

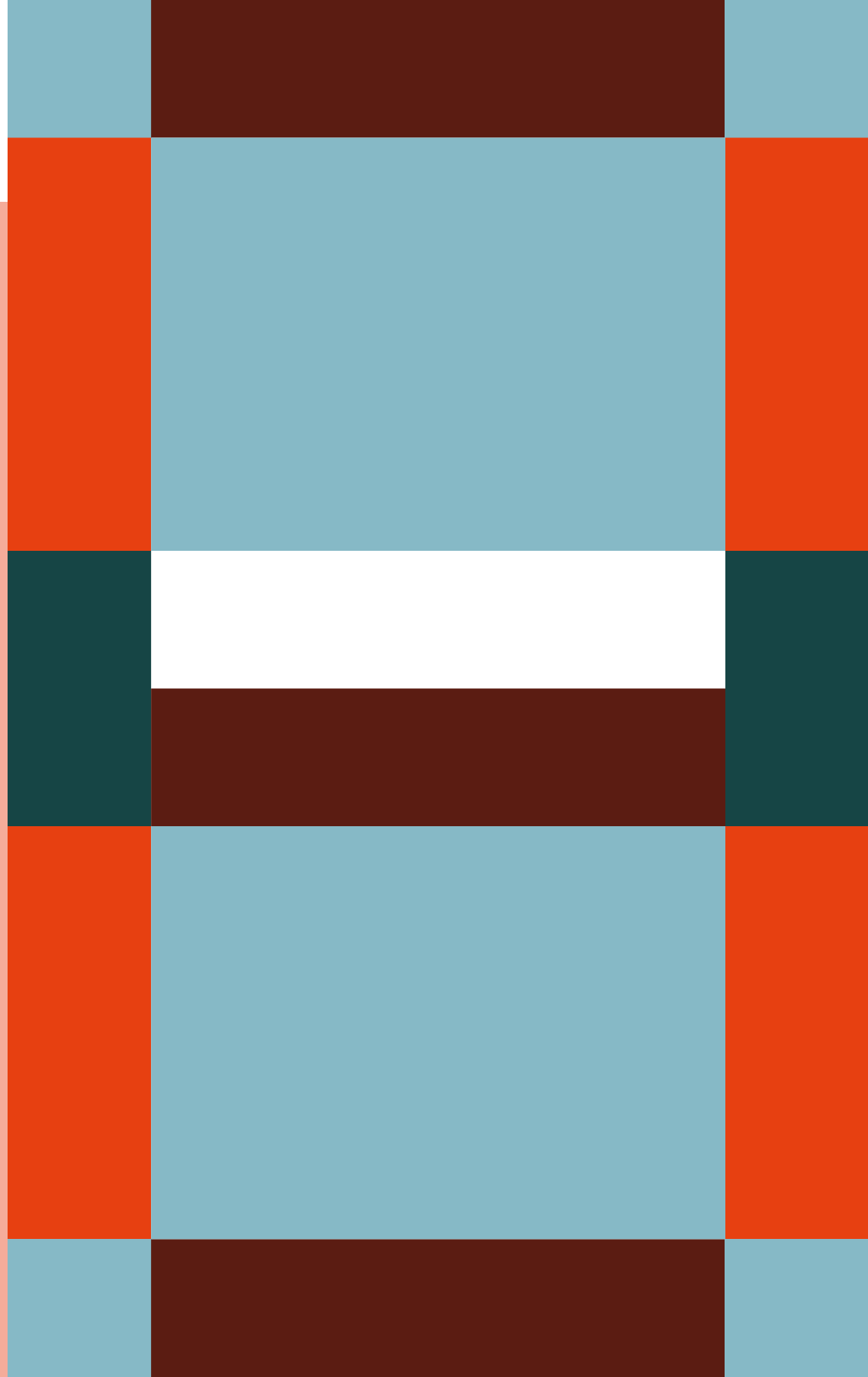
LIEU-DIT

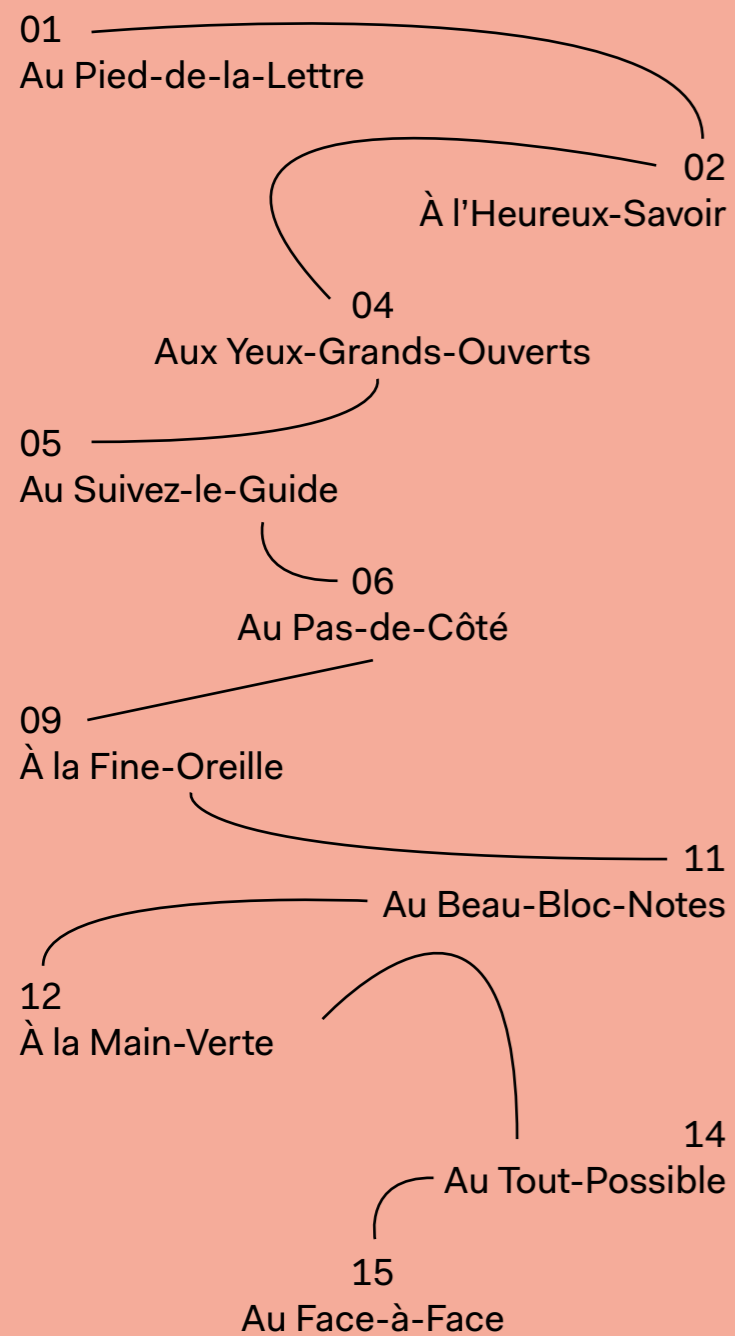
THE JOURNAL OF THE FONDATION D'ENTREPRISE HERMÈS



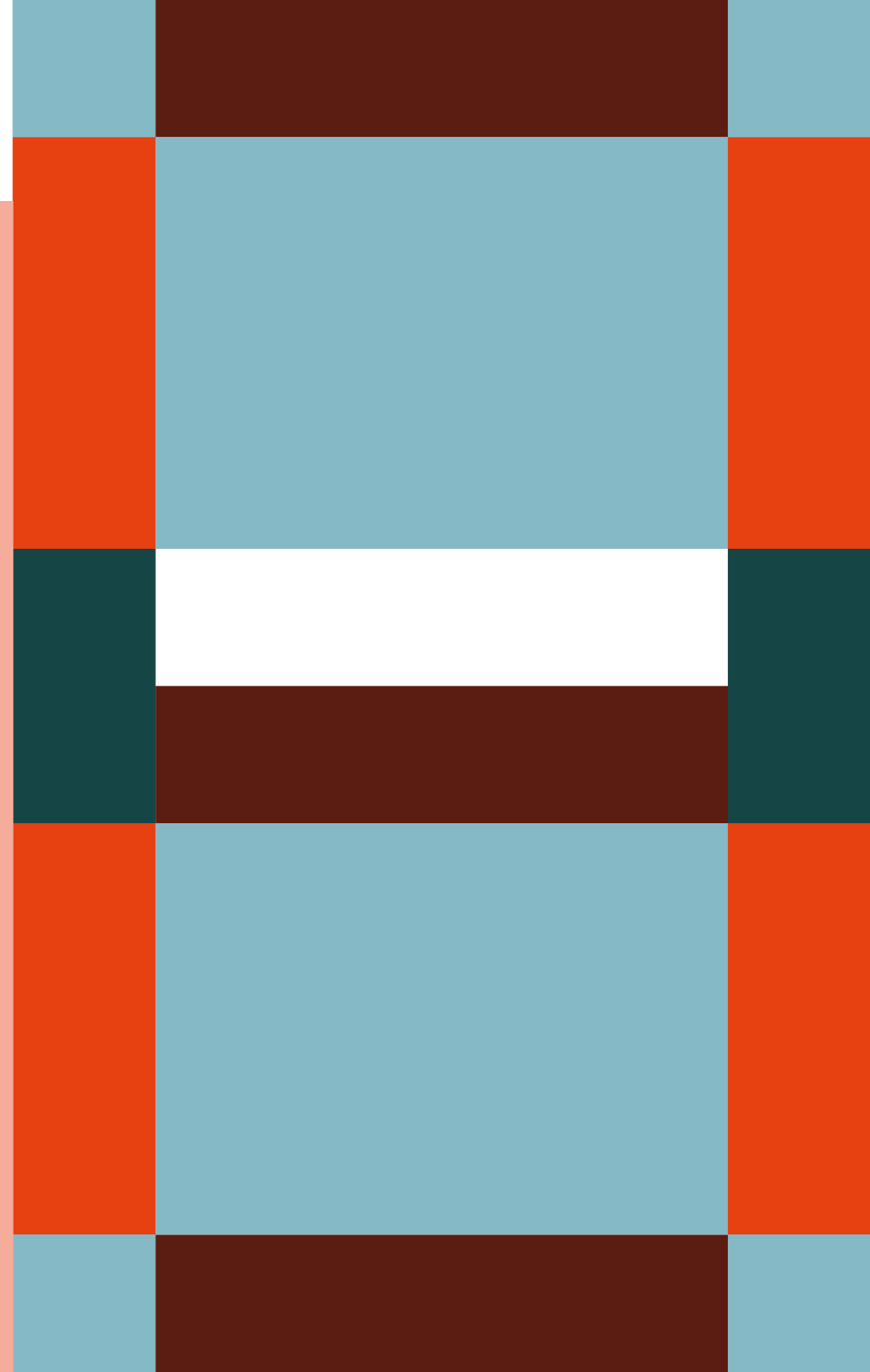
N°2 / JULY — DECEMBER 2023

ITINERARY





LIEU-DIT is the journal of the Fondation d'entreprise Hermès. It is a mouthpiece for the communities the Foundation partners on the ground, in the arts, skills transfer, the preservation of biodiversity, the emergence of new talents and vocations, and social solidarity. Since 2008, the Foundation has brought together a network of individuals committed to implementing diverse gestures of support at the local, national and international level.



