CURRENTS

SHIFT

prl

Challenging and eclectic, contemporary photography defies boundaries and definition. Once a cultural object, photography then became a cultural-social- artistic practice which engages a wide range of aesthetics, technologies and actors, most of them overlapping and intersecting. All this diversity was instrumental in inspiring the creation of **Parallel**.

Parallel is a platform that brings together creative European organisations committed to promoting cross-cultural exchanges and mentorships in order to set new standards in contemporary photography. Members include museums, galleries, cultural centres, festivals, art schools and publishers – 18 of the most vibrant European cultural hubs, from16 different countries, that will participate in selecting and hosting emerging artists and curators, organising exhibitions and promoting artistic networking. The large and diverse nature of this network ensures a wide geographical spread and a fertile ground for fostering new dialogues, sparking fresh ideas and helping to boost creativity. The project is implemented as a two-phase process: Creative Guidance: selection, tutoring, peer learning and curatorship for emergent creators; Exhibition Platform: a wide exhibition network engaging exhibitors, universities and art schools. **Parallel** is designed and led by Procur.arte and co-funded by the Creative Europe Programme of the European Union.

Exigeante et éclectique, la photographie contemporaine défie les frontières et les définitions. Autrefois objet culturel, la photographie est ensuite devenue une pratique culturelle, sociale et artistique impliquant un large éventail d'esthétiques, de technologies et d'acteurs, dont la plupart se chevauchent et se croisent. Toute cette diversité a contribué à inspirer la création de **Parallel**.

Parallel est une plateforme qui rassemble des organisations européennes créatives engagées dans la promotion d'échanges interculturels et de mentorat afin d'établir de nouveaux standards de photographie contemporaine. Parmi ses membres figurent des musées, des galeries, des centres culturels, des festivals, des écoles d'art et des éditeurs – Les 18 centres culturels européens les plus dynamiques, provenant de 16 pays différents participeront à la sélection et à l'accueil d'artistes et de curateurs émergents, organiseront des expositions et favorisent le réseautage artistique. L'étendue et la diversité de ce réseau assurent une large couverture géographique et un terrain fertile pour favoriser de nouveaux dialogues, susciter de nouvelles idées et contribuer à la stimulation de la créativité. Le projet est mis en œuvre en deux phases : Orientation créative: sélection, tutorat, apprentissage par ses pairs et commissariat d'expositions pour les créateurs émergents. Plate-forme d'exposition: un vaste réseau d'expositions impliquant des exposants, des universités et des écoles d'art. **Parallel** est conçu et dirigé par Procur.arte et cofinancé par le programme Creative Europe de l'Union européenne.

Le Château d'Eau

CURRENTS
SHIFT

CURRENTS

by **JON URIARTE**

Ten years before photography was publicly presented as a new technology, Le Château d'Eau started to filter and distribute drinkable water taken from the Garonne river through 90 public fountains in Toulouse. The iconic modernist tower was reconfigured as a photography gallery in 1974, becoming one of the first institutions worldwide devoted to photography. Images replaced water as the subject to be distributed to citizens. This exhibition explores how photography and water are being critically reevaluated and influenced by the environmental, economical, cultural and social crisis of the present times.

Water has been recognised as the origin of all life by mythology, economics and science. Religious rituals and scientific methodologies turn to liquid as a symbol of purity and an essential matter for the development of all things living. The ocean was the last known border of the colonial western countries; even today the deep-sea remains largely unexplored. In recent years, however, issues surrounding water and the sea have dramatically shifted. New generations grow up with polluted waters that threaten to overflow. Extractivist methods rob rivers, seas and oceans of their biodiversity and international waters are crossed daily by migrants risking their lives in the search of a better situation. Growing problems surrounding access to drinking water forced the recognition of water as a human right in 2010.

While photography was historically understood as an indexical tool linked to death by thinkers such as Roland Barthes, the digital networked image has transformed the medium. The constant flux of photography production, postproduction, distribution and consumption fueled by cognitive capitalism has made the image volatile, to go viral and to become alive. The impact of the visual content on society has dramatically increased in a world in which knowledge and experience is constantly mediated by images. Contemporary photographers acknowledge this new scenario widening and enriching the medium with a myriad of process' and technologies that expand its limits and reveal its flaws.

This shared shift in the uses and understanding of both photography and water is exposed in this exhibition through the work of **Diogo Bento**, **Cihad Caner**, **Garrett Grove**, **Dries Lips**, **Marie Lukasiewicz** and **Jessica Wolfelsperger** using the possibilities that this new scenario offers, the works also analyse and critique its impact on society.

