Press release

Family/ Family

Ed Alcock
Arja Hyytianen
Ilka Kramer
Julien Magre

Grande Galerie

March 12th - May 3rd 2015
Opening March 12th at 6 pm

Exhibition presented within the framework of European Prospects
Press release

Family / Family
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Firelight
Playing in the fire and twilight together,
My little son and I,
Suddenly—woefully—I stoop to catch him.
"Try, mother, try!"
Old Nurse Silence lifts a silent finger:
"Hush! cease your play!"
What happened? What in that tiny moment
Flew away?
Katherine Mansfield

The Château d’Eau presents this exhibition as part of European Prospects, a project led by 4 European institutions at the fore front of photography. The four artists united around the title Family, Family, are from four European countries, all photographing the private and using the family as their field of research. However, far from the family album, which outlines the important moments in life, they shine a light on the minor details in the everyday, thus rendering these supposedly private images universal. The I becomes we and everyone, in the same way as Katherine Mansfield, shows with delicacy and subtlety the modest side of existence.

Ed Alcock, Hobbledehoy
Ed Alcock is a British photographer living in Paris. My father used to call me a hobbledehoy. He had a rhyme that he used to half-sing-half-speak, “he was neither man, nor boy; he was but a hobbledehoy”. The word has been used in our family for generations, and has its origin in Old English. It usually describes a male child in that awkward phase between childhood and manhood. There is something in the way my son holds himself in these photographs, and in the forlorn nature of his gaze that makes me think of an older child, already nostalgic for his childhood. Of course, I’m projecting my own feelings about that period. So who is this hobbledehoy: my son, myself or both of us? Ed Alcock
http://www.edalcock.com/

Arja Hyytiäinen
"I want to document the fragments, the inner visions. Images that haunt and save. / Hands carrying fava beans as corpses. An image as a whisper. Timelessness as the measure. Fictionnal and self experienced. Extract from Cahier N°1

Ilka Kramer, Behind the house
Ilka Kramer was born 1969 in Germany, She lives and works in Switzerland. Behind the house shows children in their approach to nature, according to their imagination and fascination of fairytales. Behind the house, far away from the life of adults, the garden and the fields become large spaces to explore. In timeless moments, the children get taken away in their own stories, facing nature which is full of beauty and generosity, but also hostility and permanent transformation. All are staged photographies, inspired by the observation of the children and the souvenirs of my own childhood.
www.ilkakramer.com

Julien Magre, Elles veulent déjà s’enfuir
"They already want to run away, everything is in this literary title, setting the scene of a story which is taking place. The photographer, stands apart, watching the characters who populate his private life, this so enigmatic elles (the feminine they in french) leads us into a story filled with feminine diversity". (Léa Bismuth)
http://www.julienmagre.fr/

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Exposer l'intime?
Claude Pitot

The photobiography, to which we can relate these images has been a popular genre for the past thirty years. This neologism modelled on the literary autobiography suggests that the photographer uses their own life and that of their family, as subject matter. This supposes a regular practice which becomes a genuine project: consistent, determined and controlled. The approach's photographic territory lies within the author's private universe, coinciding with both their life and those around them. It implies the consent of those close to them, their complicity even participation in the creation of images. Whether or not the photographer is included in the images, what we see is their vision of themselves or their world and this bond of trust (this is my world into which I am inviting you) is sometimes reiterated with text.

Can you really shoot your life in the same way a writer writes theirs? It is obvious that the mediums are different, both in their nature, their strengths, their limitations and their pitfalls.

