitor numbers that confirm our opinion that a rural landscape is the most beautiful of art galleries.

Cyril Drouhet, Commissaire des expositions, et Florence Drouhet, Directrice artistique

LA GACILLY UN VILLAGE DANS LES IMAGES



© Seydou KEÏTA/SKPEAC

SEYDOU KEÏTAThe studio of icons

Seen as the father of African photography, Seydou Keïta was a pioneer who began his work as a portraitist in Bamako in 1948. To save money, the artist, whose work would remain unknown in the West until the 1990s, only took one shot per session and only in daylight. His images, taken between 1949 and 1962, offer us a glimpse of High Society in Mali at the time. Today Keïta, who died in Paris in 2001, is still considered a leading light, and his works are displayed in the world's greatest museums.



© Malick Sidibé/GwinZega

MALICK SIDIBÉ The Malick Studio

The man they called "The Eye of Bamako" died a year ago, aged 81.

Revered by his peers, and an immensely influential figure throughout the artistic community in his country, Malick Sidibé set out to capture another aspect of Malian society – that of celebration, and of the country's working-class youth, whom he invited to pose in his famous "Malick Studio", which opened in 1958 in the centre of the capital. His portraits, taken with a Rolleiflex, are infused with spontaneity, truth and warmth, and continue to inspire new generations of African photographers.

At La Gacilly, besides the masterpieces of this Malian national heritage, we also present a series of similarly inspired portraits of Bretons, taken during a residency at the GwinZegal arts centre in Côtes d'Armor.



© Mama Casset / Revue Noire

MAMA CASSET African Photo Studio

As the leading independent photographer in Senegal, the portraitist Mama Casset was one of the art form's pioneers in the country. After working for the Comptoir Photographique in French West Africa, he joined the French air force, for which he took aerial photographs. At the end of the second World War, he opened his studio in the Medina in Dakar. He infused his portraits with a highly personal aesthetic, removing all accessories and decor, and capturing the subtle character of his subjects with great finesse. He died in 1992.



© Oumar Ly/Association ML&F

OUMAR LYThe studio in the bush

marchant's son born in 1913 i

This merchant's son, born in 1943 in Podor on the banks of the River Senegal, first discovered photography by watching the French colonists use their cameras. Fate gave him a helping hand when newly independent Senegal needed to provide its people with identity documents. The administration hired him and dispatched him to criss-cross the bush, taking pictures of citizens. He honed his technique and soon began to draw large numbers of clients to his studio. He lived in his home region until 2016, taking photographs down the years of nobles in traditional bubus, fashion-conscious girls and sapeurs from the provinces.



© Omar Victor Diop/MAGNIN - A

OMAR VICTOR DIOPMirror games in the studio

Omar Victor Diop, born in 1980, started out as a financial analyst before becoming a figurehead for a new generation of Senegalese artists. Diop derives much of his inspiration from his elders in African photography, including Malick Sidibé and Seydou Keïta. While many dream of leaving their homeland, Diop wanted to stay and help build the future. Optimism and energy suffuse all his portraits, which radiate an urban and pop culture that he uses to explore the theme of identity, never hesitating to feature himself in his images. He thus takes on the role of both narrator and character at once, forcing himself to face up to his own doubts. In the "Diaspora" series, he explores the world of sport, and football in particular, capturing the duality of a life of fame and celebrity, which is also a life spent being "the other", removed from daily reality.



© Fatoumata Diabaté

FATOUMATA DIABATÉ The studio on the street

"Photography is my life," proclaims this young woman born in 1980 in Bamako, willingly acknowledging her debt to the masters of yesteryear who photographed their contemporaries in their studios. But her style is all her own. For several years, Diabaté has run her own street studio, using fabric from her native Mali as a distinctive backdrop, along with a few accessories she carries wherever she goes. Passers-by stop, strike a pose, and leave their mark. Throughout the summer, she will set up this studio in the streets of La Gacilly, giving locals and visitors a chance to experience the spirit of photography that Africa loves so much.



© Aïda Muluneh

AÏDA MULUNEH The world aged 9

An ex-photojournalist with the Washington Post and creator of the Addis Foto Fest festival, Aïda Muluneh has carefully nurtured her love for her homeland of Ethiopia since her childhood days. She spent her youth travelling in England, Yemen, North America and Cyprus. With this series, the artist, whose reputation extends well beyond the borders of Africa, returns to her birthplace and rediscovers her region, where she has lived for the past nine years. With a sense of poetry and an inimitable style coupled with a careful use of colour, she explores questions about life, love and her own history.