The works and the curatorial project were developed in the frame of Parallel European Platform of Photography.

by **JON URIARTE**

Dix ans avant que la photographie ne soit présentée publiquement comme une nouvelle technologie, Le Château d'Eau a commencé à filtrer et à distribuer l'eau potable de la Garonne à travers 90 fontaines publiques de Toulouse. L'emblématique tour moderniste du paysage toulousain fut transformée en galerie de photographie en 1974, devenant ainsi l'une des premières institutions au monde consacrée à ce medium. Les images ont remplacé l'eau comme sujet à distribuer aux citoyens. Cette exposition explore comment la photographie et l'eau sont réévaluées de manière critique et influencées par la crise environnementale, économique, culturelle et sociale de notre époque.

L'eau a été reconnue comme l'origine de toute vie par la mythologie, l'économie et la science. Les rituels religieux et les méthodologies scientifiques se transforment en liquide comme symbole de pureté et une matière essentielle pour le développement de toute chose vivante. L'océan était la dernière frontière connue des pays occidentaux coloniaux ; aujourd'hui encore, les fonds marins restent largement inexplorés. Ces dernières années, cependant, les questions relatives à l'eau et à la mer ont radicalement changé. Les nouvelles générations grandissent avec des eaux polluées qui menacent de déborder. Les méthodes extractivistes privent les fleuves, les mers et les océans de leur biodiversité et les eaux internationales sont quotidiennement traversées par des migrants qui risquent leur vie à la recherche d'une meilleure situation. Les problèmes croissants d'accès à l'eau potable ont forcé la reconnaissance de l'eau comme un droit humain en 2010.

Alors que la photographie était historiquement comprise comme un outil indexé lié à la mort par des penseurs comme Roland Barthes, l'image numérique en réseau a transformé ce médium. Le flux constant de production, de postproduction, de distribution et de consommation de la photographie, alimenté par le capitalisme cognitif, a rendu l'image volatile, virale et vivante. L'impact du contenu visuel sur la société s'est considérablement accru dans un monde où la connaissance et l'expérience sont constamment médiatisées par les images. Les photographes contemporains reconnaissent que ce nouveau scénario élargit et enrichit le médium d'une myriade de procédés et de technologies qui repoussent ses limites et révèlent ses défauts.

Ce changement, partagé sur l'utilisation et la compréhension de la photographie et de l'eau, est interrogé dans cette exposition à travers les travaux de **Diogo Bento**, **Cihad Caner**, **Garrett Grove**, **Dries Lips**, **Marie Lukasiewicz** et **Jessica Wolfelsperger** qui utilisent les possibilités qu'offre ce nouveau scénario, en analysant et critiquant également son impact sur la société.

Les travaux des artistes et le projet de commissariat ont été développés dans le cadre de Parallel European Platform.

OCEANS OF PROFIT
AND DESPAIR

The immensity of the ocean mean it has historically been impossible to grasp or comprehend, turning the act of looking at it in an activity of self-reflection. Today, however, humans have conquered most of the waters, shores and deep-seas of the planet, changing that feeling and opening the possibility to also look inside it. Once the romantic notion of pure nature is impossible to return to, the contemplative gaze includes concerns connected to the social, cultural and economical exploitation of the seas and their surroundings.

Garrett Grove has been working along the West Coast of the United States following a very simple but efficient rule: to keep the horizon of the Pacific Ocean in every image. That is how Looking West explores the occupation and activities that contemporary society invests in the coastline. Grove's black and white photographs inquire if there is still a glimmer of hope beyond the house development, leisure activities and the social inequities that reach the seashore.

Marie Lukasiewicz's work by contrast, goes beyond the surface of the ocean to focus on the coral, one of its most appreciated and endangered leaving sea creatures. Beyond Coral White exposes and critiques the impact of the extractive economy in the oceans, while also questioning the aesthetics that are involved. Her work mimics advertisers appropriation of scientific research aesthetics, making use of the empirical iconicity of their tools. In that purpose, Lukasiewics uses a variety of objects and mediums including typologies, texts, staged photographs and videos.

