

Lumières nordiques

un parcours photographique en Normandie

abbaye de jumièges >>> quais de seine, duclair >>> centre
d'art contemporain de la matmut, saint-pierre-de-
varengewille >>> musée des beaux-arts de rouen >>>
MUMA musée d'art moderne andré malraux Le Havre >>>

finlande >> islande >> norvège >> suède >> danemark

du 7 avril 2018 au 27 janvier 2019



5 nordic countries exhibition venues

THE CONCEPT BEHIND THE EVENT IS THAT IT WILL ACT AS AN OPPORTUNITY TO BECOME BETTER ACQUAINTED WITH CONTEMPORARY NORDIC PHOTOGRAPHY, BY MEANS OF A NUMBER OF EXHIBITIONS BY PHOTOGRAPHERS WHOSE WORK IS INSPIRED BY THEIR COUNTRIES, SOME OF WHOM WILL BE ASKED TO CREATE BODIES OF WORK IN NORMANDY.

The emergent Nordic photography scene is currently garnering a certain amount of interest, as well as a wider curiosity in the region's culture (notably its cinema and literature). The *Lumières Nordiques* project fulfils the aspiration to give visibility this movement through a mix of established artists and those with less 'exposure' from better known work to new creations. Through these Nordic photographers, visitors to the exhibitions can discover and voyage across the diverse realities (landscapes and societies) which the photographers themselves have witnessed and portrayed.

- denmark
- finland
- iceland
- norway
- sweden

The event as a whole is made up of a number of exhibitions spread over several prominent sites, in an area stretching along the River Seine from Le Havre to Rouen. Each of the sites involved will exhibit one or more photographers from each of the five Nordic countries: Denmark in Le Havre, Finland in Jumièges, Iceland in Duclair, Norway in Saint-Pierre de Varengeville and Sweden in Rouen.

There are numerous ties between the Nordic countries and Normandy, including historical, economic, educational and cultural. The festival des Boréales in Caen concerned itself with the different modes of artistic and literary expression in the Scandinavian countries. In the past, the city of Rouen hosted a cinematic event. Until now, however, there has not been a single project in the region focusing specifically on photography.

Lumières Nordiques was developed in conjunction with cultural institutions of the five Nordic countries in France. They put us in touch with the photographers, helped us access funding from foundations based in Nordic countries and supporting the arts abroad. These same institutions will also be taking charge of the photographers' needs when they arrive and will be involved in publicising the event.

normandy a northern territory

When the five countries of Denmark, Finland, Iceland, Norway and Sweden were invited by several of Normandy's prestigious museums and exhibition venues to present a selection of work by native contemporary photographers, it obviously represented what would be quite an undertaking.

What could be laid on for visitors, not only as an introduction to Scandinavian/Nordic culture, but also to whet the appetite for a future, even ongoing, cultural partnership? Such an exchange could delve deeper into photography, as well as other cultural fields, could investigate the increasingly important question of the environment, even tourism.

One thing is certain, the Nordic peoples have an enduring love of nature: an eternal symbol of liberty, of boundlessness, an ever-familiar yet mysterious presence. The struggle to survive and even to thrive in such a harsh, sometimes Arctic, climate has shaped and characterised the people of these lands and also given rise to numerous innovations (whose abundance is well documented).

Nature is captured in one sense or another in the work of all of the photographers involved in this project. It can be considered as the pursuit of an absolute purity, or the desire to capture a fixed - frozen - image to consciously illustrate an ecological or political statement.

Photography is "a major art expression" in Nordic countries, a modern expression which heeds the past while taking into account a present which is more and more troubling - in a similar way to the arts throughout history - marking a point of reference in an ever-uncertain future.

Visitors to the exhibitions, less weighed down by these concerns and more used to the opulent, seductive, and more easily loved, beauty of Normandy, will they take the time to look for - and find - an affinity with the Nordic photographers?

Sonja Martinsson Uppman
President, l'association Lumières Nordiques

genesis of a nordic project

The idea was born in 2014, during a seminar organised by the Swedish Institute for le Mois de la Photo in Paris, where several Danish, Finnish, Norwegian and Swedish photographers were brought together for a series of exhibitions on the theme of intimacy. During the discussion about the photographers beyond their interpretation of the personal and intimate, the existence of a common thread link between contemporary Nordic photographers was evoked. This quickly led to the idea of developing an innovative exhibition venture in France, along the lines of the Echappées Nordiques exhibition in 2008 which brought together Finnish and Scandinavian painters at the musée des Beaux-arts in Lille, or the 1987 Lumières du Nord exhibition, organised by le Petit Palais in Paris.

