

La Réverbère

Press kit

© Julia de Cooker



© Ioanna Sakellaraki



© Marion Esnault



© Pierre-Elie de Pibrac



Julia de Cooker
Marion Esnault
Pierre-Elie de Pibrac
Ioanna Sakellaraki
Camille Shabestari
Emmanuel Tussore
Emilien Urbano

© Emilien Urbano



© Camille Shabestari



© Emmanuel Tussore



The new generation is documenting

PRIVATE VIEW

Thursday, May 16th, 2019 from 6 pm to 9 pm
in the presence of photographers

The new generation is documenting

Exhibition

In 2018, we have been chosen as artistic directors for the Prix Levallois.

It was an immersive experience into the new international generation's production (20-35 y/o). It has placed upon us an evidence: they mostly use photography to document the world. This generation entered the twenty-first century with the shock of 2001: a stunning trauma that might have created a strong desire to question their surroundings.

We decided to gather 7 of the shortlisted candidates for the Prix Levallois, including the 3 laureates, into a show dedicated to this current trend : when photography is documenting.

Jacques Damez

EXHIBITION

May 17th to July 20th, 2019

PRIVATE VIEW

Thursday, May 16th, 2019 from 6 pm to 9 pm
in the presence of photographers

ADDRESS

LE RÉVERBÈRE GALLERY

38 rue Burdeau
69001 Lyon

ACCES

Metro : Croix-Paquet / Station Vélov : Opéra /
Parkings : Hôtel de ville et Terreaux

SCHEDULES

Wednesday to Saturday from 2 pm to 7 pm
And by appointment outside these hours
Exceptional opening
Thursday 30th May, from 2 pm to 7 pm
(Ascension)



Created in 2008, the Prix Levallois is a springboard for young international photographic creation. For ten years, it has been rewarding photographers under 35. A freedom of tone and expression that seduces young photographers whose approaches are free from any artistic division. The Prize doesn't require a theme nor a format, only the quality of the work counts in the process of selecting artists.

Artistic direction editions 2018-19: Catherine Dérioz and Jacques Damez.

Rip Hopkins, represented by the gallery Le Réverbère and VU' agency, is the sponsor of the 2019 edition.

More informations : <http://prix-levallois.com/en/home>

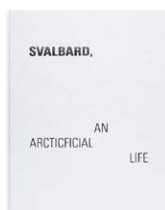
Julia de Cooker, born in Paris in 1988, graduated from ECAL (School of Arts and Design in Lausanne, Switzerland) in 2012. The following year she started on a documentary about the Svalbard archipelago which will be her main focus for the next four years. «Svalbard an arcticficial life» was published in September 2017 by the renowned publisher Kehrer Verlag. Since then, it has been the subject of numerous publications and has been shortlisted in a few photo contests. Julia is actually working on a new project about the Tuvalu islands in the Pacific.

Svalbard, an Arcticficial Life

Not far from the North Pole, lives a fascinating society. About two thousands inhabitants in Longyearbyen, making it one of the northern cities of our planet. Men arrived there in the twentieth century to exploit coal mines. The archipelago of Svalbard has no native people, one of the few places exempt of ancestral tradition. The human recent history is sacred. All remnants are preserved undamaged. The juxtaposition of elements not meant to stand alongside is relevant, it contrasts with the feeling of strange normality inspired by the place. We could expect that life there holds something less ordinary. Yet, strangeness sprinkles. One could be surprised by the normality of daily life, not matching what one could expect in these latitudes.



© Julia de Cooker. Série Svalbard, an Arcticficial Life.



Available at the Gallery

Julia de Cooker
Svalbard – An Arcticficial Life
Kehrer editions, 2017
39,90 €



© Julia de Cooker. Série Svalbard, an Artificial Life.



© Julia de Cooker. Série Svalbard, an Artificial Life.

