

Bruno Serralongue



AIR DE PARIS

Bruno Serralongue

Born in 1968, Chatellerault, France
Lives and works in Paris.

Bruno Serralongue started out on his career in the 1990s after completing his studies at Villa Arson, Nice, and the École Nationale Supérieure de Photographie in Arles (he also has an MA in art history). Taking into account the specificities of photography, its history, use and status, he has developed a distinctive body of work which questions the truth of photographic representation on the basis of a very precise working method that enables him to analyse the ways in which images are produced, disseminated and circulated in today's world. Before going into the field, he gathers information published in the media, using reports from the press, Internet, and television and radio news, the way news agency do, then "commissions" his own images. "My very own Agence France Presse are the newspapers and bulletins that are accessible to readers/viewers. I therefore don't have access to the raw information – the dispatches – but to information that has been sorted and selected by editors. I then make my own selection from that and, if the event referred to in the news item is of interest to me then, whatever its geographical location, I make my own way out there to take my own photos."

AIR DE PARIS

Comptage des Tritons Crêtés. Photographie
prise pendant la sortie des Naturalistes en
lutte sur la ZAD de Notre-Dame-des-Landes le
dimanche 9 avril 2017, 2017

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This portfolio presents the series realized from 2009 onwards, for the previous series please refer to the website :
<http://www.airdeparis.com/artists/bruno-serralongue/>

Le jardin des vertues, Aubervilliers (2021)

As the climate crisis worsens and biodiversity collapses, more than 4,000 square meters of worker's gardens are threatened by the construction of a training pool for the Paris 2024 Olympic Games. These allotments are located less than two kilometers from Paris, in Aubervilliers in Seine-Saint-Denis, the most populated department in France and where green spaces are the least numerous. Faced with this announced destruction, a Collective of Defense of the Gardens of the Virtues is created, composed of the gardeners whose plots are to be destroyed. A struggle of several months begins at the end of 2020. Relayed by the press, the opposition movement grows. The demonstrations were not enough, and on May 23, 2021, it was decided to occupy the gardens, which were renamed Jardins à Défendre (in reference to the ZADs). At the same time, legal proceedings are filed to have the building permit cancelled. But on September 2, 2021 the JAD is evacuated by the police and the destruction of the gardens begins immediately. However, in March 2022, the courts ruled in favor of the gardeners and ordered an immediate halt to the work. The opponents seem to have won, but will the destroyed gardens be replaced?



La fanfare climatique vient jouer en soutien à l'occupation des jardins ouvriers des Vertus à Aubervilliers, menacés de destruction pour permettre la construction d'une piscine d'entraînement pour les Jeux Olympiques de Paris 2024, Aubervilliers, 8 mai 2021, 2021, inkjet print on Canson Baryta Photographique paper, mounted on Dibond, Plexiglas box 125 x 156 cm



Au pied du mur de défense des jardins ouvriers des Vertus, Aubervilliers, 8 mai 2021, 2021, inkjet print on Canson Baryta Photographique paper, mounted on Dibond, Plexiglas box 50 x 62 cm



Une cabane des Jardins ouvriers des Vertus qui se trouve dans le périmètre de destruction, Aubervilliers, 8 mai 2021, 2021, inkjet print on Canson Baryta Photographique paper, mounted on Dibond, Plexiglas box 50 x 62 cm





Pour la vie,
FRAC Île-
de-France,
Le Plateau,
Paris, 26th
January -
24th April
2022
© Martin
Argyroglou

La vie ici, Foyer Adef, Saint-Ouen (2020- ongoing)

The athletes' village being built in Saint-Ouen for the 2024 Paris Olympics has led to the destruction of a large number of buildings, mainly shops and small businesses, but also to the demolition of a residential building, a hostel for immigrant workers managed by ADEF (created in the 1950s on the initiative of companies to house employees, particularly in the construction sector, ADEF's activity mainly concerns the management of hostels for immigrant workers). Some of the 224 residents arrived when this hostel was built in the 1980s. They were forced to move in April 2021 and are currently housed in prefabs while waiting for the construction of their new homes, which will not take place for 4 or 5 years. They have tried to negotiate decent rehousing conditions, but despite the concessions made by ADEF, the residents' committee, led by Boubacar Diallo, fears that their way of life will be profoundly altered and degraded.

My photographic series began in January 2020 when the movement to oppose the move was reported in the press. It will continue until the tenants are rehoused in their new residence, which will be located far from this new neighbourhood that, the real estate developers dream, will attract young white workers on bicycles, without much relation to the immigrant workers (and the reality of the streets of this part of the department of Seine-Saint-Denis), who, for their part, have as their only horizon relegation to the outskirts of the city. The banner that hung for months on the front of the hostel asked for the right to return after the Games. But the public authorities made them understand that they did not have any more their place in this future territory that a leader of the Solideo (Society of Delivery of the Olympic Works) qualified of «European city of the XXIth century».



Boubacar Diallo, elected member of the consultation committee of the ADEF hostel in Saint-Ouen, led the fight for a dignified rehousing of the residents following their evacuation to allow the destruction of the hostel which is located within the perimeter of the future Olympic Village, Saint-Ouen, 23rd January 2021

2020 - ongoing

Inkjet print on Canson Baryta photographique paper, mounted on Dibond, Plexiglas box 126 x 157 cm



La vie ici,
Foyer Adef,
82 rue de
Saint-Denis,
Saint-Ouen,
07 janvier
2020 - 6
novembre
2021 (dans
les mois qui
précèdent sa
destruction
pour laisser
place au
village des
Athlètes
des Jeux
Olympiques
Paris 2024)
2020-2021

Pour la vie,
FRAC Île-
de-France,
Le Plateau,
Paris, 26th
January -
24th April
2022
© Martin
Argyroglo



La vie ici, Foyer Adef, 82 rue de Saint-Denis, Saint-Ouen, 07 janvier 2020 - 6 novembre 2021 (dans les mois qui précèdent sa destruction pour laisser place au village des Athlètes des Jeux Olympiques Paris 2024) 2020-2021, 2021, series La vie ici (Chapitre 1), 50 inkjet prints, 50 x (20 x 25 cm)

Calais

(2006 - 2020)

On 5 November 2002 the refugee camp at Sangatte, in France's Pas-de-Calais département, was closed by Nicolas Sarkozy, Minister of the Interior, with the French and British governments hailing the event as a great victory in the fight against illegal immigration and the crime it was said to be generating. First opened in September 1999 and run by the Red Cross, the centre – in what was originally a depot for the machines used to dig the Channel Tunnel – housed up to 1200 migrants at a time, mainly Afghans, Kosovars, Iraqis and Iranians in search of a passage to England.

Neither the closure of the camp or the intensified police repression that followed did anything to stem the flow of migrants: Calais remains the French city nearest to England and its port's capacity for trucks in transit is constantly being increased. I went to Calais for the first time in July 2006. What I saw there pushed me to go back and I decided that this photographic series will end when a policy of welcoming refugees and no longer of repression will be put in place by the French government. For the moment, this is not the case.

Between 2006 and 2020 the situation on the spot has developed along two major lines: from being open to the sea and the land, the city and its surroundings have gradually become barricaded, fences have been erected just about everywhere and equipped with cameras, small woods have been razed to facilitate the work of the police; the landscape has become prison-like. At the same time, the refugees are harassed daily by the police, who prevent what the French government calls «fixation points» or camps. As a result, the refugees only have individual tents to shelter in, and they have to remain mobile at all times, ready to leave as soon as the police arrive with the mission of confiscating their belongings. They cannot take any rest. It is this inhuman politic that my photographs try to show.

series :

Ilfochrome print mounted on aluminium, framed in a Plexiglas box.

or

Inkjet print on Canson Baryta Photographique paper, mounted on Aluminium, Plexiglas box



Calais –
témoigner de
la « jungle »,
Centre
Pompidou,
Paris
October
16, 2019 –
February 24,
2020
© Centre
Pompidou/
Audrey
Laurans



Abri #1, Calais, juillet 2006
126 x 157 cm



Abri #2, Calais, décembre 2006
126 x 157 cm



Abri #3, Calais, décembre 2006
126 x 157 cm



Algeco, quai de la Moselle, Calais, juillet 2006
126 x 157 cm



En attendant la distribution des repas, quai de la Moselle, Calais,
décembre 2006
126 x 157 cm



Abri #4, Calais, avril 2007
126 x 157 cm



Chemin à
l'aube 1, Calais,
juillet 2006

126 x 157 cm



Abri #5, Calais, avril 2007
126 x 157 cm



Abri #6, Calais, avril 2007
126 x 157 cm



Abri #7, Calais, juillet 2007
126 x 157 cm



Passer en Angleterre, Accès terminal transmanche, Calais, juillet 2007
126 x 157 cm



Vestige (après destruction) zone industrielle des Dunes, Calais, avril 2007
51 x 63 cm



Feu de camp, Calais, décembre 2008
51 x 63 cm



Deux hommes, zone des dunes, Calais, juillet 2007

157 x 126 cm



Compte-rendu
photographique du
démantèlement du camp
de migrants de Calais
connu sous le nom de
"bidonville d'Etat" ou
de "New Jungle", 24 - 27
octobre 2016.

De Calais, FRAC
Provence-Alpes-Côte
d'Azur, Marseille
June 30 - August 19, 2018
© Photo Bruno
Serralongue



Groupe d'hommes 1, Calais, décembre 2008
126 x 157 cm



Groupe d'hommes 2, Calais, décembre 2008
126 x 157 cm



Passage, zone industrielle des Dunes, Calais, janvier 2008
126 x 157 cm



À proximité de la mairie, Calais, janvier 2008
126 x 157 cm



Ahmed, en route vers le centre de jour Jules Ferry, Calais, jeudi 16 avril 2015
63 x 51 cm



Construction d'un restaurant dans la rue commerçante du bidonville pour migrants, Calais, 1 novembre 2015.
126 x 157 cm



Groupe d'hommes (le petit déjeuner), dans le «bidonville d'Etat» pour migrants à Calais, jeudi 16 avril 2015
51 x 63 cm



Point d'eau dans le bidonville pour migrants, Calais, 2 novembre 2015
126 x 157 cm



Une tente dans le «bidonville d'Etat» pour migrants, Calais, jeudi 16 avril 2015
51 x 63 cm



Vue du bidonville pour migrants depuis le chemin des Dunes, Calais le 4 novembre 2015
126 x 157 cm



L'Archange Saint Michel peint sur le transept extérieur de l'église éthiopienne du bidonville, Calais, 24 janvier 2016
63 x 51 cm



Avis de destruction de la partie sud du bidonville pour migrants appelé camp de la Lande, Calais, mars 2016
126 x 157 cm



La vague. Mur de terre enserrant le bidonville pour migrants , Calais, 26 janvier 2016

157 x 126 cm



Le camp de
containers pour
les migrants,
Calais, 26 janvier
2016

126 x 157 cm



Phone Credit for Refugees, zone industrielle des Dunes, Calais, 25 octobre 2016
51 x 63 cm



Un incendie ravage le «bidonville d'Etat» pour migrants au moment de son démantèlement I, Calais, 26 octobre 2016.
126 x 157 cm



Jeune homme érythréen jouant de la musique, bois Chico Mendes, zone Marcel Dorée, Calais, 8 février 2018
63 x 51 cm



Campements de migrants afghans à proximité de la zone de parkings poids lourds Transmark, Calais, 5 février 2018
126 x 157 cm



Groupe d'hommes 3, à proximité de Mark, Calais, 4 février 2018
126 x 157 cm



Jeune réfugié soudanais, campement de la rue des Huttes, Calais, 26 février 2020
126 x 157 cm



Abdou et Omar montent leur tente dans un campement sauvage
rue des Huttes, Calais, 26 février 2020
126 x 157 cm



Un campement de réfugiés afghans dans un terrain vague à
proximité de l'hôpital, Calais, 16 juillet 2020
2 x (126 x 157 cm)



L'endormi (Abel), terrain vague à proximité de l'hôpital, Calais, 21 juillet
2020
126 x 157 cm



Tôt le matin des réfugiés qui n'ont même plus de tentes dorment à
même le béton de la station service BP, rue des Verrotières, Calais, 23
juillet 2020
126 x 157 cm



Point d'eau rue des Huttes, Calais, 22 octobre 2020
126 x 157 cm



Mur anti-intrusion (T-Wall), au bord de l'autoroute A16, zone Marcel
Doret, Calais, 22 octobre 2020
126 x 157 cm



L'église éthiopienne du bidonville
pour migrants, Calais, 24 janvier
2016, 2016

157 x 126 cm



Le dernier
refuge.
Dans une
décharge de
bitume les
migrants se
reposent et
se cachent
de la police,
zone des
Verrotières,
Calais, 6
février 2018,
2018

126 x 157 cm

Water Protectors (2017 - ongoing)

In April 2016 the Sioux Indians of the Standing Rock reservation in North Dakota, together with other tribes and activists, set up camp on the banks of the Missouri next to the Lake Oahe dam, which borders on their territory. Their intention was to oppose the burying of the Dakota Access Pipeline, scheduled to pass under the riverbed: the Indians living downstream from the lake feared that leaks from the oil pipeline would render the water unfit for consumption. The Oceti Sakowin («Seven Council Fires») camp was home to some 10,000 people in late November 2016, at the time of the showdown with the army and the police, the upshot being a halt to the works decreed by President Obama pending a fresh environmental impact study. Since then the new president, Donald Trump, has issued a new decree ordering the army – whose engineering corps is handling the project – back to work. Even if Oceti Sakowin is being dismantled, the Indians' determination to fight the destruction of their «sacred land» remains undiminished. Resistance will take other forms on other fronts.

A theme I could call «the land issue» now runs through my work, but my interest in these struggles is not solely ecological – it is political as well. From north to south, the Indians of the American continent are waging a political battle, with the earth as an empowering force for their claims. In taking the Standing Rock conflict as a common thread, I hope to make clear the place assigned to the Indians in today's America.

with the support for contemporary documentary photography of CNAP.
The sponsorship commission of the Fondation Nationale des Arts Graphiques et Plastiques (FNAGP) selected the Water Protectors series to be supported.



Taboo of Black Eyed Peas speaking and performing for the Native Nations March on DC (Rise With Standing Rock), Washington, D.C. 10 March, 2017.
126 x 157 cm



Casey Camp-Horinek, Ponca Councilwoman, Ponca Nation of Oklahoma during the Native Nation March on DC (Rise with Standing Rock), Federal Triangle, Washington DC, 9 March 2017.
126 x 157 cm



Joe de Goudy, Chairman of the Wakima Nation during the Native Nation March on DC (Rise with Standing Rock), Lafayette Square, Washington DC, 10 March 2017.
126 x 157 cm



«Native Lives Matter», Native Nation March on DC (Rise with Standing Rock), 10 March 2017.
126 x 157 cm



Prolific the Rapper on stage singing «Black Snake» during the Native Nation March on DC (Rise with Standing Rock), Lafayette Square, Washington DC, 10 March 2017.
126 x 157 cm



Joe de Gouty, président de la nation Wakimé pendant la « Native Nation March on DC (Rise with Standing Rock) », Lafayette Square, Washington DC, 10 mars 2017.