The works of **Garrett Grove** and **Marie Lukasiewicz** are shown in a shifting fluctuation that crosses the threshold between air and water. A steady motion where the contrast between documentary and staged, color and black and white, intends to show variant ways in which the ocean can be grasped today.
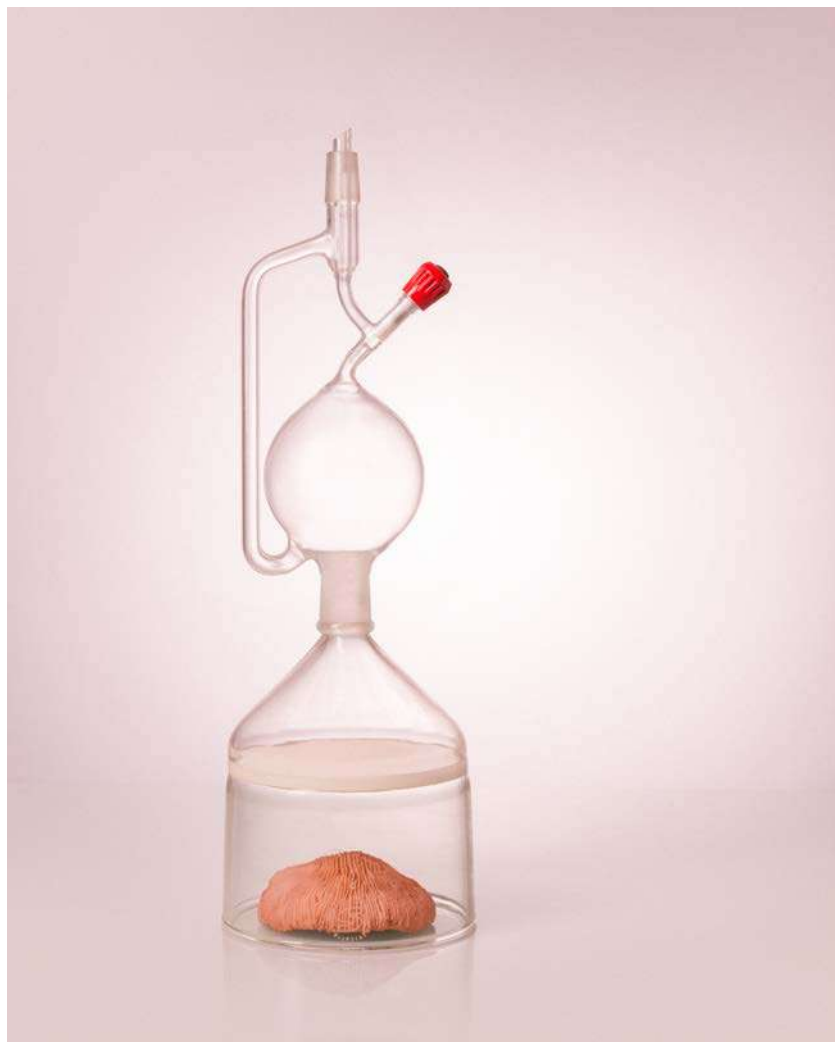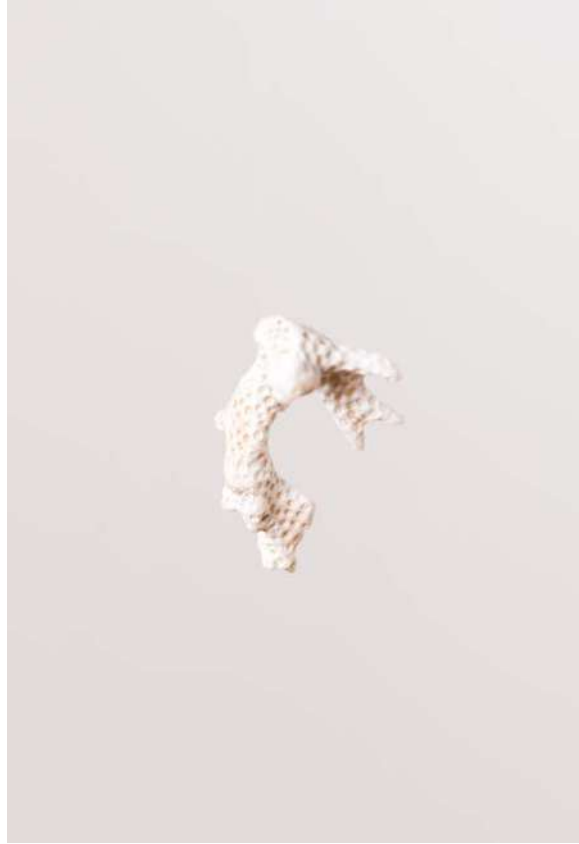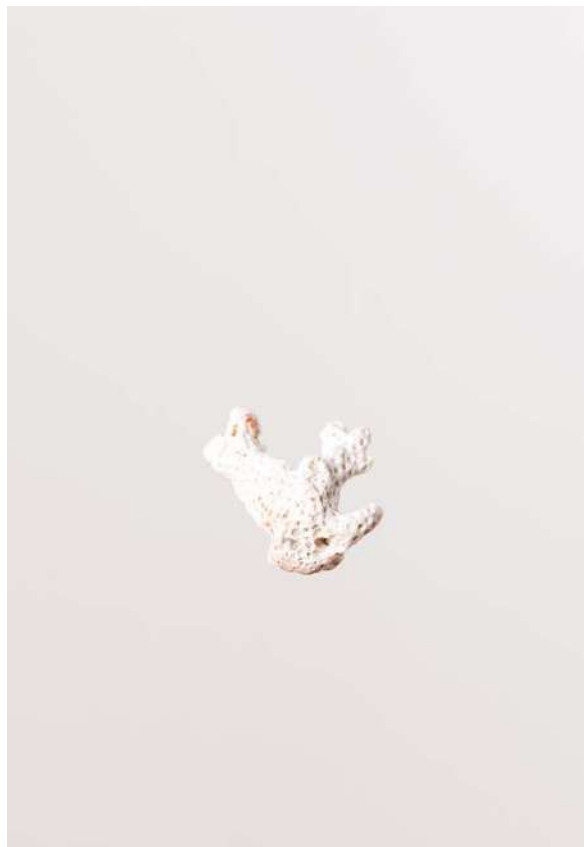
OCEANS OF PROFIT