If both your life in words and in images is always about yourself, they are expressed with different tools and effects. Unable to say 'I', devoid of the power of words, photography can only show without comment, represent without analysis. This is why many photobiographies support their images with texts; what ultimately ensures the autobiographical anchoring of these images, is the statement of intent. It is the word of their author which completes, enlightens, ensures their meaning and existential existence. For the photographer, this is to underwrite the experience in the image. Autobiography exists outside of time: it can evoke the past, retrospectively reconstruct a life in a narrative, bring the present to life in words and contemplate the future. Yet, photography caught in the moment, is stuck in the present. It is forever showing discontinuity, the missing and is unable to lay any claim to establishing a linearity in the existential flux, nor to anticipating or criticizing either through commentary or introspection. But its strength lies in its matter of factness. For if the words, in an autobiography as elsewhere, entitle it to a detailed narrative, a complete analysis, they also omit, distort and deceive. The question of truth and sincerity, autobiographical clichés, seems to be secondary in photography. This, mimetic imprint, we would believe, is a guarantee of truth or at the very least proof of a reality. An exact copy? A relative illusion which forgets, the deals it made with reality, from the shooting to the exhibiting or publishing. Beyond the successive choices of the shot, the selection of the negatives, technical embellishments, there remains some confidence in the veracity of the image. And in the photobiography, Barthes' famous 'it was' doubles as a 'I was.' Or more lucidly: 'This is what I hope to show of what I believe to have been.' Consequently, as with the autobiography, the photobiograph must avoid the perils of the genre: to compromise itself in vain shamelessness, in the 'miserable little pile of secrets', to settle for the trivial, the dross of the everyday or to bask in one's glory... These excesses and indiscretions must be navigated.

Why would someone make both their life and their family's a subject matter? Surely it's the age-old desire to make time stand still, capturing the special moments of life in the lens. But all there is, is this archiving, peering in the rearview mirror. By grabbing their life, the photographer seizes the day, intensifies and increases their experience of life, growing, strengthening and opening up to the other. In the elated moment of the shot, comes the act of acceptance, coinciding with the world. An act which goes beyond the lens into what Gilles Mora has aptly called an existence amplifier. It is thus that a successful dialogue between life and work operates, a fruitful exchange between the images and their author; we do by doing and create by creating. To photograph one's life, is to question it, to inquire of oneself. This inquiry is as modest as it is arbitrary and fragmented. What to show of ones existence? Selected fragments, significant slices of life and finally moments of being. If photography can not claim to reveal a unitary and stable identity, obviously inaccessible, it can nevertheless grasp eloquent fragments that together constitute an approximate identity. This life frozen in a unique and inexorable take, uncovers an abstract and fragmented me. Externalized by the image, they become someone else. There are some risks to discovering this alter ego in a hard, cold mirror and serve it up to be beheld by the other. To reveal oneself (in every sense), making the private public, is performing an act which commits oneself and those closest to us.

The four photographers in this exhibition have also undertaken photographic and aesthetic choices. Photographing their private worlds as they do, comes from a desire to use that which the eye beholds, unlike centrifugal practices in search of the far off, the strange or the spectacular. However, here we are far from the naïve imagery of the traditional family album, its conventions, its seemliness, its taboos. Here what remains of the ritual of family events, hides real life. Instead, these images are a diary of minor everyday events. They explore minor episodes (Magre's bathing the child), picking up on tiny gestures of tenderness (Alcock) which belong to the domestic and trivial (Hyytiäinen's). With these stereotypical subjects, made of unoriginal and unequivocal clichés, the family album is bound to reassure. This exhibition offers us images which are uncertain and richer because of their openness. In this way, they find the wonder in the mundane: for Kramer a family walk becomes a fantastic adventure, the familiar can then disappear in the uneasiness. Through their shared point of view, they discern the disturbing and dreamlike atmosphere. They hint at the silences, and the quiet moments of life. They value the stillness and emptiness: the child's musings in Alcock, Magre's promise, Hyytiäinen's waiting man...