View of the Bakken Oil Field, North Dakota, 20 August 2017.
126 x 157 cm



During a workshop «Art and Structure Build for L'Eau est la Vie Camp» against the Bayou Bridge Pipeline, Tribal Council Member of the Houma Nation Monique Verdin shows how to build a traditional decoration for the raft, New Orleans, Louisiana, 12 August 2017.
157 x 126 cm



One of the flotilla rafts against the Bayou Bridge Pipeline under construction, New-Orleans, Louisiana, 12 August 2017.
126 x 157 cm



Gil Kills Pretty Enemy III in his studio. On the wall, serigraphed tee-shirts sold to support Standing Rock opposition camp against the Dakota Access Pipeline, McLaughlin, South Dakota, 21 August 2017.
126 x 157 cm



«They've been trying to get ride of Us since 1492», Standing Rock Sioux Tribe Reservation, Cannonball river, North Dakota, 18 August 2017.
126 x 157 cm



A drawing by Gil Kills Pretty Enemy III reiterating the fight against the Dakota Access Pipeline at Standing Rock Sioux Tribe reservation exhibited at Fort Yates visitor Center, North Dakota, 22 August 2017.
126 x 157 cm



Pastor Harry Joseph of Mount Triumph Baptist Church, Saint James Parish, Louisiana, 7 August 2017.

126 x 157 cm



New derrick construction in the Bakken Oil field, North Dakota, 20 August 2017.
126 x 157 cm



Mark block-chained during a direct action against a horizontal drilling site of the Bayou Bridge Pipeline with Lisa and Cherry, Atchafalaya Bassin, Louisiana, 5 July 2018.
63 x 51 cm



Simon Cummings, Casey Camp-Horinek's son, Ponca Nation of Oklahoma, Protecting Mother Earth Conference, the Nisqually Indian Reservation, Wa He Lut Indian School, Olympia, Washington state, 30 June 2018.
126 x 157 cm



Marcus Mitchell, Navajo Dine nation, wounded on January 19th 2017 by the shot of a deputy sherrif while demonstrating against the construction of the Dakota Access Pipeline at Standing Rock. Shot in the head he lost his left eye and the hearing of his left hear. Protecting Mother Earth Conference, the Nisqually Indian Reservation, Wa He Lut Indian School, Olympia, Washington State, 1 July 2018. 126 x 157 cm



Workshop Tent I: «Climate Change and Carbon Pricing: Trading and Buying Toxic Poisons. This participatory workshop aims to articulate crucial points towards resisting carbon pricing implemented locally, tribally and with states and provinces, nationally and globally. A critical perspective for community», moderated by Tom Goldtooth executive director of the Indigenous Environmental Network. Protecting Mother Earth Conference, the Nisqually Indian Reservation, Wa He Lut Indian School, Olympia, Washington State, 30 June 2018. 126 x 157 cm



Cherri Foytlin, Navajo Dine, leader of the Bayou Bridge Pipeline opposition movement in Louisiana and founder of L'Eau est la Vie Camp. Protecting Mother Earth Conference, the Nisqually Indian Reservation, Wa He Lut Indian School, Olympia, Washington State, 1 July 2018.
157 x 126 cm



«Teach as we Fight»,
L'Eau est la
Vie Camp
against the
construction
of the Bayou
Bridge
Pipeline,
Rayne,
Louisiana, 7
July 2018.

51 x 63 cm



Plant walk with ethnobotanist and traditional forager, Linda Black Elk, featuring wild foods and medicines of Nisqually Territory. Protecting Mother Earth Conference, the Nisqually Indian Reservation, Wa He Lut Indian School, Olympia, Washington State, 29 June 2018. 126 x 157 cm



Mark K Tilsen, Oglala Lakota, poet and activist at L'Eau est la Vie Camp against the construction of the Bayou Bridge Pipeline, Rayne, Louisiana, 7 July 2017. 126 x 157 cm



Dave, Mark, Tommy and Eric (Sweet Potato) at L'Eau est la Vie Camp against the construction of the Bayou Bridge Pipeline, Rayne, Louisiana, 8 July 2017. 126 x 157 cm



V-Tube, L'Eau est la Vie Camp, Rayne, Louisiana, 7 July 2018. 51 x 63 cm



Tent A: «Pipelines and Resistance. From Standing Rock to Unceded Territories of British Columbia to the US Gulf Coast to the wild rice beds of Minnesota, Indigenous Peoples are taking action to stop pipeline infrastructure across Indigenous territories.» Moderated by Dallas Goldtooth with (from left to right) Kanahaus Manuel, Trans Mountain; Irene Folstrom, Line 3; Cheri Foytlin, Bayou Bridge Pipeline; Joye Braun, KXL and DAPL. Protecting Mother Earth Conference, the Nisqually Indian Reservation, Wa He Lut Indian School, Olympia, Washington State, 30 June 2018. 126 x 157 cm



Daily planning, Mother Earth Conference, Wednesday 27 June - Sunday 1st July 2018. Nisqually Indian Reservation, Wa He Lut Indian School, Olympia, Washington State, 30 June 2018. 126 x 157 cm



Water
Protectors,
Genève,
2021



Participants of the Protecting Mother Earth Conference, the Nisqually Indian Reservation, Wa He Lut Indian School, Olympia, Washington state, 1 July 2018.

126 x 157 cm



Entrance gate of L'Eau est la Vie Camp against the Bayou Bridge Pipeline, Rayne, Louisiana, 7 July 2018.
126 x 157 cm



Shed at L'Eau est la Vie Camp against the Bayou Bridge Pipeline, Rayne, Louisiana, 8 July 2018.
126 x 157 cm



Fire Blessing. Protecting Mother Earth Conference, the Nisqually Indian Reservation, Wa He Lut Indian School, Olymppia, Washington State, 28 June 2018.
24 x 35 cm



CF Industries, Donaldsonville, Louisiana, 15 August 2018
126 x 157 cm

Notre-Dame-des-Landes (2014 - 2018)

The campaign against the plan to create an airport on farmland in the municipality of Notre-Dame-des-Landes, some thirty kilometres from Nantes, was first spotlighted by the French media in 2012 and has hardly left the headlines since. In October of that year «Opération César» saw the police enter the ZAD (Zone à Défendre/Zone to be Defended) in order to demolish illegal buildings and remove the occupants, some of whom had been there for over five years. The aim was to clear the site so that work on the airport could begin. This was when France as a whole discovered a project going back forty years, instigated by the national and regional authorities but fiercely opposed from the outset by local residents and farmers. The blitzkrieg envisaged by the authorities turned into a weeks-long guerrilla struggle, with the occupants backed up by supporters coming from all over Europe and the police unable to dislodge them. The freeze on works announced by the French government in late November 2012 was a victory for the protesters, and the occupation has since gone from strength to strength. Some 200 people are now living on the ZAD site in farmhouses, caravans and cabins. With farmers in the area offering help in the form of advice and loans of machinery, the Zadistas are now growing crops and raising livestock. As in the case of the 1970s struggle to save the Larzac plateau in southwestern France from conversion into an army camp, the Zadistas are not simply an opposition group: they are experimenting with a new form of community in which mutual aid and a collective approach have replaced individualism and private property.

It could even be said that opposition to the airport has now become almost secondary to the defence by the ZAD residents of their territory and the form of communal living they have developed there. The same could be said for the state: the main issue is no longer so much the airport as the re-establishment of order and the reclamation of a territory on which its hold is steadily weakening.



Ramassage
collectif des
pommes
de terre aux
Rosiers, ZAD de
Notre-Dame-
des-Landes,
samedi 6
septembre,
2014.

51 x 63 cm



Chemins
cherchés,
chemins
perdus,
transgres-
sions, Air de
Paris, Paris
April 1rst - May
22, 2017
© Photo Marc
Damage



La récolte des pommes de terre aux Rosiers, ZAD de Notre-Dame-des-Landes, samedi 6 septembre 2014
51 x 63 cm



«Aidez-nous à semer l'avenir», ZAD de Notre-Dame-des-Landes, samedi 6 septembre 2014.
2 x (51 x 63 cm)



Le potager de la Wardline, ZAD de Notre-Dame-des-Landes, lundi 8 septembre 2014.
126 x 157 cm



Le potager de Bellevue, ZAD de Notre-Dame-des-Landes, lundi 8 septembre 2014
126 x 157 cm



«Criminalisation syndicale et politique», débat avec J.J Bordeaux et N. Galepidsès (Solidaires), L. Pinatel (Confédération paysanne), lors du rassemblement annuel sur la ZAD de Notre-Dames-des-Landes, samedi 5 juillet 2014.
126 x 157 cm



Le potager au Rosier ZAD de Notre-Dame-des-Landes, lundi 8 septembre 2014.
126 x 157 cm



Produire les
conditions
de vie sur
la ZAD de
Notre-Dame-
des-Landes,
dimanche 7
septembre
2014.

51 x 63 cm



Sans titre, ZAD de Notre-Dame-des-Landes, lundi 8 septembre 2014
63 x 51 cm



Au Rosier, ZAD de Notre-Dame-des-Landes, septembre 2014
63 x 51 cm



Dans le cadre d'un week end «Aidez nous à semer l'avenir», des bénévoles répandent de la paille pour protéger les haies des sangliers, ZAD de Notre-Dame-des-Landes, samedi 6 septembre 2014.
63 x 51 cm



«Etat des lieux de la ZAD et stratégies des collectifs (répression, autres ZAD, projets «prendre place» et «construire en dur»)», Notre-Dames-des-Landes, samedi 5 juillet 2014.
126 x 157 cm



Le Mirador de la ferme de Bellevue, ZAD de Notre-Dame-des-Landes, juillet 2015
51 x 63 cm



Cabane 2, ZAD de Notre-Dame-des-Landes, juillet 2015
63 x 51 cm



Caravane Medic, ZAD de Notre-Dame-des-Landes
51 x 63 cm



Débat organisé par un habitant de la Wardine sur les communautés zapatistes du Chiapas pendant le rassemblement estival sur la ZAD de Notre-Dame-des-Landes, dimanche 12 juillet 2015
51 x 63 cm



La boulangerie itinérante de la ZAD de Notre-Dame-des-Landes, samedi 11 juillet 2015
51 x 63 cm



Paysage, ZAD de Notre-Dame-des-Landes, juillet 2015
51 x 63 cm



Projection, ZAD de Notre-Dame-des-Landes, juillet 2015
51 x 63 cm



Jean-Baptiste Fresoz (CNRS) explique l'Anthropocène lors du rassemblement annuel sur la ZAD de Notre-Dame-des-Landes, samedi 11 juillet 2015.
126 x 157 cm



"Notre terre sacrée", Le Champ des Bâtons à proximité de la ferme de Bellevue, ZAD de Notre-Dame-des-Landes, samedi 8 octobre 2016

51 x 63 cm



Un des membres du «Collectif du 22 février» (Nantes) présente les différentes munitions utilisées par la police afin de disperser les manifestants, rassemblement annuel sur la ZAD de Notre-Dame-des-Landes, samedi 11 juillet 2015.
126 x 157 cm



Stéphane du collectif Roybon opposé à la construction d'un Center Parc présente la lutte du collectif sur la scène du chapiteau principal lors de l'ouverture du rassemblement annuel sur la ZAD de Notre-Dame-des-Landes, samedi 11 juillet 2015, samedi 11 juillet 2015
126 x 157 cm



Dévoilement de la fresque en hommage à Rémi Fraisse tué par la gendarmerie sur le site du futur barrage de Sivens, Chapiteau principal du rassemblement annuel sur la ZAD de Notre-Dame-des-Landes, samedi 11 juillet 2015
126 x 157 cm



Barricade de livres dressée par les habitants de la Wardine lors d'une performance artistique, la Rolandière, ZAD de Notre-Dame-des-Landes, samedi 5 novembre 2016
51 x 63 cm



Christophe Bonneuil lit «D comme Démobilisation du monde», extrait de l'Abécédaire pour la ZAD, bibliothèque du Taslu, La Rolandière, ZAD de Notre-Dame-des-Landes, samedi 05 novembre 2016.
51 x 63 cm



Débat sous le chapiteau 3 pendant le rassemblement estival sur la ZAD de Notre-Dame-des-Landes, dimanche 10 juillet 2016 (Militarisation et violences de la police)
126 x 157 cm



La Terre est
un crocodile,
MAMCO,
Genève.
February 18 -
May 10, 2015
© Photo
Ilmari
Kalkkinen,
Mamco,
Genève



En bas et
à gauche,
Centre
d'art
Gwinzegal,



Le début de l'édification du phare (contre la tour de contrôle) à la Rolandière, ZAD de Notre-Dame-des-Landes, samedi 5 novembre 2016
51 x 63 cm



Dominique Fresneau président de l'ACIPA lit le «Serment des Bâtons», ZAD de Notre-Dame-des-Landes, samedi 8 octobre 2016
51 x 63 cm



«Inventer sans cesse de nouvelles manières de défendre et tenir ce bocage», ZAD de Notre-Dame-des-Landes, octobre 2016
51 x 63 cm



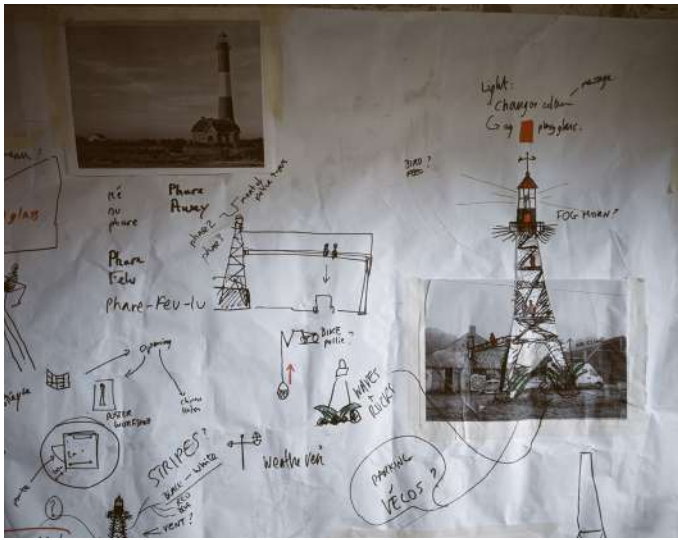
«Notre-Dame-des-Landes, laboratoire de démocratie ?» débat animée par Jade Lindgaard (Médiapart). Différentes composantes de la lutte de Notre-Dame-des-Landes partagent leur vécu des avancées dans les pratiques démocratiques au sein de la lutte. Avec le regard de D.Sieffert (journaliste et rédacteur en chef de Politis) et S. Laugier (philosophe), rassemblement estival sur la ZAD de Notre-Dame-des-Landes, Chapiteau 1, dimanche 10 juillet 2016
126 x 157 cm



Le marché couvert de la ZAD de Notre-Dame-des-Landes, dimanche 6 novembre 2016
51 x 63 cm



Sans titre, Les 100 noms, ZAD de Notre-Dame-des-Landes, novembre 2016
63 x 51 cm



Phare Away / Né-Nu-Phare / Phare-Felu, La Rolandière, ZAD de Notre-Dame-des-Landes, samedi 5 novembre 2016
51 x 63 cm



Potager des Fosses Noires (serres), ZAD de Notre-Dame-des-Landes, novembre 2016
51 x 63 cm



Potager des Fosses Noires, ZAD de Notre-Dame-des-Landes, novembre 2016
51 x 63 cm



Prise de parole des opposants au projet d'aéroport, ZAD de Notre-Dame-des-Landes, samedi 8 octobre 2016
51 x 63 cm



« Enracinons
l'avenir ! ». Déambulation
sur les
chemins de
la ZAD de
Notre-Dame-
des-Landes
pour fêter
l'abandon
du projet
d'aéroport,
dimanche 10
février 2018
2018

126 x 157 cm

Comptes rendus photographiques des sorties des Naturalistes en lutte sur la ZAD de Notre-Dame-des-Landes, août 2015 - avril 2017

If the airport planned for Notre-Dame-des-Landes ever goes ahead it will cover 1,426 hectares of miraculously preserved bocage and wetlands and entail the destruction of numerous protected animal and plant species.