POETICS OF THE UNCERTAIN

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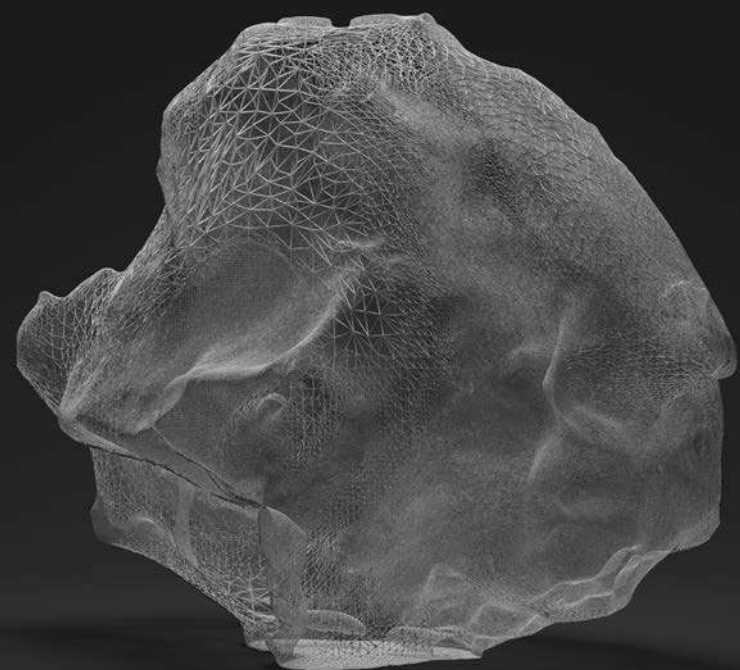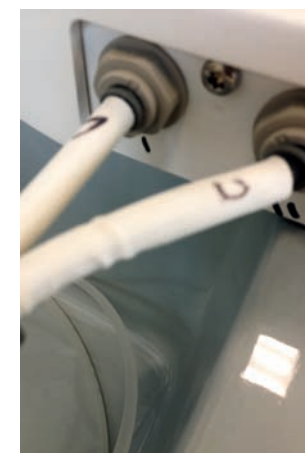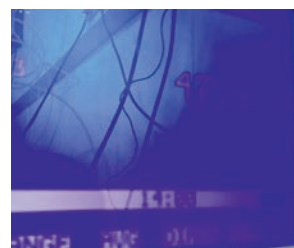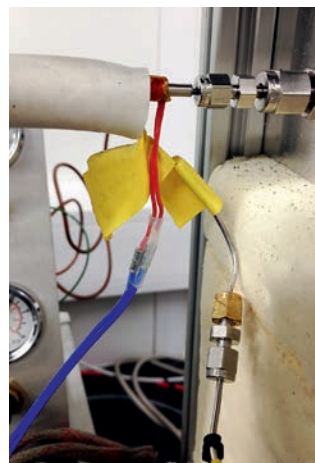
POETICS OF THE

2019-03-07 20:20:47 Generating dense point cloud...
2019-03-07 20:20:47 selected 0 cameras in 0.000768 sec
2019-03-07 20:20:47 Finished processing in 0.004686 sec (exit code 0)
2019-03-07 20:20:47 Error: Zero resolution