Thus, beyond their particularly family, locality, nation, these photographs affect us. The «I» photobiographic ascends to the ‘we’ in its authenticity, in its human truth.
**Biography**

**Ed Alcock**

Ed Alcock is a British photographer living in Paris. His work focuses on family and the intimate. His first book, Hobbledehoy, which includes an original short-story by French author, Emmanuel Carrère, deals with the relationship between a mother and her young son. He is currently working on Love Lane, a new project on the destructive power of family secrets. He contributes regularly to M – Le Magazine du Monde, The Guardian, The New York Times, Stern, Madame Figaro and El Pais Magazine. He is a member of Agence M.Y.O.P.

**Exhibitions**

- **Mother of the Year - Between Empowerment and Crisis: Images of Motherhood from 1900 to Today**
  - LENTOS Kunstmuseum - Linz, Austria - 23 octobre 2015 – 21 février 2016
- **MYOP in LONDON - Photo London - Londres, Royaume-Uni - 21-25 mai 2015**
- **Family / Family - Le Chateau d’Eau - Toulouse, France - 12 mars - 12 mai 2015**
- **Aux frontières de l’intime : les photographes et leurs enfants - Musée français de la Photographie- Bièvres, France - 20 novembre 2014 - 15 avril 2015**
- **Contours of Personal Utopia - Monat der Fotografie OFF - Berlin, Germany - 7-20 novembre 2014**
- **MYOP in Arles - Les Rencontres International de la Photographie d’Arles - Arles, France - 8-14 juillet 2014**

**Arja Hyytiäinen**

Born in 1974 in Finland. Lives and works in France.

In a few years only, Arja acquired a fame through Europe, in particular in countries of the Eastern Europe where she lived and was known through exhibitions (Czech Republic, Poland, Hungary, Moldavia(Moldova), Slovenia).

**Studies**

- HOLA fhsk documentary photography 1998-99 Sweden
- Find arts scool, FAMU Prague, Department of Still photography, République Tchèque (2002-2005)

Member of Agence VU’, Paris

**Personal exhibitions**

- 2014 Biennale en Blain, “journey”
- 2013 Distance Now Ljubljana Gallery photographia, Slovénie
- 2012 Marseille atelier de visu, photographs Arja Hyytiainen/Ali Taptic
- 2011 Photographs, Carre Amelot, La Rochelle
- 2011 “notes” Melk gallery, Oslo
- 2010 “Ahnhungen-Aavistuksia” Cuxhavener kunstverein, Allemagne
- 2009 “journey – medans” cologne V8 Gallerie Allemagne
- 2008 “Distance Now”, Gallery LUX Budapest
- 2008 “Notes” gallery ZPAF i S-KA, Krakow
- 2008 “Distance Now” Forum fur Fotografie, Cologne
- 2008 Gallery Bautzner, Dresden Allemagne “Journey”
- 2007 Rencontres d’Arles 2007, Galerie VU
- 2006 Atelier de Visu, Marseille, 2006 (exhibition + residency)
- 2005 Galleria Tenzor, Ptuj, Slovenia, “Journey and other stories”
- 2005 Gallery Art-Aorta, Chisinau, Moldovie “Mindscapes & Medans”
- 2004 Gallery Kuplung, Photolumen, Budapest, Hongrie
- 2004 Scandinavian House, Prague, République tchèque “Normality”
- 2003 Gallery Spor Clubu, Berlin, “Room 14”
- 2000 Gallerie Fotohuset, Göteborg “Karelare”