The project's developers are well aware of the site's ecological interest, having hired the Biotope agency to carry out an inventory. The agency's final report demonstrated the site's value in terms of batrachians (frogs and toads) and birdlife, and listed the presence of 74 species protected under French law. The developers' argument in response was that they would be able to compensate for the enormous loss of biodiversity resulting from the project; environmental protection bodies, on the other hand, contend that there is no possible way of making up for this loss. Given the implicit danger, a group of professional and amateur naturalists decided to join forces as «Naturalistes en Lutte» (Naturalists Strike Back), providing a second expert evaluation in the form of a systematic inventory of the site's habitats, flora and fauna, and making the results available for legal purposes to the environmental protection bodies concerned. The findings of their three-year investigation (2013–2015) are unchallengeable: over 2,000 species were inventoried, of which 130 (and not 74) are protected, 5 were hitherto unknown in France, and dozens more unknown in the surrounding Loire Atlantique département.

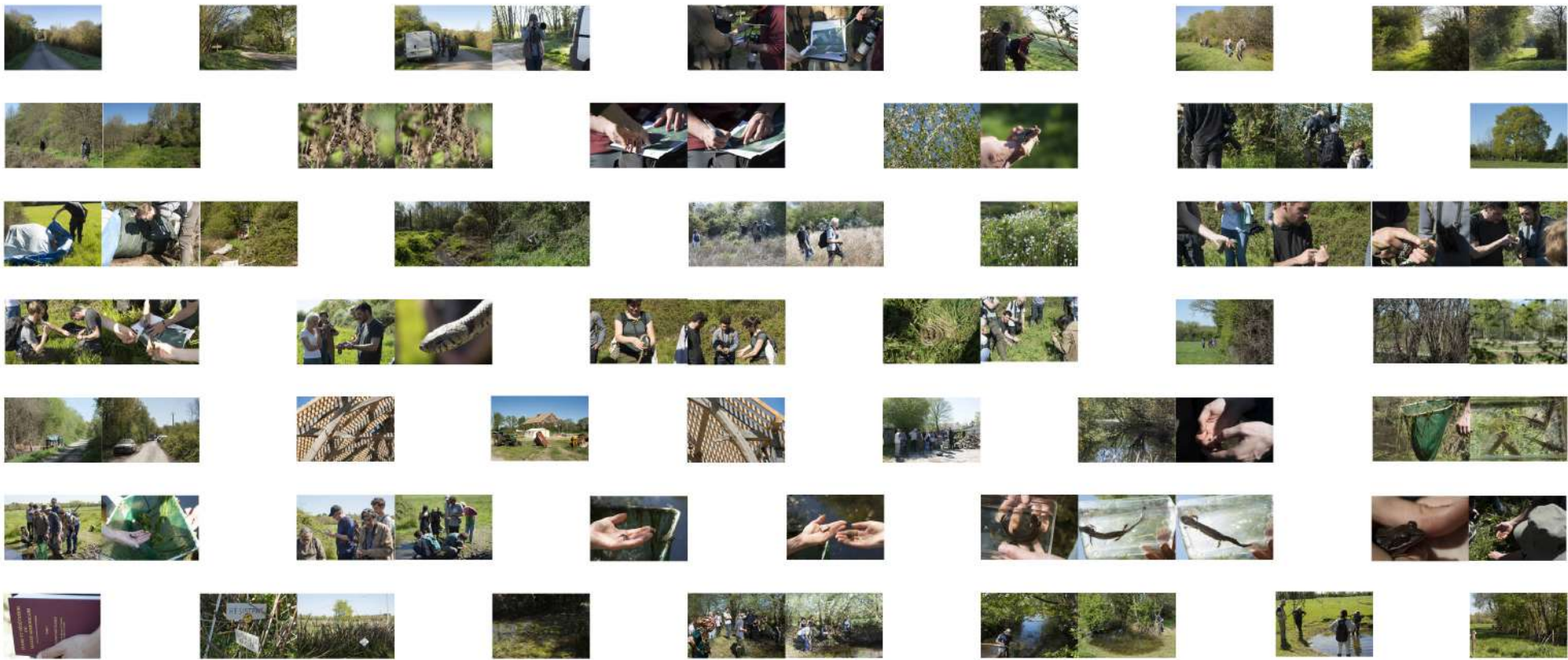
In addition to the statistics confirming the site's ecological importance, the group's method deserves attention. The expeditions organized on the second Sunday of every month were open to all comers – to anyone ready to bring their knowledge and skills along and share them. Those attending were there to learn as well as to take part in the struggle against the airport, and it is the collective input of these volunteer naturalists that is currently holding the project in abeyance. This approach made it easy for me to join the group by offering my personal skills; I went out on five expeditions and the photos I took are there for the naturalists to use as they please.

AIR DE PARIS

inkjet prints on sticker paper and installation specs;
single photographs (inkjet print on Canson Baryta Photographique paper, mount card, wooden frame)



En bas et
à gauche,
Centre
d'art w,
Guingamp,
2019.
© Gwinzegal,
2019



Compte rendu photographique de la sortie des Naturalistes en lutte sur la ZAD de Notre-Dame-des-Landes le dimanche 9 avril 2017 : prospection reptiles.

overall dimensions : 240 cm x 576 cm
 each print : 24 cm x 36 cm



Un Cheval, Le
Bleu du Ciel,
Lyon
December 2,
2016 - February
4, 2017
© Bruno
Serralongue



Compte rendu photographique de la sortie des Naturalistes en lutte sur la ZAD de Notre-Dame-des-Landes le dimanche 8 mai 2016. A la recherche de nouvelles stations de Flûteaux nageant et suivi floristique de la mare 107 rouverte en 2015.

overall dimensions : 240 cm x 612 cm
each print : 24 cm x 36 cm



La mare 107
sur la zad de
Notre-Dame-
des-Landes
le 8 mai 2016
après avoir
été rouverte
lors de la
sortie des
Naturalistes
en lutte du 11
octobre 2015.

30 x 45 cm



Couleuvre.
Photographie prise pendant la sortie des Naturalistes en lutte sur la ZAD de Notre-Dame-des-Landes dimanche 9 avril 2017.

30 x 45 cm



Des feuilles du flûteau nageant émergeant à la surface de la mare 107, zad de Notre-Dame-des-Landes le 8 mai 2016.
30 x 45 cm



Jeune libellule faisant sécher ses ailes, mare 109, zad de Notre-Dame-des-Landes le 8 mai 2016.
30 x 45 cm



Ranuculus omiophyllus (renoncule de Lenormand) et flou en arrière plan un Chaton de saule. Photographie prise pendant la sortie des Naturalistes en lutte sur la ZAD de Notre-Dame-des-Landes le dimanche 8 mai 2016.
30 x 45 cm



Sous-bois. Photographie prise pendant la sortie des Naturalistes en lutte sur la ZAD de Notre-Dame-des-Landes le dimanche 8 mai 2016.
30 x 45 cm



Un Geranium Robertianum (Herbe à Robert) à proximité de la mare 107 zad de Notre-Dame-des-Landes le 8 mai 2016.
30 x 45 cm



Vipère. Photographie prise pendant la sortie des Naturalistes en lutte sur la ZAD de Notre-Dame-des-Landes le dimanche 8 mai 2016.
30 x 45 cm

KOSOVO (2009 - 2018)

The events commemorating the first anniversary of the independence of Kosovo on February 17th 2009 were the occasion for me to shoot a first series of photos in Pristina and repeat a procedure that I put into place for my previous series: travel to a destination under my own steam and take photos of an event using a view camera alongside reporters, without having an official press card or invitation.

But I also wanted to return to Kosovo in the absence of any programmed events and media interest. Quite arbitrarily, I allowed myself 5 years during which I would regularly return to Kosovo after which the work would be considered to have reached its term.

I don't wish to answer the question whether I am for or against independence. I acknowledge the facts: a new country has come into existence in Europe. What I find much more interesting is to envisage what this means at a time when questions of identity and immigration are constantly in the headlines.



Histoire
des avant-
dernières
luttés, Air de
Paris, Paris.
2012
© photo
Marc
Domage



Célébration
du premier
anniversaire
de l'indépen-
dence du
Kosovo,
Pristina,
mardi 17
février 2009.

126 x 157 cm



Rue principale de Pec, Kosovo, septembre 2009
51 x 63 cm



«Indépendance 2009».Tournoi international de boxe (Albanie, Bosnie Herzégovine, Kosovo, Macédoine, Monténégro), Pristina, mardi 17 février 2009.
126 x 157 cm



En allant vers Mitrovica, Kosovo, septembre 2009
51 x 63 cm



Bibliothèque nationale du Kosovo, Pristina, septembre 2009.
126 x 157 cm



Fondations, Pristina, Kosovo, septembre 2009
51 x 63 cm



Boulevard Bill Clinton, Pristina, Kosovo, septembre 2009.
126 x 157 cm



Statue en bronze de Bill Clinton, représenté tenant dans sa main droite le document daté du 24.03.1999 qui autorisa l'OTAN à bombarder la Serbie, Pristina, Kosovo, 6 novembre 2010.
126 x 157 cm



Une route en construction, Pristina, Kosovo, 6 novembre 2010
51 x 63 cm



Inscriptions sur le mur, Pristina, Kosovo, 7 novembre 2010
51 x 63 cm



Devantures, centre ville de Pristina, Kosovo, 8 novembre 2010
126 x 157 cm



Tombe d'Ibrahim Rugova, Pristina, novembre 2010.
126 x 157 cm



«Le Kosovo pour tous», Pristina, Kosovo, 9 novembre 2010
126 x 157 cm



Newborn,
Pristina,
Kosovo,
mardi 17
février 2009

126 x 157 cm



IVème tournoi international de boxe, Pristina, Kosovo, 30 avril 2011.
126 x 157 cm



Behar Elshani (à droite) directeur de NFE computers, Pristina, 29 avril 2011
126 x 157 cm



Bureau de vente, Pristina, Kosovo, 29 avril 2011.
51 x 63 cm



A proximité de Gjilan, Kosovo, 28 avril 2011.
51 x 63 cm



Marché aux puces et aux pièces détachées d'occasion, zone industrielle de Pristina, Kosovo, 01 mai 2011.
126 x 157 cm



Marché serbe dans la rue qui mène à l'église Saint Nicolas, Gjilan, Kosovo, 28 avril 2011
126 x 157 cm

L'interprète,
Grand Hôtel,
Pristina,
Kosovo, 27
Avril 2011

126 x 157 cm



INSTITUTI PËR STUDIME TË AVANCUARA

gap

ne synojmë ta ngushtojmë
hendekun në mes qytetarë
të Kosovës dhe qeverisjes
mes problemeve dhe
zgjidhjeve. Të gjitha këto
përmes angazhimit të
profesionistëve më të dalluar
kosovarë në hulumtimin,
zhvillimin dhe zbatimin e
projekteve që çojnë
drejt avansimit të shoqërisë
kosovare.

Instituti GAP përkrahet nga:

-  **Rockefeller Brothers Fund**
Philanthropy for an Interdependent World
-  **OPEN SOCIETY INSTITUTE & Soros Foundations Network**
-  Ky projekt përkrahet nga...



Feux de
camp, Jeu
de Paume,
Paris, 29.06 -
12.09.2010
© Arno
Gissing



Au nord de Mitroviça sur la route menant à la Serbie, Kosovo, 8 avril 2012
51 x 63 cm



Journalier (Bosch), Pristina, Kosovo, 11 avril 2012
51 x 63 cm



Journaliers (bûcherons), Mitroviça, Kosovo, 9 avril 2012
51 x 63 cm



«Kosovo is serbian Alamo», barricade # 2, Mitroviça, Kosovo, 7 avril 2012
51 x 63 cm



Barricade # 3, Mtroviça, Kosovo, avril 2012
126 x 157 cm



Vers le sud (autoroute Kosovo/Albanie), avril 2012
3 x (51 x 63 cm)

10



VJET STABILITET



KFOR: SIGURON NJË AMBIENT TË QETË DHE TË SIGURT

Europlakat



"10 ans de
stabilité",
Pristina,
Kosovo,
septembre
2009

126 x 157 cm

Bosal (2014)

On 24 March 2014 workers at automobile subcontractor Bosal Le Rapide at Beine-Nauroy in France's Marne département, who had been occupying the plant since 20 February, threatened to set fire to the premises. Bosal Le Rapide is a subsidiary of the Dutch group Bosal. Said CGT union representative Gérard Gape, «We have fixed gas bottles to the gates and built an enormous bonfire inside the building, which we are ready to light. In addition the fire tank has been emptied.» The 58 workers at this plant specialising in making roof racks for utility vehicles had been occupying the site since the company's liquidation was decided by the Commercial Court in Reims in February. Gape says they are demanding a non-statutory severance package of 40,000 euros per person.

In October 2011 the Dutch group announced the closure of its auto accessories section – relocated to Germany and Hungary – at a cost of 86 jobs.

On Friday 18 April the workers moved the bonfire to the outside of the building and set it alight, marking a close to the occupation. Unlike the employees of automobile subcontractor New Fabris, who received redundancy payments after a similar standoff in 2009, Bosal workers have had no offer from Bosal's management. They have now taken their case to the Industrial Tribunal, pleading unfair dismissal and non-material damage.



Le bûcher 1,
usine Bosal
occupée,
Beine-Nauroy,
1er avril 2014.