GRASSROOTS ACTION

By Laurent Pejoux,
director of the Fondation
d'entreprise Hermès

Since its creation in 2008, the Fondation d'entreprise Hermès has pursued a mission to support people working in the public interest. The Foundation's activities target grassroots, community projects steered by its beneficiaries, who receive almost all the funds at its disposal.

The Foundation does not operate a flagship headquarters or venue* – a choice we celebrate as the key to the freedom we enjoy in our programmes. Working *in situ* delivers vital flexibility that allows us to tailor our support as closely as possible to our beneficiaries' needs. Naturally, this approach implies significant, close collaboration with multiple partners: what some may see as a challenge or constraint, we embrace as a core strength, empowering us to reach out and intervene even more effectively in specific communities and spheres.

Extending the Foundation's brand of pragmatic philanthropy, LIEU-DIT showcases its beneficiaries and their projects, in their own words. Taken together, their actions embody our commitment. The following pages tell the stories of the people and organisations who mobilise with the Foundation's support, for the creative arts, the transmission of skills, social solidarity, and the preservation of our biodiversity.

We hope you enjoy the latest edition of LIEU-DIT. The Foundation's print journal stands at the crossroads of its many programmes: a nomadic space that journeys to meet and write about the people and organisations working to build tomorrow's world.

Cover: Vasantha Yoganathan, *Untitled*, from the series "Mystery Street", 2022, New Orleans (USA)
© Vasantha Yoganathan

President: Olivier Fournier / Publisher: Laurent Pejoux / Editorial directors: Anaïs Koenig & Jacqueline Lénard /
Managing editor: Marylène Malbert / Translator: Louise Rogers Lalaurie / Sub-editor: Alison Culliford /
Graphic design: Les Graphiquants / With thanks to: Olivier Wicker, Justine Gil & Garance Mazelier
All rights reserved © Fondation d'entreprise Hermès, 2023. Not for resale.

www.fondationentreprisehermes.org



*With the exception of four dedicated art spaces in Europe and Asia whose programming is piloted by the Foundation.

MANUFACTO IN DENMARK

By Ksenija Hadzic,
artisan

Manufacto works with artisans to introduce schoolchildren to skilled manual trades in the classroom. For the first time, the programme has extended its reach to Denmark, a country noted for its woodworking skills. Joiner Ksenija Hadzic, from the Brdr Krüger workshop, shared her expertise with twenty-one pupils aged 13 and 14 at Sølvgades Skole in Copenhagen, guiding the children step-by-step to make their own wooden lamp. She shares her experience.

It was interesting for me to witness how the students evolved throughout the course as they crafted their own personal pieces. I feel they developed their individual skills, but they also evolved as a group, through helping each other to make their ideas a reality, working with their hands.

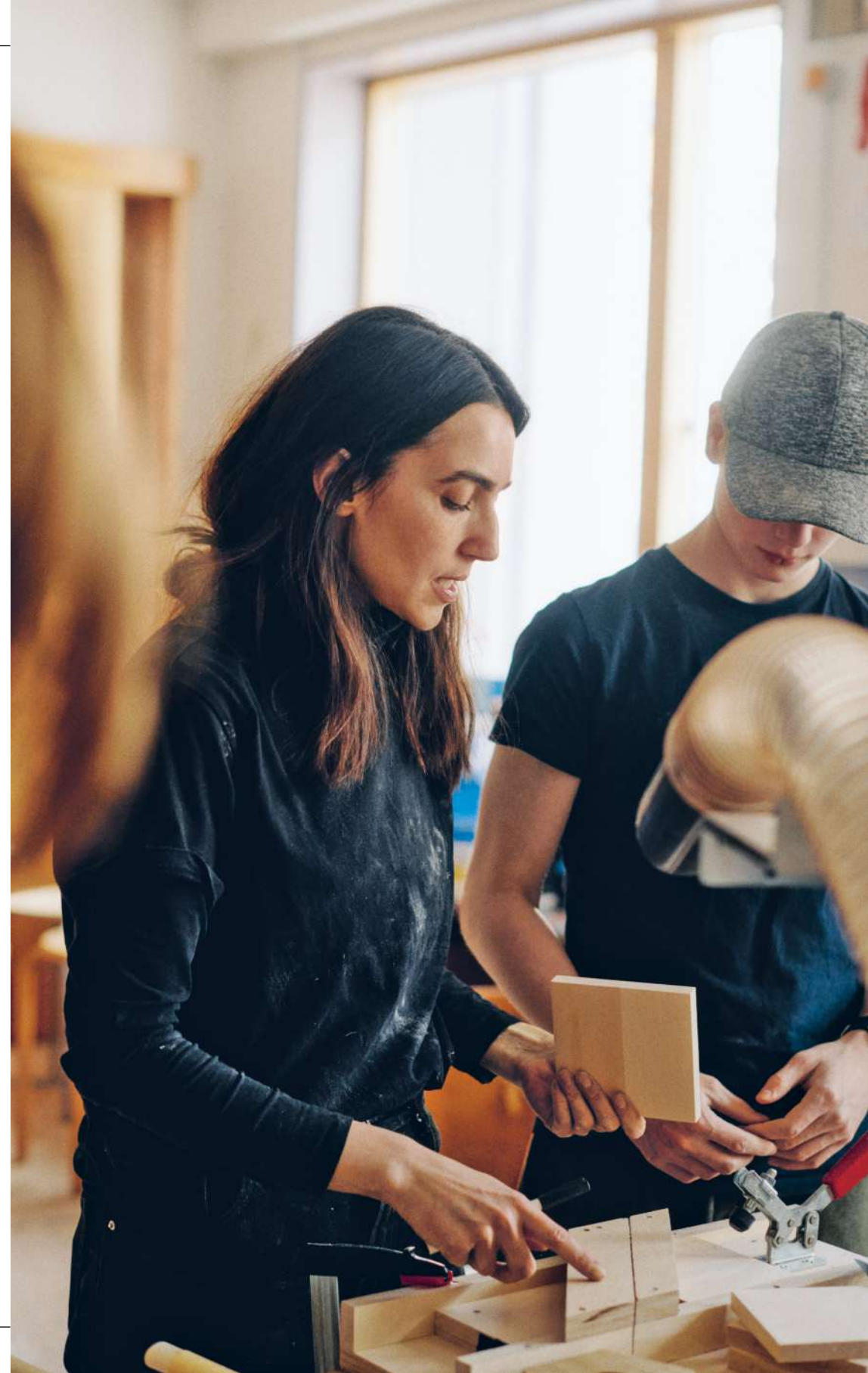
In our increasingly screen-based society, I feel we are slowly drifting away from our connection to and understanding of natural materials: how everyday objects are made, and how we relate to them.