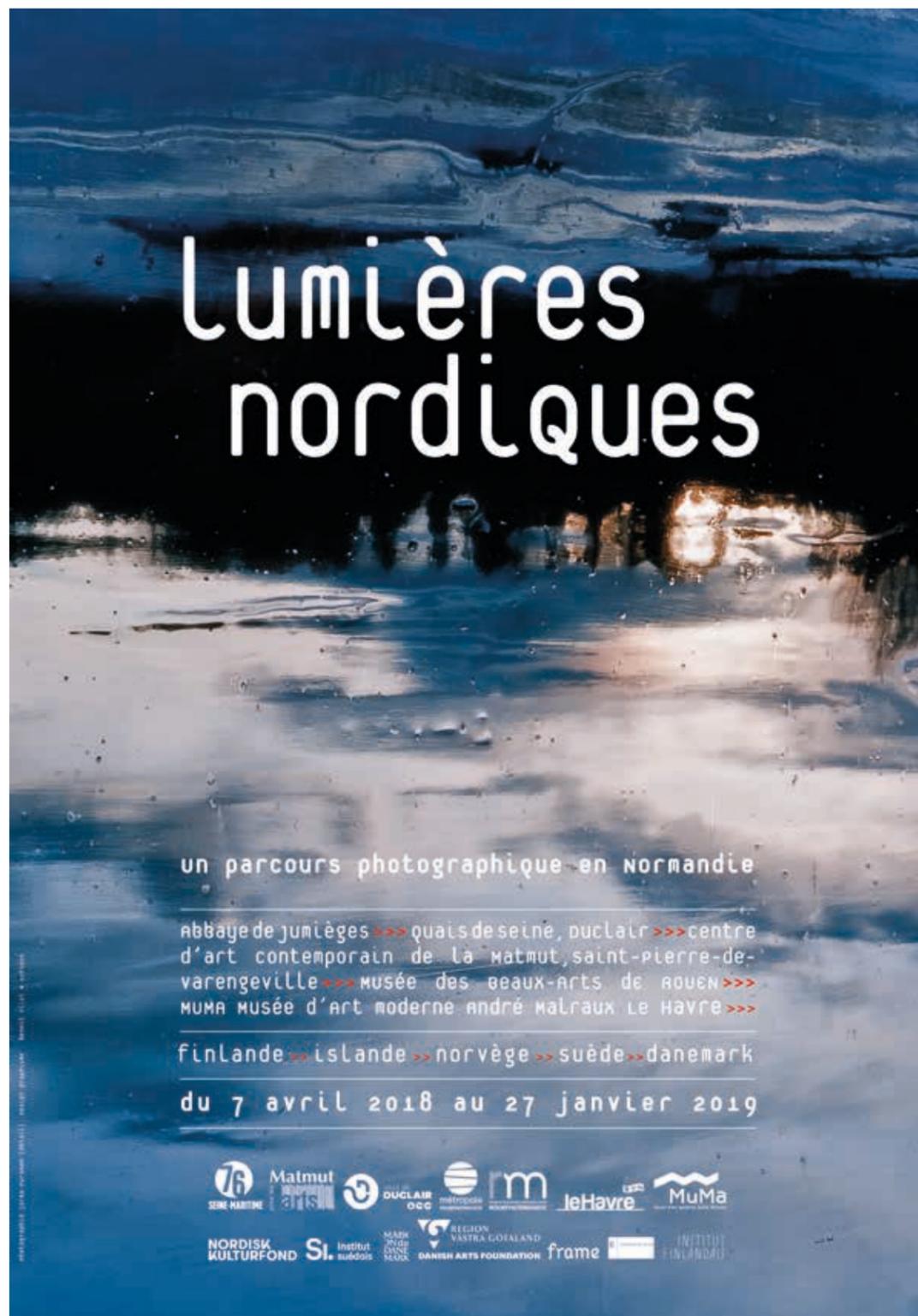
Taking into account the wealth of photography emerging from the northern countries and the wide coverage it is getting in France, it seemed impossible to limit the scope of the project to only one exhibition venue. The first of our partners to invest in the idea was the Département de Seine-Maritime, which has a dedicated photography venue at Jumièges Abbey. With the thought of extending the project to other venues, it seemed natural to do this along the course of the Seine, where a historic Nordic presence is to be found. Therefore, after Jumièges, two large museums were next to be asked to incorporate photographic exhibitions on a Nordic theme into their events programmes: the musée André Malroux in Le Havre and the musée des Beaux-arts in Rouen. The Centre d'art contemporain de la Matmut and the town of Duclair, both near to Jumièges, also agreed part in the project. A basic premise was therefore obvious: five Nordic countries, five exhibitions. At each venue, either a solo or collective exhibition with a different concept, presenting for the most part recent work, but also original commissions produced here in Normandy, specially for the occasion.

As to the project's name, choosing *lumière* (tr: light) was doubly apt. Etymologically the word photography means 'light writing' and also because the combination of a certain quality of light with the constant presence of nature which perhaps best characterises Nordic photography.