126 x 157 cm



Manifestation depuis l'usine jusqu'à la mairie de Beine-Nauroy pour une réunion avec les élus locaux et les avocats de l'entreprise, Beine-Nauroy, 2 avril 2014.
126 x 157 cm



Préparation de la manifestation du lendemain devant la mairie, usine Bosal occupée, Beine-Nauroy, 1er avril 2014
126 x 157 cm



Tournoi quotidien de ping pong dans l'usine Bosal occupée, Beine-Nauroy, 1er avril 2014.
126 x 157 cm

Florange (2011 - 2013)

The period October 2011 – September 2013 saw a protracted industrial dispute between the workers of the ArcelorMittal steelworks in Hayange and Florange in France's Moselle region, and the directors of the world's largest steelmaking company, whose CEO is Lakshmi Mittal.

The conflict began with ArcelorMittal's announcement of the shutdown of the last two blast furnaces still functioning in Moselle, cradle of France's steel industry. While the closure was initially presented by the board of directors as a 'temporary mothballing', the workers were quick to realise that it was in fact definitive and set about trying to force the French government to have the company reverse its decision. But as CGT union delegate Lionel Buriello made clear, the battle was not solely aimed at saving jobs: 'We were attached to a tool of our trade that had real symbolic value. Shutting down Florange meant an end to three centuries of metallurgy.'

On one hand there were the workers who had fought for the survival of their local history and industrial heritage, and on the other the implacable logic of a multinational thinking solely in terms of global investment and production. The meat in the sandwich was the French state, headed by socialist president François Hollande, which had no choice but to take the workers' side – with a flurry of promises and threats of nationalisation of the plant – while acknowledging its powerlessness to intervene in the affairs of globalised private businesses. Proof of the latter came on Thursday 11 April 2013, when ArcelorMittal confirmed the definitive closure of the blast furnaces. The Florange scenario is now being played out around the world.



Histoire
des avant-
dernières
luttés, Air de
Paris, Paris.
2012
© photo
Marc
Domage

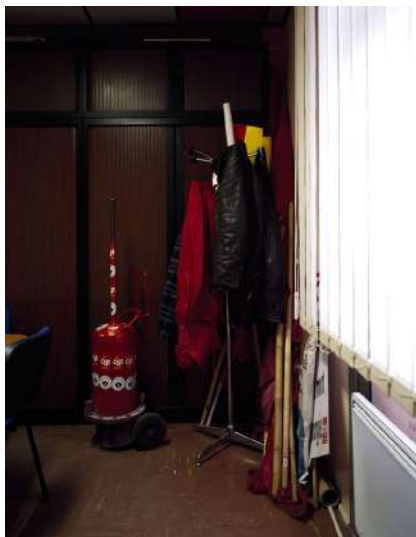


SOS # 1,
Florange,
octobre 2011

126 x 157 cm



Piquet de grève (feu), usine à froid d'ArcelorMittal, Florange, mars 2012
126 x 157 cm



Local syndical de l'entreprise ArcelorMittal, CGT (coin), Florange 10 décembre 2012.
126 x 157 cm



Réunion entre les dirigeants d'ArcelorMittal France et l'intersyndicale des usines de Florange et Hayange sous l'égide du sous-préfet de Moselle, François Marzoratti, afin de trouver un accord qui mette fin au blocage de l'usine, sous préfecture de Thionville, jeudi 8 mars 2012. 2 x (51 x 63 cm)



En grève, devant l'usine à froid d'ArcelorMittal, Florange, 7 mars 2012.
51 x 63 cm



Affiche de l'oeuvre de Claude Lévêque «tous les soleils» réalisée en 2007 pour le haut-fourneau U4 à Uckange fermé en 1991, Florange, mars 2012
51 x 63 cm



A l'invitation de la CGT, Olivier Besancenot, porte-parole du Nouveau Parti Anticapitaliste, écoute les revendications des salariés d'ArcelorMittal, salle de conférence du local syndical, Florange, 11 décembre 2012.
126 x 157 cm



La Terre est un crocodile,
MAMCO,
Genève.
February 18 -
May 10, 2015
© Photo
Ilmari
Kalkkinen,
Mamco,
Genève



Affrontement
à la sous-
préfecture
de Moselle,
Thionville, 9
mars 2012

51 x 63 cm



À l'invitation de la CGT, Pierre Laurent, secrétaire général du Parti Communiste français, écoute les revendications des salariés d'ArcelorMittal, salle de conférence du local syndical, Florange, 10 décembre 2012.
126 x 157 cm



Blocage de l'usine ArcelorMittal, Florange, 7 mars 2012
126 x 157 cm



Ce qui va rester. Ce qui va disparaître, Florange, mars 2012
126 x 157 cm



Edouard Martin CFDT et Yves Fabbri CGT, sur le piquet de grève devant l'usine ArcelorMittal, Florange, 07 mars 2012
3 x (51 x 63 cm)



Local syndical de l'entreprise ArcelorMittal, CFDT, Florange 10 décembre 2012
126 x 157 cm



Local syndical de l'entreprise ArcelorMittal, CGT, salle Bernard Campanova, Florange 10 décembre 2012
126 x 157 cm



Local syndical de l'entreprise ArcelorMittal, FO, Florange 10 décembre 2012
126 x 157 cm



Salariés et anciens salariés de l'entreprise ArcelorMittal, local des syndicats, Florange, décembre 2012
126 x 157 cm



Local syndical de l'entreprise ArcelorMittal, salle de la CFDT (coin), Florange 10 décembre 2012.
126 x 157 cm

Soudan du Sud (2011)

After decades of civil war between the Sudanese army and rebels from the south finally led to the signing of a peace agreement in 2005 and a process of independence overseen by the United Nations, South Sudan officially became independent on 9 July 2011. The event was marked by three days of ceremonies in the new capital of Juba, attended by a number of heads of state and government representatives. South Sudan thus became the 54th state on the African continent and the UN's 193rd member.

It is also the fourth country since 2000 – together with East Timor (2002), Montenegro (2006) and Kosovo (2008) – to gain its independence in the wake of a civil war that culminated in the partition of a country along ethnic, linguistic or religious lines.

At a conference in Washington Hillary Clinton, head of America's State Department, summed up the country's situation as, «South Sudan survived being born, but does need intensive care.» As for the other newly independent nations, it is up to the United Nations to ensure this intensive care; in varying degrees it assisted them along the path to independence and is now taking an active part in establishing executive and judiciary institutions on the model of the parliamentary democracy I live in.

Justifying these wars of independence is not my main concern. In principle I'm always in favour. What bothers me is the role played by other powers in the name of the «right to intervene». As Alain Badiou has said regarding another conflict, «The intervention showed that except in out-of-the-way places where people can go on massacring each other for decades on a small scale without «morality» rising up in protest, the imperial powers – headed by the United States and under the NATO umbrella, with the UN they despise covering for them – hold a monopoly of war that can be summed up as 'We won't let anybody win a war.' [...] What counts is that nobody with real goals should triumph. It could be objected that it was as victors in wars that the Western countries, and conspicuously the Americans, have built their power. Exactly right. That only means that the lesson has been learned: 'We won't let anybody become powerful.'»



South
Sudan series
(8 - 12 July
2011)
Galerie
Francesca
Pia, Zürich,
February 9
- March 23,
2013



La statue de John Garang recouverte du nouveau drapeau du Sud-Soudan pendant les cérémonies d'indépendance, Mausolée du Dr John Garang, Juba, Sud-Soudan, 9 juillet 2011

126 x 157 cm



Pendant la cérémonie officielle de l'indépendance, Mausolée du Dr John Garang, Juba, Sud-Soudan, 9 juillet 2011
126 x 157 cm



«Thank U», Mausolée du Dr John Garang, Juba, Sud-Soudan, 9 juillet 2011
126 x 157 cm



Concerts en plein air et danses traditionnelles au Nyakoron Cultural Centre, Juba, Sud-Soudan, 9 juillet 2011
126 x 157 cm



La nouvelle équipe de football du Sud-Soudan rencontre celle du Kenya en présence des 1er ministres des deux pays (Hymnes nationaux), Juba, Sud-Soudan, 10 juillet 2011
126 x 157 cm



Trois jours de danses et de concerts au Nyakoron Cultural Centre (Maale cultural group), Juba, Sud-Soudan, 11 juillet 2011
126 x 157 cm



Trois jours de danses et de concerts au Nyakoron Cultural Centre (Jonglei State, Women Association), Juba Sud-Soudan, 11 juillet 2011
126 x 157 cm



Fanfare militaire pendant la cérémonie officielle de l'indépendance, Mausolée du Dr John Garang, Juba, Sud-Soudan, 9 juillet 2011

126 x 157 cm



Sud-
Soudan, Les
Rencontres
d'Arles, Arles.
2012
© DR



Danse traditionnelle, Nyakoron Cultural Centre, Juba Sud-Soudan, 11 juillet 2011
126 x 157 cm



Dans la ville de Juba, Sud-Soudan, 12 juillet 2011
126 x 157 cm



Mr Gira Charles Binya, Juba, 12 juillet 2011
40 x 30 cm



Histoire
des avant-
dernières
luttés, Air de
Paris, Paris.
2012
© photo
Marc
Damage

The Management and Staff of Gemtel Congratulate...

...H.E. President Salva Kiir and the people of South Sudan on our Independence for which The Great Hero Dr. John Garang fought so hard.

The Roots Of South Sudan

"The Roots of South Sudan", Juba, Sud-Soudan, 08 juillet 2011

157 x 126 cm



Sud Soudan Carnival of Independence (2011)

South Sudan became an independent state in July 2011. The official ceremonies unfolded between July 9 and 11 in Juba, the new capital of the country. After the political ceremonies ended, further celebrations were organized for the people. Three days of festivities ensued, including the presentation of traditional dances and music at the Hakuron Cultural Center; a soccer match between the national teams of Kenya and South Sudan; a basketball game against the national team of Uganda; and an independence celebration in the soccer stadium. The 17 photographs in this series show these patriotic celebrations.

AIR DE PARIS

series of 17 photographs
pigment prints on Hahnemühle Baryta FB paper,
wooden frame, glass



South
Sudan series
(8 - 12 July
2011)
Galerie
Francesca
Pia, Zürich,
09 February
- 23 March
2013



Yes to Peace,
No more war,
2011

55 x 75 cm



«South Sudan Flag» (Carnival of Independence)
55 x 75 cm



«Our People Reconcile and Forgive» (Carnival of Independence)
55 x 75 cm



«South Sudan One People Destiny» (Carnival of Independence)
55 x 75 cm



«Peace Makers we Thank You» (Carnival of Independence)
55 x 75 cm



«Long Live President Salva Kiir» (Carnival of Independence)
55 x 75 cm



«Dr. John Garang Founder of our Nation» (Carnival of Independence)
55 x 75 cm



Oceans and
Campfires:
Allan Sekula
and Bruno
Serralongue,
SFAI, San
Francisco
Art Institute,
San
Francisco,
30.11.2011-
18.02.2012
© Photo DR

New Fabris (2009)

The summer of 2009 was marked in France by widespread strikes and factory sit-ins, all sparked by the same trend of management teams to delocalize production facilities to countries offering cheaper labor. The workers refused to be “discarded like used Kleenex”—a comparison heard time and time again in televised interviews—deciding instead to turn to increasingly radical forms of action in order to obtain a decent severance deal, if nothing else. The workers turned to new tactics such as boss-napping (the practice of detaining management on company premises), destroying equipment, and even threatening to raze the factory to the ground, thereby creating a shift in the balance of power between management and workforce. The conflict between workers and management at the New Fabris factory in Châtellerault drew a great deal of media attention. The factory sit-in began on June 15 with an ultimatum set for July 31. If no financial agreement was reached by then, the factory would be destroyed. The workers showed their determination by setting up gas canisters, which they claimed were linked to a detonator, in a highly visible spot on the roof of one of the factory buildings.

The ultimatum—particularly the way it was staged—not only shaped the negotiations, but also created an attention-grabbing event for the media, and thus indirectly for the government, in the person of Christian Estrosi, the French Minister for Industry. Estrosi was forced to act as a go-between, offering to set up a job protection scheme in the Châtellerault region.

The use of ever more radical tactics—such as the ransack of the sous-préfecture in Compiègne by workers from the Continental factory—as a means of forcing the government, the media, and public opinion to focus on an issue, reflects the breakdown of worker-management relations in a globalized economy.



Feux de
camp, Jeu
de Paume,
Paris, 29.06 -
12.09.2010
© Arno
Gissinger



Stock de
pièces
détachées,
usine New
Fabris,
Châtelleraut,
juillet 2009,
2009

126 x 157 cm



Assemblée générale des salariés en grève, New Fabris, Châtelleraut, jeudi 23 juillet 2009
126 x 157 cm



Guy Eyermann, représentant CGT, annonce aux salariés les conditions de départ obtenues après un mois de lutte, New Fabris, Châtelleraut, vendredi 31 juillet 2009
126 x 157 cm



Fax de soutien aux salariés de l'entreprise New Fabris en lutte, Châtelleraut, jeudi 30 juillet 2009.
126 x 157 cm



New Fabris, Châtelleraut, juillet 2009
126 x 157 cm



Occupation de l'usine New Fabris, Châtelleraut, jeudi 23 juillet 2009.
126 x 157 cm



Oui ou non l'usine New Fabris doit-elle être détruite par ses salariés? Châtelleraut, vendredi 31 juillet 2009.
126 x 157 cm



Oceans and
Campfires:
Allan Sekula
and Bruno
Serralongue,
SFAI, San
Francisco
Art Institute,
San
Francisco,
30.11.2011-
18.02.2012
© Photo DR

Feu de machines, New Fabris, Châtellerault, jeudi 30 juillet 2009

157 x 126 cm





Machine
à vendre
(À vendre.
Pas vendu),
New Fabris,
Châtelleraut,
juillet 2009.

126 x 157 cm

Image Not Available
Chronicle of a Derealization to Come

We fatalistically seem to accept as indisputable truths the diverse representations the *media*, acting in the realms of art, culture and politics, produces for us in "real time". As *specialized agents* of the society of chaos, these media enjoin us to identify with images it is utterly impossible for us to recognize ourselves in. This form of manipulation, and the rift it produces in our consciousness of the real, impels us to yield to an economic system endowed with "full powers". Today, who could still allow representation be the *persistence of our presence in our absence*? It is a terrible and dubious era when the citizen, reduced exclusively to a consumer, endorses the most dubious media lies on the pretext that they are well-represented. Our present misfortune should instead lead us to reflect upon the state of our sick conscience. While we doubt our existence and our legitimacy, since they have so effectively convinced us to do so, we nevertheless accept, without any discussion, that someone or something represents us. Therefore, we continue to ignore that our specific derealization is the expression of a more general derealization, and the intensification of doubt does not seem to change anything.

A muffled and hardly publicized battle is taking place over the question of representation. Since it (parenthetically) calls into question the legitimacy of our political representatives its consequences are far-reaching. In a world where most of the images meant to shed light on our conditions of survival, or even unify our point of view, are suspect or deceitful and separate us and divide us, how is it still possible for anyone to maintain the arrogance needed to want to speak and act in our names at the end of an election period? How is it still possible in a strictly mediatized universe where our time, our era and its conflicts reach us as solely as derealized, and neither testify for us nor defend us?