© James Barnor/Galerie Clémentine de la Ferronière

JAMES BARNOR Ever Young

Born in Accra in 1929, James Barnor is considered to be one of the pioneers of Ghanaian photography. In the "Ever Young" studio he set up in Accra in the 1950s as well as on the international missions he undertakes for the influential African magazine Drum, he captures societies in transition: from his own country's accession to independence, to the Swinging London of the '60s at a time when the British capital was turning into a multicultural melting pot. When he finally returned to settle in Ghana in the early 1970s, he was one of the first African photographers to work with colour film.



© Jean Depara/ Revue Noire

JEAN DEPARANight and Day in Kinshasa, 1951-1975

In the 1950s and 1960s, Africa's cities emerged from colonialism and began a journey to joy and independence. In Leopoldville – now Kinshasa – the transition passed through the "American way of life" with its sports cars, scantily clad women, riotous music, dance bars and games of seduction. Throughout his work and life, Jean Depara has constantly returned to this carefree period, when his country, the Congo, finally opened up to life. What remains are these black and white images shimmering with a thousand vibrations. They are so steeped in gentle nostalgia that they appear almost intrusive.



© Baudouin Mouanda

BAUDOUIN MOUANDABrazzaville and the kings of SAPE

Kitted out in all their finery, they strut about, striking poses and vying with each other for glory in their harmless jousts. Sporting designer costumes, colourful jackets and fuchsia suits, they saunter through the streets of Brazzaville in a bid to leave a lasting impression. Meet the "Sapeurs", members of the "Société des ambianceurs et personnes élégantes", who set out to look sharp and set the tone. With these street photos, Congolese Baudoin Mouanda, a rising talent in African photography, captures the astonishing energy of his fellow citizens. His boldly cropped photographs have become genuine hymns to life itself.



© Girma Berta

CIRMA BERTAThe Streets of Addis

"Addis Ababa is a mosaic", says Girma Berta. A mosaic like his Instagram page, on which he publishes his photos, all taken with an iPhone – an approach that brings him closer to the inhabitants of his home city "without them even realising". The work that emerged from this experience won the photographer a grant from Getty Images in 2016. The 26-year-old artist offers us a colourful and poetic vision that contrasts sharply with the usual preconceived, reductive images of his homeland: Ethiopia.



© Akintunde Akinleye / Reuters

AKINTUNDE AKINLEYE

Nigeria: in the belly of a giant

Akintunde Akinleye takes us on a journey deep into the entrails of Nigeria, the most populous country on the African continent. Born in 1971 in the former capital of Lagos, the photojournalist from the Reuters agency and 2007 World Press Photo winner reveals the environmental woes of this titan of the African economy: from the illegal refineries disfiguring the land around the Niger Delta to the gold mines or computer hardware landfills plaguing the teeming peripheries of the major cities, with their exploding populations.



© Nyani Quarmyne/Panos-Rea

NYANI QUARMYNEWe Were Once Three Miles From The Sea

Whatever Donald Trump might think, global warming is a reality. And the rising waters are one of the most tangible consequences across the globe. The Ghanaian coastline is one of the most flagrant examples. Based in Accra, Nyani Quarmyne set out to meet the inhabitants of the fishing villages in the south of the country: the men and women driven by financial hardship to abandon their homes before they are inevitably carried off to sea.





© Sammy Baloji

SAMMY BALOJI Exploitations

The work of this artist, born in 1978 in the mining province of Katanga, is deeply rooted in the history of his country, the Democratic Republic of Congo, where he condemns the incessant exploitation of resources. At once striking and unsettling, direct and silent, but utterly devoid of pathos, his photo-montages are a subtle blend of early 20th-century ethnographic portraits retrieved from the Belgian archives, with paintings and photographs of old and recent landscapes – some of which are his own work. In compiling his projects, Baloji examines the image of Black people in Western iconography, and re-appropriates the colonial story – once European, now Chinese.

HÉLÈNE JAYET ET FRANÇOIS-XAVIER GBRÉ Mali revisited



Malian Chronicles by Hélène Jayet

This series takes the form of a photo-reportage from Hélène Jayet's homeland of Mali. The many overlapping images are presented like a storyboard of her own life and identity, where space and time merge. The sequences are accompanied by Malian music and recordings from daily life.