I would like to take this opportunity to thank each of the exhibition venues taking part in this adventure, also the French based embassies and institutions of the photographers' respective countries for their assistance in producing the exhibitions. We should also not forget to thank the public bodies and all our partners here in Normandy for believing in the idea and the value of Lumières Nordiques.

Gabriel Bauret
Curator, Lumières Nordiques

Lumières
nordiques



ABBAYE DE JUMIÈGES
 April 7th to June 10th 2018

Finland

timo kelaranta
juyki parantainen
jorma puranen
pentti sammallahti
 &
elina brotherus

quais de seine, DUCLAIR
 June 22th - September 30th 2018

ICELAND

pétur thomsen

**centre d'ART CONTEMPORAIN
 DE LA MATMUT
 saint-pierre-de-varengville**
 June 30th to September 30th 2018

NORWAY

rune guneriusen

MUSÉE DES BEAUX-ARTS de ROUEN
 September 14th 2018 - January 6, 2019

SWEDEN

annica karlsson rixon

**MUMA MUSÉE D'ART MODERNE
 ANDRÉ MALRAUX LE HAVRE**
 October 13th 2018 - January 27th 2019

DENMARK

trine søndergaard

concept

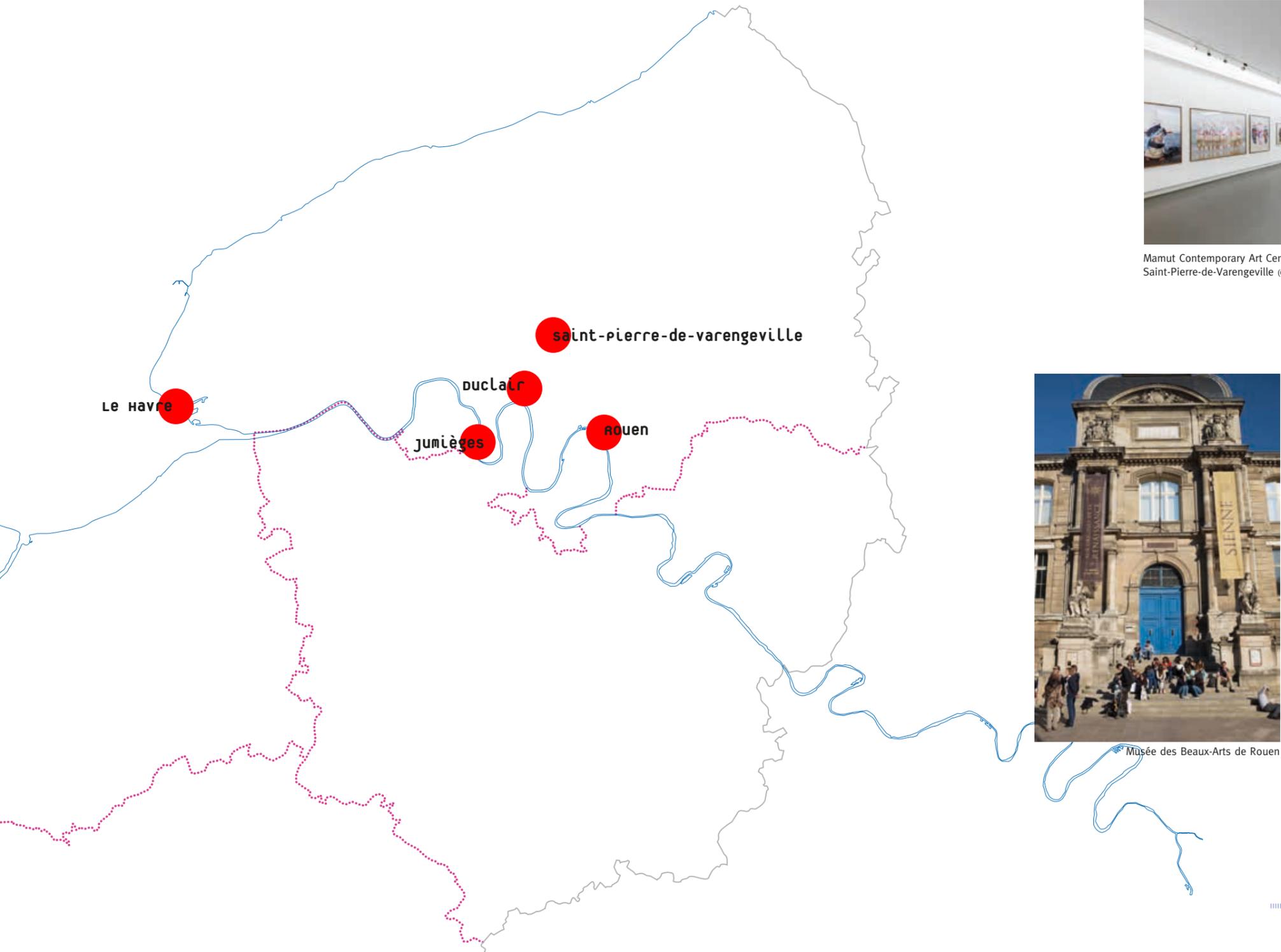
The exhibitions are dedicated to creative contemporary photography and are built around the northern artists' own styles and themes, with the idea of enabling a revision of the Nordic identity through the particularities of their photography, which has certain differences, for example, that from Mediterranean countries and influences. An identity which rests on the treatment of certain subjects: in the first instance, the seascape and nature's powerful presence, but also interiors and portraits and the depiction of atmospheres linked by a certain light, colours and climate.