The preliminary condition for any critical reflection upon the crisis of representation is a right-oid attack against all allowable representations, as much from an artistic and political point of view as from an anti-artistic and anti-political one. If there remains a space and a future for a critique of the *avant-garde*, it is through conducting a *tabula rasa* of the formatting, simulacrae, and representations hyper-capitalism imposes, as well as its delirious and inhuman mode of social disorganization. One should proceed from a banal and irrefutable observation, but one which has disastrous consequences: true and false are equivalent for the specialized agents of the society of chaos. The premeditated absence of any "practical truth" enables us to glimpse the essentially pathological character of the

contemporary crisis of representation, which is manifested in the generalization of mental illness as an organized form of social bond. According to Antonin Artaud's presomnitory formula: *illexis shines*.

Today, nobody can escape from the confusion between the real and fiction, truth and lies. We know this confusion is void of any spontaneity and, on the contrary, is widely fostered and premeditated. The generalization of schizophrenic tendencies to the whole of society confirms the strategy of denaturalization of spectacular power. This kind of schism of everyday life implicitly leads to a refutation of the future. We sense and partially understand the "strange logic" of the society of chaos and its limitless capacities for social control through this lagged manner of refusing time in order to allegedly contest progress. Confronted with continually contradictory orders, we feel we are losing ground, that life has already played itself out or has been taking place elsewhere, in a space-time that has no place for us. The images imposed upon us, which we naively believe we still choose, train us to become future castaways. How could we admit that such images only exist to conceal and legitimize the strong and omnipotent power of hyper-capitalism. Confronted daily with orders in which fear vies with absurdity, we ignore that the system which brutally dominates and oppresses us with complete impunity simply "updates" the inhuman themes of the magician State. Magic, which Giordano Bruno defined simultaneously in terms of social control and personal fulfillment, has become the thought and instrument of media domination.

Our era separates and divides us, but reunites us, separated and divided, solely in the name of suffering. So we live as "lost children" sharing through *absence* and through a shared incapacity to regain ourselves, understand ourselves, represent ourselves, inscribe ourselves in a chronology or a history, imagine ourselves as passengers of time. The extreme glaciation of everyday life divests us of sensitivity and pushes us to reproduce senseless gestures whose purpose forever escapes us. For us, the past, the present, and the future increasingly tend to merge into the same *now-lived moment*. What our lives have lost returns from day to day like a lack that can no longer be filled by anything. This permanent alienation, in which each day sheds light on the same loss, corroborates our total subordination to a strictly mediatized universe, organizes our absence and distances us from any directly lived reality, apart from social suffering. The society of chaos subjugates human beings by depriving them of affection. It generates a constant flow of unhealthy affectivity, which is nothing but the mercantile shadow of affection, its simulacra in action.

The modernity of the new forms of domination—including post-modern discourse—incites despair: the more they impose the absurd idea of dying in good health the harder it is for us to live. The resulting nihilism and egotism attest to the tribal and feudal mode of organization of the society of chaos. Each specific battle, each quest for identity gets instrumentalized in the name of every man for himself and scorns for any collective solidarity, for any universal revolt. Public opinions are prepared for all-out war, war taken to extremes that requires a barely literate population sustained in psychological pain. The “people who lack” are principally a people kept in ignorance who are quite incapable of naming their suffering and sadness.

Faced with post-modern theses that legitimize our contemporaries’ suffering, it has become vital to redefine a concept of modernity that departs from an avant-garde tendency in art. This tendency is increasingly opposed to dominant forms of representation because it no longer ignores that the latter intersects very widely with forms of domination. Unlike its specialized milieu, it has recognized the psychopathological nature of everyday non-life by setting forth from its own affective, material and moral misery. Today, this situation must be denounced, not in order to first over it, but in order to put an end to it. As an artistic avant-garde, it still stands quite alone and unarmed; no current from the Left, the far-Left or the anti-globalization movement suspects the ravages of hyper-capitalism’s “true war”; it is not yet organized and does not recognize, nor even look for, those that bear a resemblance to it. Having become conscious of its state, it has started to know how to represent its pain and to name its world nonetheless. While indifferent to the universal character of its creation, it has already started to speak of “illness”, of absence, and of desocialization as it seeks a way out of its ghetto. Through the form of a dynamic intuition, this avant-garde must surpass the depression resulting from the ideological liquidation of Nazism and Stalinism. If representation still has meaning, it has become necessary to *update* the decisive gap that exists between a photo-journalistic “product” and one of Goya’s “disasters”.

The revolutionary stakes involved in questions of representation are clearly identified in the realm of photography: the documentary style is violently opposed to photo-journalism. The former requires investigation, time and permeation and implies that there is no separation between a subject and the one taking it on, that in the end the initial subject becomes *as if dissolved*, and another subject, like an off-camera perspective on the era, can turn up bearing an excess of reality, if not truth. On the contrary, photojournalism seeks speed, the spectacular, and efficacy on the mode of commando military operations. It can be compared to the capacity American aviation has to bombard by night and conduct food and medicine

drops the following morning. Photojournalists, subject to several large media companies, must conform to image types that show violence, the grotesque, and sex above all! They must not testify or question or implicate themselves, or they might compromise the pseudo-credibility of their images: they must corroborate media imagery’s dominant viewpoint without calling it into question. Their iconology is that of the society of chaos.

Documentary cinema of mass consumption shares more than one thing with photojournalism. Its finished product validates the viewpoint of its initial subject, which is always the dominant and fallaciously consensual viewpoint of media operators. Like the sordid initiative to collect change for hospitalized children, most documentary films are formatted, shot from afar and far away, and keep the spectator in a set of stimulations in which voyeurism vies with an unhealthy affectivity. These documentaries meticulously narrate the adventures of the Nile Perch while dragging along a carload of clichés and programmed lies; they tell the tale of the exemplary life of a *good old-style schoolteacher*, while everywhere school and culture are laid to waste in the name of the rules of the market. Ecology, the third-world, or education are all “products” calibrated on a single model. Through the semblance of neutrality, they always observe their subject from the outside, even if it means manipulating that subject according to their needs. We recognize these films because they are disingenuously polemical, right-thinking and safe, and through the insidious way they misrepresent reality at their convenience: in the end, they are nothing but fictions. These kinds of films are not made in order to question the system, but to maintain it through our entertainment.

Photojournalism and everything else that stems from documentary cinema responds to questions we have no interest in posing. On the contrary, the “disreputability” of the “documentary style”, and its faculty of resistance, refutes any pre-established responses and endorses one of the strategic demands of the hour: the broadening of interrogations about our times. We may know that we will never change the world with a good or bad image, yet we can still hope that changing the terms of its representation in a lasting way will enable us to truly fight against it, that we will finally be able to short-circuit the concentrated flow of images diffused in real time (in other words, in media time), and attack those simulacra of reality that are imposed upon us.

* As a technique, this trinity organizes and determines the art of memory of the magician State. Today, memory that has been externalized is confused with cyberspace, and control is assumed by the operators of the media “sphere”.

The photographer working with a documentary style, in the name of the subject of which he is witness, expert, and spectator, sets into motion a work that could be defined as a "delay on an image". In this case, events are never seen from a coessential angle, nor in function of the generally admitted codes of perception. Frequently, what is *faraway* seems to get closer and what is *close* or too familiar distances itself. Therefore, what distances itself is that which, in the media universe, always imposes itself in the foreground and echoes an ancient superstition that comforts the beggars by promising them a futureless future where "the last will come first". From an out-of-sync position and through a paradoxical way of looking, certain photographers "enter into resistance". However, if they contest the dominant imagery, they participate in the economic system of production of these very images. Their distancing of the subject is not quite a radical definition of the off-camera shot. If their photographs, in their simultaneous position *for and against the economy*, object to the mercantile lie they still do not escape the hyper-capitalist logic of the media sphere by capturing and recording *the same events*.

From the outset, any documentary photographic project of consequence departs from a working hypothesis, from an open question or a subjective interrogation, but refuses any pre-established point of view: at the extreme limit, the point of view is a *consequence* of the achievement of a project. Any documentary approach to photography must challenge whatever in the subject could be subordinated to media time. A documentary project, often thought in terms of series, must openly oppose the fiction of real time and constant flow. However, as prelude to the treatment of a subject, the *formal* claim of the series must not only call into question the usual frameworks of recording and arrangement, they must involve a putting of the subject into perspective, if not into a *saisie-en-abysses*, for fear of being a simple artifice, a new procedure that the specialized milieus of contemporary art and photography could easily recuperate. In a minimalist vein, the working hypothesis must turn into a quest, but one through which the photographer himself will take turns as the accused, the witness for the defense and the prosecution, and sometimes the primary victim.

In his Mexican series, Bruno Serralongue propagates the objective reality of a moment in the history of the class struggle in Mexico, but we soon sense that these photographs are keeping something else alive for us, on another level of reality: their extreme destination, their banal and familiar appearance sends us back to the *familiarly banal* universe where we are surviving here and now. It seems as if the primary evidence of the photograph (images of a struggling Mexico, but distanced by the geographic and conceptual context), is substituted by a reorganization of images "staging" the repressed of the European social collapse of which

we are also victims. Yet this distancing appears strangely disembodied, as if it is no longer possible to capitulate before the proper sentiments; as if emotion necessarily referred back to ideological convictions and pre-fabricated ideas; as if the idea of revolution has become incongruous. Who can still discuss the class struggle and the proletariat without feeling that most of one's interlocutors are getting uncomfortable or embarrassed? Today, it seems that we should no longer seek transgression in sex or pornography, but in the affirmation of a radical viewpoint that uses the language of revolution to contest the ravages of hyper-capitalism.

In observing Bruno Serralongue's Mexican series, if we understand well what he is refusing, we do not know what he was able to discover *at the risk* of transforming it: in talking off on the adventure the framework seems already configured. Nevertheless, and despite this reserve, the invisible and the neglected enter into the frame. In close relationship with the contemporary art world, the photographer brings to light the *absent share*. Unlike documentarists Pierre Carles, Christophe Coello or Stéphane Gose, Serralongue's appears to vigilantly avoid personal experimentation in his relationship to the subject. This is not an incidental difference in approach; it is decisive: the stakes of the redefinition of revolutionary modernity in art and culture will be played *or not* on being able to get past it.

Bruno Serralongue's photographs are foremost a detailed reexamination of reality, near or far, whose unavowed objective is to draw a cartography of the disinformation that pretends to update us. The poeury of the process quite faithfully reflects the poverty of our information. For the photographer, crowds are most often closed in urban spaces that bear out our solitude. Wines, cables, posters, advertisements, logos, mark out a territory in which human presence seems to be an error: absurd proof of our disgraceful conditions of survival. What is "here" photographed "elsewhere" precisely records our true circumstances and invites us to meditate on the strange "reflected" reality, and the "objectives" of a remote life, never lived, if not by proxy. The use of the series and the distancing of the subject avoid the common regime of all images, while signaling that the anecdotal or familiar veils what, only yesterday, we used to call diversity. All that remains today is an ensemble of interchangeable, but still antagonistic, practices and perspectives.

Bruno Serralongue traverses a factual planet where the real is only an attribute of the virtual, where it is only a question of dispossession. As events are taking place, he captures what is at stake on the outside and tries to dispose of any effects, or affect. There is something curiously inhuman—an almost explicit form of Mannerism—in his series of men and women. An insistent and strange resolve leads him to abstract human presence. There is

something disembodied in his photographs, as if absence was the only possible embodiment, as if the body could no longer situate itself in a space and time that reduces it and exalts it as merchandise, as the body of dispossession. If Serralongue hardly seems concerned with physicality, if, like other contemporary artists, he seems to keep the human being at a distance, it is because he has good reason to be wary of a world that condemns the desiring body and glorifies the deadly body by reducing it to an exclusively mercantile function. For him “the sadness of the flesh” indicates the sadness of everyday life and testifies to the terrible power of the repressed.

We circulate in spaces and places that the official or alternative media heap praise upon or condemn. We observe human beings who participate in the representation of immediate history. And, once again, what is off-camera testifies to the distance that separates these events from their pertinence. What is publicized in the media never has anything to do with what is essential. Once again, the grass of history silently grows. The more photographic series accumulate, the more absurd the ills of the present day seem to us. The increase in drought and the return of famines, as physical as they are moral, appear to us as signs of Capital’s terrible victory. As they question the world, all of Bruno Serralongue’s photographs make us question our role, even our identity, but quite curiously seem to spare it. In the end, he still seems to be evading something related to that testimony of an English rebel: can we still work with the enemy? Asking the question is not the same as responding to it. Bruno Serralongue resembles his series: their coherence is a series of rifts. Whether interlaced with criticism, inhabited by the absurd, and dominated by a cold energy, their confrontation does not only testify to the contradictions of the photographer, it also testifies to the contradictions of an era. Faced with a gloomy future, the stakes here have nothing to do with the soft neutrality of photojournalism, where a bit of falsification leads to a record audience and humanist consensus. We are not dealing with a question of the correct feelings here, we are dealing with war: a social war in which, for the moment, all of the attacks are being led by hyper-capitalism. These photographs surely lack whatever else lacks during wartime, but they recall, in passing, the aims of the conflict: tomorrow, it is either us or merchandise!

No dream traverses Serralongue’s work in Mexico either. The men and women he photographs seem to have no choice. The Mexican Indians who seceded in Chiapas did not do so out of personal taste: their revolutionary engagement was a question of life or death. In line with Guy Debord’s saying about the change of an era, in order to simply survive they are the first to be forced to love liberty. Faced with a situation of social war imposed by an

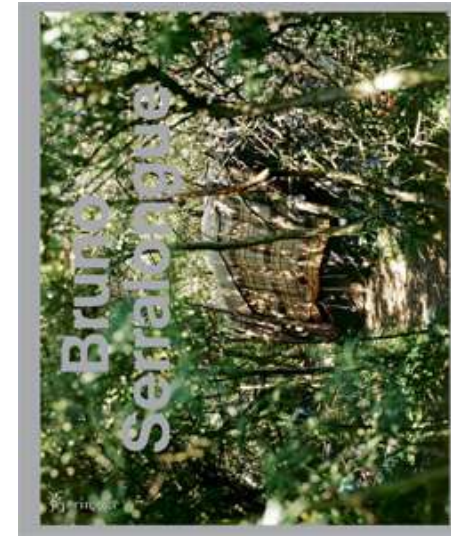
increasingly totalitarian system it has become impossible to trick, they bear universal witness to those who have deserted and taken to the bush.