I saw that the students had a short attention span and perhaps slightly unrealistic expectations about the time it takes to process materials into fine shapes that fit together like a puzzle. Encouraging them to devote time to the process and details was a project-within-a-project!

I believe the Manufacto programme is important because we all need to see for ourselves how things are made and to understand the basic qualities of natural materials like wood. It's a character-building experience.

It's a great feeling to be able to apply the techniques we learned, to alter the raw materials and shape them into something tangible, useful and beautiful. When we reconnect with crafting and materials, we learn to appreciate the natural world around us. It gives me a sense of connection and meaning that I really enjoy. I feel the students shared the same experience, and I think it is an important step in their cultural and social development.

Denmark joins the UK and Italy as the third country to host the Foundation's Manufacto programme, dedicated to raising young people's awareness of artisan careers. In France, in September 2023, Manufacto will welcome new participating boards of education for the seventh consecutive year.



“ENAMEL AND BODY/CERAMICS”

By Reiko Setsuda,
curator of Le Forum, Tokyo

After a first edition dedicated to wood, the Skills Academy comes to Japan to explore clay, through a publication and workshops aimed at participants across the generations. In parallel, Reiko Setsuda, the lynchpin of the Skills Academy in Japan, presents an exhibition of contemporary ceramics at Le Forum.



Our relationship with time and with nature, as well as our physical experience and perception of the world, are undoubtedly changing due to the environmental and biotic crisis, the distortions caused by the global economy, and the transformation of our lives through AI and other technologies. In this context, it's pertinent to ask ourselves what is wood, what is clay, and what constitutes savoir-faire?

The platform for posing those questions should be a laboratory for the future inhabitants of this planet. Fortunately,

an experimental spirit has been cultivated through exhibitions and activities at Le Forum for more than twenty years. Our continuous dialogue with artists about contemporary issues has not only brought us new works, but has also encouraged this experimental approach in our relationship with the public. This forms an ideal basis for the Academy. Our focus naturally settled on addressing teenagers, who can really benefit from critical thinking and appreciating the physical potential of materials through touch. It provides an opportunity to offer alternative ways of learning that are not generally used in Japanese schools.

In Summer 2023, we will publish a Japanese version of the Skills Academy publication on clay: *Savoir & Faire – La Terre*. This will be accompanied by a group exhibition at Le Forum, “Enamel and Body/Ceramics”, showing ceramic works related to the book’s contents. This exhibition examines the relationship between clay and the body, with a focus on glazes – a transformative element from the earth that turns stone into glass. Among the exhibits are French artist Françoise Pétróvitch’s metamorphosed animals, which intrigue and move us. Japanese ceramist Masaomi Yasunaga’s ancient mounds remind us that ashes and bones form part of our bodies. French artist Sylvie Auvray’s work revolves around brooms – fetish objects throughout civilisation, which choreograph our daily rituals. Enamel’s coating effect, enveloping an object like a second skin, resonates with the idea of shelter. French-Japanese artist Yusuké Offhause builds small monuments from memory, and Japanese-Swiss artist Agathe Naito uses ceramics to live with fragility, sometimes hiding in vessels during her performance works. Finally, Japanese artist Machiko Ogawa, who has travelled widely in Africa with her husband, an anthropologist, meditates on the richness of our relationship with water throughout time.

La Terre
Collective work published by Iwanami Shoten (Japan)
Summer 2023

“Enamel and Body/Ceramics”
Group exhibition at Le Forum, Tokyo (Japan)
17.06 → 17.09.2023



LA VERRIÈRE
Brussels
(Belgium)

07.09 → 04.11.2023
Cristof Yvoré
“Coi”

Presenting the confidential work of Cristof Yvoré (1967-2013) for the first time in Belgium, Joël Riff, the curator of La Verrière, gives us an opportunity to approach still lifes as way to contemplate objects. Playing on the synergies between artists of different generations, this new “augmented solo” exhibition deliberately cultivates silence and invites us to use this space to meditate on simple things. A celebration of quietude through gazing.