Certain works will have a natural resonance or dialogue with the areas surrounding the exhibitions, particularly in terms of the landscape. Several creative projects have been also conceived specifically for the event, with the photographers working within the region, with a certain landscape or town, taking inspiration from a certain story and artistic heritage. Lumières Nordiques will showcase work from elsewhere but will also try to act as a platform for an encounter between different cultures and sensitivities.



Rune Guneriussen, *Aftermath of habitual argument*, 2013
Courtesy Melanie Rio Fluency

Lumières nordiques



André-Malraux Museum of Modern Art - MUMA
Le Havre



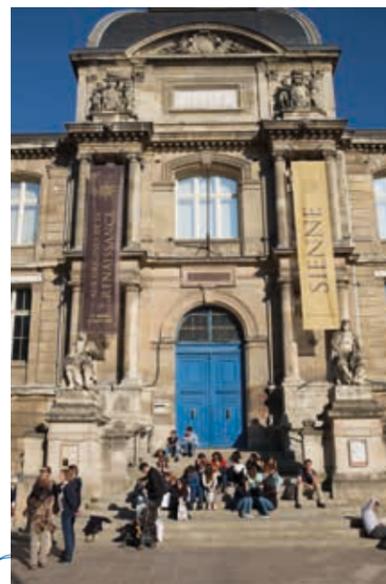
Mamut Contemporary Art Center
Saint-Pierre-de-Varengeville (© A. Bertereau/agence MOMA)



Jumièges Abbey



Logis abbatial, Jumièges



Musée des Beaux-Arts de Rouen



Duclair

April 7th to June 10th 2018

Landscapes The masters of a Finnish school

Timo Kellaranta, Jyrki Parantainen, Jorma Puranen, Pentti Sammallahti

The exhibition in the Logis abbatial brings together a collection on the theme of landscape, but which is marked by different subtexts: images of northern lands with an underlying poetic vision mixed with an approach sometimes touching on abstraction, as black & white is to colour.

All four photographers are of the same generation, born in the early 1950s (except the slightly younger Jyrki Parantainen). They have, for the most part, taught at Aalto University in Helsinki. Their teaching has helped shape the young talent that the Finnish Taik Persons Gallery brought together and styled "the Helsinki School".

The exhibition will be further enriched by the projection of a sequence of photos which Elina Brotherus, a student of two of the photographers, produced in a house designed by the Finnish architect, Alvar Aalto.

The choosing of **PENTTI SAMMALLAHTI**'s images was inspired by the book entitled "Archipelago" (2004), a compilation of landscapes in black & white taken throughout various regions of Finland. The sea is a recurring theme in many of his landscapes. The dialogue concerns the wild terrain, but animals, for whom Sammallahti has a particular affection, often provide the punctuation to the scenes. "A work, full of humanity and a marked humour, which surprises by a supple quality" (Camera Obscura).

In France, Pentti Sammallahti is probably the best known of the four photographers exhibiting in Jumièges. He is represented by the Camera Obscura gallery and his work has already been shown at several exhibitions, including at the Finnish Institute in Paris, in 1996. More recently, his work appeared at Rencontres d'Arles in 2012, coinciding with the publication of an important compilation entitled "Actes Sud Ici au loin". Pentti Sammallahti was born in Helsinki in 1950. He lives and works in Finland.

The exhibition is produced in partnership with Camera Obscura Gallery, Paris and Taik Persons Gallery, Berlin.

www.galeriecameraobscura.fr
<http://gallerytaikpersons.com>
www.abbayedejumieges.fr

TIMO KELARANTA: "Silent Lake" (1980-1986). This is a collection in black & white, very pared-down, and the only landscape work he has done. It borders on the abstract: a body of water serving as a backdrop with a graphical expression through black shapes in the foreground.

Timo Kellaranta was born in 1951. He studied at the University of Art and Design in Helsinki, where he went on to teach. His work is primarily concerned with the visual arts, with geometric themes also being a regular feature.

JYRKI PARANTAINEN is showing several pieces, all taken from a series in black & white entitled "Earth", produced between 1989 & 1991. Apart from the far north, he works in most parts of Finland. Black dominates in his work, which is mostly large-format. Fire and white smoke issue forth landscapes, shrouded in darkness and not immediately discernible, creating a mysterious atmosphere.

