

FESTIVAL
LA GACILLY
PHOTO

BRETAGNE[®]

MORBIHAN



JUNE 1 TO
OCTOBER 4
2026

1826-2026

**LA PHOTOGRAPHIE
UNE AVENTURE FRANÇAISE**

FESTIVAL
LA GACILLY
PHOTO

1826-2026

PHOTOGRAPHY

A FRENCH ADVENTURE

23RD EDITION



FROM 1 JUNE TO
4 OCTOBER 2026

PRESS KIT
26 March 2026

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President of La Gacilly Photo Festival

MÉLINA LE BLAYE

Director of La Gacilly Photo Festival

CYRIL DROUHET

Exhibition curator of
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A WORD FROM THE FOUNDER



Photography is a universal medium that carries us from the present moment across decades and centuries; inviting us to truly see, question, and feel.

During the Photo Festival, La Gacilly becomes a village of images, where rural life and culture come together as one. It is our shared goal that La Gacilly becomes an important hub for photography and a mirror on contemporary society; one that allows people to view ecological concerns more intently, as they are brought to life across diverse perspectives in this distinctive openair setting.

For over twenty years, renowned photographers and emerging talents have exhibited here, side-by-side. Every summer, over 300,000 visitors come to discover their work. La Gacilly's annual Photo Festival has become a key event in the calendar of photography lovers worldwide and our reach has grown further thanks to the success of its annual sister festival in Baden, Austria.

This year, as we showcase work by leading international photographers, we are also celebrating 200 years since the invention of photography in France. We invite you to embark on a demanding and sensitive visual journey – many journeys, in fact – through the photographs that fill our village, this season.

I hope you will all enjoy the 2026 festival.

JACQUES ROCHER

Founder of La Gacilly Photo Festival



WELCOME TO LA GACILLY



Every summer, La Gacilly is transformed into a vast openair art gallery.

Today, the La Gacilly Photo Festival is one of the leading cultural events in Brittany and a major fixture on the cultural calendar across France. Each year it attracts hundreds of thousands of visitors who come to experience photography in a setting that is deeply rooted in the life and landscape of our region.

As the new mayor, I would first like to acknowledge the remarkable work of all those who created this festival and those who have helped it to grow over the years, not least Jacques Rocher. Their combined vision has made La Gacilly a place where culture is genuinely open to everyone.

One of the Festival's great strengths is its format: a free, largescale openair art exhibition that residents and visitors alike can enjoy. Each year, over 300,000 visitors come to La Gacilly, giving a real boost to the local economy: shops, artisans, restaurants, and tourism businesses all benefit from this surge in activity each summer.

Above all, the festival is a shared human venture. One which places our village in the spotlight; celebrating its character and bringing together local residents, volunteers, artists, and visitors around a shared passion: the way we view the world – and, this year, the way we view France.

I hope you all enjoy exploring this season's festival.

Welcome to La Gacilly.

OLIVIER ATHIMON

Mayor of La Gacilly



SEEING THE WORLD, SHAPING TERRITORY



Two hundred years ago, photography was invented in France. Two centuries later, it is still teaching us to see the world in new ways.

At La Gacilly, we have never wanted to confine photography to a single theme. Since the beginning, when Jacques Rocher and Auguste Coudray were at the helm, the Festival has always been an open space where images examine our relationship with nature and the great social, technological, and geopolitical shifts of our time.

Rather than laying down truths, we want these photographs to move people and to prompt questions. This aim – to remain both accessible and thoughtprovoking – has guided us from the very beginning.

The decision to maintain this annual event as a free, openair festival, set in the heart of the village, remains a strong statement of intent. Here, art lives in the streets and squares, reaching people who may not otherwise visit a gallery. This inclusive spirit lies at the very core of the festival's identity.

Over the years, La Gacilly Photo Festival has become an important part of life in the region. The Festival raises the profile of the area, supports the local economy, showcases local skills, and helps improve quality of life. In doing so, the Festival also demonstrates that an ambitious cultural project can emerge from a rural setting and still have a wide impact.

We believe in a positive approach to ecology - and with it - photography that sheds light on the challenges facing the world, without slipping into a language of guilt. We want to provide a space for photography that leaves room for nuance, reflection, and individual interpretation. In a world saturated with images, it is our philosophy to provide an experience that slows down the pace and encourages visitors to make time for private reflection.

Marking the bicentenary of photography reminds us that this art form has never stopped evolving. It has constantly pushed its own boundaries, moved with social change and questioned the way society acts. True to its original spirit, the Festival continues to grow with a clear aim at its core: to make art accessible, to change the way we view the world, and to bring culture, the local region, and responsibility together.

None of this would be possible without the continued support of our public and private partners, the generosity of our patrons, the commitment of our volunteers, the work of our teams, and the trust of local residents, all of whom bring the Festival to life every day. We would like to extend our warmest thanks to them all. This Festival is a collective endeavour, which belongs to everyone who plays a role in keeping it going.

LIONEL SCUR

President, La Gacilly Photo Festival



WHEN PHOTOGRAPHY IS PART OF OUR LIVES



This year marks a truly remarkable time for La Gacilly Photo Festival: 2026 is the bicentenary of photography. Two hundred years have passed since Nicéphore Niépce created his first images, yet photography has never been so present in our daily lives, or so essential to the way we see and experience the world.

Photography has been constantly evolving these past two centuries. It has absorbed technical revolutions, accompanied social upheavals, documented the world, questioned reality, and borne witness to the most ordinary parts of our own lives. Photography can capture simple scenes of daily life, familiar landscapes, and beloved faces. The medium has become a universal language; a way of sharing, understanding and, at times, a way of reinventing how we see the world. Today, photographs are everywhere: in our pockets, on our screens, in the news, and in our private memories. They shape the way we relate to the world, even as they preserve its memory.

Against this backdrop, La Gacilly Photo Festival has always had a clear ambition: to provide photography with an openair platform that is both accessible and alive. Each summer, images step out of the museums and galleries and settle in the heart of the village: in its streets, gardens, and pathways.

Here, photography is never far away. It appears around a bend in a path, in a passing glance, or in a brief moment shared with others. It slips into everyday life, brings people together, awakens our emotions, and starts conversations. In this setting, images do not impose themselves on us; they sit alongside us, prompting questions and creating connections.

At a time when pictures circulate at dizzying speed, the Festival provides a welcome change of pace, giving us time to look, think, and reflect. The photographers exhibiting this year stand firmly within the long history of photography, while also exploring the medium in some of its most contemporary forms. Their work reminds us how powerful this art form still is for helping us to understand the world, question society, and deepen our emotional awareness.

This annual adventure would not exist without the commitment of all those who make it possible. That includes the artists, the Festival team, the volunteers, our public and private partners and, of course, you – our visitors, whether you have been coming for years or are discovering La Gacilly for the first time. Together, you all help keep alive the belief that photography is to be shared and is a key collective practice that belongs in everyday life.

In 2026, celebrating photography means celebrating our ability to view the world differently. I hope this year's Festival brings you new discoveries that are rich in emotion, and fresh perspectives.

MÉLINA LE BLAYE

Director, La Gacilly Photo Festival



PRESERVING OUR EMOTIONS IN TIME



«To photograph is to align one's head, eye, and heart in the same line of sight.» Henri Cartier-Bresson

by Cyril Drouhet, Curator of the exhibitions at La Gacilly Photo Festival

Almost exactly 200 years to this day

On a summer morning, under a cloudless sky, the first rays of sun fell across the roofs of the small village of Saint-Loup-de-Vareennes in Burgundy, a few kilometres from Chalon-sur-Saône. On the top floor of his country manor at Le Gras, a slightly stooping man opened his window and pointed the lens of a makeshift camera, assembled from odds and ends, towards the landscape that stretched out before him. This time, he knew luck was on his side, even if the device would have to remain completely still for at least eight hours. 61-year-old Nicéphore Niépce waited patiently, confident in the result, based on his many years of research. Niépce's air of dignity made him seem more like a country gentleman than a maverick inventor. Nevertheless, he had lived through the pivotal days of the French Revolution and Empire, nourished by ideas of progress and the technological ambitions of a new industrial age. Through his veins ran a thirst for science and an insatiable appetite for inventions that would transform societies of the future. He and his brother Claude had previously found a way to extract sugar from beet and Niépce had also cultivated a new fibre that could replace cotton. What's more, in 1807, he had invented the Pyrèolophore, a pioneering internal-combustion engine, designed to propel a boat by drawing in and expelling water.

This scholar was already familiar with the principle of the camera obscura, discovered in Antiquity, where you pierce a tiny hole in the side of a darkened box and the outside scene is projected upside down onto the side opposite to the hole. Our modern-day cameras still operate using this very same principle. Niépce took this idea further, inspired to use light to create an image and fix it permanently to a surface. Ten years of experiments and trial and error followed his initial idea, with failure only strengthening his determination. It was on that historic day, 200 years ago, that he had a stroke of genius. Inside his device, he placed a pewter plate coated with Bitumen of Judea, a type of natural tar. That afternoon, he carefully removed the plate, immersing it in a bath of diluted lavender oil to dissolve the areas that had not been exposed to the light. He watched, delighted, as the image slowly appeared. The result was hard to see clearly, but it was still possible to discern a dovecote on the left, a tree extending out from the roofline, a courtyard and, in the distance, a very pale sky. This was in 1826, and a new age had just begun; one that would upend lifestyles that had, until that point, been shaped by a civilisation of the written word. On that day, in the French countryside, Nicéphore Niépce had just invented photography.

France, the Birthplace of Photography

For the 23rd edition of La Gacilly Photo Festival, it felt only natural to mark the anniversary of an invention that has so deeply influenced how we experience the world. In many ways, photography is very much a French story; one which was refined and commercialised by Louis Daguerre, brought to a wider audience by Gustave Le Gray, and carried forward by great photographers such as Eugène Atget, Brassai, Henri Cartier-Bresson, Sabine Weiss, Marc Riboud, and Françoise Huguier. Some of the great photojournalism agencies (including Magnum, Gamma, Sipa and Rapho) were founded in Paris. Furthermore, it is here in France, with its wealth of art galleries, that exhibitions by leading photographers draw large crowds, and publishers nurture new talent and showcase outstanding photography from around the world. In recent years, our Festival has celebrated British photographers and artists from Japan and Italy, and the continents of Africa and South America. This year we will pay tribute to Nicéphore Niépce's successors, from France and beyond, who keep the values and emotional power of this everevolving art form alive.