Marion Esnault was born in 1989 in Le Mans. During her studies in Information and Communication Sciences, she got passionate by photography. After 10 years of non professional practice wandering, with her camera, in the streets of Paris, Marseille, Katmandou or Abidjan, she wanted to set herself a challenge: share her eye on our society, joyful and desperate, at the same time. Involved in climate issues, «Chili, Sacrificed Zones» is her first photographic project. It's also the first part of a set she is following on local consequences of activities of french international companies which install fossil fuel infrastructures, far away from the eyes when ecological transition is a necessity. She collaborates regularly with the french diary of ecology, Reporterre.

Chili, Zones sacrifiées

In Tocopilla and Mejillones, in the middle of the Atacama desert in Chile, it is hot but the breeze of the Pacific Ocean is enjoyable. Families spend their free time on the beach. It is difficult to imagine that inhabitants live in a fishing port becoming a "Sacrificed zone", a territory where the air and the ocean are very polluted and where industries are prioritized over the health. The president of Chile says himself that "the environmental and sanitarian tragedies in Mejillones say more than thousand words". Nevertheless, in Mejillones, the french corporation Engie is building a new coal plant named "Red Dragon".



© Marion Esnault



© Marion Esnault



© Marion Esnault

Born in Paris in 1983, he realised his first photo report in Cuba and Burma in 2007. Some of them were awarded by contests such as Paris Match, Photo, Orange and SFR. In 2009, once graduated from EDHEC, he decided to dedicate himself to photography. Then he went to the USA where he created the projects American showcase and Real Life Super Heroes. From 2013 to 2014, he worked with the dancers of the Ballet de l'Opéra de Paris and created In Situ - Dans les coulisses de l'Opéra de Paris. His work has been exhibited in various art fairs and galleries (Paris Photo Paris and Los Angeles, Zona Maco, Art Wynwood, MAP and Affordable Art Fair). Pierre-Elie de Pibrac is distributed by Agence VU'.

Prix Levallois 2018

Desmemoria, ou les oubliés du rêve révolutionnaire

Desmemoria is a testimony of the life of the Azucareros — people from sugar— living for the sugar and revolutionary from the first hour. Immersed in the heart of Cuba, I met the inhabitants of the bateyes (villages) of sugar factories still in operation or disused and the sugar workers to witness these sacrificed lives and immortalize these emblematic trades, condemned to disappear. Whether ghostly or inhabited, the bateyes are the theaters of the disenchantment of Cuban society. It reigns a heavy atmosphere that highlights the loneliness, precariousness, and isolation that suffers the vast majority of sugar Cubans.



© Pierre-Elie de Pibrac

B&W prints made by Thomas Consani, colour prints by Yves Bremond, with the support of Dupon Phidap Paris photo laboratory. Framing by Carlos, Victor and Philippe Rosa, La Fabrique à Cadres, Paris.



© Pierre-Elie de Pibrac

Born in 1989 in Athens, Ioanna is a graduate of photography, journalism and culture. Her photographic work suggests a constructed space of fantasy and loss within the magical potential of transformation and fiction the camera allows. She has exhibited her work in three solo exhibitions and several photography festivals including Athens Photo Festival, Kolga Tbilisi Photo Festival and Retina Scottish International Photography Festival among others. Her work *Aidos* was shortlisted for the Prix Levallois 2018 and Urbanautica Awards 2018. She was recently awarded with The Royal Photographic Society Postgraduate Bursary Award and nominated for the RBSA Photographic Prize in the UK. Ioanna currently completes a MA Photography at the Royal College of Art in London.