LA GRANDE PLACE
Saint-Louis-lès-Bitche
(France)

Autumn 2023 → Spring 2024
Group exhibition
“Glass”

The 2021 Skills Academy dedicated to “Glass” ended its second semester with a workshop at the Centre International de Recherche sur le Verre et les Arts Plastiques (CIRVA) in Marseille. The designer Noé Duchaufour-Lawrance invited the assembled artisans, designers and engineers to reflect together on ways to repurpose a bottle in industrial glass. The pieces they made, which were exhibited at the CIRVA the following summer, now dialogue with the collections at La Grand Place in a show curated by Duchaufour-Lawrance, who has himself designed crystal objects for Saint-Louis.

L'ATELIER HERMÈS
Seoul
(Korea)

29.07 → 08.10.2023
MeeNa Park
“2023-Color-Living”

For more than twenty years, MeeNa Park (b. 1973, Seoul) has been exploring the relationship between contemporary industrial structures and visual culture. Invited to exhibit at Atelier Hermès by its curator, Soyeon Ahn, she presents a series of paintings that shed light on an aspect of home decoration in Korean households. Arrayed with coloured stripes, her systematic paintings aim to question the production of pigments, our perception of colours as consumers, and the role of pictorial art in our daily lives.

THE VERY FIRST LANGUAGE

By Leïla Ka,
dancer and choreographer

With *Bouffées*, French choreographer and dancer Leïla Ka won the biennial competition Danse Élargie in 2022 – an event supported since its inception by the Fondation d'entreprise Hermès – and was awarded a creative residency. In September 2023, she takes part in Danse Élargie, Suite – the curtain-raiser for the autumn season at Paris's Théâtre de la Ville, held every two years. LIEU-DIT meets an artist committed to working in the community.

I was very shy as a little girl. I found it hard to talk in public, and even now I distrust words as a means of communication. I feel that by putting our feelings, our emotions into words we make ourselves vulnerable and open to attack. I prefer to use my body in place of words. And I believe that the body can express everything we want to say. It's our very first language, it comes before and goes beyond the scope of words. It can capture all emotions and feelings.

The characters I create in my works for the stage never speak, but they have a great deal to say, and they say it through dance. For *Bouffées* – a small-scale piece performed for the first time at the Danse Élargie competition in June 2022 – there are five of us on stage, performing choreography based entirely on weeping. I wanted to present women – women in tears, women in the grip of immense sorrow, for reasons that are never explained but of which we can imagine a multitude. Women who share a burden of sorrow, which they will try to transform into a source of power and regeneration, to restart their lives.

I worked with Jane Fournier Dumet, Jennifer Dubreuil Houthemann, Zoé Lakhnati and Mathilde Roussin, four amazing dancers,

profoundly invested in their work. They trusted me, and they made plenty of suggestions, too. I'm still thanking them. This was my first time collaborating with a group of performers on one of my own works, and with them I discovered the richness, the power and the dynamic that a group can bring, and what you can feel together. It was a fantastic experience for me.

We're still working together today: Danse Élargie gave us tremendous visibility, and we are taking that forward through the programme's support for the making and production of new works. Thanks to the Fondation, we are currently in residence at the Fondation Royaumont, in Val d'Oise, putting the finishing touches to a longer version of the piece. We also have the opportunity to perform *Bouffées* once again, in a tour to university campuses organised by the Festival d'Automne à Paris, supported by the Fondation d'entreprise Hermès. The tour takes place in early April 2023. We can't wait!

Danse Élargie, Suite
07.09 → 21.09.2023
Théâtre de la Ville – Les Abbesses, Paris



NEW SETTINGS BECOMES TRANSFORME

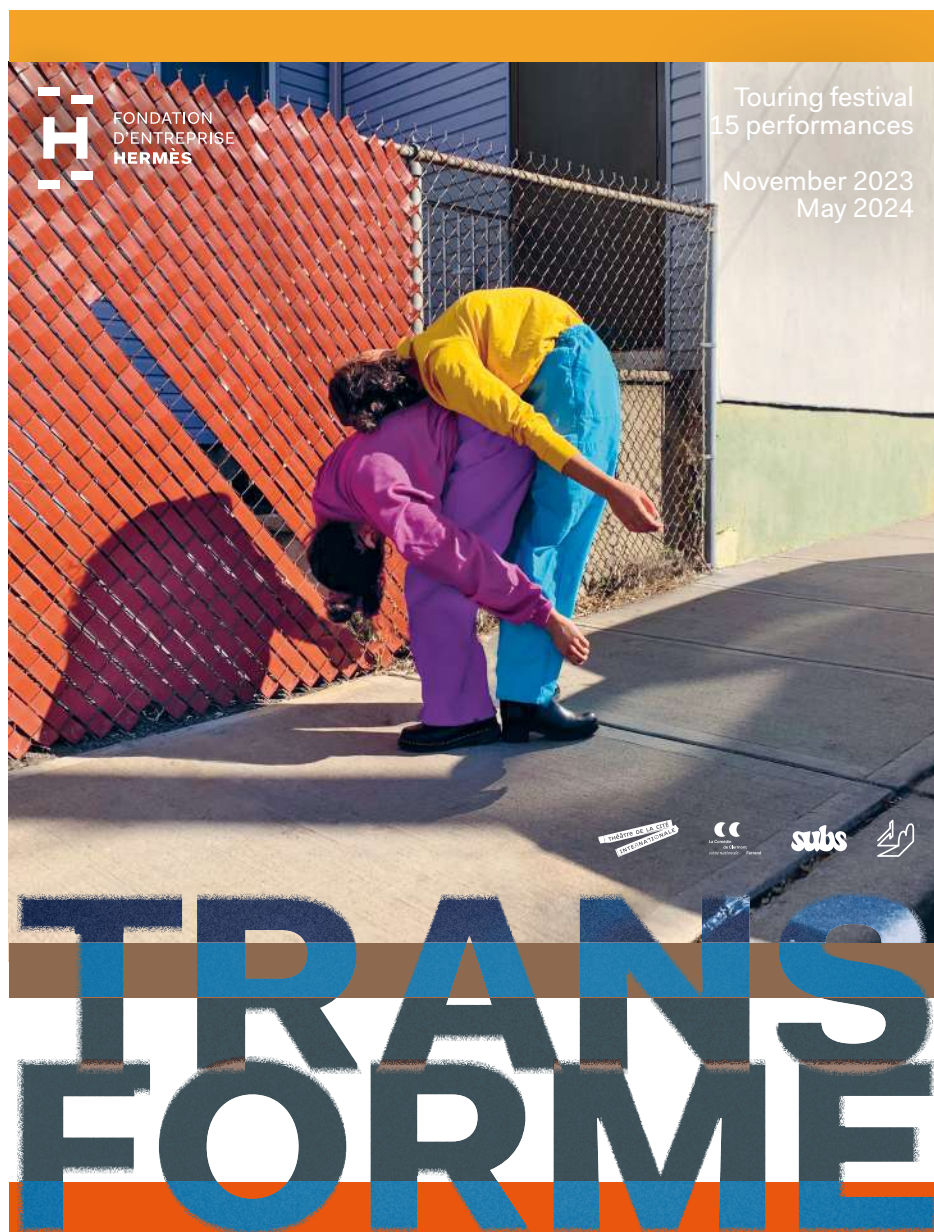
This autumn, the Fondation d'entreprise Hermès partners four national theatres in Paris, Clermont-Ferrand, Lyon and Rennes, bringing performing arts to audiences in the French capital and the provinces. Building on its twelve-year record of support for the making and production of innovative works for the stage, the New Settings programme becomes Transforme: a touring festival. Theatre administrator Céline Bréant explores the aims shaping the emergence of the new-look programme.