2019-03-07 20:21:14 Agisoft Metashape Standard Version: 1.5.1 build 7618 (64 bit)
2019-03-07 20:21:14 Platform: Linux
2019-03-07 20:21:14 CPU: AMD Ryzen Threadripper 1950X 16-Core Processor (desktop)
2019-03-07 20:21:14 CPU family: 23 model: 1 signature: 800F11h
2019-03-07 20:21:14 RAM: 62.8 GB
2019-03-07 20:21:15 OpenGL Vendor: NVIDIA Corporation
2019-03-07 20:21:15 OpenGL Renderer: TITAN X (Pascal)/PCIe/SSE2
2019-03-07 20:21:15 OpenGL Version: 4.6.0 NVIDIA 390.77
2019-03-07 20:21:15 Maximum Texture Size: 32768
2019-03-07 20:21:15 Quad Buffered Stereo: not enabled
2019-03-07 20:21:15 ARB_vertex_buffer_object: supported
2019-03-07 20:21:15 ARB_texture_non_power_of_two: supported
2019-03-07 20:21:19 Loading photos...
2019-03-07 20:21:19 Finished processing in 0.016528 sec (exit code 1)
2019-03-07 20:21:23 AlignPhotos: accuracy = Highest, preselection = generic, keypoint limit = 50000, tiepoint limit = 7500, apply masks = 0, filter tie points = 0, adaptive fitting = 0
2019-03-07 20:21:23 Matching photos...
2019-03-07 20:21:23 Detecting points...
2019-03-07 20:21:25 [CPU] photo 0: 50000 points
2019-03-07 20:21:26 [CPU] photo 1: 50000 points
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2019-03-07 20:21:33 [CPU] photo 8: 257 points
2019-03-07 20:21:35 [CPU] photo 9: 50000 points
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2019-03-07 20:21:36 [CPU] photo 14: 222 points
2019-03-07 20:21:36 [CPU] photo 15: 50000 points
2019-03-07 20:21:37 [CPU] photo 16: 199 points
2019-03-07 20:21:37 [CPU] photo 17: 50000 points
2019-03-07 20:21:38 [CPU] photo 18: 50000 points
2019-03-07 20:21:38 [CPU] photo 19: 164 points
2019-03-07 20:21:40 [CPU] photo 20: 50000 points
2019-03-07 20:21:41 [CPU] photo 21: 50000 points
2019-03-07 20:21:44 [CPU] photo 22: 50000 points
2019-03-07 20:21:44 [CPU] photo 23: 169 points
2019-03-07 20:21:44 points detected in 20.4413 sec
2019-03-07 20:21:44 Selecting pairs...
2019-03-07 20:21:45 5254 matches found in 0.867407 sec
2019-03-07 20:21:45 matches combined in 0.000832 sec
2019-03-07 20:21:45 filtered 2367 out of 4383 matches (54.0041%) in 0.002132 sec
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2019-03-07 20:21:45 setting point indices... 169 done in 9.8e-05 sec
2019-03-07 20:21:45 setting point indices... 185 done in 8e-05 sec
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2019-03-07 20:21:45 Matching points...
2019-03-07 20:21:46 803 matches found in 1.6383 sec
2019-03-07 20:21:46 matches combined in 0.00014 sec
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2019-03-07 20:21:46 selected 112 tracks out of 112 in 5.5e-05 sec
2019-03-07 20:21:46 Estimating camera locations...