Aidos

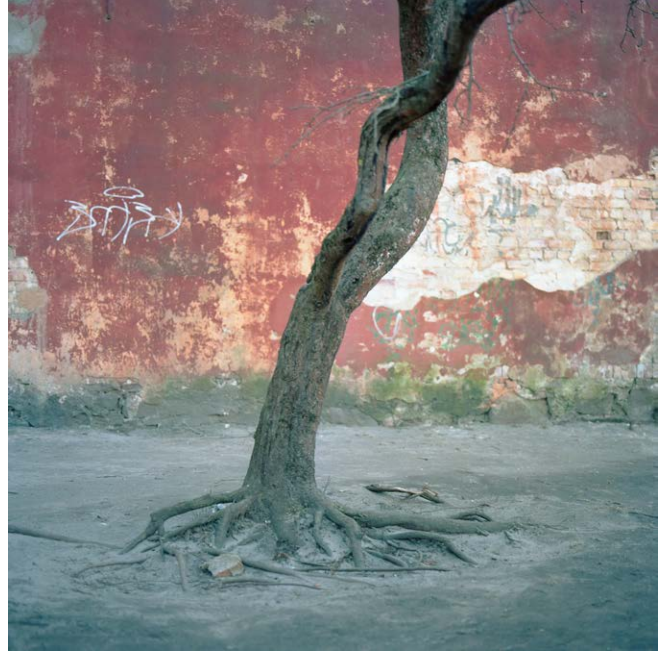
I grew up in a country where shaming is a lifelong tradition for positioning someone in society. What makes us escape our own country and how do we live based on values we once learnt and always questioned? How do we struggle, allow and accept? *Aidos* talks about the idea behind what we see, what we feel, how we express desire and what we believe is possible, all filtered through, and constrained by, society. In my effort to draw the portrait of Greece in transition, 8 years after I left my country, I came across a constant worry steaming from comparison of the self's state of being with the ideal social context's standard. Keeping in mind the idea of naivety behind our choices, the series is a journey towards what is meant to be home and an effort for closeness to what is left behind as a family. In Greek mythology, *Aidos* was the goddess of shame, modesty and humility.



© Ioanna Sakellaraki



© Ioanna Sakellaraki



© Ioanna Sakellaraki

Born in 1995 in Montpellier, Camille Shabestari got a passion for photography at a very young age. She followed an audiovisual program at the EFET, Paris, where she graduated in 2016 (European Bachelor). She worked as photographer assistant, and cultivated a sensitivity for photo report during a working session in Nepal, in 2016. She sees photography as an expansion of her eye, a tool that enables her to testify, to take part of the world and get from it a better understanding.

Her recent projects concern her origins and feelings that she turned into stories. She evokes her personal history and hits closely the subject, whilst searching for a respectful distance to maintain. Awarded for the first time with this series, she achieves her first solo show thanks to the Prix Levallois.

Audience Award, Prix Levallois 2018

Ainsi parlait Zarathoustra

One of the oldest religion in the world, the zoroastrism, little known nowadays, survives in Iran, its native country. During the Antiquity, persan people believed in a supreme and immaterial god, Ahura Mazda, creator of the sky and the earth. Taking its name from the «prophet» Zarathoustra, this religion lays on the conviction that men are made of as much good as bad, and that they have the responsibility to choose light or darkness. At that time, this faith spread through all the persian empire, but it considerably reduced while muslims arrived in the VIIIth century. Since then, zoroastrians mainly and discreetly survive in Iran, India and Iraqi Kurdistan. For a few years, more and more muslim people turned to this three millenary religion. Notwithstanding, hence the growth of the community, a tension arose with the iranian government that indirectly invites to quietness and discretion.



© Camille Shabestari. Habitations construites au pied d'une tour du silence pour héberger la famille du défunt lors de l'exposition du corps



© Camille Shabestari. Une femme zoroastrienne devant l'autel dans un lieu sacré, Chak Chak



© Camille Shabestari. Symboles zoroastriens installés au près d'un cyprès, arbre sacré de la religion, pendant Newroz