He was a student of Pentti Sammallahti and continued his studies at Aalto University. In his collections on fire and earth, he explores the myths surrounding humanity's foundation. "I consider my work as the study of beauty and horror, of a moment of sudden and irreversible catastrophe".

JORMA PURANEN: "Icy Prospects" is a collection of landscapes reflected by a gloss painted surface, which filters out nature's details, emphasizing the light and colours. He produced this highly original work in 2005 and an initial collection was published in 2009 by Hatje Cantz Publishing. The exhibition will also include a recent collection concentrating on, amongst other things, a depiction of the 1795 French expeditions sponsored by King Louis-Philippe.

Jorma Puranen was born in 1951. He was a student of Pentti Sammallahti. Today, he lives and works in Helsinki and his work has been exhibited in a number of European countries. "Icy Prospects" was shown at the Finnish Institute in France in 2006 and at the musée des Beaux-arts, Lille in 2010. He has essentially been exploring where landscape and voyage intersect. Since 2015, Jorma Puranen has been working with the iconography and paintings of Arctic exploration.



Penti Sammallahti, *Sandö*, Finlande, 1975



Penti Sammallahti, *Sandö*, Finlande, 1975



Timo Kellaranta, *Silent lake 1*, sd



Timo Kellaranta, *Silent lake 2*, sd



Jorma Puranen, *Icy prospect 32*, 2006



Jyrki Parantainen, *Earth 2*, 1991



Jyrki Parantainen, *Earth 4*, 1990





Jorma Puranen, *Acerbi's Escape*, 2017



Jorma Puranen, *Randsfjord in the Light of Darkening Hour*, 2017



Elina Brotherus: *Salon* (extract from a diptych), 2015, series *Les Femmes de la Maison Carré*.
Courtesy: the artist et go agency, Paris.

Slide show

Elina Brotherus

Les femmes de la Maison Carré

Slide show of 13 photographs in the exhibition space of the Logis Abbatial.

Brotherus photographed *Les Femmes de la Maison Carré* series during the spring of 2015. Space by space, indoors and out, she took over the Maison Louis Carré (1959) near Paris, which was designed by Alvar Aalto for the art dealer and gallery owner Louis Carré (1897-1977). This was essential in order to understand Aalto's architecture. The dialogue between interior and exterior spaces can also be seen in many of the works in the series, in which Brotherus skilfully uses reflections, mirror surfaces, light and shadows.

[Susanna Petterson, Ateneum Museum, Helsinki](#)
[Exhibition catalogue *Les Femmes de la Maison Carré*, Maison Carré, 2015.](#)

Born in Helsinki in 1972, Elina Brotherus today divides her time between Finland and France. She started working with photography in the mid-1990s and had her first exhibition whilst still a student. After initially studying chemistry, she gained a diploma in photography from the University of Art & Design, Helsinki, in 2000. She was a student of both Jorma Puranen and Timo Kellaranta.



Pétur Thomsen, Duclair, novembre 2017

quais de seine DUCLAIR

June 22th - September 30th 2018

pétur thomsen

Pétur Thomsen has been invited to the town of Duclair, which is on the Seine, to document an environment and a population alien to him from his own point of view and own cultural sensitivities. Although he lived for sometime in France, the region of Normandy, its light, countryside and architecture are a complete unknown for him. Its the type of encounter which feeds his curiosity and will give his work an originality in comparison to previous projects done in the area. To achieve this, he will go in search of the traces of the story surrounding Mustad, a Norwegian industrial company which left an indelible mark on the town.

The Mustad ironmongery factory, which produced nails and fixings, was founded in 1891 by Clarin Mustad, a Norwegian industrialist. It closed its doors in 1987, even though only a few years beforehand it had been supplying 90% of France's nail and fixings market. It has left a lasting mark on the local population, and the region as a whole, despite the fact that there are no physical traces left on former the site.

Pétur Thomsen was born in 1973 in Reykjavik. He lives and works in Sólheimar, Iceland. After studying Art history at l'Université Paul-Valéry in Montpellier, he went to l'École nationale supérieure de la photographie in Arles and graduated in 2004. He was placed 10th in the LVMH des jeunes créateurs in 2004 and selected in 2005 by the musée de l'Élysée in Lausanne to take part in the reGeneration: 50 photographes de demain exhibition. He has shown his work in Europe, the Middle East, the United States and Japan. In 2013, he had an exhibition at the festival des Boréales in Caen which had previously been shown at Transphotographiques in Lille. Its subject was the construction of a hydroelectric station which had dramatically transformed the landscape in the east of Iceland - the environment is one of the central themes of his work. After having been shown at the National Gallery in Reykjavik, his exhibition on the subject, "Imported Landscape", was voted the exhibition of the year 2010 in Iceland. He is a founding member of an association of Icelandic photographers and today co-directs the Icelandic Photo Festival.

ICELAND

CREATION



Workers at the Mustad factory early in the twentieth century.