In contrast with post-modern cuisine, which uses up leftovers to better justify the present, certain contemporary artists have understood that one can no longer use alienated forms of representation to denounce the alienation of reality. Henceforth, they must practically challenge the sanction that weighs on representation while frontally attacking post-modern doxa. Even if we recognize ourselves in the negative dialectic, we still must “correct it in the direction of hope” by asserting that poetry survived Auschwitz, Malevich’s painting, and Debord’s cinema. But in order for this survival to be something more than simply augmented, it depends largely on a subject’s capacity for resistance in a space that has evicted it in the name of its virtual multiplication. Here would be a singular way of asserting the primacy of the real over ideology, and of the inscription of the crisis of representation in a critical relationship to temporality.

“And now what do we do practically?” One must respond to this stupid and recurring question that it is urgent to do nothing; that it is appropriate to ignore all the responses to the questions we have not asked, and that we are practically modifying the conditions of existence by theoretically redefining them. This allows us to measure the difficulty in which criticism finds itself as it tries to formulate new artistic and political mediations. In the end, the extreme reduction of the photographic off-camera—as a specific form of the physical absence of the work—expresses a deficit of reality, and this deficit is primarily the sign that we can no longer inscribe ourselves in the current of linear time condensed solely down to mercantile time. It is time for speech to take up arms.

Jordi Vidal, March/April 2007

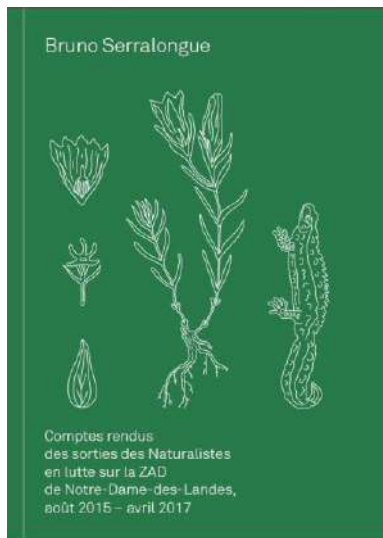
books



Bruno Serralongue, JRP-Ringier, Zurich, 2010. Textes Carles Gurerra, Marta Gili, Dirk Snauwaert.
Published with Jeu de Paume, Paris; Wiels, Brussels; and La Virreina Centre de la Imatge, Barcelona.
édition française par Les presses du réel.



Encuentro Chiapas 1996 - Bruno Serralongue & Philippe Bazin,
Spector Books, Leipzig, 2020.



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Textes par Delacourt Sandra

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Extreme non-violence. A portrait beyond the photographer.

Bruno Serralongue according to Joanna Warsza

Joanna Warsza with guest contributions by Muhammad Ali, Flaka Haliti and Jay Jordan.

Sunday afternoon

There is a saying that a portrait tells more about the person behind the camera than the one who is photographed. A single picture is capable of showing the ecology and multitude of relations happening inside and outside of the frame, before and after the photograph has been taken. When I look at French artist Bruno Serralongue's series 'Sunday afternoon' made in Brazil over twenty years ago, from 1999-2000, I wonder: what does the work say about the artist himself and his use of the medium?



Bruno Serralongue, 'Sunday Afternoon', 1999. Series of 57 gelatin silver prints. © Air de Paris, Romainville

'Sunday afternoon' is a series of photographs performed in a park in Rio de Janeiro. Back in those days, before mobile phones, local photographers offered to take photos of the passers-by – families, children, couples. This is a gesture and a service seemingly archaic today, yet driven by a similar desire to capture a walk, a kiss, a hug, a family gathering, a shared moment, a farewell. Many local snappers were strolling the parks to earn money by making those weekend portraits. Serralongue went along and, learning this local, often amateur habit, also became a Sunday photographer for a day. Instead of taking money, he asked to keep the negatives of each portrait, while the sitter walked away with the positive. As he recalls: "I try to be attentive to how the medium is performed in various countries and cultures, how it is used by non-professionals and how photography happens. Everyone has their own way. I tried this method in Rio, but not for too long, not to take away someone else's job."

What kinds of relations emanate from people depicted in the shots from Rio? Whom do we see on paper? Which relationship can be traced or felt between the two sides of the camera and around it? There is a mother with her five-year old daughter, a teenager with a Walkman, a hugging couple, a man who has been jogging, a person in a work uniform, two women accompanied by a laughing child, another mother and a daughter and then a small girl alone. They all pose for the camera, they all awkwardly try to stand still, they often attempt to smile. The pictures are taken in a place where two paths meet, at a crossroad which is sometimes empty, sometimes packed. There is no special setup, it is almost always accidental; sometimes the small kiosk around the corner is busy, other times deserted. All seem relaxed, although a bit anxious about the camera pointing at them. Their faces paint a mixture of shyness and joy, anxiety and curiosity, serenity and uncertainty – feelings I also experienced when encountering Bruno Serralongue for the first time in Paris in September 2021 on our 'blind date', paired by *TextWork*.



Bruno Serralongue, 'Les Manifestations (décembre 1995- janvier 1996)', 1995-96. Series of 680 colour slides. © Air de Paris, Romainville

The Force of Non-violence

There is something salient about 'Sunday afternoon', a less-known series of Serralongue's oeuvre and, at the same time, less characteristic of his work. Namely, the people depicted have deliberately chosen to be looked at, to be seen, to have their photo taken, or, as one says in English, using a somewhat militaristic term, 'captured'. One feels the two-side consent and unspoken agreement rooted in the vernacular use of the medium and in the thrill of the encounter. One can also feel a bridge between a local culture and an external gaze in a way which is respectful and not asymmetrical. There is perhaps an experience of 'deborderisation' in the words of the philosopher Achille Mbembe¹. That is, a semantic bridge between from where you speak and with whom you speak, the connections you build between you and them, with curiosity and respect, without mere appropriation. Another thing both visible and hidden in plain sight in those weekend photographs, and perhaps in all of Serralongue's practice, is the touch of what I would call 'extreme non-violence'. Non-violence is employed here as an artistic strategy, as an attitude, as a mode of work and life, as a leading thread of the artist's photographic path, whose camera obscura is too heavy to run after the news, and who sometimes needs ten years to develop and exhibit the resulting photos. And they often become almost extreme in their non-spectacularity, in their function not to picture the event, but rather display the everyday structures behind them.





Bruno Serralongue, Challenging Type II Outcomes: 'How to Build Sound Partnerships for Water Security?', with Bryan Pritchett, Chair, Board of Directors, National Wildlife Federation; Sasha Müller-Kraenner, Director, Heinrich Böll Foundation North America; John Briscoe, Senior Water Advisory, Rural Development Department, World Bank; Karin Krchnak, Program Manager, National Wildlife Federation; Böll Forum, Hall 23, Civil Society Forum, Nasrec, Johannesburg, 29.08.02. De la série Earth Summit, 2002. © Air de Paris, Romainville.

Bruno Serralongue, Press briefing by Mr. Kofi Annan, United Nations Secretary General, Media Center, Sandton Convention Center, Johannesburg, 04.09.02. De la série Earth Summit, 2002. © Air de Paris, Romainville.

Bruno Serralongue, Street Hawkers and Farmers from Africa and Asia March to demand the Freedom to Trade, Speaker's Corner, Sandton, Johannesburg, 28.08.02. De la série Earth Summit, 2002. © Air de Paris, Romainville.

Bruno Serralongue, A World of Difference, Peoples Earth Summit, Saint Stithians College, Johannesburg, 30.08.02. De la série Earth Summit, 2002. © Air de Paris, Romainville.

Bruno Serralongue, Posters, Civil Society Forum, NASREC, Johannesburg, 29.08.02. De la série Earth Summit, 2002. © Air de Paris, Romainville.

Bruno Serralongue, No Justice No Peace, International United March organised by Landless People's Movement, Social Movement Indaba, NGOs, from Alexandra Far East Bank to Sandton Conference Center, Johannesburg, 31.08.02. De la série Earth Summit, 2002. © Air de Paris, Romainville.

The concept of non-violence has of course long been a political strategy of not causing harm to others, be it people, animals or the environment. Many political and social movements, some of which Serralongue decided to join or follow, choose nonviolent principles to achieve political and social change, to practise civil resistance or disobedience as a way of pushing forwards against the still prevalent militaristic, colonial, violent mindset of many Western societies. The political scientist Judith Butler in their recent book *The Force of Non-violence* (2020) argues that the ethic of non-violence must be implemented within the broader political struggle for social equality to exist. Butler understands it not as a passive attitude, but an ethical position and an active practice needed in the political field. It is not a search for naïve consensus, but rather for a language which, despite all differences, conflicts, misunderstanding and possible hostility, would allow humans and non-humans to peacefully coexist. Such understood non-violence, claims the philosopher, is found in movements for social transformation that defend the concept of interdependency as the basis for social and political equality; an "ethico-political bind."²

Since the mid nineties, Serralongue followed and embedded himself in various activist struggles and organisations, which he documented in a long process as they often unfolded over several years. One of the first series he

produced was 'Les manifestations' (1995), capturing Paris strikes and street demonstrations against the reform of the retirement system. He followed with the series 'Encuentro, Chiapas' (1996) taken in Mexico during the Intergalactical Meeting against Neoliberalism and for Humanity, at the invitation of the Zapatista Indians. From 2001-03, he turned up at every gathering of a Parisian group of immigrant workers denied legal recognition, resulting in a series of only 45 photos: 'Manifestation du collectif de sans papiers de la maison des ensembles, place du Châtelet, Paris' (2001-2003). He was also present at The World Summit for Sustainable Development that took place in Johannesburg in 2002, which led to the series 'Earth Summit' (2002) and at the counter-meeting during the World Summit on the Information Society in Geneva in 2003 and in Tunis in 2005, resulting in two series of work. There followed his participation at the World Social Forum in Mumbai in 2004, and the series 'La Otra' in 2006, a report on the Mexican electoral campaign for the presidential elections led by Subcomandante Marcos, spokesperson for the Zapatista guerrilla. Since 2006, Serralongue has photographed refugees and their everyday life in camps of The Calais 'Jungle', who were waiting for a possible passage to Great Britain³. He was also present between 2014 and 2018 at the Zone à Défendre in Notre-Dame-des-Landes in France, a successfully occupied territory against an airport infrastructure project, and very recently he took part in Saccage 2024, an on-going initiative criticizing the gentrifying force of the Olympics in Paris and its region.



Bruno Serralongue, Arrivée de Super-Barrio (Chiapas), 1996. De la série Encuentro, 1996. © Air de Paris, Romainville.

Bruno Serralongue, Indiens (Chiapas), 1996. De la série Encuentro, 1996. © Air de Paris, Romainville.

For many years, he worked against the hegemonic language of photo reporting, the structural racism perpetuated in seemingly objective Western newspaper news, often photographing the scene of an event a day after, and

keeping a position of, what he calls, "solidarity with a distance."⁴ He has long worked against the presupposition that physical proximity brings one closer to the given context. He rather chooses to exhaust and expand the gaze in his purposely 'not very eventful' point of view. The camera he uses is a classical camera obscura, a photographic chamber. The photos can not be reworked and they take time to be made. For example in the 15 years of his presence in The Calais Jungle, Serralongue took only 89 pictures. His work is almost like the far opposite of Instagram stories: there are very few of them and they do not disappear. "My photos are not meant for the internet. I don't have a website. They are meant for gallery walls, and they come back on display every couple of years."

Solidaric with a distance

As an artist – with his "own Agence France Presse," as he says – Serralongue has been working against what he calls "the picture in our heads whenever we go somewhere". There is, for example, a prevalent mediatic image of refugee camps on Lesbos or in Calais, the war in Kosovo or the occupation of ZAD, but his work consequently produces a counter-philosophy to the omnipresent press images, which "strangle us and fill up our heads".⁵ Through hegemonic mediatisation "we end up living in a fiction," says Serralongue. While introducing his work at the opening of his exhibition at Jeu de Paume in 2010, he joked that "the reality is here, it is the fiction which is outside".⁶

When we met in Paris, I asked Serralongue to describe not only his relationship to non-violent struggles, but also his potential definition of nonviolent photography: how to produce images which are conscious of asymmetries, conflicts and yet rather than reproducing them, try out another visual regime. In fact, what Butler's nonviolent research brings to light is that for centuries, the whole paradigm of contemporary, mostly-Western, life (and perhaps art) has been violence-based from the colonial, to the patriarchal and modernist horizons. Bruno explains: "I have integrated myself in those activist groups, also because I share their ethics. I want to practise non-violence against certain dominant photographic methodologies that impose brutality. Not only are they meant to capture the cruellest, most spectacular moment, but they also cultivate the press photographer's attitude of being close without closeness, or coming and going without deeper interest and respect. I am against the logic of capturing just one moment."



Bruno Serralongue, 'Manifestation du collectif des sans-papiers de la Maison des Ensembles, place du Châtelet, Paris, samedi 08 septembre 2001 à samedi 11 janvier 2003', 2001-03. Series of 45 colour photographs. © Air de Paris. Romainville

In contrast, Serralongue's works can seem unspectacular and random – be it following the naturalists at ZAD, the declaration of independence of Kosovo or his coverage of alterglobalist movements – and yet they are taken from the point of empathy, kindness and perhaps shyness to come closer. They are performative in how they seek to eradicate the semantic, symbolic or physical forcefulness. "I try to be as honest as I can with the people I am photographing, taking a position, but being non-invasive." He later adds. They seem underwhelming, sometimes strange, empty, not eventful. Instead of an event, they tend to present the everyday support structures that led to them, like people preparing folders for a meeting, or a woman who fell asleep at a desk. Perhaps this is how a non-violent image looks.

Photography as a genre is deeply embedded in that model of ubiquitous conquering, possessing, depriving. Historically, photography has been both a tool for activism, documenting struggles, visions, politics and the unconscious but, even more so, it has been responsible for serving extraction, colonization and various forms of oppression, consequences of which still linger today. Photography thus can be a violent act, a separation between subjects and photographer, and an imposition of a patronising gaze and representation. At the same time, it can be seen as a mediator, as a potential carrier of resilience and reconciliation, a proof of violence, a token in regaining dignity. Serralongue is a contemporary artist who works to investigate how the language of art, and in his case anti-reportage photography, can become a way of unlearning the existing forms and norms of cultural domination and imperialism. Although he too, as everyone, is implicated.