Swimming Pool by François-Xavier Gbré

In the last ten years, this nomadic 38-year-old Franco-Ivorian photographer has lived in four different countries: France, where he grew up, Italy, Mali and Côte d'Ivoire – his father's homeland – where he now also lives. His photographs explore the cracks in a post-colonial world, and the ways in which people have taken back ownership of their countries. On this occasion, he presents a digital work focusing on the symbolic story of the Olympic Pool in the Modibo Keita stadium in Bamako. Built in 1967, it has never hosted a single competition. Over time, it has deteriorated and witnessed the twists and turns of Malian history.



© Arthur Rimbaud/Musée Arthur Rimbaud de Charleville-Mézières

ARTHUR RIMBAUD THE PHOTOGRAPHER The explorer with soles of wind

The treasures of the Arthur Rimbaud museum in Charleville-Mézières reveal a little-known side of the writer of *Illuminations*. In addition to being a poet of genius, traveller, adventurer and drug runner, Rimbaud was also a photographer. After turning his back on literature in his early 20s, he left Europe to pursue his dreams of the Orient, travelling to Aden, Arabia, and then Abyssinia in Africa. There he fell in love with the new techniques of photography. His ultimate aim was to publish a geographic work on the region, in which he was one of the first white men to set foot. But the project never came to fruition. All that remains are some very rare photos, seldom seen by the public, which he posted to his family in 1883. These poignant images help us penetrate a little further into the mystery of a man infatuated with the absolute...

LA CACILLY UN AUTRE REGARD SUR LE MONDE



© Elliott Erwitt/Magnum Photos

ELLIOTT ERWITT Dogs

Describing himself on his website, the photographer writes: "Elliott Erwitt likes children and dogs". This acclaimed American photojournalist, who is a member of the prestigious Magnum agency, is a modest genius with a deep fascination for man's best friend that dates all the way back to the 1940s, when he trod the streets of Hollywood as a solitary teenager armed with a camera. Throughout his career, he has amassed a series of atypical portraits of dogs around the world, offering a quirky take on the human condition in which mutts become mirrors. His shots are tinged with humour and a keen sense of the ephemeral.



© Eric Pillot

ERIC PILLOT In situ

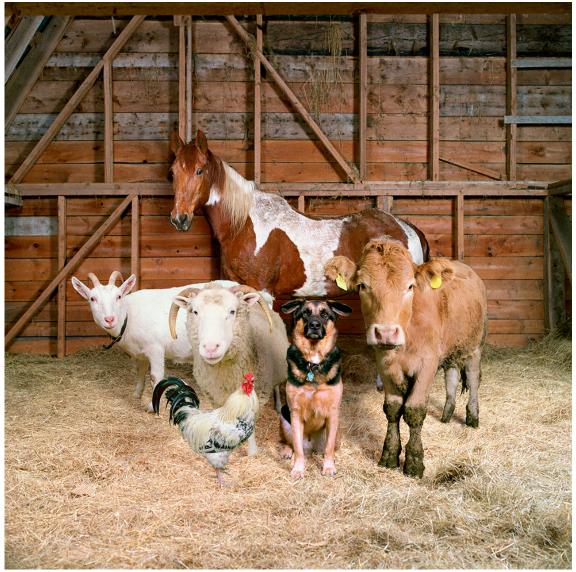
"It all began in 2004 with a vision of polar bears swimming underwater, which I saw through the glass around a pool in a zoo. It was both a very real and yet dreamlike experience to see these huge mammals gliding through the water and playing under the surface. From that day on, I began to take pictures of animals." After studying science and working as an engineer, Eric Pillot (born in 1968) took to photography, which only interested him as part of "an artistic quest", capturing wild animals in the context of zoos, which he considers as cultural constructions. In 2015, his work was awarded the Marc Ladreit de Lacharrière – Académie des Beaux-arts Photography Prize.



© Michel Vanden Eeckhoudt / Agence Vu'

MICHEL VANDEN EECKHOUDT Zoologies

The photography of Belgium's Michel Vanden Eeckhoudt, who passed away in 2015, was imbued with surrealism, strangeness and the occasional dash of caustic mockery. His black-and-white animal shots taken in zoos are neither depressingly gloomy nor sentimental. He tackles the question of confinement head on, placing the animals on the same level as the locals, who seem, despite the many humorous references, to be trapped in the same lugubrious existence. The mood soon shifts from indulgent smiles to a feeling of despondency. The animals gaze out at us through pained eyes and seem to haplessly implore: "Give me back my freedom".