Exhibition produced in partnership with the municipality of Duclair and with the assistance of the Royal Norwegian Embassy.

www.duclair.fr

www.peturthomsen.is

June 30th to September 30th 2018

Rune Guneriussen



Rune Guneriussen, *Protest art on separation*, 2014

The work of Rune Guneriussen revolves around two techniques: The use of a view camera for the setting and the photography. However, Rune Guneriussen claims to be first and foremost a photographer, photography meaning to him the ultimate end of his plastic research. Most of his interventions, realized on isolated natural sites, are only visible thanks to his photographs, the only remains and witnesses of what once was. In search of odd places, Rune Guneriussen acts on the landscape using a technique akin to Land Art by handling common objects: lamps, chairs or books that he stages and arranges according to a precise setting in natural spaces. He uses the natural landscape not as a backdrop but as the very subject of the setting.

He uses ridges and crevices, trees and vegetation and also meteorological phenomena like Snow storms or drops in temperature, to reach the desired effect. Rune Guneriussen brings life to these objects which enchant the landscape and seem to colonize the tree, the valley, the undergrowth, the ice. Their presence in these spaces, far from looking incongruous, seems almost unalterable. No trace of human presence remains, fiction thus prevails and takes us to a universe filled with these object-like creatures.

The installation by Rune Guneriussen in the grounds of Matmut's contemporary art centre will echo his photographic work being exhibited inside.

Rune Guneriussen was born in 1977 in Norway. He studied at the Surrey Institute of Art and Design in England. Today, he lives and works in eastern Norway. It is in 2005 that it undertakes its series of installations of objects in the landscape.



Rune Guneriussen, *A parasitic gesture*, 2011

The exhibition is produced in partnership with Melanie Rio Fluency.

www.matmutpourlesarts.fr
www.runegunerissen.no
www.rgalerie.com



Preparatory drawing of the installation of Rune Guneriusen in the park.



Rune Guneriusen, *Quality of present interaction*, 2014

September 14th 2018 - January 6, 2019

annica karlsson rixon

After having seen a body of work combining painting and photography, the musée des Beaux-arts in Rouen has invited Annica Karlsson Rixon to explore not only their paintings on show, but also those in storage. This photographer searches out pieces which resonate with personal concerns and preoccupations and which the subjects can be transposed into the contemporary world using photography. In the eyes of this artist, a work only takes on meaning and power in the light of the era of those viewing it.



Évariste-Vital Luminais,
"The sons of Clovis" (1880).
Musée des Beaux-Arts, Rouen.

In the past, Annica Karlsson Rixon has produced several photographic collections inspired by paintings of Skagen (a coastal town in the north of Denmark visited and painted by various nineteenth century Scandinavian artists of the Impressionist movement), including «Nordic Light». Annica transposes scenes from paintings into a contemporary setting. However, it goes well beyond simply copying as the recreations tell a new story directly linked to the people chosen to be photographed.

Annica Karlsson Rixon was born in Sweden in 1962 and now lives and works in Gothenburg. Apart from photographs inspired by the works of Danish painters, part of Annica's work is informed by a commitment to minority groups and communities marginalised by society. An example of this is a project conducted in Russia and which was collated together and published under the name "At the Time of the Third Reading" in 2016 by Art and Theory Publishing.

The project is produced in partnership with the Swedish Institute, Paris and the support of the Västra Götaland Region, Sweden.

<https://paris.si.se>
<http://mbarouen.fr>



Annica Karlsson Rixon. *Early Summer Evening in Los Angeles*,
extract from the series *Portraits in Nordic Light*, 1997



Richard Bergh. *Nordic Summer Evening*, 1899



Richard Bergh. *The writer Per Hallström and his wife Helga*, 1904



Annica Karlsson Rixon. *Portrait of Annika von Hausswolff et Johan Zetterquist*, 1997

MUMA MUSÉE D'ART MODERNE
ANDRÉ-MALRAUX
LE HAVRE

DENMARK

October 13th 2018 - January 27th 2019

Trine Søndergaard

Danish artist and photographer Trine Søndergaard creates works of art that prioritize reflection and gives it a visual language. Her photos of traditional regional costumes and empty rooms convey a sense of shared human experience across generations. The exhibit will present under the title "Still" two series: Guldnakke (2012 - 2013) and Interior (2008 - 2013). A painting by Vilhelm Hammershøi, belonging to the Orsay Museum collections, and whose work inspired the photographer, should be set alongside the photographs.