Projects are always, first and foremost, about encounters. I'm convinced that, when the time seems right for a new direction, this always grows out of the artistic and human understanding that emerges between people. In this sense, I share the very same commitments as the Fondation d'entreprise Hermès in advocating for new work for the stage: hybrid forms, a determination to address key issues in contemporary society, to embrace diverse aesthetics and approaches, and a belief in the vital link between the highest artistic standards and accessibility for all.

Beyond these key factors – the cardinal points of our guiding compass – I quickly became aware that together we are embarking on a shared journey as programme planners over the long term. This collective endeavour links the Fondation d'entreprise Hermès with several institutions, each located in its own, very different context: the Théâtre de la Cité Internationale in Paris, La Comédie-Scène Nationale in Clermont-Ferrand, Les Subs-Lieu Vivant d'Expériences Artistiques in Lyon and the Théâtre National de Bretagne-Centre Dramatique National in Rennes. A planning committee of diverse organisations, each contributing their own, different and complementary perspective.

I am a firm believer in this approach because it commits us to openness. And I'm convinced that we must keep the thirst for openness in our professions, and cherish it as an intrinsic part of what we are. The programming committee offers an incredible opportunity to examine each of our artistic projects from a variety of angles – a fascinating experience, because none of us “read” the works under consideration in the same way. We all have different expectations of their potential and outcomes, so that we are continually prompted to shift and broaden our points of view. That readiness to look at art and the world through other eyes is central to what we do every day, as we plan our calendar of productions for the widest possible audience. As part of the Transforme committee, we turned that practice on ourselves, and were delighted with the results.

Transforme is committed to creative cross-fertilisation between artistic disciplines, but also across geographical boundaries: many productions supported by the programme will tour between Paris, Clermont-Ferrand, Lyon and Rennes. Two large metropolitan centres, two medium-sized cities; venues in the north, centre, east and west of France.



FONDATION
D'ENTREPRISE
HERMÈS

Touring festival
15 performances

November 2023
May 2024

THÉÂTRE DE LA CITÉ
INTERNATIONALE



subs



TRANSFORME

For the first season of Transforme, La Comédie Clermont-Ferrand has selected a programme in its own image: works created by women, across diverse artistic disciplines (dance, theatre, puppetry), all of them open to hybrid influences and media (film, musicals, performance, boardsports...) and which tackle issues at the forefront of debate in today's society – women's rights, in *Black Lights* by Mathilde Monnier and *Reconstitution: Le Procès de Bobigny* by Émilie Rousset and Maya Boquet; fraternity and solidarity born of the collective in

Skatepark by Mette Ingvarstsen; manipulative human relationships in *Pinocchio(live) #3* by Alice Laloy; human vulnerability, transgression and megalomania in *Némésis* by Tiphaine Raffier. Six artists of all ages, with divergent approaches to the performing arts, and yet they have so much in common. This ephemeral community of artists speaks loud and clear to the spirit of inclusive, supportive solidarity that we strive to carry forward every day at La Comédie.

TRANSFORME PERFORMANCE DATES

THÉÂTRE DE LA CITÉ INTERNATIONALE

17, boulevard Jourdan – Paris 14^e

16 → 18.11.2023

Marc Oosterhoff, *PRÉPARATION POUR UN MIRACLE*

21 → 25.11.2023

Nina Negri & Eva Jospin, *VIOLENCE FOREST*

23 → 25.11.2023

Ann van den Broek, *JOY ENJOY JOY*

27 & 28.11.2023

Xavier Veilhan & Alexis Bertrand,
in collaboration with Jérôme Tuncer, *TOUT L'UNIVERS*