Bruno Serralongue, Vendredi 28 avril 2006. Région Est de Mexico (Iztapalapa, Iztacalco et Tlahauc). Bienvenue au Délégué Zéro. Lienzo Charro Los Reyes FPPVI-UNOPII, Iztapalapa. De la série La Otra, 2006. © Air de Paris, Romainville

Bruno Serralongue, Mardi 2 mai 2006. Mexico. Rassemblement et discours du Délégué Zéro à l'Universidad Nacional Autónoma de México. Forum de la Cité Universitaire. De la série La Otra, 2006. © Air de Paris, Romainville

No one is the sole signatory to the event of photography

Ariella Azoulay, a prolific anti-imperialist, anti-racist scholar of photography, and a curator and researcher of the political ontology of the medium, has been analyzing its ethical status, the blind spots of its scholarship, its performative force and the concept of the 'event of photography' since the early 2000s. By the 'event of photography', especially in recent times, in which almost everyone is in possession of a camera, Azoulay understands "an event which might take place as the encounter with a camera, with a photograph or with the mere knowledge that a photograph has been (or might have been) produced. This possibility might be troubling, pleasing, threatening, damaging, soothing and even reassuring. Obviously, the feelings of all those partaking in the event are not aroused by this possibility. Photography is an event that always takes place among people. Out of this event a photograph might possibly be produced. The photograph produced, or not produced, at this event is a rich document that might prove helpful in attempts to reconstruct something of the encounter for all of those who took part in it. It is unique in that no one can claim a sovereign position from which to rule what, of this encounter, will be inscribed in the photograph. When such a photograph is inaccessible, other sources can be used that bear witness to the photography-event. One can use one's civil imagination to complete the multiple points of view that the photograph might have recorded, had it been produced."⁷ For Azoulay, the photograph is just one of several outcomes of the photographic event, alongside the encounter, the relations being built but also the text and the interpretation that grows around it.

She also argues that the medium of photography is, first and foremost, a

particular set of relations between individuals and the governing powers, and on the other hand, always a form of relation among those who take part. She advocates for a political ontology of photography where a civil, non-extractivist, post-sovereign contract is possible, reducing the asymmetries between those behind the lens and those in front, be it on political or personal levels: "Photography is not just operated by people, it also operates upon them. The camera is no longer just seen as a tool in the hands of its user, but as an object that creates powerful forms of commotion and communion. The camera generates events other than the photographs anticipated as coming into being through its mediation. (...) Human subjects, occupying different roles in the event of photography, do play one or another part in it, but the encounter between them is never entirely the sole control of any one of them: no one is the sole signatory to the event of photography."⁸



Bruno Serralongue, L'endormi (Abe), terrain vague à proximité de l'hôpital, Calais, 21 juillet 2020. De la série Calais, 2006-20. © Air de Paris, Romainville

Bruno Serralongue, Un incendie ravage le "bidonville d'Etat" pour migrants au moment de son démantèlement, Calais, 26 octobre 2016. De la série Calais, 2006-20. © Air de Paris, Romainville

Bruno Serralongue, Jeune homme érythréen jouant de la musique, bois Chico Mendes, zone Marcel Doret, Calais, 8 février 2018. De la série Calais, 2006-20. © Air de Paris, Romainville

Bruno Serralongue, Groupe d'hommes 2, Calais, décembre 2008. De la série Calais, 2006-20. © Air de Paris, Romainville

Bruno Serralongue, Abri # 1, Calais, juillet 2006. De la série Calais, 2006-20. © Air de Paris, Romainville

Bruno Serralongue, Passer en Angleterre. Accès terminal transmanche, Calais, juillet 2007. De la série Calais, 2006-20. © Air de Paris, Romainville

Three predominant threads emerge when I look at Serralongue's main line of work: portraying First Nations and Indigenous people in their militant campaigns, following various ecological and social movements, and finally, accompanying migrants on their routes such as the sans-papiers in Paris or the Jungle in Calais. All those 'currents' employ the method of an anti-reportage, in which a photographer, rather than accumulating the best

snap of the event, shares the feeling of being and growing with the movement, as well as reveals the structure and the invisible labour that constructed and enabled it.⁹ I am sticking again to his exception, the 'Sunday afternoon' series, presumably innocent and banal pictures from a park in Rio de Janeiro, and I wonder: how are those photos liberated from the spectacular? Is there a respectful relationship? Can a relationship be asymmetrical and ethical at the same time? And what parameters need to be in place for a photographer to be able to borrow from others' stories? I also see calmness.

Polyphonic responses: Introducing the guests

Inspired by Azoulay's proposed event of the photography as a situation always taking part between multiple sides, expanding beyond the moment of the release of the shutter, and the mere authorship of Serralongue as the artist and myself as the writer, I thought of a small curatorial experiment that would decentre this essay and open it up to more voices that symbolically or physically partook in the context that surrounded some of the artist's series. During our Paris conversation, there was something that remained troubling for me, namely the silent perspectives of those depicted in the artist's work. I believe it is of benefit to Serralongue's work, and to the relationships he builds, to welcome a discursive response from the other side of the camera. I thus invited three artists who were direct witnesses or participants in some of the situations pictured in the photographer's recent portfolio.

My guests have been asked to look back and respond to fragments from three series of works by Serralongue – one from Kosovo in 2009, one made in the French ZAD mentioned earlier, between 2015-2017, and one photographed on Lesbos in 2017, from a lived, often risk-involved perspective.

I first reached out to Flaka Haliti, an artist who was in her teenage years as the conflict broke out, and who, along with many others, had to flee the country on the refugee trains towards Macedonia. The post-war landscape, the NATO presence in a newly declared country, the visual grammar of the public space, all present in Serralongue's series, have also been her concerns as an artist.

I also asked for a comment from Jay Jordan, a long-term activist of the aforementioned ZAD, a person who has for a long time struggled to bridge art and activism, topics also dear to Serralongue.

Finally I reached out to Muhammad Ali, a Kurdish artist from Syria based in Stockholm. In 2015, along with many others, he fled the war, and made his way illegally by boat to Greece, and then to Sweden. He might have been one of the refugees passing by the island during Serralongue's stay.

It seemed like a collective reading of the images would enable seeing a larger picture, to unpack the pertinent questions of our time, namely how to speak for each other, how to borrow each other's stories, and how images can mediate this process. Is it possible not to fall in the traps of identity politics and yet recognize the need for privileging a situated perspective around the questions of who has a right to speak for whom? Flaka Haliti, Jay Jordan and Muhammad Ali share a reading, rooted and marked by a lived experience, in the following email exchanges:

A response to 'Kosovo', 2009-present, by Flaka Haliti, an artist originally from Prishtina, based in Munich



Bruno Serralongue, Bibliothèque nationale du Kosovo, Pristina, septembre 2009. De la série Kosovo (ensemble 1), 2009. © Air de Paris, Romainville

Bruno Serralongue, "10 ans de stabilité", Pristina, septembre 2009. De la série Kosovo (ensemble 1), 2009. © Air de Paris, Romainville

Bruno Serralongue, Newborn, Pristina, Kosovo, mardi 17 février 2009. De la série Kosovo (ensemble 1), 2009. © Air de Paris, Romainville

On 28 October 2021, at 10:07:37, Flaka Haliti wrote:

Every one of the scenes I look at in this series is somehow poor, which makes them intriguing. They look random, but when you hold them for longer and look more carefully you start to notice things and dilemmas of everyday life in post-war Kosovo: a fading image of the peaceful leader overtaken by former militia and banks – two leading institutions of growth and development. You feel the charged atmosphere of the military, which is supposed to bring peace and stability. "They are here to stay" – famously said Albin Kurti, back then a

peace activist and today a Prime Minister. "They are here to stay in order to keep the crises stable and maintain the tension of the status quo." Those pictures show what the everyday is made of and the impossible questions of what is next, the feeling of cruel optimism and the cold calculation of what can be given or taken from you. I almost want to laugh when I see the photograph of the billboard promoting ten years of stability, with two boys, maybe around ten years old below them.

For more than two decades after the war, the publicity on promoting peace building and a democratic state in Kosovo was very much imposed by external Western actors keen to manage Kosovo's image while imposing an identity that no longer could hold itself. This process was demonstrated clearly by specially launching a massive number of billboards that appeared all around Kosovo from NATO (KFOR) and UNMIK. The communication on these billboards delivered a persuasive political message. As Ranci re would call it, it is an image of a twofold dilemma: "the question of their origin (and consequently their truth content) and the question of their end or purpose, the uses they are put to and the effect they result in".

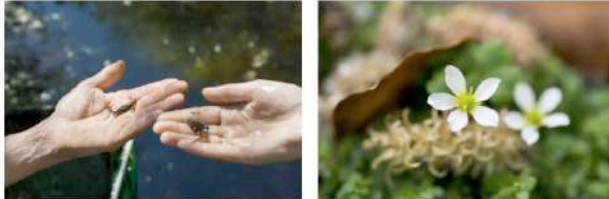
Serralongue's pictures of Kosovar billboards capture, in an uncanny way, how the images are being used to serve a certain purpose to affect the self-perception of the Kosovar society, how those images have been omnipresent and invasive to our bodies, culture and politics.

Furthermore, I also try to decode in the series what is crucial in my own work: the power positions in the communication between locals and internationals. What kind of aesthetic language do they use, including the usage of the city's architecture as a tool. How did this affect the locals and what kind of stereotypes have been reinforced through the different visual communication tools? As Dragana Jovanovic argues, in the post-war-reconstruction, the vision was lacking because the international community was the sole policy-maker and, hence, excluded local instances in the decision-making process and refused the local power and responsibility, which resulted not only in the lack of local control, but also in limited challenges to the status quo.

If you look again at the images celebrating ten years of stability with the helicopters, the sunset, the Western aesthetics, these images almost serve the UN staff members' dilemma. At the same time, the UN in fact lacked the full authority to formulate policy and merely mediated the policy-making process – yet they were identified with current policy and hence bore the brunt of the local population's criticism. What we see somewhere in the background is that

the local trust in international policy making is fading out with the time..

'Comptes-rendus photographiques des sorties des Naturalistes en lutte sur la ZAD de Notre-Dame-des-Landes', 2015-17. A comment by Jay Jordan, an artist, author and activist, and co-founder of The Laboratory of Insurrectionary Imagination and an inhabitant of ZAD, France.



Bruno Serralongue, Comptage des Tritons Crêtes. Photographie prise pendant la sortie des Naturalistes en lutte sur la ZAD de Notre-Dame-des-Landes le dimanche 9 avril 2017. De la série Notre-Dame-des-Landes, 2014-18. © Air de Paris, Romainville

Bruno Serralongue, Ranunculus omiophyllus (renoncule de Lenormand) et flou en arrière plan un Chaton de saule. Photographie prise pendant la sortie des Naturalistes en lutte sur la ZAD de Notre-Dame-des-Landes le dimanche 8 mai 2016. De la série Notre-Dame-des-Landes, 2014-18. © Air de Paris, Romainville

On 5 November 2021, at 23:40:36, Jay Jordan wrote:

These images were taken during a walk by Les Naturalistes en Lutte, one of the many extraordinary creative forms of resistance that took place on the 1650 hectares of wetlands and farmland that French politicians declared "lost to the republic", but which are known by those who inhabit it as la ZAD (the 'zone to defend'). This autonomous zone is a messy but extraordinary canvas of commoning, illegally occupying the territory earmarked for building an infernal climate-burning international airport. In 2018, the forty-year-long struggle snatched an incredible victory and the construction of the world-wrecking machine was cancelled.

The airport was meant to be an 'ecological' one, an oxymoron of criminal proportions. Using ecological compensation, which turns the living into objects to be traded on a market, the multinational Vinci and the French government who are building the airport thought that their green-capitalist lie would dissuade resistance. But the opposite was true. In the spectrum of tactics ranging from sabotage to building farms in the way of the runways, mass tractor blockades to rioting, les Naturalistes en Lutte entangled their knowledge as scientists and students of the living with the resistance

movement.

For four years, they took people on walks across the wetlands and did an in depth inventory of all the living species that would be destroyed by the airport building. These photos were taken on one of these inventories. Now, all the knowledge harvested has created an extraordinary cartography of the living on this once threatened land, which is now the most detailed study of biodiversity in Europe (bar the special natural parks, mountain ranges etc.).

The fight against the airport was won because of such a culture of resistance, in which people applied their skills, from electricians helping the squatters pirate electricity to doctors coming during the violent evictions, from locals bringing dry socks to lawyers offering free services. And what do artists do as a gesture of cultural resistance? Do we continue to make 'pictures' of the resistance? Do we continue to show the world to people? That time is over, the capitalocene has opened up a new front, radically against representation, a front where artists no longer describe the world but transform it together with others. Many deserting artists live on the ZAD, deciding to put their lives and bodies in the way of the death machines rather than feeding the logic of extractivism, turning their life into an art of resistance.

The airport was another extractivist project. Art that takes value from a movement and then gives that value to the artists' career or to maintaining the art market, rather than back to the original communities, can be similar. How does contemporary photography give back to the movements it took images from? How does it become reciprocal rather than extractivist? Perhaps it can't. (.)¹⁰

A response to 'Lesbos', 2017 by Muhammad Ali, an artist from Syria based in Stockholm



Bruno Serralongue, 'Lesbos' series, 2017. © Air de Paris, Romainville

On 26 Oct 2021, at 09:40, Muhammad Ali wrote:

Dear Joanna, Thank you for inviting me. I received a few invitations in the last few years to do interviews about this experience in Lesbos but I always have difficulties explaining through words. I like the idea behind the interview, so I can answer through drawings, but not text. Please check the attached digital drawings.

My best, Muhammad Ali



If needed, I will redo the same photograph throughout the years

For Haliti, the non-spectacularity and 'poverty' in the images makes them interesting, showing the dull reality outside of the frame. For Jordan, the position from which one speaks has to be always articulated in an activist

manner. For Ali, there are yet no words to comment on the photographic series of an illegal passage to Europe. These polyphonic responses bring to light the questions between art and activism. How can those fields empower, rather than disempower, each other? Photography has never been more present, more prevalent, more involved in the construction of the political. Every year, millions of photographs circulate on the planet. And with their growing number, there seems to be more and more to do and to undo for us, the spectators, the readers, the analyzers, the social media scrollers, the producers and consumers.



Bruno Serralongue, Au pied du mur de défense des jardins ouvriers des Vertus, Aubervilliers, 29 avril 2021. © Air de Paris, Romainville

Azoulay helps again when she advocates for the visual citizenship or the citizenry of photography.¹¹ When one sees refugees' jackets on Lesbos, massive evacuations from Kosovo, or the struggles of ZAD against the polluting neoliberal infrastructure, one can hopefully connect it to the larger 'we', to ourselves as implicated subjects, since everyone contributes in some

way to those events. We need photography that dismantles that violent, military-driven visual grammar, which proposes other interdependent, 'anti-imperial' visual languages, another potential history. "My camera is heavy and slows me down," says Serralongue about the large-format camera he uses for his projects. "Most of my time is not spent taking photos but looking around and thinking how I can move" and "if needed, I will redo the same photo throughout the years". One of the installations in his upcoming exhibition at Le Plateau, Fonds Régional d'Art Contemporain in Paris will feature a slideshow of various demonstrations which is as long as the duration of the show, so practically only the gallery guards will witness it in its entirety. Taking time is one way of resisting the accumulation of events, the push to permanently catch or capture something, to impose a gaze, to take selfies or curate social media accounts. And taking Sunday photographs is another. A few contemporary artists, such as Bruno Serralongue, are allies in this process, his work being a small step towards extreme non-violence.

Published in December 2021.