Trine Søndergaard (b. 1972) is a Danish photography-based visual artist. Søndergaard lives and works in Copenhagen, Denmark. Trine Søndergaard's work is marked by a precision and a sensibility that co-exist with an investigation of the medium of photography, its boundaries and what constitutes an image. Layered with meaning and quiet emotion, her works are highly acclaimed for their visual intensification of our perception of reality. She has been awarded the Albert Renger-Patzsch Prize and has received numerous grants and fellowships, including a three-year working grant from the Danish Arts Foundation. Trine Søndergaard's work has been shown in solo and group exhibitions around the world and is well represented in museum collections, for instance Museum of Fine Arts Houston-USA, MUSAC-Spain, Gothenburg Museum of Art-Sweden, The National Museum of Norway, The Israel Museum, Maison Européenne de la Photographie-France, and AROS-Denmark. Trine Søndergaard has published books with Steidl, Hatje Cantz, Hassla Books and FabrikBooks. She has also exhibited and published extensively in collaboration with the Danish artist Nicolai Howalt. Trine Søndergaard is represented by Martin Asbæk Gallery, Copenhagen, and Bruce Silverstein Gallery, New York.



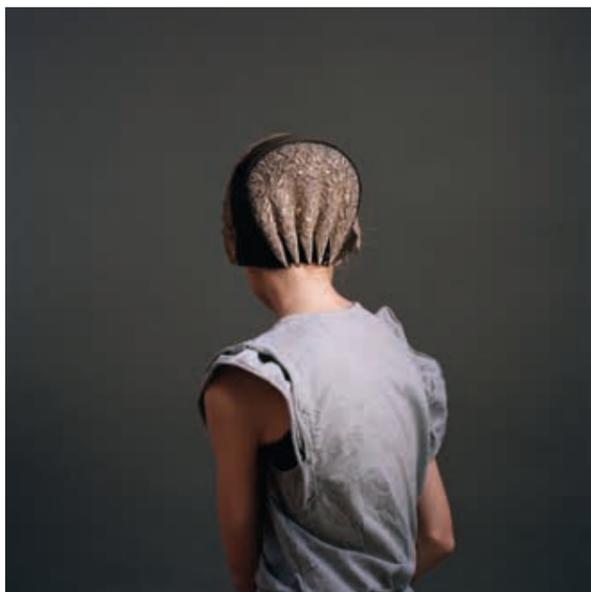
Vilhelm Hammershøi, *Jeune femme*, 1905.
Collection du Musée d'Orsay, Paris.

Exhibition produced in collaboration with Martin Asbæk gallery, Copenhagen, and with the assistance of the Royal Danish Embassy. It will be presented in 2019 at the House of Denmark in Paris.

www.trinesondergaard.com
www.muma-lehavre.fr



Trine Søndergaard, *Interior #4*



Trine Søndergaard, *Guldnakke #2*



Trine Søndergaard, *Interior #12*

Guldnakke (2012-2013)

Guldnakke depicts an altogether different encounter across space and time: young women dressed in historic golden bonnets and modern clothes of their own choosing represent universal female experience on the one hand, and a private sphere for each woman on the other.

Gold is a universal symbol of wealth, the sublime, or the divine. Gold provokes a feeling of desire in many of us. The bonnets are from the mid-eighteen hundreds, and were popular among the wives of wealthy Danish farmers. The bonnets were a status symbol. Gilded textiles had previously been reserved for royalty, the nobility and the church. Highly specialized needlewomen made the bonnets, and these experts are early examples of self-employed women who were often able to provide for their families. Linking this kind of female history to a specific garment is something the artist has explored in the past, just as she has also previously explored her audience's ability to read historical signs. In the series *Guldnakke*, Søndergaard creates a human figure that may be intended for the empty *Interior* works when the two series are shown together. The female figure stands motionless, with her back turned, not devoted to any action, but concealed in herself and her thoughts.



Trine Søndergaard, *Guldnakke #4*

Interior (2008-2012)

Over an extended period of time, the photographer patiently created the images for the series Interior by continually revisiting the winter rooms of uninhabited Danish manors. When Søndergaard first arrived, the buildings had been empty for over half a century and stood like a shell of the past with their rooms devoid of any traces of life. These abandoned spaces provided an ideal site for her unique precision and sensibility, and for her continuing interrogation of the photographic image.

The images of Interior contain clear references to the nineteenth century Danish painter Vilhelm Hammershøi, whose paintings of rooms are known for their harmonic palette of grays and an acute awareness and rendering of light. Much like the painter, Søndergaard creates a tunneling depth of doors beyond doors and windows hinting at a brighter outdoor landscape beyond the manors' thick walls. The photographer mirrors Hammershøi's masterly depiction of natural light by slowly and painstakingly drawing out the muted nuances of dusty white on white, thus challenging our ideas about the instantaneousness of photography in the digital age.

Both exposure and perspective are long in the photographs of Interior. In the series, Søndergaard works with a metered distance to the photographed object and motif. Interior is a visual and thematic continuation of her former portrait series Monochrome Portraits and Strude. These series explore not domestic interiors, but human interiority, probing at invisible thoughts and moods. In Interior, however, the only human traces captured in the waning light are ghostly footprints and words scratched into the petrified dust on an unsealed attic window. Open to the elements, the boundary between the interior and exterior becomes blurry.