MICROCONTROLLER UNIT / µP-STEUERUNG
MICROPROCESSEUR DE COMMANDE

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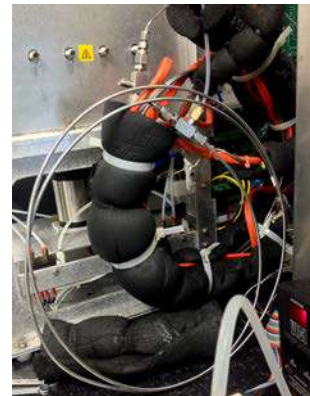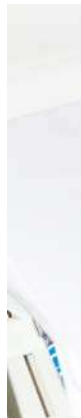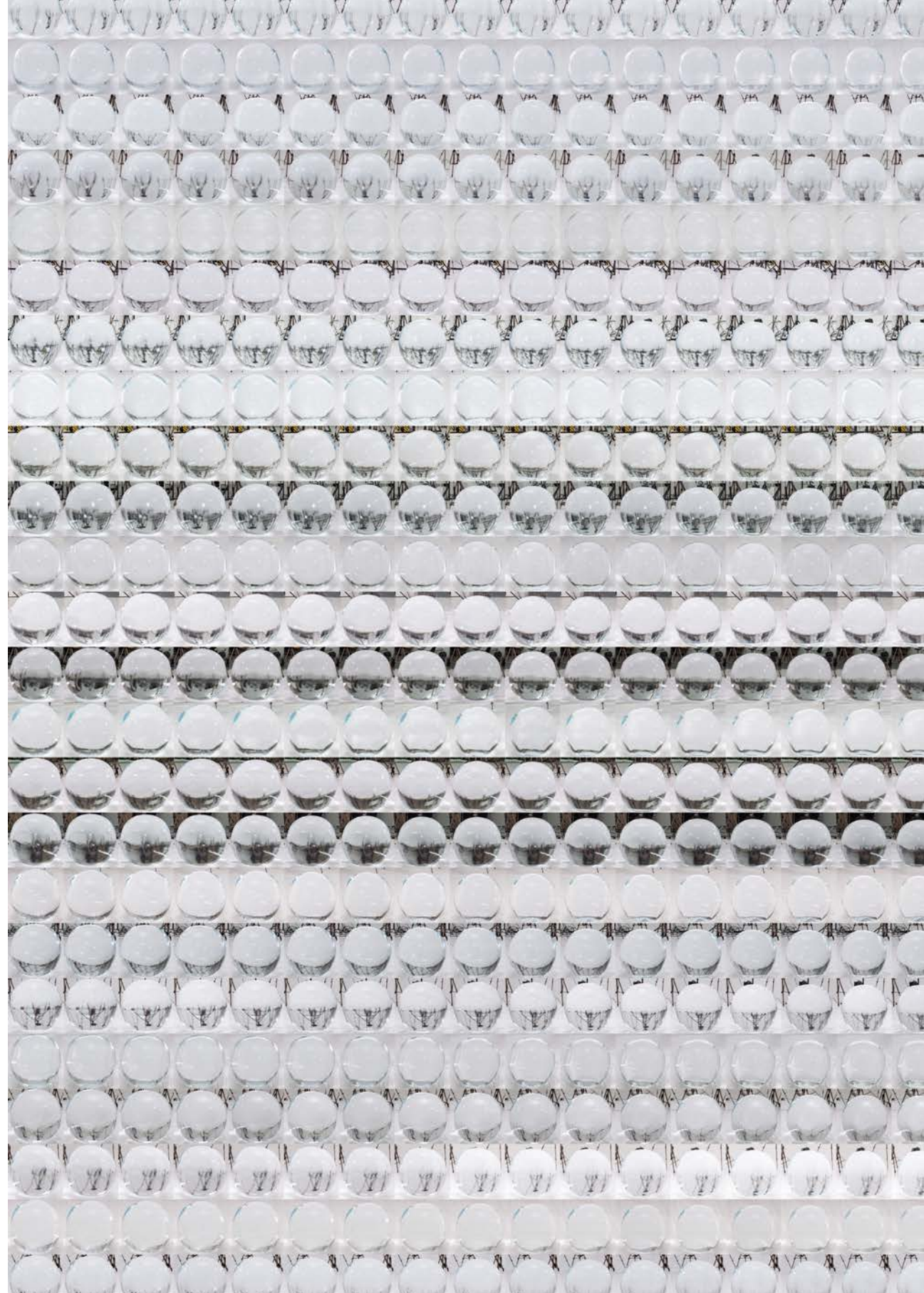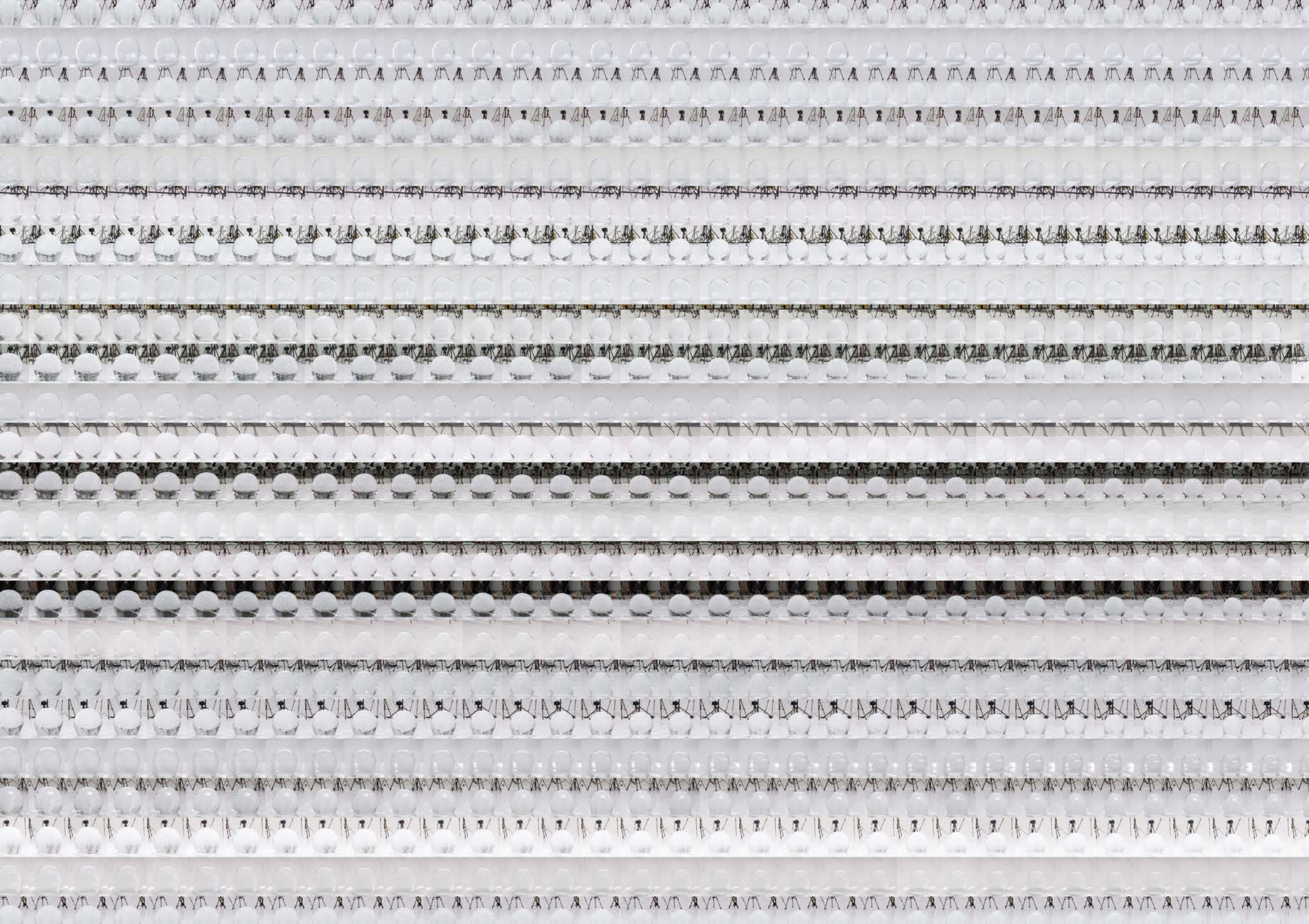MAIN SWITCH
HAUPTSCHALTER
INTERRUPTEUR
PRINCIPAL