#1 www.newframe.com/thoughts-on-the-planetary-in-interview-with-achille-mbembe

#2 www.versobooks.com/books/3758-the-force-of-nonviolence

#3 These series can be seen in the publication Bruno Serralongue resulting from his exhibitions Feux de Camp at Jeu de Paume in Paris, La Virreina Centre de la Imatge in Barcelona, and Wiels in Brussels, published by JPRIRingier Kunstverlag AG, 2010.

#4 The artist in conversation with the author, Paris, 23 September 2021.

#5 The artist in conversation with the author, *ibid.*

#6 jeudepaume.org/evnement/bruno-serralongue-feux-de-camp

#7 monoskop.org/images/7/71/Azoulay_Ariella_2010_What_is_a_photograph.pdf

#8 Ariella Azoulay, *Civil Imagination: Political Ontology of Photography*, Verso Books, 2012, p. 15.

#9 As a reference: many scholars and critics, such as Philippe Buzin, Marta Gili or Dirk Snauwaert wrote extensively about those series.

#10 This comment opens a whole new chapter of debate about the symbolic value and the relation between art and activism, the terms and conditions of the circulation of artworks and the questions of an ethical exchange between the fields, far beyond Serralongue's work. Those pertinent issues would need to be addressed in another essay. Thus Jay Jordan's comment is left here open.

#11 press.princeton.edu/books/paperback/9781890951894/the-civil-contract-of-photography

PARIS

Bruno Serralongue

Air de Paris / 1^{er} avril - 20 mai 2017



Depuis plus de vingt ans, Bruno Serralongue prend l'actualité médiatique à revers. Travaillant sans accréditation et s'inscrivant exclusivement dans le champ de l'art, il maintient à distance les pratiques journalistiques et met l'accent sur la fabrication et la diffusion des images. La méthode est éprouvée et l'œuvre peut parfois sembler figée. L'exposition *Chemins perdus, chemins perdus, transgressions* en témoigne. Mais elle esquisse aussi de nouvelles voies. Elle réunit deux travaux récents. À la faveur de la création en avril 2015, puis du démantèlement, en octobre 2016, du camp de migrants surnommé le « bidonville d'État », le premier reprend la série *Catalais* initiée en 2006-08. Commencé en 2014, le second porte sur la zone à défendre de Notre-Dame-des-Landes et poursuit un intérêt ancien de Bruno Serralongue pour le militantisme et les communautés. Les deux ensembles comprennent deux types d'images. Aux photographies prises à la chambre, souvent composées, encadrées dans des boîtes — ici autonomes —, qui documentent le quotidien des migrants et des zadistes, s'ajoutent des instantanés pris au numérique et collés directement sur le mur en une grande grille caractérisée par son unité d'action. Les images qui composent ces « comptes rendus photographiques », comme les nomme l'artiste, sont prises dans un flux dont l'évocation cinématographique est renforcée par plusieurs véritables séquences. Surtout, elles traduisent une proximité. Comme si elles voulaient révéler une implication jusqu'alors par trop dissimulée par une œuvre toute en distanciation.

Etienne Hatt

For over twenty years Bruno Serralongue has been showing the underside of media news. Working without accreditation, as an artist, he keeps his distance from journalistic practices and puts the emphasis on the conditions for making and disseminating images. It's a tried and tested method, and can seem a bit well-trodden. That's certainly the case in *Chemins perdus, chemins perdus, transgressions*. Still, other directions are also in evidence. One of two recent works here reprises the artist's *Catalais* series, begun in 2006, but in the light of the creation and, in October 2016, dismantling of the migrants' camp known as the "state shanty town." The other, begun in 2014, concerns the Notre-Dame-des-Landes area that locals are defending against construction of a new airport. It reflects Serralongue's interest in activism and communities. Both ensembles comprise two kinds of images. Completing photos of the everyday life of the migrants and protesters, taken with a view camera, often composed and framed in boxes—and here, autonomous—are digital snapshots stuck directly on the wall in a big grid held together by unity of action. The images making up these "photographic reports," as the artist calls them, exist in a flux whose cinematic quality is enhanced by several genuine sequences. Above all, they express a proximity, as if trying to reveal an involvement hitherto hidden by the general distancing in this artist's work.

Translation, C. Penwarden

BRUNO SERRALONGUE

Air de Paris, Paris, France

French photographer Bruno Serralongue is fascinated by the communities formed by people on the margins. From protesters in Paris (*Les Manifestations, The Protests, 1995*) to activists in Mumbai (*World Social Forum, 2004*), Serralongue engages with those whose political actions frequently outlast the fleeting attention of the world's news media.

Yet, it is through the media that Serralongue first discovers such groups, reading about them in newspapers, magazines and on websites. If a story piques his interest, Serralongue will spend time with these diverse communities. He works slowly – developing no more than two or three series per year and still shoots on film.

'Chemins cherchés, chemins perdus, transgressions' (Paths Looked For, Paths Lost, Transgressions), at Air de Paris, comprises two bodies of work that continue the artist's established working pattern. In the first room is a series of photographs from the migrant camp in Calais, northern France. Serralongue has been here before; in fact, this is the first time he has returned to cover the same community more than once. His previous series, 'Calais' (2006–08), consisted mostly of sparsely populated landscapes. The focus was on temporary shelters made of shipping palettes and tarpaulin suspended among the trees. These precarious structures stood in stark contrast to the boundaries erected by the state: concrete walls and chain-link fences.

The new series is quite different. Serralongue's return visit followed the government's decision to demolish these makeshift homes and forcibly relocate their inhabitants to a single camp. Huts and tents are ablaze; riot police stand in formation as smoke rises in the background. Elsewhere, a group of men gather to recharge their mobile phones and two kids fly a kite from a sand dune.

Across the series, the high-visibility vests of the assembled press stand out. We look on as they conduct interviews or take photographs. One work shows a close-up of the shorthand in a journalist's notebook. As Serralongue observes in one of his characteristically precise accompanying texts, some 800 members of the world's media received accreditation to cover the event.



The violence evident in the exhibition's second body of work is more subtle: a possible threat rather than a recent reality. The images form part of Serralongue's ongoing documentation of the campaign against a proposed airport at Notre-Dame-des-Landes in western France. Despite official approval, the project has ground to a halt following sustained opposition from local farmers in collaboration with activists from across France. Serralongue shows us a community thriving against the odds, trying to forge new ways of living together. One image shows the science historian Jean-Baptiste Fressoz giving a talk. Another depicts two men tending to a horse-drawn plough.

Central to Serralongue's work is his approach to time. Instead of the immediate spectacle of the event, he touches upon the boundless complexity of context. This is deftly demonstrated in a series of images entitled 'Naturalists Strike Back' (2014–ongoing). Dozens of photographs have been mounted directly onto the gallery wall in four horizontal lines. They are placed in small groups, punctuated by spaces that replicate the exact size of the images themselves. One trio of shots shows a man leaning towards an algae-coated pond, his hand reaching into the water and, finally, a close-up of the small black creature he has taken out to observe. Such techniques create little moments of filmic narrative within an overall presentation that resists the allure of straightforward chronology.

Serralongue suggests that our ability to understand the world is limited by our constant need to select and exclude. But this is not a justification for inaction: selection can also be embraced as an agent of change. The naturalists gather information on biodiversity as a weapon against the imposition of the airport. Serralongue's photographs are part of the fight.

Tom Jeffreys

Bruno Serralongue, *Citrons, 'bidonville d'Etat pour migrants, Calais, 25 mars 2016* ('Lemons, 'State Slum' for Migrants, Calais, 25 March 2016), 2016, inkjet print on Canson Baryta photographic paper mounted on aluminium and Perspex box, 51 x 83 x 5 cm



OPPOSING CAMPS

What can mass migration teach us about museums?

BY NICHOLAS MIRZOEFF

Western museums are currently experiencing a wave of controversy: from board scrutiny to demands to repatriate artefacts and refuse sponsorship from oil and pharmaceutical companies. For some, this might portend the end of the museum as we know it. Yet, what if that isn't such a bad thing? How should a 21st-century museum be?

Founded predominantly during the imperialist expansions of the 19th-century, major national museums tend to assert a 'universal' status, meaning no one group can claim precedence over any of the items in a collection. This holds true even for those whose ancestors made the objects in question or, worse – as in the case of Hoa Hakananai'a, a first-century CE Moai figure from Rapa Nui, held since 1869 at the British Museum in London – when the object itself is considered an ancestor.

Such 'universal' institutions are infrastructures of collection, display and storage. Their locations in well-connected (because formerly imperial)

cities are likewise spun as advantageous. Further, these institutions tend to assert that they are the only places with the resources and skills to look after these artefacts. The British Museum alone has a collection of eight million items. But, as its director Hartwig Fischer told the *New York Times* in 2018, 'the collections have to be preserved as whole', meaning no repatriations, only loans.

The Pitt Rivers Museum – founded in 1884 by Augustus Pitt Rivers, who bequeathed his personal collection to the University of Oxford – is another prototypical institutional example of how collecting became intrinsic to the 19th-century imperialist colonial project of ordering and governing. Its 500,000 ethnographic objects from formerly colonized regions of the world are ordered by form – regardless of origin – in packed, dusty showcases. Yet, from this unlikely venue has evolved an exhibition project that, despite its small scale, provokes a reconsideration of the function of museums altogether.

The impetus for 'Lande: The Calais "Jungle" and Beyond' stemmed from a statement made by Fabienne Buccio, the prefect of Pas-de-Calais, on 27 October 2016, in relation to the notorious clearing of the camp created by asylum seekers and refugees near the ferry port: 'The humanitarian dismantling operation is over.' *Lande* (French for 'heath') was the evasive official name for the camp, which was better known as the 'Jungle'. Dedicated to ensuring that the camp is remembered and understood, the exhibition assembles materials loaned by those – whether displaced people, activists or volunteers – who were actually there. The result is an unusual array of items – ranging from commissioned artwork for the exhibition by refugee artist Majid Adin to amateur and professional photographs, graphic art, children's drawings and material objects from the site – that is both profoundly moving and disturbing.

LEFT
Calais 'Jungle' refugee camp, 2015–16. Courtesy and photograph: Caroline Gregory

RIGHT
Bruno Serralongue, *Citrons, 'bidonville d'Etat' pour migrants, Calais, 25 mars 2016* (Lemons, 'State Slum' for Migrants, Calais, 25 March 2016). 2016. Courtesy: the artist and Air de Paris

One display case contains tear-gas canisters, found onsite, made by Nobel Sport, a company that manufactures shotgun ammunition. In a nearby drawing, a child has depicted an oversized policeman spraying small, stick-figure children with gas; their caption reads: 'A bas la police!' (Down with the police!) In the margins of another drawing, the artist explains why they want to get to the UK: 'There are many cultures there and we can work for the Pakistani or Indian but not English.' Far from the welfare-scroungers of tabloid legend, these migrants have an accurate optic on British racism and French police brutality and, yet, such conditions are still preferable to those they have fled.

More telling still were fragments of the 'security fence' that was erected around the camp – not to keep out any potential threat but to keep the camp occupants in. As the exhibition points out, the migrants at Calais were predominantly from Afghanistan, Eritrea, Sudan and South Sudan; places where the British Empire operated 'informally' from the 19th century until as recently as 1960, in the case of British Somaliland. The fence epitomizes Fortress Europe, which, it seems, has forgotten its own history of fascism and world dominance.

Writing in their well-researched accompanying book, curators Dan Hicks and Sarah Mallet define the 'Jungle' as a '(post)colonial monument'. They approach it not as a refugee camp but as 'the UK's national border with Schengen'. The camp was an active monument that claimed the right to freedom of movement. It was in the vein of Thomas Hirschhorn's *Gramsci Monument* (2013), or the Standing Rock encampment, rather than a statue depicting some forgotten general. 'Lande' makes memorable the migrants' daily practice and their will to behave hospitably towards one another: together with activists and volunteers, they created a school, a theatre, even a nightclub. One of the cruelties of the bureaucracies of migration is precisely that it denies people their desire to be hospitable. But, here, migrants set out to perform the open, generous reception that humans ought to have the right to expect from one another.

The camp was typical of the informal housing in which 25 percent of the world's population now live – shanty towns, refugee camps, properties built without permission – which is often defined by its access to infrastructure: sometimes poached,



"The cultural sphere has its part to play in the rise of the political right."

sometimes official, always precarious. As the recent water crises in Flint, Cape Town and São Paulo have shown, this precarity is leaching from informal dwellings to formal ones. Nonetheless, despite its name, the 'Jungle' was not an example of the 'nasty, brutish and short' existence described by Thomas Hobbes, in his *Leviathan* (1651), as being the lot of those outside the embrace of the state. In the absence of services, the camp was sometimes a mess, as the photographs show, but it was not chaos.

To think of the migrant settlement as a monument troubles any concept of 'Lande' as a traditional museum exhibition. Instead, 'Lande' makes both the border and the museum visible as what the curators insightfully call 'Victorian technologies of classification'. A range of similar museum-based projects – such as Giorgio de Finis's *MACRO Asilo* in Rome or the *Atlas of Transitions Biennial* in Emilia

Romagna – are shifting the nature of museums at a time of mass migration, racism and xenophobia. Rather than display only formal art objects, these projects open spaces for visual politics. Events with local activists, which took place as part of 'Lande', were perhaps the show's most expressive component, acting as laboratories to determine how people might live outside regimes of classification.

The rise of the political right, which has resulted in hostile governments increasingly tightening borders and denying entry to asylum seekers, is widely seen as a response to the 2008 financial crash. Yet, beyond macro-economics, the cultural sphere also has its part to play. In a recent essay for *The Georgetown Journal of Law and Public Policy*, University of Pennsylvania law professor Amy Wax prominently advocated what she terms 'cultural distance nationalism', which deems cultural differences hard to erase. Rather than promote integration, however, Wax's solution is to restrict immigration to ensure the US is a country 'with more whites and fewer non-whites'.

If this sounds wearily familiar, it is. The lesson, though, is not to concentrate solely on refuting racism again. It is, additionally, to find ways to fully implement the refugees' will to hospitality. Museums and galleries can model it, but they will need to do better than to locate a show such as 'Lande' in a bland annex. Why could space not have been made in the main museum – even if that required the temporary removal of some of the permanent collection – so as to highlight the contrast between the 'Jungle' installation and the original, dryly classified exhibits?

Leaving the museum, I passed a homeless encampment on a grass verge that ran up to a barred iron gate. Peeking through, I could see half a dozen University of Oxford students sitting in deckchairs on a broad, manicured lawn. The issues raised by 'Lande' are not particular to the migrants of the Calais 'Jungle'; they are a universal feature of wealthy countries today. The museums and universities in those countries are part of the problem, but they can become part of the solution. ■

One of the 291 'Paper People' installed across the Calais 'Jungle' in March 2016 to represent the number of unaccompanied children in the camp. Courtesy: Pitt Rivers Museum, University of Oxford

NICHOLAS MIRZOEFF is a visual culture theorist and professor in the department of media, culture and communications at New York University, USA.

'Lande: The Calais "Jungle" and Beyond' is on view at the Pitt Rivers Museum, University of Oxford, UK, until 29 November.