The assertion of time and space in the two series is in many ways significant for Søndergaard's practice in general. Interior and Guldnakke both create a passage through time, which invites the audience to quietly participate in the image through contemplation of it. In this sense, a reflection of the image is created in the audience, as the viewer is allowed to bestow their own meaning on Søndergaard's universe which has been described as "neither past nor present, neither fact nor fiction".



Trine Søndergaard, *Interior #16*

organisation

An association, a non-profit making parent organisation, was created to manage Lumières Nordiques and to build partnerships with cultural organisations based in France from the five Nordic.

An association, a non-profit making parent organisation, was created to manage Lumières Nordiques and to build partnerships with cultural organisations based in France from the five Nordic.

The organisation allows the project's five participating venues:

- access museum and gallery collections in the respective countries
- to establish links and communication with the Nordic photographers

aid in negotiations over transportation of the works
and its possible funding
aid with the exhibition venue costs

It acts as co-curator for certain exhibitions.

Its main roles are to:

- provide a graphic and visual identity to the whole of the event
- ensure an artistic coherence across the five exhibitions
- contribute in publicising Lumières Nordiques with flyers, brochures, programmes, and posters
- produce a website for the event
- establish a social media presence
- organise the launch of Lumières Nordiques in a Nordic institution in Paris (Café Suédois)
- organise and manage the press communications
- undertake educational initiatives and cultural outreach projects
- seminars and conferences for certain exhibitions (at Jumièges, for Alvar Aalto)

A catalogue will be published by Lumières Nordiques to accompany each of the five exhibitions. At the end of the event, these different publications combined will serve as a record of the project.

Lumières Nordiques is receiving funding from the Nordic countries as well as local partnerships.

Antalis, the European paper distribution company, is our partner in publishing the catalogues and publicity material.



GENERAL COMMISSION OF THE PROJECT

GABRIEL BAURET AND ASSISTANT CHANTAL BAURET

Editorial secretary of the magazine Zoom from 1980 to 1984. Editor in chief of the magazine Camera International until 1993. Today, he mounts exhibitions in France (the Rencontres d'Arles, the European House of Photography, the Dutch Institute, the Italian Cultural Institute, The House of Latin America in Paris, the Arab World Institute...) and abroad (Germany, Great-Britain, Spain, The USA, Greece, Italy, Japan? Luxemburg, The Netherlands, Switzerland). He has also written books on photography and prefaced numerous monographs (among others for the following: Editions du Chêne, La Martinière, Assouline, Gallimard, Actes Sud, Filigranes...). The artistic representative of the Mois de la Photo in Paris in 2006, he regularly organizes exhibits within the frame of this happening. Artistic co-director of the Transphotographiques in Lille in 2010 and 2011. Has recently worked on various and different pieces by Shoji Ueda, Peter Knapp, Lucien Clergue, Roman Cieslewicz, Daido Moriyama, Giorgia Fiorio, Sacha, Gabriele Basilico, Bernard Plossu, or Jesse A. Fernández. Curator of an exhibition concerning "The Great War Remembered" for the Mois de la Photo in 2014 and in 2015 for the First Biennial of the contemporary Arab world for the MEP and the IMA (an assignment renewed in 2017). Supervises a photographic mission on the heritage of the city of Reims. (2016) as well as on the River Seine, for the Mois de la Photo of Greater Paris (April 2017). Consultant for the Award in Photography of the Jean-Luc Lagardère Foundation.

PRESIDENCY OF THE ASSOCIATION

SONJA MARTINSSON UPPMAN worked in the Museum of Modern Arts in Stockholm (Moderna Museet) with Pontus Hulten before the latter was appointed the first curator of the Modern art museum at the Pompidou Centre (Paris). In the early years of the seventies, she left Sweden for Latin America and was living in Chili at the time of the political coup in September 1973. She worked then as a diplomat and participated in the evacuation towards Sweden of endangered persons. She left Chili and worked for Havana Cuba Radio.; and then, she returned to Sweden. She held several positions linked to cultural and international relations. In 1994, she was appointed Director of the Swedish Cultural Center in Paris, a position she occupied for 8 years. From 1998 to 2004, she was also the president of the National Foundation of Plastic Arts in Sweden. Today, she lives in Paris.

COMMUNICATION, EDITION AND PARTNERSHIPS

BENOÎT ELIOT, editor, graphist and photographer was special adviser for the "Normandy Impressionist" festival in 2016. Over the past twenty years he has also been involved with most of the museums and cultural centers in Normandy. After co-directing for 15 years the editions Point de vues, in 2016 he created "OCTOPUS", a company dealing with edition, graphical design and digital mediation.

SIGHTINGS AND COORDINATION

VÉRONIQUE MANGE was until 2015 in charge of exhibitions (programming and implementation) for the department of Seine-Maritime.

www.lumieresnordiques.com

Lumières nordiques

ASSOCIATION LOI 1901
RÉSIDENCE LES RHODODENDRONS
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