© Rob MacInnis

ROB MACINNIS The farm Family

With a Masters in Photography under his belt, Canada's Rob MacInnis created this series which combines working with light in the studio and portraits of animals that are usually considered as food. Taken individually or in groups, these photos bring out the personalities of their subjects. Shy or irritable, fun, joyful or hopeful: these pictures of sheep, horses and pigs are totally unexpected vehicles for a host of human feelings. "I take inspiration from the rules of fashion photography and transpose them to farmyard animals", the photographer told the New York Times. He thus offers us an entirely novel view of this superficial world through images that brim with humour and emotion.



© Daniel Naudé

DANIEL NAUDÉAfrican Farms

The entire photographic oeuvre of Daniel Naudé, who was born in Cape Town (South Africa) in 1984, is a quest for a shared experience between people and animals, and an attempt to remain mindful of nature, which we are slowly but inexorably destroying. In this series on African farm animals, the human presence is often discreet but always pervasive, because the artist sees the relationship between animals and humans as one of equals. Whether alone or with their masters, he endows these animals with elegance and dignity, and always presents them as the main subject of his work. They gaze out at the onlooker in an act of irrevocable confrontation charged with intense emotion.



© Brent Stirton/Verbatim

BRENT STIRTONExtinctions

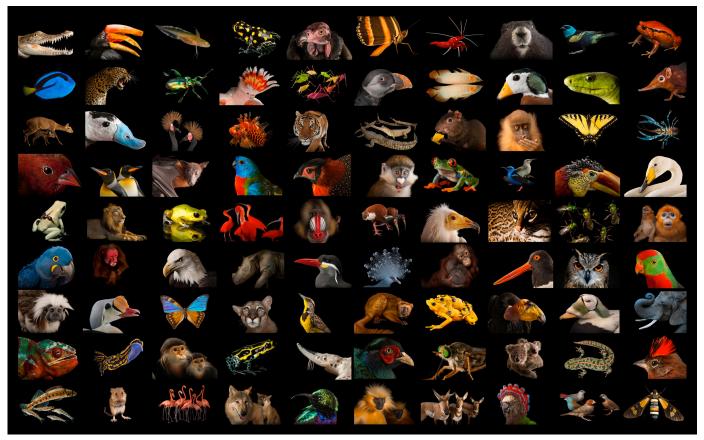
In February 2017, Brent Stirton received a World Press Photo award for his work on rhinoceros horn trafficking. But the South African photo-journalist from Getty Images is no stranger to this prize, having already won it no fewer than eight times previously! As part of his work for National Geographic magazine since 2008, Brent has documented the invisible wars that are crippling the African continent and threaten its precious wild fauna: gorillas, rhinoceroses, elephants and lions are all victims of the poacher's gun amidst almost total indifference. With this exhibition, La Gacilly has decided to lend its support to his unstinting battle.



© David Chancellor

DAVID CHANCELLORWhite hunters, black hearts

For several years, Chancellor has photographed hunters of large wild beasts, including giraffes and other African animals, in an attempt to find out what makes them tick. The British photographer has seen some hunters praying after their kill. Others have shed tears. But none has ever expressed regret. Smiles come easily to these men and women, posing at the feet of the beasts they have killed, having paid a fortune to do so. They also stand proudly for the camera in their living rooms, surrounded by stuffed animals and walls studded with trophies. Chancellor uses neutral framing and aesthetic composition to provoke reactions in the viewer. This is edifying, breath-taking work.



© Joel Sartore/National Geographic

JOEL SARTORE Photo Ark

"It is madness to think that we can destroy one species and ecosystem after another without humanity being affected. When we save other species, we are saving ourselves." A photographer at the prestigious National Geographic working like a modern-day Noah, the American Joel Sartore has been committed for some years to an original conservation project. His aim? To take the portraits of the 12,000 species threatened with extinction by the end of the century. An exceptional work of remembrance that La Gacilly felt honour-bound to share with the public, enabling each of us to individually grasp the fact that the countdown towards the asphyxiation of nature itself has well and truly begun.



© Tim Flach

TIM FLACHMore Than Human

Born in London in 1958 where he now lives and works, Tim Flach is much more than an animal photographer. Explaining that animals work as metaphors and that the concept is more important than the subject, his distinctive approach involves taking studio photographs of wild animals or pets in positions that are usually associated with people. With a nuanced perspective that's both amused and gentle, benevolent yet incisive but never cynical, he offers us images that are often funny and touching, and always surprising. His works are exhibited in the permanent collections of museums all around the world.