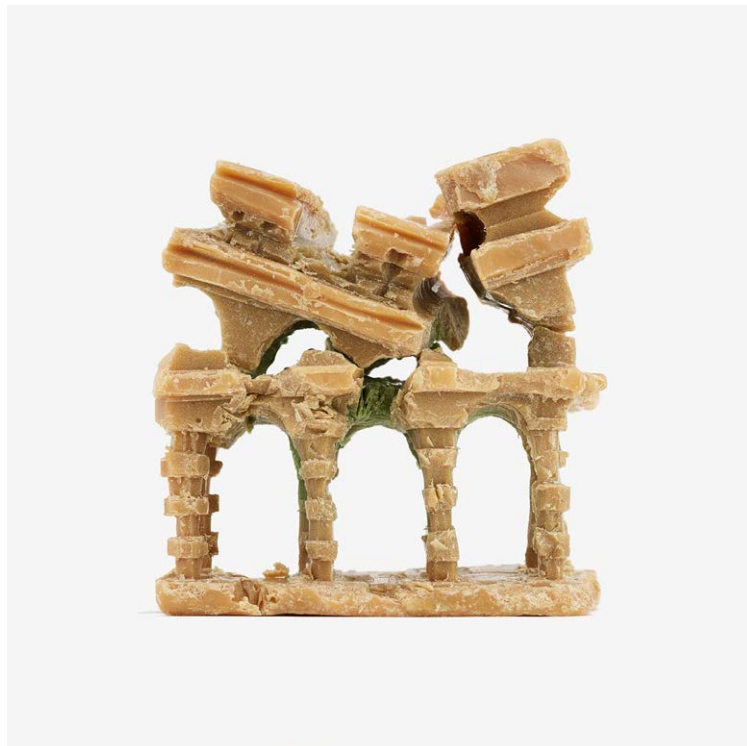
Born in France, in 1984, Emmanuel Tussore is interested in the notion of displacement and pushes the idea of frontiers. Graduated from the Institut Fotografics de Catalunya in Barcelona (Spain), his art practice merges photography, videos, sculptures, installations and performance. Tussore's work is nourished by history and actualities, and offers a tragic view of the world in which the notion of disappearance is dominating.

His artworks have been presented to the Rencontres Photographiques of Toulouse, at the Théâtre de la ville de Paris (Danse Élargie), at the Atiss gallery for the Contemporary Art Biennale of Dak'Art, at the Festival of Young European Photography Circulation(s) at the Centquatre, in Paris, at the Athens Photo Festival, at the International Film Festival Berlinale in Berlin, at the hors-les-murs of the Palais de Tokyo for Nuit Blanche Paris, at Nuit Blanche Brussels, at Lagos Photo, and at New York Photo Festival.

Special Mention, Prix Levallois 2018

Home

The process of soap-making was developed in the earliest antiquity in the Levant region of which Aleppo was a main city. Following the decline of the Roman Empire, soap was reintroduced and spread in the West by 12th century Crusaders. Emmanuel Tussore sculpts, then photographs this fragile and malleable organic matter. In his hands, the Aleppo Soap — the oldest soap in the world — shifts from the refined gesture of the civilised man to become the symbol of a destructive and brutal force. Its ruins suggest the characters of a mysterious alphabet telling of absence, loss, exile, thus questioning the fundamental notions of humanism. By conserving traces of an intimate history and a collective memory, they also evoke the eventualities of a reconstruction.



©Emmanuel Tussore



© Emmanuel Tussore



Vue d'exposition *Les lauréas 2018*, à la galerie l'Escalier (Levallois-Perret).

Emilien Urbano is a French-Italian documentary photographer born and raised in Paris, France. His work is guided by a slow-journalism approach where time is a key. Since 2014, he has been documenting the fight of various -mainly Kurdish- factions against the Islamic State organisation, in Northern Iraq and Syria, as well as the war between the Turkish state and the Kurdistan Worker's Party (PKK) in South-East Turkey.

As a photographer he is interested in issues of identity and belonging, the Memory of the Violence. Alongside commissioned work Emilien focuses on various long term projects, such as *War of a Forgotten Nation* – an on going photo essay looking at how the hopes, dreams, and struggle of the Kurdish people spread across conflict zones in Middle East affect the birth of a new nation: Kurdistan.

He has collaborated with periodicals, such as The Washington Post, Le Monde , Der Spiegel, Le Figaro, Libération, Le Nouvel Observateur, Die Zeit, GQ Magazine, Il Corriere della Sera, L'Espresso among others.

Awarded by 73rd Pictures of the Year International (POYI), General News, Award of Excellence, for The Prisoners of Al-Malikiyah. He was a Nominee for The HSBC Prize for Photography and finalist of the International Leica Oskar Barnack Award, and granted with a Honorable Mention for the PHMuseum Grant 2017.

Middle Eastern based from 2014-2016, Emilien Urbano is currently based in Athens, Greece.