Nevertheless, it took time for photography to be recognised as an art form, and earn its place of honour, in France. In photography's early days, painters like Delacroix and Degas dismissed it as a "mechanical, soulless medium, incapable of producing work to rival the finest art, which is born of intelligence and true artistic knowledge". The poet Charles Baudelaire even launched a fierce tirade against the photography studios that were springing up on Parisian boulevards, writing how "degenerate society has hurled itself at photographs like Narcissus, intent only on gazing upon its own trivial image preserved on metal plates". He would have undoubtedly loathed selfies.

We now live in an age when images overwhelm our daily lives, and new technologies and Artificial Intelligence only add to this excess. Anyone with a smartphone can turn themselves into a photographer, videographer or reporter. An estimated 2.1 trillion photographs were taken worldwide in 2025. Around 14 billion images are shared every day on social media: 6.9 billion via WhatsApp, 3.8 billion via Snapchat and 1.3 billion on Instagram. Yet there is a sizable difference between the quick snaps we all take on impulse and the work you can see each year in the lanes, gardens and mounted on the walls of our village. These images are the result of genuine creative work and careful thought. They are shaped by a photographer's eye, whether artistic or journalistic, and by a deeply engaged way of seeing the world. That is what sets them apart, and great artists are best placed to talk about this difference. Surrealist painter Joan Miró was known to explain how a powerful image is never forgotten, saying "You can look at a picture for a week, then never think about it again. You can also look at a picture for a second and think about it for the rest of your life". The great Richard Avedon would expand on this, reminding us that every image is shaped by the photographer's unique point of view, and is therefore deliberately subjective, saying "All photographs are accurate but none of them is the truth." Perhaps no one put it better than Karl Lagerfeld, who declared "What I like about photographs is that they capture a moment that's gone forever and is impossible to reproduce." A photograph is a bridge between yesterday and today; when it withstands time, it becomes a work of art. Trying to sum up 200 years of French photography at La Gacilly in just twenty exhibitions would be bold, not to say presumptuous. Instead, the work of twenty artists displayed here, invites you to explore, or to rediscover with fresh eyes, the festival's longstanding commitment to thoughtful, humancentred photography. Through work that is both sensitive and compassionate, we are encouraged to pause and think. These images make us marvel at the world as it is today. They also remind us how deeply we long for it to become a more harmonious place in these troubled times.



Above all, we are encouraged to awaken our senses, our capacity for wonder, empathy, and consideration.

The Art of Portraiture



It is thought that almost 100 million selfies are taken every day: A staggering number, and sign of a culture of selfimage that has gone into overdrive. For professional photographers, portraiture is about far more than a quick snap. Three exhibitions chart the history of photographic portraiture, each highlighting a different era and one of its great masters. The story of portrait photography begins with the **Nadar** family. Until the second half of the 19th century, the most influential people would usually turn to a painter if they wanted to leave behind a lasting image of themselves. Félix, Adrien and Paul Tournachon (the Nadars), turned that custom on its head. In their Paris studio, the upper middle classes and the leading figures from the arts and literature would come to “get their portrait taken”, in a fairly traditional style, at least at first. Moving forward, a new level of realism would appear on the faces of Victor Hugo, Auguste Rodin, Sarah Bernhardt and Alexandre Dumas. The power of their gaze, the elegance of their poses and the intensity of their personalities still grip us to this day. Painted portraiture gradually gave ground to photography: from then on, any painted portrait would have to measure up to what the camera could reveal. A century later, the gentle yet curious eye of **Jean-Marie Périer** turned to the new pop stars of the 1960s. Young women and men of his own generation were suddenly in the spotlight, including Johnny Hallyday and Sylvie Vartan, Françoise Hardy, Jacques Dutronc, The Beatles and The Rolling Stones. His pictures feel caught in the moment and often appear to capture small moments of everyday life. Périer photographs to entertain, but also to show the lighthearted seriousness of young icons trying to find their way in the world. These images feel like fragments of an autobiography or a diary left open for us to read. **Pierre et Gilles** take us into a world where photography and painting are completely intertwined. The two artists met fifty years ago, and their joint signature has come to stand for a single, inseparable artistic identity. Their unique and instantly recognisable images place friends and relatives (known and unknown) in theatrical, carefully staged settings that blend elements of mythology and pop culture. Look a little closer at their work and you will see Madonna, Naomi Campbell, Stromae and Isabelle Huppert as you never have before.

The World's Memories



Photographers capture the world's memories with their cameras, and some images remain with us so vividly that they enter our shared history. These become precious visual testimonies that help us understand how society has changed over time. **Willy Ronis** will forever stand among the great masters of photography thanks to his ability to capture the spirit of an era in its most truthful form. Among his bestknown photographs are The Lovers at the Bastille, The boy running with a baguette, and The woman pushing a pram. Far fewer people know of the delightful treasures he created decades later, on Kodachrome in the streets of Paris. These colour images have striking immediacy and reveal a new side to the prolific humanist that was Willy Ronis. Another towering figure is **Sebastião Salgado**, a tireless friend of the Festival, who left us far too soon on 23rd May 2025. His immense humanity gave La Gacilly some of its finest moments; four of his exhibitions here were particularly

popular with the public. This year, his wife Lélia pays tribute to him through an extensive retrospective exhibition, where she adds her own commentary to some of his photographs. Through this retrospective, we rediscover Salgado's belief in humanity and his deep sense of solidarity. These qualities run through his images of exodus and exile, his great mural on human labour, and his visions of an Amazonian Eden, all charged with extraordinary creative energy. **Raymond Depardon** is a major figure within contemporary photography. Standing somewhere between reporter and artist, press photographer and museum favourite, few photographers can match the scale of his visual output. He built his reputation through his black-and-white images depicting Lebanon, the African continent and rural France, created over the years spent working first with French press-photo agency Dalmis and later the internationally renowned photographers' cooperative Magnum. He is now broadening his approach by opening his colour archives and revealing what he calls his 'sour sweets': a joyful, personal and invigorating body of work drawn from sixty years spent reporting. FrancoAmerican photographer **Jane Evelyn Atwood** is widely acclaimed and has lived in France since the 1970s. Through her award-winning work, Atwood demonstrates her deep connection to France. She constructs a highly personal view of the country with a mix of delicacy and unsparing honesty. Her images focus on people at the margins, the overlooked and forgotten in our society. Some might imagine Atwood's work to solely focus on human subjects. However, her recent project on horses, seen on display here, expresses the same values and becomes, in its own way, a powerful celebration of freedom. The Festival also delights in spotlighting lesser-known voices, and this year we are showcasing the work of **Pierre Le Gall**. His mischievous, ironic, and gently humorous eye deserves to be far better known. His photographs depict vivid fragments of everyday life, full of wit and playfulness, renewing our joy of simply being alive.

Celebrating the Living World



Our Festival has never turned its back on environmental issues; quite the contrary, in fact. Since the Festival began, the living world has always been at the heart of our exhibition programme. We are regularly reminded how those in power are failing to tackle climate change. Meanwhile, the world is sliding deeper into economic crises and conflicts that further destabilise an already fragile balance. Extreme weather and natural disasters are also on the rise. The wars that leave cities ruined, communities shattered, land devastated, rivers polluted, and fields barren cannot be ignored. Taken together, these realities only strengthen our desire to celebrate and protect the natural world on which our lives ultimately depend. All the artists you will discover at La Gacilly this summer refuse to give up on this fight.

Vincent Munier is widely regarded as the leading voice of positive ecology. He returns to our Breton village with his latest work, *Le Chant des Forêts* (Whispers in the Woods). His documentary of the same name was released last winter and captivated cinema audiences. This ode to the Vosges forests of his childhood in northeastern France - and to the wildlife hidden within them - serves as an invitation to switch off the noise of the modern world and reconnect with nature. **Sophie Hatier** takes us on a poetic journey through calm, almost otherworldly, spaces at daybreak. She photographs quiet, near-abstract scenes of sky, cliffs, and geysers and brings a gentle, attentive eye to these landscapes. Through **Claudine Doury's** images, we encounter the peoples of the far North, who celebrate the summer solstice as a time when life returns. Their festivals bring communities together around shared fires, bodies of water, and the surrounding landscape. **Éric Garault** focuses on those he calls the Guardians of the Living World. In Togo, France, the Netherlands, and Ecuador, he photographs people who plant trees to restore the land, reshape



natural boundaries and push back against human pressure on the planet. In the Bugey region of eastern France, photojournalist **Serge Sibert** turns his attention to the everyday lives of farming families. His images show how they maintain small-scale, peoplecentred farming, while modernising their methods and passing on tools and skills that will be crucial in the years ahead. **Julie Bourges** has explored our own département of Morbihan, a place steeped in myths and legends. She creates an imaginary world that is entirely her own. Her images lead us through the legendary Arthurian forest of Brocéliande in Brittany and among the islands of the Gulf of Morbihan. Bourges uses these landscapes as backdrop to tell her stories. For **Lys Arango**, the key message is that nothing is inevitable. She documents the impact of monoculture in Guatemala, and the chronic malnutrition that comes with it. Alongside this, her work focuses on the wisdom of elders. Their knowledge, rooted in a culture that has long been pushed aside, suggests another way forward; one which could allow the fields to flourish again. **Ingmar Björn Nolting** turns his camera on the paradoxes of modern life. Climate change is a major concern, yet our everyday habits and systems still undermine the basic principles of environmental protection. His images hold up a mirror to that contradiction and invite us to question the way we live.