© Paras Chandaria

PARAS CHANDARIA Nairobi – the jungle city

In Nairobi national park, the world's only wild animal reserve located in an urban area, 80 species of mammals are threatened by the exponential growth of one of Africa's most dynamic cities. A mere seven kilometres from the business district, a few hundred metres from the first houses and just opposite the airport, the animals are claw-deep in a battle for their rights. Chandaria, a Kenyan wildlife photographer, shows us these giraffes, lions and ostriches in their final moments of freedom before the onward march of the skyscrapers sweeps them away.



© Ed Alcock - CDT 56

ED ALCOCK Little fables from Morbihan

He's just nine years old, lives in Silfiac and dreams of entering the competition for the best breeding hen in France. She's the owner of Woodhaven Kennels, a 4-star animal hotel in Porcaro. Another is a volunteer for the French Society for the Protection of Birds, while yet another is a carer at the animal reserve in Branféré. What do they all have in common? They live in Morbihan and enjoy extraordinary relationships with animals. For this year's event, with its focus on the bonds between people and animals, we asked British photographer Ed Alcock to offer us his own interpretation, in portraits, of the people who sustain this particular living world. His contribution is supported by the Departmental Council of Morbihan. Alcock, who was born in 1974 in Norwich, now lives in Paris and is a member of the MYOP agency. Here, he whisks us into a dreamlike world bathed in twilight, offering us a chance to rediscover our region anew.



© Emanuele Scorcelletti

EMANUELE SCORCELLETTI Equus

Scorcelletti has photographed some of the world's most famous people, but on this occasion, the La Gacilly festival has given him carte blanche to tame the wild horses of Brittany in images. Renowned for his fashion shoots and portraits of film stars, Scorcelletti picked up a World Press Photo award in 2002 for a shot of Sharon Stone on the red carpet at Cannes, which became a cult image. The artist known as the photographer to the stars spent first a winter then a spring in the footsteps of man's finest conquest. Parisian by adoption but originally from Italy, he has created pictures of outstanding poetry, at the crossroads of Fellini's cinema and Celtic legends, magnifying and capturing all the grace of these regal animals. The exhibition will take place at La Chapelle Gaceline.





© Emmanuel Berthier

EMMANUEL BERTHIERGlénac: when the tides awaken

This is a land covered by water, which can only be crossed in the frailest of craft – a world of marshes but also of enchantment, a sensory space in which nature has retained its freedom and where man is but a guest.

A trained naturalist living in the Gulf of Morbihan, the photographer Emmanuel Berthier has immersed himself through the seasons in the Glénac marshes, on the edge of La Gacilly. Amid the mists of winter or the blossoms of spring, he has taken the time to observe this still wild nature, the fauna that disrupts the migration of birds and the men who rally to this natural treasure, which must be conserved at all costs. The exhibition will be held at Glénac, on the edge of the marshes.



© Phil Moore

PHIL MOOREKazakhstan, the nuclear ghosts

The British photojournalist was the second winner of the Yves Rocher Foundation Photography Prize, awarded in 2016 in Perpignan, at the Visa Image Festival. The winning project focused on the region of Semipatalinsk, deep in the Kazakh steppe, known as "The Polygon" after being subjected to almost a quarter of all nuclear tests carried out worldwide, during the Soviet era. 456 atmospheric and subterranean explosions took place over 40 years, making the region uninhabitable. During this period, nearly 200,000 villagers were used as test subjects: some forced to remain standing out in the open during the explosion, in order to study the effects of radiation. Phil Moore, no stranger to conflict zones, spent several weeks in these devastated places, with their desolate landscapes often devoid of any sign of life. Images that seem to offer us a stern warning of the dangers of nuclear capability, presented exclusively in La Gacilly.

EMERGING PHOTOGRAPHY

The relationship between man and nature

Dates of the call for participation: from 14 February to 15 March 2017

Following the success of the 2016 edition, the La Gacilly Photo Festival is once again opening its doors to emerging photography. Last year, an initial call for applications attracted over 200 applicants and highlighted the talent of Quentin Bruno, Anna Filipova and Julie Hascoët. The adventure continues this year with Ed Alcock, the photographer and mentor of the 2017 emerging gallery.