**Collective exhibitions**

- 2015 Hamburg Deichtorhallen “family”
- 2014 EPEA Paris – Fondation Gulbenkian “family”
- 2014 EPEA Lucca – de la banca di Lucca fondation “ family”
- 2014 EPEA Oslo – Alfred Nobel Center “family”
- 2013 Marseille “vu par 100 photographes”
- 2012 SCRIPT. Cork, Ireland
- 2010 Mantta, “Polku” Finland
- 2010 Leipzig international festival, “Distance Now”
- 2010 Roma Festival, photobooks
- 2010 Reportage Atri festival, Italie
- 2009 “Human Conditions” Noorderlicht International Photofestival, Pays Bas
- 2008 “Empty paradise”, Fotomuseum den Haag, Netherlands
- 2008 Roma, b>gallery, “I bought me a cat”
- 2007 “Second View”, Weimar, Allemagne
- 2007 Photographs, Huddinge, Suede
- 2007 International festival of photography, Lodz, Pologne
2007 Biennale in Canton Chine, curatee par Alain Sayag  
2007 Groninen, Noorderlicht, “a good world” Pays Bas  
2006 Galleria Kontrast, Bildbyran Silver, Stockholm, Suede  
2006 Les Independances, Enghien Les Bains, France  
2006 D-foto, San Sebastian, Espagne  
2006 Sirius Art Center, Cork, Ireland  
2005 Paris photo, Gallery VU  
2005 Voies Off, 10th Stringe Festival, Recontres d’Photographie Arles  
2005 Women on women, Budapest, Kogard house  
2005 Krajina, Prague, Tjekkien  
2003 Köpenhamn, 1/2 Maschine Festival  

Collections  
Bildens Hus, Sundsvall, Sweden, Private collection Agnes B., Norbert Moos Cologne, Musee de la Poste –Paris, Carre Amelot – La Rochelle  

Price  
2013 European Photo Exhibition Award (EPEA)  
2007 Grand Prix de Fotofestival a Lodz, Poland  
2006 Prix de la Critique Kodak France  

Books  
“Cahiers” atelier de visu/FILIGRANES 2012  
“Marseille” atelier de visu 2010 ed. 300  
Distance-Now, Images en Manouevres, France 2007  

Ilka Kramer  
Ilka Kramer was born 1969 in Germany, after the studies of visual communication at the ‘FH Dortmund’, she works as a free lance photographer for fashion catalogues, and magazines. From 2003 - 2013 she lives in the south of France, where nature and her children are an inspiration for her personnel projects. Since 2013 she lives in Switzerland and continues realizing projects about the relation between men and nature.  

Collective exhibitions  
‘FDLB’ à la galerie de l’atelier d’encadrement Rieffel, Avignon, juin 2012 - Sélectionnée pour le prix ‘voies off’ à Arles, juillet 2012  
‘ISSP Final Exhibition’ Kuldiga, Lettonie, août 2012  
‘made in Arles’ à la galerie ‘le magasin de jouets’, Arles, mars 2013  
‘Ich geh jetzt in...’ Napa Gallery, Prague, République Tchèque, avril 2013  
‘FDLB’ à la galerie de l’atelier d’encadrement Rieffel, Avignon, juin 2013  
‘LaFabricA’, Festival d’Avignon/maison Jean Vilar, Avignon, juillet 2013  
Enfance(s), La(b) galerie Artyfact, Paris, septembre 2013  
‘FDLB’ à la galerie de l’atelier d’encadrement Rieffel, Avignon, juin 2014  
Nature(s), La(b) galerie Artyfact, Paris, septembre 2014  

Julien Magre  

Personal exhibitions  
2013 Elles veulent déjà s’enfuir. Galerie La Conserverie, Metz.  

Collective exhibitions  
2014 Aux frontières de l’intime. Musée Français de la Photographie, Bièvres. Avec Bernard Plossu, Bertien Van Manen, Ellen Kooi...  
2014 Nuit Américaine. La Filature, Mulhouse. Avec Laure Vasoni  

Books  
2015 Troubles. éditions Filigranes  
2014 S’il y a lieu je pars avec vous. Xavier Barral édition. Avec Sophie Calle, Antoine d’Agata, Alain Bublex et Stéphane Couturier.  
2012 Journal. Various édition  
2010 Caroline, histoire numéro deux. édition Filigranes  
2008 La Route de Modesto. avec une nouvelle de Marc Villard. éditions Biro
Pictures

All the pictures of this file are at your disposal by e-mail, on request. They are free of right within the framework of an announcement of the exhibition Family / Family presented to the Château d’Eau from March 12th till May 3rd, 2015. The respect for the works of the artist is asked and these pictures should not crop during their reproductions.