THE LIVESTREAM OF REASON PRODUCES MONSTERS

The immensity of the ocean mean it has historically been impossible to grasp or comprehend, turning the act of looking at it in an activity of self-reflection. Today, however, humans have conquered most of the waters, shores and deep-seas of the planet, changing that feeling and opening the possibility to also look inside it. Once the romantic notion of pure nature is impossible to return to, the contemplative gaze includes concerns connected to the social, cultural and economical exploitation of the seas and their surroundings.

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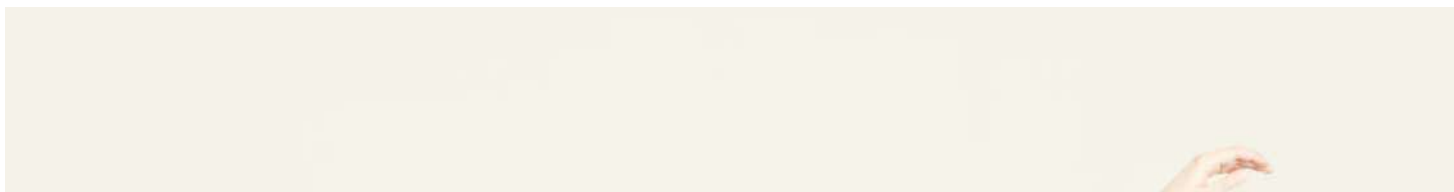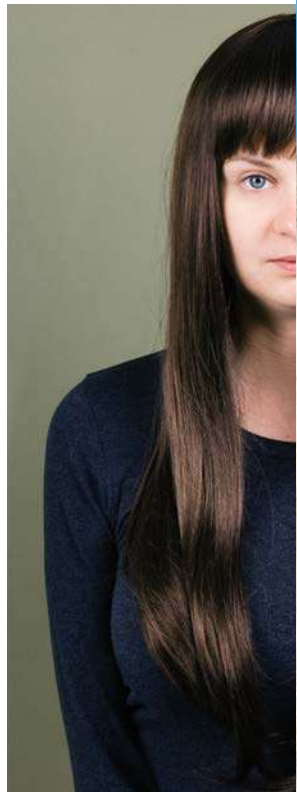
THE LIVESTREAM OF REASON PRODUCES

The Monster's body is a political claim in itself.
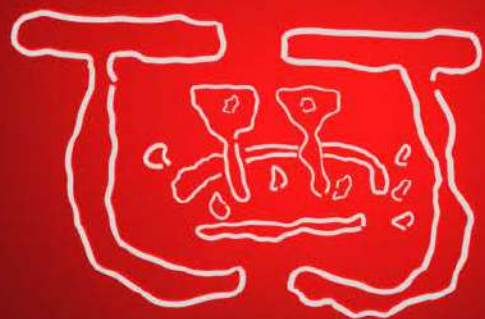
Hospitality for the monster no matter what!

perh

Asıl soru, kimin nasıl canavar gibi temsil edildiği değil, bizzat canavar figürünün/katego-risinin neyi kurduğudur.