Photography in All Its Forms



Photography still captures single moments in time, but Nicéphore Niépce would scarcely recognise the world we live in today. We have moved from pencil to laptop, from analogue film to digital images. We can now even use powerful technologies to step away from or distort reality. Many photographers are now questioning the limits of the medium, and La Gacilly has become a place where their explorations and experiments can be put on display. **Lee Shulman**, founder of the Anonymous Project, has assembled one of the largest private collections of amateur photographs, in the form of over 800,000 Kodachrome slides. These images tell the story of everyday lives, where vivid memories sit alongside moments that might otherwise be forgotten, and offer a new way of thinking about how we all fit into the contemporary world. **Jérôme Gence** sees no need to lecture us about the excesses of social media. His uncompromising images demonstrate how, little by little, we drift away from one another. His work shows how our loneliness can trap us in virtual worlds, even to the point of “marrying” fictional characters. The artist duo **Simon Brodbeck and Lucie de Barbuat** depart from traditional photography by creating images from a world that does not exist. They use Artificial Intelligence to rewrite history and construct surreal visual narratives. These works sit at a crossroads between documentary and fiction, and the artists describe them as “hallucinations”.

Two hundred years after its invention, photography has become much more than a visual art, as the works exhibited at the Festival demonstrate. Photography is a way of seeing the world, of feeling, and of telling stories. With it, we hold on to moments that would otherwise be lost, build bridges between the past and present, and think more clearly about the future we all share.

CYRIL DROUHET

Curator of the exhibitions at La Gacilly Photo Festival

1826-2026

**PHOTOGRAPHY
A FRENCH ADVENTURE**



© Nadar

NADAR

France • 1820 - 1910



The Art of Portraiture

The Tournachon family adopted the pseudonym Nadar, a name that has since become legendary in the history of French photography. These three men, these pioneers, shaped photography in its early days and helped to establish it as a fully-fledged art form in the second half of the 19th century.

Félix Nadar (1820 -1910) took on a starring role within his family. An outspoken journalist, writer, and caricaturist, Félix Nadar was celebrated for the remarkable series of portraits he produced of his contemporaries in the 1850s and 1860s. He played with drapery and with the outline of his subjects, stripping away intrusive costumes and heavy, painted backdrops. He captured the sparkling gaze of Alexandre Dumas (the elder), the melancholy of his friend Charles Baudelaire, and the romantic majesty of Franz Liszt. He also photographed Victor Hugo one last time, on his deathbed. In that final image, Hugo's face is lit only by daylight and is widely regarded as a masterpiece.

Félix Nadar's visionary talent may have overshadowed two other members of the family, who also shaped its artistic legacy. His brother Adrien Tournachon (1825 - 1903) was a bohemian artist and accomplished photographer, and his son Paul Nadar (1856 -1939), a forward-thinking entrepreneur, who helped popularise Kodak in France.

Adrien Tournachon's portraits explored the play of expression in his sitters' faces, from the haunted gaze of Gérard de Nerval to the melancholy of Gustave Doré.

Meanwhile, Paul Nadar was born in his father's studio and immersed himself in photography from an early age, where it went on to become his life's purpose.

Paul Nadar would go on to run the Nadar studio, first in Paris and later in Marseille, until his death. He turned it into an institution that attracted the great figures of the age, from Sarah Bernhardt to leading aristocratic families.

Paul Nadar's daughter Marthe later inherited the studio's archive and, in 1950, donated it to the French state. Comprising approximately 250,000 negatives, this collection became part of the French national photographic archives.

In 1992, the collection was officially listed as part of France's protected historic heritage. When the French National Heritage and Photography Library was created in 1996, it was incorporated into the new institution.



LABYRINTHE

With support from the French National Heritage and Photography Library.

Special thanks to Fatima De Castro, Matthieu Rivallin, Gilles Désiré dit Gosset, and the teams at the MPP.



© Jean-Marie Périér

JEAN-MARIE PÉRIER

France • Born: 1940



“My Pop Years”

The magazine *Vanity Fair* observed that every time a celebrity passes away, Jean-Marie Périér's phone rings, but describing him as a “photographer to the stars” is far too restrictive to do justice to the breadth of his talent. Périér has followed these artists from their early days to the height of their fame, and his photographs have helped define how several generations remember the 1960s pop and rock scene and beyond.

When Périér began his career in the 1960s, he was the same age as the artists he photographed and shared their carefree attitude. Johnny Hallyday and Mick Jagger were among the musicians whose paths crossed with his, along with other rising stars of the French pop scene, long before any of them became the towering icons we have since put on pedestals. These days, Périér grows weary of being repeatedly brought back to his glory days of fifty or sixty years ago. He began his career in a time when people believed in a better future and now finds himself in another that would rather idealise the past than imagine what comes next.

In the second half of the twentieth century, singers, designers, and actors seemed to have a freshness, innocence, and creative energy that now feels hard to imagine today. Many look back on that period with a deep sense of nostalgia, as if it were the result of a rare alignment of circumstances. The photographs by JeanMarie Périér that we cherish from that time simply could not be made today. It is not that today's photographers or artists are any less talented, but their work would never make it past modern-day publicists, whose cautious sense of taste would lead them to turn down such images before they ever saw the light of day. Back then, the world of pop felt bright, playful, and uninhibited. That was what Périér loved about the rulebreakers who stepped in front of his lens. Speaking to *Vanity Fair* last year, he described his admiration for “*the mad, yet elegant troublemakers*” such as singersongwriter Serge Gainsbourg and actor Alain Delon, who were famous for living entirely on their own terms. “They did whatever they wanted,” he said, and for him that was the greatest freedom you could ever hope for in life.

His friend Erik Orsenna of the Académie Française describes how JeanMarie Périér's “... kind, mischievous gaze frees us all from comfortable nostalgia. Périér gives us a vision that stays with us: the key to a world that moves without constraint, set free from time, coloured by playful irreverence, and shaped by his poetic eye and vivid imagination. His is a joyful world, where everyday kindness still matters. And in that world, he allows us to feel young again.”



© Pierre et Gilles

PIERRE ET GILLES

France • Born: 1950 and 1953



Straight to the Heart

Two shooting stars collided fifty years ago and created their own artistic galaxy. This was the moment when Pierre Commy and Gilles Blanchard met and almost instantly formed the iconic duo Pierre et Gilles. For half a century, their romantic and creative partnership has produced portraits that fuse photography and painting. These images are steeped in art and popular culture and have taken on an almost mythical status over time.

The world of Pierre et Gilles is an unconventional, yet tender series of psychedelic portraits. Some faces will be familiar: the Belgian pop star Stromae, the fashion designer Jean-Paul Gaultier, and the French actor Isabelle Huppert. Others trace a line through French and European popular music: the singer Étienne Daho, the pop icon Sylvie Vartan, the German punk singer Nina Hagen, and the French singer Clara Luciani. Not only stars, but also friends and loved ones, have stepped in front of the duo's lens, occasionally dressed as sailors or soldiers, to be immortalised in a photograph then idealised with a paintbrush. The result is a dazzling blend of myth, religion and fairy tale, firmly anchored in the realities of today's world.

Their style is 'baroque,' aiming to create icons rather than to pursue realism or detachment. Each portrait is meticulously staged, drawing on the aesthetics of classical painting. Pierre et Gilles use hand-painted backdrops, ornate frames, saturated colours and reimagined symbols, with abundant references to religious and classical imagery. The result is joyful chaos: a carefully crafted disorder.

The duo has a clear, consistent way of working: initial sketches, gathering props, make-up, costumes, and careful set preparation. Once Pierre has taken the photograph, Gilles reworks it in paint, enhancing and embellishing the image. The finished pieces are hypnotic. Everything gleams, skin glows, eyes shine, and the overall effect is flamboyant, kitsch and undeniably sublime.

This flamboyant series of portraits tells the story of fifty years of French cultural life. The work of Pierre et Gilles captures a fundamental aspect of France: a love of theatre, extravagance, the sacred, the sublime and the burlesque. French society delights in seeing itself in the mirror, especially when that mirror is golden, colourful, and playfully exaggerated.

Pierre et Gilles do not simply photograph France; they reinvent it in their imagination and have been doing so for fifty years.

LABYRINTHE

With the support of Galerie Daniel Templon.



© Willy Ronis

WILLY RONIS

France • 1910 - 2009



Paris in Colour

French philosopher Roland Barthes once argued that adding colour to photography was like adding an overlay to cover the “true reality” of black and white. He describes this process as if it somehow weakened or ruined the image. Barthes may have had his doubts, Willy Ronis’s work proves otherwise.

Ronis is a key figure in French humanist photography and is celebrated for capturing the everyday moments of daily life. Best known for his black-and-white images, produced over 75 years of continuous work, he began experimenting with colour in 1955, when the distinctive Kodachrome film became available.

For much of the 20th century, colour photography was dismissed as vulgar, commercial, and unworthy of artistic recognition. However, for Ronis, colour was neither a shortcut nor an embellishment; it was an approach that gave him a different way of seeing and documenting the world. This exhibition presents his Views of Paris series and highlights a lesserknown chapter in his career. Some of these photographs were first published in 1958 then largely forgotten.

On the streets of Paris, Ronis set out to capture everyday life in all its glory, from joyful to melancholic, from light-hearted to serious. His keen eye sought out the unassuming beauty of the people who lived there and the minute details that give the city its character. These photographs are compelling in their own right and are every bit as engaging as Ronis’ betterknown blackandwhite work.

Ronis himself admitted that working in both black and white and in colour at the same time was challenging. *“I found it hard to do both,”* he said. *“When I was in a hurry, I worried about mixing up the cameras that were both hanging from my shoulders.”* He also remarked: *“When I compare these colour photos with my blackandwhite work, I don’t see any real difference. Colour doesn’t change the way I approach my subjects. From the outset, it’s always been my fascination with people and their most ordinary behaviours that has grabbed my attention.”*

Although Ronis would occasionally work on subjects that were far removed from his usual interests, he would always return to what intrigued him the most: the everyday lives of people. His fascination with this subject matter was such that any detours were brief and never pulled him away for too long. As he put it, *“I always came back, like you return to a fountain to quench your thirst.”*



LABYRINTHE

Created with support from the French National Heritage and Photography Library (MPP).

Special thanks go to Ronan Guinée, Matthieu Rivallin, Gilles Désiré dit Gosset, and all the MPP staff.