29.11 → 02.12.2023

Mathilde Monnier, *BLACK LIGHTS*

30.11 & 01.12.2023

Hélène Iratchet, *LES DÉLIVRÉS*

LA COMÉDIE DE CLERMONT-FERRAND

69, boulevard François-Mitterrand – Clermont-Ferrand

11 → 13.01.2024

Alice Laloy, *PINOCCHIO(LIVE) #3*

13 & 14.01.2024

Mette Ingvarstsen, *SKATEPARK*

17 & 18.01.2024

Mathilde Monnier, *BLACK LIGHTS*

22 → 24.01.2024

Émilie Rousset & Maya Boquet, *RECONSTITUTION:
LE PROCÈS DE BOBIGNY*

25 & 26.01.2024

Tiphaine Raffier, *NÉMÉSIS*

LES SUBS

8 bis, quai Saint-Vincent – Lyon 1^{er}

20 → 23.03.2024

Mathilde Monnier, *BLACK LIGHTS*

22.03.2024

NSDOS, *PRÉFIGURATION*

26 & 27.03.2024

Émilie Rousset & Louise Hémon, *RITUEL 5: LA MORT*

03 → 05.04.2024

Noémie Goudal & Maëlle Poésy, *ANIMA*

09 → 12.04.2024

Vania Vaneau, *AMBRE & POURPRE* (working title)

11 & 12.04.2024

Lenio Kaklea, *ΑΓΡ'ΙΜΙ (FAUVE)*

THÉÂTRE NATIONAL DE BRETAGNE

1, rue Saint-Hélier – Rennes

16 → 18.05.2024

Alice Laloy, *PINOCCHIO(LIVE) #3*

17 & 18.05.2024

Mette Ingvarstsen, *SKATEPARK*

22 → 24.05.2024

Mathilde Monnier, *BLACK LIGHTS*

Émilie Rousset & Maya Boquet, *RECONSTITUTION:
LE PROCÈS DE BOBIGNY*

29 & 30.05.2024

Tiphaine Raffier, *NÉMÉSIS*

Xavier Veilhan & Alexis Bertrand,
in collaboration with Jérôme Tuncer, *TOUT L'UNIVERS*

TAKING UP THE THREAD: CREATING SOCIAL CONNECTIONS THROUGH STITCHWORK

By Paul Pecquet,
project manager at the
Samusocial de Paris

Encouraging gestures of solidarity is a central commitment for the Fondation d'entreprise Hermès. In tandem with its internal programme H³ – Heart, Head, Hand, the Foundation supports projects in the public interest, including (since 2020) the “Culture, leisure and heritage” arm of the charity Samusocial de Paris. A sewing workshop enables beneficiaries to spotlight, share and transmit their skills, as a path to social acceptance and personal fulfilment.

On Rue Popincourt in Paris's 11th arrondissement, the Centre d'Hébergement d'Urgence (CHU, a hostel for the homeless) run by the Samusocial de Paris organises sewing workshops – an initiative launched in 2019 thanks to two residents: Asso, a couturier with a passion for his trade, and Jude, a professionally trained stylist and former student at the Beaux-Arts.

Meriem, Assa, Pascaline and their fellow makers also live at the hostel or in social accommodation nearby. They take an active part in the workshop, as Carine Kafando, activity leader at the CHU, confirms: “Our two expert founders, Asso and Jude, wasted no time in passing on their knowledge and skilled gestures. They immediately cultivated a spirit of talking about what we were doing and sharing techniques, which brought a deeper sense of purpose to our making and forged a group of regular, hard-working, involved and committed attendees. The residents very soon realised that this was a workshop with a difference.”

The strength of the workshop is that it is a collective: the members make everything together, rather than working individually

on their own pieces. “All the projects are shared,” Carine stresses the point. “The participants have their personal preferences, of course, like Meriem, who loves stitching tote bags, but everyone contributes to the finished article. Many hands make each piece!” As activity leader, Carine's role is to promote a sense of cohesion within the group, encouraging the hostel's women residents to come together, help one another and share their daily lives. She hails the workshop as a total success.

Each week, the sewing room comes to life, filled with fabric off-cuts and the hum of sewing machines. Everyone learns how to tackle the varied, complex techniques, and the different stages involved in the making of a finished piece: the initial inspiration, sketches, the choice of designs and fabrics, then the stitching and alterations. The workshops also lead to concrete outcomes. On June 13, 2022, as part of the programme “Parcours mode” organised by Paris Musées, twenty participants took part in a runway show in the courtyard of the Palais Galliera, wearing their own creations. An unforgettable moment of pride, excitement and self-affirmation.

5 QUESTIONS FOR VASANTHA YOGANANTHAN

Interview by Clément Chéroux,
director of the Fondation
Henri Cartier-Bresson, Paris



Immersion is an exchange programme of residencies between France and the United States, devised by the Fondation d'entreprise Hermès to enable photographers to produce new series of work. The programme's 2019 laureate, Vasantha Yoganathan, spent the summer of 2022 in New Orleans, capturing the daily lives of the city's children. Here, the French photographer discusses his project with Clément Chéroux, director of the Fondation Henri Cartier-Bresson in Paris, where the series is being exhibited for the first time.

Above, and portfolio: Vasantha Yoganathan, “Mystery Street”, 2022, New Orleans
© Vasantha Yoganathan

PRESERVING THE MASSANE FOREST, A SENTINEL OF BIODIVERSITY

A conversation between Joseph Garrigue, custodian,
and Diane Sorel, scientific and technical communications officer,
at the Massane Forest National Nature Reserve

Since summer 2021, the beech woods of the Massane Forest National Nature Reserve (Pyrénées-Orientales, in south-west France) have been part of UNESCO's World Heritage List, protecting them as an ecosystem of exceptional importance. The Fondation d'entreprise Hermès supports the Catalan Federation of Nature Reserves – the organisation that administers this freely evolving forest as an open-air laboratory and an observation post for its extraordinary biodiversity.