Since its creation, the La Gacilly Photo Festival has always been committed to sustainable development. In 2017, its gardens will be dedicated to African photography. Today, Africa is one of the countries that is most affected by current environmental issues. The most important of these is global warming, which is causing droughts that are having a dramatic effect on the agriculture underpinning the survival of the continent's populations. Beyond political debates, these crucial questions inspire us to reflect on our relationship with the environment. Our current preoccupation with ecology invites us to reassess the relationship between man and nature. In partnership with Fisheye, the La Gacilly Photo Festival invites us to reflect on this theme by asking photographers who are sensitive to this cause to submit their work.

How to participate

Each candidate must send in a selection of between 10 and 20 photographs accompanied by the application documents.

For more information: concours@festivalphoto-lagacilly.com www.festivalphoto-lagacilly.com – section: events



© Julian Negredo Sanchez

IMAGE SANS FRONTIÈRES African Beauty

The IMAGE SANS FRONTIÈRE collective, an international association of photographers, and partners of the La Gacilly Festival from its earliest days, has called on its members, as it does every year, to illustrate the 2017 theme: Africa. Twenty photographs have been selected from the work of this association, which transcends borders to bring together photography enthusiasts from around the world. They offer an opportunity to discover the diversity of the continent's peoples, the permanence of its customs, and the unbridled power of its grandiose landscapes, from the ocean to the desert.

MORBIHAN MIDDLE SCHOOL STUDENTS

Do you want a photo? You, Me, Us: taking photos of each other

Following the success of previous editions (5th edition), the La Gacilly Photo Festival and the Departmental Council of Morbihan – in partnership with the National Department for Education and the Diocesan Directorate for Catholic Education – once again asked local middle schools to participate in the middle school students' photo festival. The creation of a festival for middle school students, integrated into the official festival programme, is a fantastic opportunity to showcase the work produced by pupils over the course of the year.

The project is above all an educational programme that uses photography as an artistic medium.

This year, 16 public and private middle schools from the department have been selected to participate in this edition: over 350 pupils (aged between 11 and 15) took part in the project, on the theme of portraits: Do you want a photo? You, Me, Us: taking photos of each other.

They have worked on creating this exhibition throughout the school year, with the support of their teachers and their photography mentors: Yvon Boëlle, Frédéric Mouraud, Gwenaël Saliou, Cédric Wachthausen, Eric Frotier de Bagneux and Hervé Le Reste. From exploring the world of photography and selecting photos to studying the crucially important aspects of reflection and artistic outlook, they have discovered the many sides of the photographer's profession. We invite you to come and discover their creations, guided by the enthusiasm and originality of their work.

To see and find out more: www.leoffdescollegiens.morbihan.fr

FANS DE BRETAGNE PHOTO COMPETITION

The La Gacilly Photo Festival is once again joining forces with Fans de Bretagne and Bretagne Magazine to offer photography lovers a competition on the subject of Brittany and the environment. In 2016, over 2,000 photos were posted by Brittany enthusiasts featuring lighthouses, coastal paths and the bountiful sea. Following a selection process by our jury, the best photos of this new edition will be exhibited in digital versions in the La Gacilly Photo Festival's partner galleries. Certain shots will also be printed in a Bretagne Magazine portfolio at the end of the season.

Competition open from 1 May to 30 August 2017 www.fans-de-bretagne.com and www.festivalphoto-lagacilly.com – section: Events

AFRICA AS SEEN BY ARTE

ARTE is offering La Gacilly visitors a series of screenings on the theme of Africa throughout the summer. From culinary traditions and contemporary choreography to the musical genius of Fela Kuti and South African photographers, ARTE's documentaries provide an overview of a lively, colourful and fertile continent.

Screenings are free to attend, no booking required Végétarium Café, La Gacilly In July and August – Wednesdays at 5 pm

AFRICAN EVENING AT THE CINÉ MANIVEL CINEMA

In partnership with the Ciné Manivel cinema in Redon, a screening of a film by an African director is planned for Friday, 30 June 2017. It will be accompanied by a dinner and a concert on the theme of Africa. Echoing the Festival, a photo exhibition on the theme of African photography will be held in July and August in a dedicated part of the cinema.

Information will be posted on: www.festivalphoto-lagacilly.com – section: Events



CONTACTS

La Gacilly, in the department of Morbihan, near to Rennes, Vannes and Nantes.

TRAVEL RESPONSIBLY

Thanks to the train + shuttle offer in partnership with TER Bretagne, you can enjoy cheap transport to the festival and a free return train journey.

Times and fares available from early May at:

www.ter.sncf.com/bretagne

Conditions, information and times at:

www.festivalphoto-lagacilly.com - section: Practical information

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