© Sebastião Salgado

SEBASTIÃO SALGADO

Brazil • 1944 - 2025



Hunter of Light

Until the final day of his life, cut short at the age of 81, Sebastião Salgado lived both for and through images. He was not only one of the central figures of photography, he was also a long-standing friend to this Festival and would regularly present his monumental projects here at La Gacilly. It feels only natural that we should pay tribute to him this year.

“Salgado is a hunter of light in a world of darkness,” said Brazilian President Lula da Silva, finding the perfect words to summarise fifty years of his career as a tireless chronicler to our rapidly changing world.

For Salgado, who trained as an economist, photography was anything but an expected path. On fleeing his native Brazil to escape military dictatorship, with his wife and unwavering supporter Lélia in 1969, they sought refuge in France. Together, they found a way to serve the most vulnerable peoples. With his camera as his weapon of choice, Salgado focused on social issues from the outset, demonstrating an innate understanding of the power of photography to transform how we see the world. Salgado's projects gradually shaped themselves in a unique style that was clearly his own: powerful, high-contrast black-and-white images that combined documentary accuracy with a strong visual impact. Over the years, as he travelled and his reputation grew, he built up a body of work that documented the major human and environmental crises of his time.

From 1977 to 1984, Salgado travelled across Latin America, documenting its landscapes and people. He subsequently turned his lens to document the final years of the industrial world in *Workers*, a project spanning 26 countries. Here, Salgado revealed the lives of manual labourers, gold miners in the surreal Serra Pelada, and steelworkers in Soviet-era factories. Salgado's later work explored the vast migratory movements that have reshaped our planet. In *Exodus*, he focused primarily on Africa, meticulously examining the forces that drive entire populations to leave rural areas for cities, or abandon their homelands in search of utopian dreams.

Despite the seriousness of his subjects, Salgado sought light in humanity's darkest moments. In *Genesis*, he paid tribute to untouched territories and wildlife and celebrated the resilience of the natural world in the face of human destruction. His final project brought him back to his roots in the Amazon and celebrated the Indigenous peoples as the last guardians of our planet's natural resources. Viewing this exhibition will take you back in time, encourage you to reflect on the fragility of our planet, and question how we can act to preserve its beauty for future generations.

📍 GARAGE

His exhibition was put together by Lélia Wanick Salgado and Studio Sebastião Salgado.



© Raymond Depardon

RAYMOND DEPARDON

France • Born: 1942



A World in Colour

In our memories and our mind's eye, Raymond Depardon is above all a black-and-white photographer. He began his career at Paris press agency Dalmas, then moved to the newly founded Gamma agency, before joining the legendary Magnum collective. A major figure in photojournalism, and one of its most prolific practitioners, Depardon used black and white in his work as a photojournalist, covering political affairs, armed conflicts, major sporting events, and local news stories. Much like Cartier-Bresson or Robert Capa, Depardon is closely associated with black-and-white imagery, and its connotations of precision and truth. *"Great photography was always solemn and black and white,"* he remarked recently.

And yet, wherever his assignments and travels took him, Depardon has always worked in colour. From the 1960s - 1980s, he actually used two cameras: one was loaded with black-and-white film for photojournalism, and the other with colour, in the hope of securing a magazine cover. Over time, his colour work took on a different role. It became a place where he could work more freely, explore his own interests, and develop another way of looking at the world. As the constraints of photojournalism started to fall away, Depardon's manner of observation also changed. His photographs became more subdued, focusing on ordinary places, everyday situations, and on light and colour themselves. The way he framed images was no longer just a technical practice, it became a deliberate choice. His photographs now showed not only what was in front of the lens, but also the photographer's presence and own point of view. As his work moved away from straightforward assignments, it became more experimental and exploratory, led by curiosity and by whatever happened to cross his path.

The works shown here were selected by Depardon's son Simon, from hundreds of photographs that had long been kept in drawers. They clearly show the shift from images taken purely to inform, to images taken to observe. In these photographs, colour is not just a decorative extra or a persuasive device. It marks Depardon's starting point for a more intimate way of working. With an approach that is no longer tied to the idea of a single "decisive moment", he feels freer to allow more room for time, light, and solitude to appear in the frame. These images are not trying to prove anything, they simply wish to observe the world, and spend time with it. Depardon has described these photographs as "sour sweets and pastel chewing gum: Memories of a happy childhood with all the naivety and innocence of a practice only partly mastered". He may have recorded world events in black and white, but it is in colour that Depardon he shows his love for those close to him and his tenderness towards others.



© Jane Evelyn Atwood

JANE EVELYN ATWOOD

France - United States • Born: 1947



Visions of France

Jane Evelyn Atwood was born in the United States and now lives in France, dividing her time between Brittany and Paris. Since settling here in 1971, she has viewed the country through the eyes of a former outsider who has now become a citizen.

Atwood's France is not a picturepostcard fantasy or a comforting national myth. It is a France revealed through faces, silhouettes, and silences. It is a country she knows intimately but one that never loses its complexity.

Atwood purchased her first camera in 1976 and moved to Rue des Lombards in Paris. There she began photographing male and female prostitutes in their dimly lit rooms, capturing the time they spent waiting, their moments of joy, and their fatigue. Her early work already contained the essence of her photojournalistic approach, which shows us that to understand a country, one must be willing to step through the looking glass and venture into the shadows.

Atwood does not simply document, she immerses herself in the lives of the people she photographs. In 1987, she followed Jean-Louis, the first person in France with AIDS who agreed to be photographed, accompanying him until the end of his life. At a time paralysed by fear and stigma around the epidemic, Atwood gave a face to those who society tried not to see.

Atwood's work also documents the lives of women in prison, victims of landmines, and the lives of visually impaired children in many different countries. Awarded the prestigious W. Eugene Smith Prize in 1980, Atwood has remained unwavering in her commitment to 'go where she feels she has to be.' She approaches each setting with sharp insight, sensitivity, respect, and intelligence.

After working in Lebanon, Chad, the United States, Haiti and on numerous other assignments, Atwood has turned her lens to a completely different subject: horses. From the island of Ouessant, off the coast of Brittany, to the Mongolian steppe, she is drawn to their power, their taut muscles, their calm gaze and their majestic, elegant presence.

In medicine, it is now well recognised that spending time with animals, and the sense of closeness they offer to patients, can have real therapeutic effects. After a life spent photographing the excluded and the marginalised, and much of the pain and tragedy in the world, perhaps Atwood has found a form of calm in horses in motion, moving freely and shaped by the light...



© Pierre Le Gall

PIERRE LE GALL

France • Born: 1948



Human, Deeply Human

A discreet figure who the world of photography has all but overlooked, Pierre Le Gall describes himself as a devotee of “wayward photography”. This tireless chronicler of everyday life believes we should always be ready to capture “playful flashes of life” as they pass. By this, Le Gall means moments shaped by chance, found anywhere, that for him hint at something timeless. His images bring together a finely judged mix of playfulness, attention to detail, and understated humour.

His passion for photography emerged in the 1960s, after he visited an exhibition by Henri Cartier-Bresson, and in 1972, aged just twenty-four, he received the prestigious Niépce Prize. Yet he never wished for photography to become his “real” profession, preferring instead to teach philosophy.

However, his passion has never left him. For more than fifty years, his camera has always been close at hand. Le Gall works without a fixed plan or preconceived intentions and captures fleeting moments of everyday life as they pass. His spontaneous photographs show real life, give the viewer room to breathe, and stop them from taking themselves too seriously.

He has built up an extensive body of black-and-white work, each piece marked by a deep sense of humanity. Le Gall focuses on small but telling details: an expression, a glance, a gesture, or a mood. There is always a trace of tenderness in the way he observes people. Serious moments sit next to comical ones, and formal situations easily mix with everyday familiarity.

In his own words, Le Gall encourages us all to become “*curious onlookers, who observe without prejudice, moved by the grace of a recovered childhood*” and ready to marvel at “*the unexpected, the unusual or the strange*” when it appears around the corner.

It hardly matters whether his photographs are from the past or present. Le Gall simply loves observing people. He watches them as they go about their lives and knows how to make himself invisible so that he can uncover “*what is remarkable in the everyday and the small surprises just around the corner.*”

It is this way of looking at the world that makes Pierre Le Gall a major figure in photography.



© Vincent Munier

VINCENT MUNIER

France • Born: 1976



Whispers in the Woods

For a skilled photographer, adventure starts on your doorstep and Vincent Munier's work is testament to this. At a time when people board longhaul flights as casually as they take the tube, Munier has chosen to go back to where it all began. Best known for his images of Arctic wolves and snow leopards, Munier is a leading photographer who has reshaped how we see wildlife.

Munier returned to the forests of the Vosges where he spent his childhood, accompanied by his father, naturalist Michel Munier, and his son Simon. The result of their quest is *Whispers in the Woods*, a widely acclaimed documentary that was released last winter, won over French audiences, and received a César (France's prestigious national film award) in February 2026.

Working from inside hides, Munier captured the majesty and beauty of these forest landscapes and the wildlife that still survives there. We can observe a tiny bird on a frosted branch, two deer crossing a sheet of water in the morning mist, a stag bellowing across a valley, a fleeting lynx, and the Western Capercaillie that has fascinated him for years.

"In order to appreciate the poetry of the wilderness, you need to reconnect with your childlike sense of wonder. There is something almost spiritual about rediscovering this within you," Munier explains.

Munier avoids chasing dramatic shots at all costs. When wildlife photography leans towards exaggeration and sensationalism, he will move in the other direction. The distinctive feel of his images comes from patience, silence, and from total immersion in a place. His work prompts us to view the woods, valleys, and landscapes on our doorsteps with a fresh perspective, encouraging us to see what we rarely take the time to notice. Munier reminds us that we do not need to go to the ends of the earth in search of wildness and adventure. These are often much closer than we realise, yet easy to overlook and quick to disappear. His images urge us to slow down, switch off, and simply observe and listen to nature. They invite us to be moved by it, to care about it, and, ultimately, to protect it.



© Sophie Hatier

SOPHIE HATIER

France • Born: 1965



Far from the Gardens

"My first career was as a photojournalist. Over time, my approach to photography has changed completely. People now appear less often in my images. I look instead for places where I can create pictures that verge on abstraction, almost like paintings. To do this, I usually choose harsh, sparsely populated landscapes such as Iceland, Norway, or even certain parts of Provence."