Joseph Garrigue: I like to get to Massane very early in the day, just as the sun is rising over the Mediterranean, to see the shafts of horizontal light through the trunks of the beech trees. The sun rises from below here, as if the forest dominated it from on high.

Diane Sorel: Massane is one of the last ancient forests in the Mediterranean region, untouched by human hand for at least 150 years. It has rewilded naturally, which makes it an ideal setting for scientists to observe a "wild" forest ecosystem. Several times a year, for the past twenty years, we've made a meticulous study of more than 50,000 trees.

J.G. Today, I'll be inspecting 4,000 trees with the help of a tablet that catalogues them all. I look up into the crown of a tree, some thirty metres high, and use binoculars to examine a small cluster of white: *Oudemansiella mucida*, a fungus that is one of the earliest signs of stress in a beech tree. I'll continue inspecting the tree, making a meticulous survey of it, from the base to the top.

D.S. Analysis of our annual ground surveys allows us to map the forest for a better "reading" and understanding of how it functions and evolves in response to rising temperatures. How many trees have died; which of them have suffered from a late frost or sustained heat in the summer?

J.G. Nature has sculpted the oldest trees over hundreds of years: the scar of a branch torn off in a storm, the fall of a neighbouring tree a very long time ago, a hollow left by an attack of fungus – they all give rise to extraordinary shapes that have grown unimpeded.

D.S. In most French forests, damaged or sick trees would have been cut down: this does long-lasting damage to their ecosystem, and makes it impossible to observe. In Massane, Nature does its work, which results in an incredible diversity of trees, and the other species that live with them.

J.G. I see many signs of stress, and these have increased over the years. Numerous trees have died or are dying, but I know that they are drawing on their natural resources, they will find ways to survive, provided we leave them in peace. When one tree dies, I spot a young, healthy sapling close by. Life goes on.

D.S. The forest's age and maturity make it extraordinarily resilient to the climate crisis. Today, we estimate that two or three per cent of our forests are similar to Massane, but only 0.2 per cent (about 38,000 hectares in mainland France) are protected. In the new Anthropocene era, as the pressure to exploit trees for their wood intensifies, these primordial forests hold clues in their DNA to the best ways to preserve our planet.



Clément Chéroux: For French photographers, the Foundation's Immersion programme involves submitting a project to be photographed in the United States. What made you choose New Orleans for "Mystery Street"?

Vasanth Yoganathan: The subject I wanted to explore guided me quite naturally to New Orleans. I really wanted to work with the world of childhood, and especially late childhood – pre-adolescence. I studied the city and it occurred to me that it resonated with this subject. New Orleans is an unstable place, forever evolving: it's threatened by the climate crisis and rising water levels, and still deeply affected by the social and environmental consequences of Hurricane Katrina in 2005. The children I met were also experiencing a transitional period in their lives: on some days, they were still very much kids, but, on others, I felt I was spending time with a group of adults.

"Mystery Street" focuses on the children in their play and leisure time. How did you go about creating the series?

For me, the central issue is the relationship, the sense of connection, that the photographer establishes with their subjects. I knew I was going to work on the world of childhood, but I had no idea how I would go about it before I got started. In the end, everything came together very organically because, for me, it's the reality on the ground that guides me and helps me to understand what I'm trying to do. Nowadays, there is pressure to take a conceptual approach and frame everything upstream in the process, but I tend more towards the words of American photographer John Gossage (b. 1946): "I go to places and I have the belief that if I can photograph well, the places will educate me to things I do not know about them." For this project, meeting a group of African American kids helped me to better define my subject.

That heuristic dimension in photography, discovering your subject in contact with the "stuff of reality" – is that something new in your work? Or has it always been integral to your approach?

It's an approach that I identify with, but it was this work in particular that made me understand things far more deeply about my relationship with the medium. In concrete terms, if you've already defined the framework for your project before you start, there is less margin for error. For "Mystery Street", I realised that if I allowed more scope for intuition and for the opportunities offered by the place

and the people I met, images that I hadn't "foreseen" or "prefigured" would emerge of their own accord. The basic idea of travelling to New Orleans to photograph childhood came to me after several years of reading and taking photographs. In essence, the conceptual approach shouldn't impose an overly rigid framework, upstream or downstream in a project.

Exactly. And surely photographing children at play severely limits your ability to frame your images in advance? The children themselves are the variables, continually modifying anything you try to plan ahead: they're the ones who make room for the unexpected?

Yes, absolutely. The only fixed parameter was the terrain itself: the space within which the children move (a basketball court with a green mesh fence, and the edge of a park). Completely ordinary places that become visually interesting as soon as children start playing there, in unpredictable ways.

How would you describe your approach to documentary photography?

That's an ongoing question! I would say my position shifts from one project to the next. For my previous project, "A Myth of Two Souls", I rewrote a fictional text in pictures: the Hindu myth of the Rāmāyana. For "Mystery Street", I gave free rein to my intuition and abandoned any attempt to stage the images. Inevitably, my presence as a photographer has an impact on what's going on, but I don't intervene. But when it came to selecting the pictures I would use, and in what order, for the book and exhibition, then I tried to tell a story, to narrate an "atmosphere". As if the space reentered the realm of fiction. It's an approach I would call "post-documentary".

"Mystery Street"
Curators: Clément Chéroux and Agnès Sire
Fondation Henri Cartier-Bresson, Paris
05.05 → 03.09.2023

**"Immersion: Gregory Halpern,
Raymond Meeks and Vasanth Yoganathan"**
Curator: David Company
International Center of Photography, New York
29.09.2023 → 08.01.2024