Ed Alcock «Hobbledehoy»

© Ed Alcock «Hobbledehoy»

Arja Hyytiäinen

© Arja Hyytiäinen
Ilka Kramer, «Behind the house»

© Ilka Kramer, «Behind the house»

Julien Magre, «Elles veulent déjà s’enfuir»

© Julien Magre, Elles veulent déjà s’enfuir
Qu’est ce qu’European Prospects ?

European Prospects: Visual Explorations in an Undiscovered Continent is a collaborative project which uses photography and contemporary art to examine questions of identity and experience in an enlarged European Union. The core partners are Ffotogallery in Cardiff, Fotosommer Stuttgart, the Lithuanian Photographers Association in Kaunas and Le Château d’Eau in Toulouse. The project offers a new space for European artists and cultural agents to share experience and practice, and achieve wider exposure in Europe for their work. The programme has received financial support from the European Cultural Foundation, The European Union Culture Programme, Wales Arts International, the State Capital Stuttgart and Ministry of Science, Research and the Arts Baden Württemberg.
http://www.europeanprospects.org/

FFOTOGALLERY
Established in 1978, Ffotogallery is the national development agency for photography and lens-based media in Wales. Our view is outward looking, with an exhibition programme featuring artists from Wales and the rest of the world. Ffotogallery seeks to widen its impact and influence through touring exhibitions, collaborations with other organisations and galleries, print and online publishing and an extensive education and outreach programme. We initiated and continue to run the biennial Diffusion: Cardiff International Festival of Photography. Ffotogallery has an active policy of commissioning new work which, in particular, provides a vital support system to photographers and lens-based artists in Wales, forms an on-going record of culture in Wales, and reflects prevailing attitudes and developments in photography more generally.
www.ffotogallery.org

L’UNION LITUANIENNE DES PHOTOGRAPHES D’ART, DÉPARTEMENT KAUNAS
Established in 1933 and renamed The Union of Lithuanian Art Photographers in 1989 (now referring to itself as the Lithuanian Photographers Association), the organisation arranges photography exhibitions, seminars, and activities to support photographers, particularly encouraging a younger generation of photographers to continue the tradition of Lithuanian photography. Kaunas Photography Gallery is situated in the heart of medieval Kaunas Old Town. The gallery is one of the largest and most important art exhibition places in Lithuania and the Baltic States, dedicated to photography and contemporary art. This non-profit space presents innovative contemporary projects as well as traditional photography exhibitions. The organisation is affiliated with Kaunas Photo Festival, an annual international event.
www.photography.lt

LE CHÂTEAU D’EAU
The French photographer Jean Dieuzaide founded the non-profit organization Le Château d’Eau - a former water tower now turned into one of the major photographic centres in France - in 1974. Le Château d’Eau became internationally recognized for exhibiting works by prestigious artists such as Walker Evans, Edward Weston, Robert Doisneau, Brassai and Cartier-Bresson. With a selection of works from both renowned and emerging artists Le Château d’Eau is a place of production and distribution: exhibitions, book publishing, mediation and resource centre. Ten to twelve exhibitions are presented each year, many of international importance. Based on its experience and its special relationship with different artists, Le Château d’Eau is a cultural actor in Europe constantly seeking new creative partnerships.
www.galeriechateaudeau.org

FOTOSOMMER STUTTGART
Fotosommer Stuttgart is a non-profit association for the promotion of contemporary photography. Fotosommer organises a triennial international festival of photography in Stuttgart, including focal exhibitions, a competitive photography awards programme, as well as accompanying events across the city. These include photographic exhibitions, workshops, lectures, discussions, information sessions, guided tours and a forum. Fotosommer is one of the largest photography events in Germany and achieves high levels of participation from artists across Europe. During non-festival years Fotosommer organises a range of exhibitions, workshops and projects.
www.fotosommer-stuttgart.de