This is how Sophie Hatier describes the tone of her series *Far from the Gardens*, a project focused on wild nature in its raw state, with no visible human presence. Hatier has developed a distinctive approach to landscape. She works in quiet, remote environments, and her photographs are regularly shown in galleries. When at home, she divides her time between Grignan (Drôme) and Paris, but has travelled alone to Iceland, Namibia, Norway and across France, particularly in the Camargue and the Drôme, over the past fifteen years.

In her settings, Hatier photographs wide open spaces and reduces them to basic forms. A strip of black rock stands out against the white of a glacier, like a Matisse cut-out. A bright band of blue water runs beneath the dark mass of a mountain. Steam and vapour surround ravines looking as if they have been drawn in white pastel.

Hatier treats sea, sky, land, savannahs, forests, cliffs, and geysers as raw material and does not identify specific locations. Instead, she creates a world of colours, lines, and shapes that moves away from a tourist shot to provide a direct, pared-back view of nature.



de l'air

LE MAGAZINE QUI DONNE À VOIR

9 GRAND CHÊNE

Sophie Hatier is the 2026 winner of the Leica Prize for New Forms of Environmental Photography, supported by De l'Air magazine.

The exhibition is produced in partnership with Leica, which is also providing photographic equipment to the prize-winner.



© Claudine Doury

CLAUDINE DOURY

France • Born: 1959



Solstice

"It's the longest day of the year, the day the sun seems to pause in the sky. Light floods the earth and resonates with all living things; life is reborn. The summer solstice is marked by traditional celebrations. Among Slavic peoples these are known as 'Kupala' and among Baltic peoples as 'Kupolė'. Their roots lie in pagan festivals, closely linked to the forces of nature and to sun worship. These festivities honour the fertility of the earth, with rituals of renewal led by women singing around water and fire."

Claudine Doury describes Solstice with clear, factual precision, while also weaving her own deeply personal and imaginative photographic narrative into age-old legends. As an empathetic observer and traveller, Doury has devoted her career to documenting parts of Central Asia, Crimea, and Siberia, exploring their stories with sensitivity and nuance.

Each year on 21st June, for the past decade, Doury has travelled to observe and photograph summer solstice rituals. She has captured the distinctive ways communities celebrate the return of the light in Saint Petersburg and Maloyaroslavets in Russia, on an island in Lake Ives in Belarus, in Kaunas and Vilnius, and across the Polish and Latvian countryside.

The rituals themselves feel timeless: bodies and homes decorated with flower garlands, purifying dips in rivers at dawn, and bonfires lit in recognition of an almost sacred connection with the natural world.

Doury's images dive into these ancient ceremonies while also allowing present-day conflicts and sorrows to filter through. Her work explores the fragile line between transition and loss, between endings and new beginnings. She highlights the creative and quietly revolutionary power of women, and the enduring dialogue between past and present.

"I want to capture the invisible forces that move through these people and places on this unique day," she explains.

As mystical as they are delicate, Doury's photographs evoke the unseen energy that inhabits these landscapes at twilight, carrying with it a promise of renewal. Solstice invites us to reflect on roots and identity, and on the expressive, spiritual power of light. Through her lens, Doury pays tribute to the very essence of photography itself.



© Éric Garault

ÉRIC GARAULT

France • Born: 1975



Guardians of the Living World

This exhibition tells four stories. In order to document the work of the Yves Rocher Foundation, which has supported reforestation programmes worldwide since 1991, photographer, photo-reporter and acclaimed portraitist, Éric Garault travelled to Togo, Ecuador, the Netherlands, and across rural France. As he travelled, he encountered men and women living in very different ecosystems. Each community is facing its own challenges and developing solutions in which trees play a central role.

Bordered by Ghana and Benin, the lush landscapes of Togo, West Africa, conceal deep environmental fragility. Demographic pressure and shrinking farmland are pushing farmers to cultivate along the banks of the Zio River. This, in turn, worsens erosion and increases the risk of flooding.

In France, more than half of all farms have disappeared since the 1980s, which has also weakened living eco-systems. Bird and pollinator populations have fallen by 30 - 60%. Faced with this decline, new models of farming are emerging in response.

In the Netherlands, where every square metre counts, trees also make a difference. With much of its land reclaimed from the sea and lowlying wetlands, the Netherlands is also one of the most densely populated countries in the world. Farming here is steeped in longstanding traditions, yet it has had to adapt. Farmers rely increasingly on intensive and greenhousebased systems, have to cope with scarce and expensive land, and work with polluted water and fragile biodiversity.

Ecuador is the first country to embed the "rights of nature" in its constitution. Nevertheless, its forests are still under pressure from oil interests that threaten vital ecosystems.

Behind every ecological challenge lies a social challenge. Protecting the environment must go hand in hand with respecting the needs and rights of the people who live there. The Yves Rocher Foundation is therefore committed to helping thousands of families escape poverty and improve their living conditions.

Despite the distances that separate these regions, they are all connected through the fragile power of trees. Trees act as both barriers and resources, but, above all, they are symbols of a shared future. They embody a decision to plant, protect, and pass on knowledge to future generations, so that life can be preserved and some measure of harmony restored between humanity and Earth.

FONDATION YVES ROCHER
POUR LA NATURE
RECONNUE D'UTILITÉ PUBLIQUE

📍 GALERIE JARDIN DU RELAIS POSTAL

This exhibition celebrates the Yves Rocher Foundation's 35th anniversary, in 2026. The Foundation financed this series of photographic essays, over the course of a year, as part of its mission to support environmental action.



© Serge Sibert

SERGE SIBERT

France • Born: 1953



A Chronicle of Rural Life

The landscape of the Bugey region in eastern France is still largely made up of family farms. These adopt a human-scale approach to agriculture, work with natural cycles, and seek a fair balance between income and personal commitment.

Here, a generation of pioneering farmers began to innovate some thirty years ago, developing products with distinctive qualities, using organic or sustainable methods, and promoting shorter supply chains. This model helped keep the farms economically viable and allowed most of them to be passed down through the generations up to the present day.

However, French agriculture is currently undergoing a major upheaval. Government figures show that one million family farms have disappeared since the 1970s, including 100,000 between 2012 and 2020. By 2030, one in three farmers is expected to leave the profession. As a result, establishing new farms and passing on skills have become crucial issues, both in Bugey and beyond.

Individual lives lie behind these harsh statistics, and they form the heart of photographer Serge Sibert's work. Known for his long-term photographic projects, his work is published regularly in leading magazines. Focusing on the men and women whose determination keeps these farms going, Sibert builds what appear to be family photo albums, documenting each distinct path over the years. His images would not be qualified as nostalgic, yet they are full of quiet attachment to the people of this land, where he himself was born. Much like the children of Bugey today, Sibert spent his own childhood walking in this region's rolling hills and driving cows between the family farm and the surrounding pastures.

Maintaining a strong network of small farms is a key issue in Bugey, as it is across France. This is not only an agricultural matter but a political and cultural priority, essential to the future of rural life and relevant to society as a whole.



AGORA

This exhibition has been produced with the support and expertise of CEWE.



© Julie Bourges

JULIE BOURGES

France • Born: 1981



Tales from the Small Sea and the Great Land

It is said that long ago, the fairies were driven from the forest of Brocéliande (the legendary name for the Forest of Paimpont in Brittany), long associated with Arthurian myths and enchantments. It is also said that they shed so many tears that the Gulf of Morbihan was created. They cast their flower crowns into the water, and from these sprang the gulf's three hundred and sixtyfive islands: one for every day of the year. Three of the crowns drifted far out into the ocean to form lands in the open sea. The most beautiful of the three, belonging to the queen of the fairies, became Belle-Île-en-Mer, while the other two gave birth to the islands of Houat and Hoëdic.

Brittany - and Morbihan in particular - has, since ancient times, nurtured some of the most mysterious, dazzling, fantastical legends. Locals say that when night falls over the forest of Brocéliande, magical beings rise from the streams to reclaim the places they once called home, before the humans arrived. Sprites and mischievous korrigans dance around the standing stones, the souls of Morgane, Viviane, and valiant Arthurian knights wander through the thickets, and the ancient trees still echo with the spells of Merlin the Enchanter.

It is this land of myths and legends that Julie Bourges chose to revisit for a commission from the Morbihan Departmental Council. Winner of the 2023 "Photography Residency" Prize awarded by the Fondation des Treilles, Rennesbased photographer Bourges delights in working at the crossroads between mythological narratives and contemporary figures, creating images that drift between abstraction and dreams. Drawing inspiration from filmmakers such as Federico Fellini and Theo Angelopoulos, and writer Italo Calvino, Bourges composes minimalist, fragmentary, intimate scenes that leave room for the viewer's imagination to come to life.

For this photographic essay, Julie Bourges went in search of the heirs of those legendary fairies: the women of today who move between timeless, otherworldly spaces. Bourges' work becomes an invitation to reenchant the landscape we thought we knew so well. Venture, if you dare, along the forest paths, but take care: the roots of these old oaks could easily be mistaken for dragons' claw.



📍 JARDIN DE L'AFF

This commissioned photography project was produced with the support of the Morbihan Departmental Council.



© Lys Arango

LYS ARANGO

Spain • Born: 1988



One day the fields will flourish again, in Guatemala

In Guatemala, the soil is deteriorating and people are going hungry, a stark reminder of how easily we can take the land and its generosity for granted.

In the country's eastern "dry corridor" (corredor seco) the seasons are no longer predictable. Rain is increasingly rare and harvests have been reduced to almost nothing. Maize, a cornerstone of Maya identity and diet, no longer grows as it once did in this region, and in and in this droughtstricken corridor, one in two children now suffers from chronic malnutrition.

Spanish photographer Lys Arango has been documenting this silent, structural crisis in Guatemala since 2019. Her work also chronicles the aspirations of an entire people striving to revive a natural world that is slowly fading away. Now based in Paris, Arango combines a gentle, attentive eye with colours reminiscent of the great Flemish painters to show us what is left when there is nothing more to harvest. Here in La Gacilly, this exhibition is brought together in full. Firmly anchored in both social and environmental concerns, this exhibition has been made possible thanks to the support of the 'CCFDTerre Solidaire Prize for Humanist and Environmental Photography,' awarded by the French humanitarian NGO CCFD Terre Solidaire.