War of a Forgotten Nation - Le Réveil Kurde

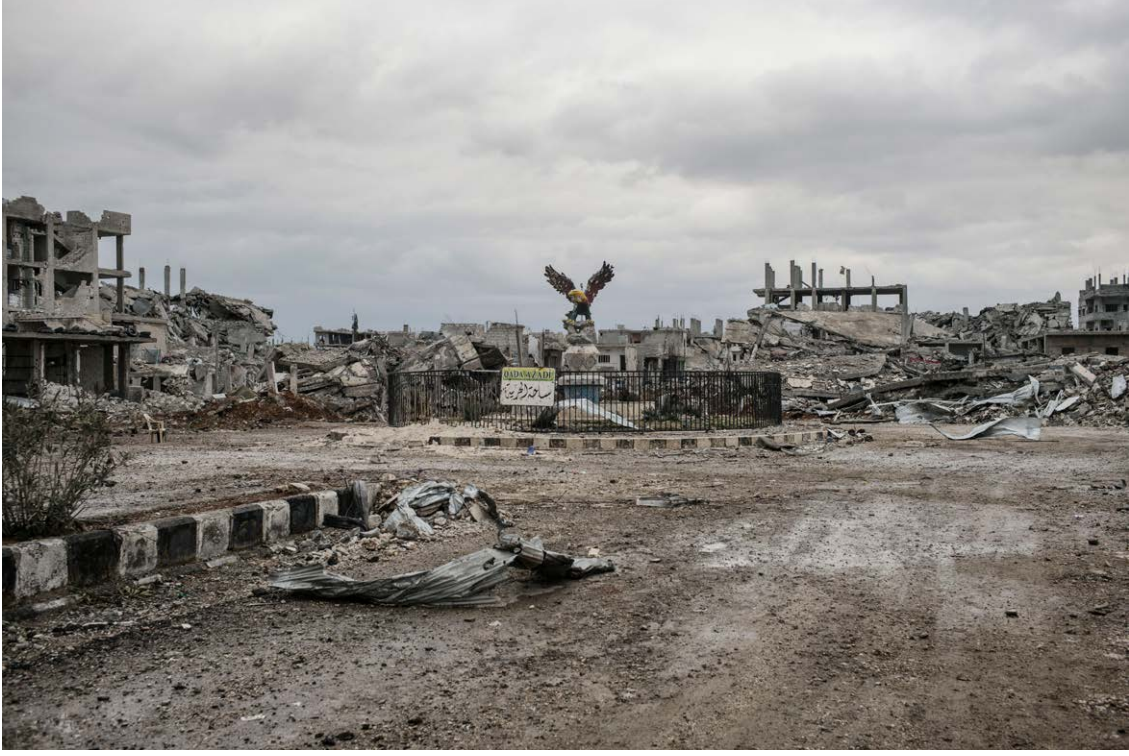
The struggle against the Islamic State organization led to unit populations from this territory without state, divided between Turkey, Iraq, Iran and Syria. The photographer Emilien Urbano met Iraqi peshmergas, Kobane fighters, and Yezidis refugees expressing the renewal of Kurdish national feeling.

Since the summer of 2014, during multiple stays in the various fronts of this territory, he has been visually documenting the birth of this new Kurdistan made of numerous expansions of this unique war. His work tells the sudden entrance of war in cities previously isolated from one another and its presence in the gestures, the bodies of farmers, storkeepers, schoolchildren, unemployed persons, or dental surgeons that turned into refugees, fighters or corpses left by the roadside, abducting them from their parallel existencies to merge them in a dead end chaos.

Allan Kaval



© Emilien Urbano. Derbasijah, Al-Hassakah, Syrie - Février 2015



© Emilien Urbano. Kobane/Ayn al Arab, Syrie - janvier 2015



© Emilien Urbano. Cizre, frontalière de la Syrie, Turquie - juillet 2015.

Press images

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© Julia de Cooker. Série *Svalbard, an Arcticficial Life. Nicks, Limo, 2014*



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Série *Ainsi parlait Zarathoustra*



© Emmanuel TUSSORE. Série *Home*



© Emilien URBANO.
Série *War of a Forgotten Nation - Le Réveil Kurde*