Arango spent six years documenting families who were living without rain, support or any real future. Some lost their children, while others made the difficult decision to send theirs on migrant routes north. This was never a free choice, but as they say, it is still preferable to "staying put and slowly dying".

Arango's work does not seek impact through overstatement or sensationalism. Instead, she looks beyond a bleak picture of drought, hunger, and displacement to highlight solutions that could help people break out of this vicious circle of climate poverty. Her photographs focus on what endures, on forms of resistance, and on what remains. Her sustained approach over many years allows her to suggest potential answers to this crisis.

Arango explains: "I'm not looking to photograph hunger; I'm looking to capture what people can do despite that. I aim make their voices heard and to keep supporting the families I've met. I want to use my art to shed light on their struggles; not showing them as isolated stories but rather as acts of true resistance and self-determination."



📍 CHEMIN DES LIBELLULES

This exhibition has been produced in partnership with CCFD Terre Solidaire.

Lys Arango is one of five winners of the CCFD Terre Solidaire Photo Prize, Jury Award, supported by SAIF, for humanist and environmental photography.

CCFD Terre Solidaire, which views photography as a way of bearing witness to its work around the world, awarded Arango a €10,000 grant that enabled her to bring this project in Guatemala to completion.



© Ingmar Björn Nolting

INGMAR BJÖRN NOLTING

Germany • Born: 1995



Climate Paradoxes

Great writers have a way of putting our emotions into words. Great photographers achieve the same through images. This is precisely what Ingmar Björn Nolting has been able to do, as he tackles the complex subject of climate change and Germany's attempts to combat it.

Germany, Europe's industrial giant, has set itself the goal of becoming climateneutral by 2045. This places the country among the international frontrunners in the fight against climate change. Plans include phasing out coal by 2038, putting 15 million electric cars on the road within four years, and massively expanding renewable energy production. The President of Germany's Federal Environment Agency, Dirk Messner describes this endeavour as *"the most significant modernisation and prosperity programme since World War II."*

However, as with many ambitious plans, good intentions soon come up against reality on the ground. Achieving climate neutrality means rethinking and changing everyday ways of life, and that often meets resistance. This is part of a wider international paradox. Although surveys show broad support for climate protection, the public's enthusiasm tends to fade when concrete measures are introduced. Recent events have made the situation even more complex. Germany's dependence on Russian gas, the resulting energy crisis, economic difficulties, and inflation have all deepened social divisions. Nolting's photographic essay takes us into the heart of this fractured landscape. His images show a country wrestling with climate issues while searching for a fragile social consensus.

How Do You Photograph a Paradox?

"The way I work relies on careful observation and meticulous research," Nolting explains. *"I build calm, carefully composed scenes that show how people live within their environment and how it shapes their lives."*

The resulting series builds, image by image, into a complex yet remarkably accurate portrait of a society torn between its climate ambitions and the reality of how people live. Together, the photographs map the paradoxes of our time – a period that future generations will almost certainly look back on with a critical eye. Nolting's journalistic work provides a nuanced, wide-ranging perspective on climate and environmental change and helps us understand why some people act and why others do not. His images encourage discussion and reflection and create a space for imagination and hope as we try to better prepare for what lies ahead.

FONDATION YVES ROCHER
POUR LA NATURE
RECONNUE D'UTILITÉ PUBLIQUE



📍 GALERIE JARDIN DU RELAIS POSTAL

Ingmar Björn Nolting is the 2025 winner of the Yves Rocher Foundation Photo Prize, in partnership with Visa pour l'Image-Perpignan.

He was awarded an €8,000 grant to complete this long-running project, which he is exhibiting in full for the first time at La Gacilly.



© Lee Shulman

LEE SHULMAN, THE ANONYMOUS PROJECT

United Kingdom • Born: 1973



Horizons

"I often picture myself sitting on a train, face pressed against the window, watching the landscape stream past like a long ribbon unfurling. I am mesmerised by the horizon; that undulating line that brings together all the elements of an otherwise constantly changing scene. The human eye tends to focus on the changes taking place in the foreground or background, but my gaze is fixed on that uninterrupted line of the horizon. For me, this represents a comforting bridge between the past and the future, a steadfast marker that symbolises an imminent new beginning. The horizon can cut straight through an image like a knife, splitting it into two halves that reflect contrasting visions of the world."

Lee Shulman, a creative, openhearted artist, describes his latest project in these terms. Presenting at La Gacilly for the first time, this exhibition comes after ten years of showing his imaginative and visually bold work in major photography venues, from Arles and New York to Seoul and London.

It all began somewhat by chance when the British filmmaker purchased a series of 35mm Kodachrome slides on eBay, all taken by anonymous photographers. Shulman was deeply moved by what he calls "the emotional value of these slices of life" and decided to share them with a wider audience. He founded The Anonymous Project in 2017 and went on to assemble one of the 20th century's largest private collections of amateur colour photography. This extraordinary archive, comprising approximately 800,000 Kodachrome slides, creates a collective memory that depicts moments of life lost in time. The images range from humorous to surprising to moving and are as fascinating as they are striking in their imperfections.

Shulman's Horizons presents a carefully chosen selection from this vast archive. The series uses nostalgia as a starting point to show how the legendary line of the horizon can structure scenes and bring different generations together in photographic form.

Out at sea, horizons appear simple and flat. A single line that separates the sky from the water, even though the two are inseparable. On land, horizons are more uneven and dramatic, and their calm appearance can be misleading. Together, horizons are the backdrop to our lives, a line running between who we were and who we will be. This project quietly reminds us that, however different our paths might seem, we are all moving in the same direction.



© Jérôme Gence

JÉRÔME GENCE

France • Born: 1984



Beyond Reality: Virtual Worlds

In Japan, a 2019 study estimated that around 3.5 million people aged 20 to 39 have fallen in love with animated characters or video game avatars. What happens to a society when its romantic expectations are shaped almost entirely by the virtual world rather than by relationships between people? This is the question Jérôme Gence set out to explore in one of his photo essays in Japan.

A lucrative industry has grown up around these virtual romances. In 2023, the market in merchandise linked to these imaginary worlds was worth nearly \$6 billion. A growing number of specialist agencies now organise weddingstyle ceremonies known as “2D weddings”, and these events are increasingly attracting clients from abroad.

Although this sounds farfetched, this phenomenon might not be so far removed from our own reality. In France, 46% of children have a smartphone before the age of 10. These screens are no longer just practical devices but have become the very environments in which our lives now unfold.

However, Jérôme Gence does not judge; he observes to understand. For nearly ten years, he has been documenting the gradual blurring of the boundary between the virtual and physical worlds. His work explores the impact of this overlap on our society and the way we live today. In fact, what might appear unusual on the surface raises far broader, often troubling, questions. These concern loneliness, social pressure, economic hardship, and a growing sense of exclusion in contemporary life.

Through his photo stories, Jérôme Gence explores a profound question: what happens to social connection once it moves online, and what becomes of a society that learns to love without any physical contact? Speaking on stage at a National Geographic convention, he said: “There was a time when I found myself constantly thinking about these virtual worlds and how astonishing it all was. Over time, I came to understand how these fans must feel. They are not naïve and know perfectly well that the virtual characters are not real, yet they feel their love can last forever through these holograms.”

In a world of relentless technological progress, we are constantly being drawn into an endless stream of images, posts, and videos on our smartphones. Gence’s work encourages us to pause: to look up from the screen, stop doomscrolling, and refocus our attention so we can reconnect with the real world. When it comes to the younger generations, these issues are not simply abstract questions; they cut right to the heart of society’s future.



BRODBECK & DE BARBUAT

France • Born: 1986 and 1981



Photographic Illusions

The exploration of memory and perception sits at the heart of Simon Brodbeck and Lucie de Barbuat's work in photography and video and their images blend conceptual precision with a touch of poetry. Since meeting in 2005, both artists have been working together 'to reveal what is invisible and to probe the limits of what is visible.' Together they push the boundaries of the art of photography, challenging not only its technical limits but its established conventions.

Their photography enters into dialogue with history, painting, and cinema through its compositions and shifts in perspective. Their work also connects with the tradition of art photography, reflecting on photography itself as an artistic medium. Through their work, space, time, and light combine to create images where reality is in constant conversation with imagination. Attuned to the evolution of photography and technology, Brodbeck and de Barbuat regularly use experimental and hybrid approaches to explore how innovation can reshape our relationship with images and with everyday life.

Simon Brodbeck and Lucie de Barbuat were both residents at the Villa Medici in Rome from 2016 to 2017. They are also graduates of the École nationale supérieure de la photographie in Arles, France's national photography school, and of the Institut national des langues et civilisations orientales, a leading institute for the study of languages and cultures. Their work has been shown in numerous museums and galleries across France and abroad.

Brodbeck & de Barbuat's work bridges the realms of documentary and fiction and creates a reflective experience for the viewer. The two series presented in this exhibition both challenge how we look at images and how we consume them. The first series, *Memories of a Silent World* (2008 - 2011), depicts a world deserted by humankind. In vast urban landscapes, the photographers used very long exposures, at times lasting several hours. This process erases all movement and leaves only the static elements visible in the photographs. The second series, *Une Histoire Parallèle* (A Parallel History), launched in 2022, delves into artificial intelligence and the mechanics of memory. Brodbeck & de Barbuat feed iconic photographs from the history of photography into generative AI, transforming them into "hallucinations" (anomalies produced by the software.) In doing so, they reinterpret images by Robert Capa and Dorothea Lange in ways that are both recognisable and unsettling. These two bodies of work remind us that photography is not merely a means of depicting the world; it also profoundly shapes how we see it.

**CULTURE:
A UNIVERSAL RIGHT**



© Cédric Wachthausen & Collège Cousteau (Séné)

MORBIHAN SECONDARY SCHOOL PHOTO FESTIVAL

15th EDITION



« In the name of Memory: Photography as Legacy »

In 2026, photography will celebrate its 200th anniversary. Two centuries of images, perspectives, and stories that have shaped the way we see the world.

For this special edition of the Morbihan Secondary School Photo Festival, we invite you to explore photography as a living link between the past and the future.

Under the theme "Our Heritage in Images," students will be encouraged to reflect :

- What does photography pass on to us ?
- What traces do we keep from the world of yesterday ?
- What do we wish to leave behind for tomorrow ?
- With the current technological upheavals, how can we envision the future of photography ?

Photography, as a tool of memory and transmission, tells the story of our roots, our personal and collective histories, and offers each generation the opportunity to bring a fresh perspective to time.

Through their creations, middle school students will, in turn, become witnesses of their era, exploring what it means to "inherit" a world in images and what choices they make about it.



📍 LES HALLES





© Hervé Le Reste & Collège Sacré-Coeur (Vannes)

A YEAR-ROUND EDUCATIONAL PROJECT

This project, made possible through the partnership between the Morbihan Departmental Council and La Gacilly Photo Festival Association, brings together 12 state and private schools in this area of France, this year. The participants take part in an educational programme which lasts all year, centred on the discovery of photography.

Supported by 8 professional photographers, these 12 state and private schools in the Morbihan department participating in the initiative will work throughout the 2025-2026 school year on the theme " In the name of Memory: Photography as Legacy ".

From subject analysis and synopsis development to shooting, editing, and writing captions, the students become the authors of an exhibition fully integrated into the programme of the 23rd Edition of La Gacilly Photo Festival. Their work will also be exhibited in Austria in 2027 during La Gacilly-Baden Photo Festival, echoing the creations of young Austrians who have worked on the same topic.

The mentor photographers:

Cédric WACHTHAUSEN, Éric FROTIER de BAGNEUX, Fred MOURAUD, Hervé LE RESTE, Pauline TEZIER, Aude SIRVAIN, Bettina CLASEN, Émilie TEULON.

The secondary schools involved:

Kerfontaine (Pluneret), Saint-Pierre (Port-Louis), Saint-François-Xavier (Vannes), Marcel Pagnol (Plouay), Cousteau (Séné), François-René de Chateaubriand (Gourin), Notre-Dame Jean-Paul II (Ploemeur), Sainte-Anne (La Gacilly), Yves Le Bec (Rohan), Eugène Guillevic (Saint-Jean-Brévelay), Le Sacré-Coeur (Vannes), Notre-Dame Le Ménimur (Vannes).

SUPPORTING CULTURAL AWARENESS



To better guide the audience in exploring the exhibitions, the team of La Gacilly Photo Festival is continuing its educational and awareness initiatives aimed at as many people as possible, starting from a young age.

EDUCATIONAL OFFERINGS

With the objective of introducing young people to photography and the Festival's themes, we provide a range of educational resources for schools and youth organizations :

- **Educational packs** for primary and secondary schools to explore the exhibitions before and after the visit,
- **Self-mediation tools** for autonomous visits to the Festival,
- **À la carte cultural education options** based on the educational level,
- **Occasional meetings** between young participants and photographers during the inauguration.

SELF-MEDIATION TOOLS

To explore the exhibitions in a fun and autonomous way, the Festival offers two free mediation tools:

- **Photo rally** : a game booklet designed to help visitors explore the exhibitions,
- **Zoom-zoom bag** : a bag filled with various games and accessories to discover the exhibitions at your own pace and in a playful way,
- **Two dedicated self-mediation space** are also available, allowing visitors to test their knowledge after viewing the exhibitions (Jardin Saint-Vincent and Labyrinthe areas).

>> *Booking is required for groups.
Also available to the general public.*

OUR TOURS & WORKSHOP FOR SCHOOLS

• Themed discovery tour - 1h00

Discover the festival programme through a guided tour of a selection of exhibitions. A unique opportunity to explore the works of international photographers. Choose your zone: green, blue or orange.

>> *Groups of at least 15 and no more than 30 people. Booking is essential.*

• Game tour - 1h30

A new interactive tour format designed for schools, allowing them to discover the programme for the 23rd edition and explore a variety of themes in a fun way, through enigmas to be solved.

>> *Groups of at least 10 and no more than 15 people. Booking is essential.*

• Cyanotype introduction - 1h30

Get an introduction to the basics of photography by discovering the cyanotype technique: a technique developed over 180 years ago that immerses you in shades of blue.

>> *Groups of at least 10 and no more than 30 people. Booking is essential.*

Prices and bookings on the website
www.festivalphoto-lagacilly.com

Bookings can be made via email
reservation@festivalphoto-lagacilly.com
or by calling 02 99 08 68 00

From 1 June to 4 October, more information is available at the Welcome area & Shop, Place de la Ferronnerie.

EVENT PROGRAMMING

SCHEDULE



Throughout the summer, the Festival invites visitors to explore its programming through various artistic forms. It comes alive with encounters, debates, screenings, and live performances, in synergy with local representatives.



© Michel Ségalo / Festival Photo La Gacilly 2025

MAY 29-30-31, 2026 INAUGURAL WEEKEND

This year, the Photo Festival invites you to join us on **Friday, May 29** from 7:30 p.m. at Place de la Ferronnerie for an opening evening. On the programme: food trucks, a concert, and a friendly atmosphere...

Then, on **Saturday, May 30** and **Sunday, May 31**, come and enjoy a brand-new programme in the presence of the photographers to officially mark the opening of the 23rd edition. On the programme: exhibition visits, talks, book signings, participatory mural...

SEPTEMBER 18-20, 2026 EUROPEAN HERITAGE DAYS

For the 8th consecutive year, La Gacilly Photo Festival will host a major event with activities to celebrate the European Heritage Days.

The full program is available on the website

www.festivalphoto-lagacilly.com



© Jean-Michel Niron / Festival Photo La Gacilly 2025

Find the full programme and all practical information on the website www.festivalphoto-lagacilly.com. And don't forget to subscribe to our newsletter to receive the latest news and highlights of the event.

Follow us on social media so you don't miss a thing [@lagacillyphoto](https://www.instagram.com/lagacillyphoto)

TOURS & INTRODUCTIONS



To better guide the audience in exploring the exhibitions, the team of La Gacilly Photo Festival is continuing its educational and awareness initiatives aimed at as many people as possible, starting from a young age.

To enable visitors of all ages to explore the exhibitions in a fun and independent way, the Festival provides **free educational resources** for the general public. (see page 36 of the press kit).

FOR THE GENERAL PUBLIC

- **Themed discovery tour - 1h00**

The cultural mediation team invites visitors to discover the programme for the 23rd edition of La Gacilly Photo Festival through a tour of exhibitions in the village's open-air galleries. This guided tour offers an opportunity to appreciate and understand both the artistic dimension of photography and the festival's environmental commitment, by exploring the festival's various themes and the photographers' approaches. Choose your area: green, blue or orange.

>> *Limited to 30 people.*
Booking is essential.

- **Visit by the curator - 1h30**

How do you go about planning a photography festival? What does it take to curate 20 exhibitions and over 800 photographs? Come and explore the galleries with Cyril Drouhet, the festival's curator. This is your chance to discover the photographs on display, understand the curatorial choices and hear behind-the-scenes stories about how the festival came together.

>> *Limited to 30 people.*
Booking is essential.

- **Cyanotype introduction - 1h15**

Get an introduction to the basics of photography by discovering the cyanotype technique: a technique developed over 180 years ago that immerses you in shades of blue. An introduction suitable for families, for children and adults of all ages.

>> *Limited to 30 people.*
Booking is essential.

FOR COMPANIES

- **Discovery tour - 45mins or 1h30**

This tour will give you the chance to learn more about the programme. The cultural outreach team invites you to explore a carefully curated selection of exhibitions on a tour lasting 45 minutes or 1 hour 30 minutes.

>> *Booking is essential.*

- **Team-building tour - 1h30**

The cultural mediation team invites you to explore a carefully curated selection of exhibitions on a fun 90-minute tour.

>> *Booking is essential.*

- **Cyanotype introduction - 1h15**

Get an introduction to the basics of photography by discovering the cyanotype technique: a technique developed over 180 years ago that immerses you in shades of blue.

>> *Booking is essential.*

Prices and bookings on the website
www.festivalphoto-lagacilly.com

Bookings can be made via email
reservation@festivalphoto-lagacilly.com
or by calling 02 99 08 68 00

From 1 June to 4 October, more information is available at the Welcome area & Shop, Place de la Ferronnerie.

INTERNATIONALLY

LA GACILLY-BADEN PHOTO FESTIVAL



© Johannes Zinner / Festival Photo La Gacilly-Baden 2025

Since 2018, La Gacilly Photo Festival has expanded internationally, establishing itself in Baden, Austria. An imperial and spa town nestled in nature just 30 kilometers from Vienna, Baden shares La Gacilly's sustainable vision of the environment and passion for art.

This summer in Brittany, La Gacilly Photo Festival unveils the programme of its 23rd Edition, "1826-2026 : Photography, a French Adventure." Meanwhile, in Austria, La Gacilly-Baden Photo Festival will showcase, with a new spatial arrangement, the complete programme of the 22nd Edition, "So British."

The showcased photographers thus gain a second opportunity to share their work and connect with a new audience, in a setting that ensures their rights and fair compensation.

Driven by their respective associations, the two festivals also collaborate on artistic and cultural education projects. They share ideas and strategies to reduce their environmental impact, starting with the reuse of photographs produced for two editions.

Last summer, La Gacilly-Baden Photo Festival welcomed approximately 350,000 visitors during its 8th collaborative edition, bringing the total to over 600,000 visitors for each of the editions presented over two years across the European territory.

La Gacilly-Baden Photo Festival
From June 12 to October 11, 2026
9th Edition - So British

Lois LAMMERHUBER,
Director of La Gacilly-Baden
Photo Festival

Florence DROUHET,
Artistic Director of La Gacilly-Baden
Photo Festival

**THE ASSOCIATION
AND ITS VALUES**

LA GACILLY PHOTO FESTIVAL



BY THE NUMBERS

23RD EDITION

**A 4 MONTHS LASTING
FESTIVAL, FREE AND ACCESS-
SIBLE TO EVERYONE**

**MORE THAN 350,000 VISITORS
DURING THE SUMMER**

**800 LARGE-FORMAT PHOTOS
EXHIBITED THROUGHOUT
THE VILLAGE**

**MORE THAN 20 INTERNATIO-
NAL PHOTOGRAPHERS
SHOWCASED EACH SEASON**

**MORE THAN 400 STUDENTS
PARTICIPATING IN THE
"MORBIHAN SECONDARY
SCHOOL PHOTO FESTIVAL"**

**9TH INTERNATIONAL EDITION
IN AUSTRIA THROUGH
LA GACILLY-BADEN PHOTO
FESTIVAL**

**5.8 MILLION VISITORS
SINCE 2004**

**MORE THAN 420
PHOTOGRAPHERS EXHIBITED
SINCE 2004**

Founded in 2004, La Gacilly Photo Festival has grown to become the largest outdoor photo festival in Europe, welcoming over 350,000 visitors annually. Each summer, for four months, the Breton village of La Gacilly transforms into a true open-air gallery, free and accessible to all.



© Michel Ségalou / Festival Photo La Gacilly 2025

Since 2018, the Festival has taken on an international dimension by being hosted annually in Austria through La Gacilly-Baden Photo Festival.

Committed to environmental and societal issues since its inception, La Gacilly Photo Festival continues to pursue an ever-stronger ambition : to inspire, raise awareness, and share, with the hope of fostering a more responsible world.



**Discover The Gacilly
Photo Festival
in video**

A VILLAGE WITHIN IMAGES



PHOTOGRAPHY AS A UNIVERSAL LANGUAGE

Every summer, La Gacilly Photo Festival welcomes a diverse audience : friends, families, and people of all generations. The streets, alleys, and gardens of La Gacilly transform into open-air galleries, freely accessible to all. The Festival's photographs are displayed where life thrives, moves, and breathes.

"INSPIRE, RAISE AWARENESS, SHARE IN THE HOPE OF A MORE RESPONSIBLE WORLD" : This is the mission of La Gacilly Photo Festival. True to its purpose, the Festival tackles new themes each year through an artistic and aesthetic approach, reflecting emerging societal trends.

La Gacilly Photo Festival resonates with everyone's concerns, challenging our perspectives on the world by showcasing impactful photography. The exhibited works inspire us to create new meanings for a different way of life, to reinvest in our relationships, and to revisit what truly matters. Through a universal language and a culture of imagery, the Festival contributes to the development of collective imagination and consciousness.



© Michel Ségalou / Festival Photo La Gacilly 2025



© Michel Ségalou / Festival Photo La Gacilly 2025

AN ARTISTIC PROGRAM OF EXCELLENCE

Martin PARR, Don MCCULLIN, Sarah MOON, Jacques Henri LARTIGUE, Claudia ANDUJAR, Yann ARTHUS-BERTRAND, Elliott ERWITT, Robert DOISNEAU, Seydou KEÏTA, Karen KNORR, Sebastião SALGADO, Josef KOUDELKA, and many more. Since 2004, nearly 420 of the most renowned photographers have been exhibited.

La Gacilly Photo Festival supports photography by reaffirming the roles of photographers, defending their rights and fair compensation, and providing assistance for creation and dissemination.



A COMMITTED FESTIVAL

Each year, the Festival develops a dual theme, combining a focus on contemporary creation specific to a country or continent with a societal and environmental issue.

By addressing these major themes through an artistic and aesthetic approach, the Festival resonates with the concerns of everyone. Through its exhibitions and the perspectives of photographers, La Gacilly Photo Festival has, for over 20 years, been a powerful tool for informing, raising awareness, and mobilizing the public on environmental and societal challenges.

Understanding the peoples of the world in service of a humanistic vision of society lies at the heart of the association's mission.

For 4 months, the Festival is accessible to all, with no tickets or entry requirements. The general public is a vital part of the 350,000 visitors who experienced the 2025 edition. Additionally, the association strengthens its outreach efforts through its public service department, which develops numerous cultural mediation projects throughout the year.



© Jean-Michel NIRON / Festival Photo La Gacilly 2025

A VECTOR OF COHESION AND DEVELOPMENT

At the regional level in Brittany, as well as nationally and internationally, La Gacilly Photo Festival is recognized as a key cultural event that contributes to the development and prominence of the territory and the region.

Driven by an association that unites dedicated public and private partners around shared values, the Festival serves as a model of territorial cohesion, purpose, and attractiveness, contributing to a virtuous model of development.

ARTISTIC AND CULTURAL NETWORKS



Co-constructing and Collaborating : Through the sharing of skills and experiences within artistic networks and the development of collaborative projects with other cultural actors, both regional and national, the Festival Association aims to foster synergies and diverse perspectives. This collective strength better serves and defends photographic creation and public engagement policies across territories.

LE COLLECTIF DES FESTIVALS:



A member of Le Collectif des Festivals since 2011, the Festival Association collaborates with other cultural events in Brittany to share reflections and actions on the environmental and social challenges posed by their organization.

www.lecollectifdesfestivals.org

ART CONTEMPORAIN EN BRETAGNE:



Founded in 2002 to support structures working in the field of contemporary art in the region, the a.c.b network evolved in 2021 and now unites professionals and stakeholders in the sector across Brittany.

The Association's mission is to implement a cooperative approach to structure and develop the contemporary art sector in Brittany.

www.artcontemporainbretagne.org

RÉSEAU LUX:

L U X

Established in 2024, LUX is a national professional network that unites festivals and fairs specializing in photography. Its goal is to bring members together, share resources, and collectively communicate about their respective programs. The network maintains ongoing collaboration with the Ministry of Culture to support cultural actors in their initiatives.

Today, the network includes around thirty members, including Arles, Paris Photo and La Gacilly Photo Festival,

<https://reseau-lux.com/>

UNE TRAVERSÉE PHOTOGRAPHIQUE EN BRETAGNE:

UNE TRAVERSÉE
PHOTOGRAPHIQUE
EN BRETAGNE

The Festival aligns its approach with Une Traversée Photographique en Bretagne, which has taken the form of an annual event since 2023. Bringing together stakeholders who offer summer programming focused on contemporary photography, this initiative facilitates the circulation and interaction of audiences across Brittany.

www.traverseephoto Bretagne.fr

SUSTAINABLE DEVELOPMENT NETWORKS



La Gacilly Photo Festival is part of a collective effort through networks that connect professionals driven by the shared commitment to sustainable and solidarity-based development.

LE COLLECTIF DES FESTIVALS:



Since 2011, La Gacilly Photo Festival has been a member of Le Collectif des Festivals, an association supporting around thirty Breton festivals that have signed the Charter of Festivals Committed to Sustainable and Solidarity-Based Development in Brittany.

www.lecollectifdesfestivals.org

MORBIHAN TOURISME RESPONSABLE:



Founded over 20 years ago, Morbihan Tourisme Responsable is a network of professionals who share the values of sustainable tourism for the benefit of their territory—Morbihan, its residents, businesses, partners, and visitors.

www.morbihan-tourisme-responsable.bzh

1% POUR LA PLANÈTE:



This not-for-profit organisation connects sponsors and companies with associations leading projects, so that it can accelerate donations supporting the environment. La Gacilly Photo Festival association has been approved as a recipient of donations since 2019.

www.onepercentfortheplanet.fr

RÉSEAU PRODUIT EN BRETAGNE:



La Gacilly Photo Festival is committed to the Produit en Bretagne network, which contributes to Brittany's economic and cultural vitality in a way that promotes ethical values and solidarity. This network also fosters the development of employment opportunities and aims to enhance the social responsibility of its members.

www.produitenbretagne.bzh/le-reseau

OUR PARTNERS



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GRANDS PARTENAIRES LEAD PARTNERS



LABORATOIRES PHOTOGRAPHIQUES PHOTOGRAPHIC LABORATORIES



PARTENAIRES PARTNERS



PARTENAIRES MÉDIAS MEDIA PARTNERS



RÉSEAUX NETWORK



This 23rd edition is also brought to you thanks to support from :

OUR TECHNICAL PARTNERS:

Europcar · Meta France · Offset 5

OUR CORPORATE PARTNERS:

Artémisia · Les Champs Libres · Fondation Yves Rocher · Ciné Manivel · Librairie La Grande Évasion · Comité des fêtes de La Gacilly · La Main Fraternelle · Fonds de dotation Trajectoires · Les Musicales de Redon · Mission Locale du Pays de Redon et de Vilaine · Réseau Canopé.

A special mention goes to our local sponsors from the area around La Gacilly, as well as the numerous visitors to the Festival, members and volunteers who have faith in the Festival and continue to support it every summer.

PRACTICAL INFORMATION



La Gacilly Photo Festival is open from Monday, June 1 to Sunday, October 4, 2026, entirely free of charge. An outdoor exhibition experience ideal for peaceful photographic exploration.

Plan to spend at least one full day to discover all the exhibitions.

Visitors are encouraged to start their visit at the Welcome Point & Boutique, where they can find all the information about the edition and receive the map-program detailing all exhibitions and activities.



© Jean-Michel NIRON / Festival Photo La Gacilly 2025

WELCOME AREA & SHOP

Place de la Ferronnerie

Open 7 days a week

June and September from 10 AM to 6 PM

July and August from 10 AM to 7 PM

Here, visitors can find all the details about exhibitions, tours, workshops, self-mediation tools, the map-program, and merchandise.

TRANSPORT

Located in Southern Brittany, between Rennes, Vannes, and Nantes, La Gacilly is a vibrant town that has successfully balanced modern economy with respect for nature.



1h from Rennes / Vannes / Nantes

Consider carpooling to reduce your carbon footprint. Our carpooling platform Tribulive : <https://tribulive.mobi/fr/events>



2h30 from Paris

Shuttle services are available from Redon train station.

EXHIBITIONS CATALOGUE

For this 23rd edition, the Photo Festival is publishing a bilingual French-English catalogue featuring the entire program. The catalogue is available at the Welcome & Shop Point, Place de la Ferronnerie, at La Grande Évasion Bookstore on Rue La Fayette, and at the Tourist Office.

Available from June 1, 2026.

FESTIVAL LA GACILLY PHOTO

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