The question is not who is represented like a monster, but what constitutes the monster figure/category.

The revolution is only for monsters.

Batı dillerinde kullanılan canavar (monster) kelimesi, Latince "monstrare" (göstermek, teşhir etmek) ve "monere" (uyarmak, tehlikeyi haber vermek) fiillerinden türemiştir.

The word monster stems from Latin "monstrare" (indicate, expose) and "monere" (report, danger).
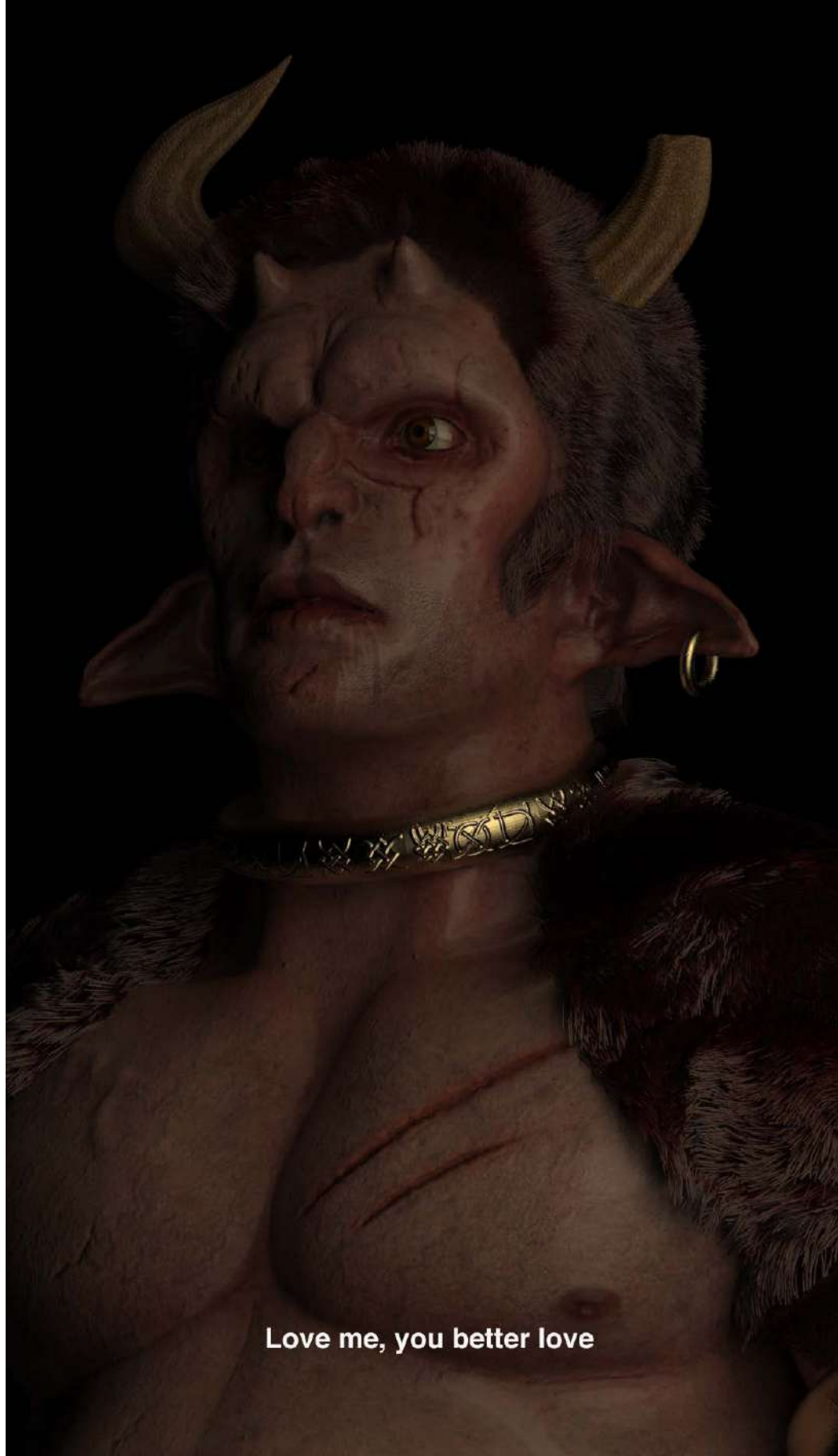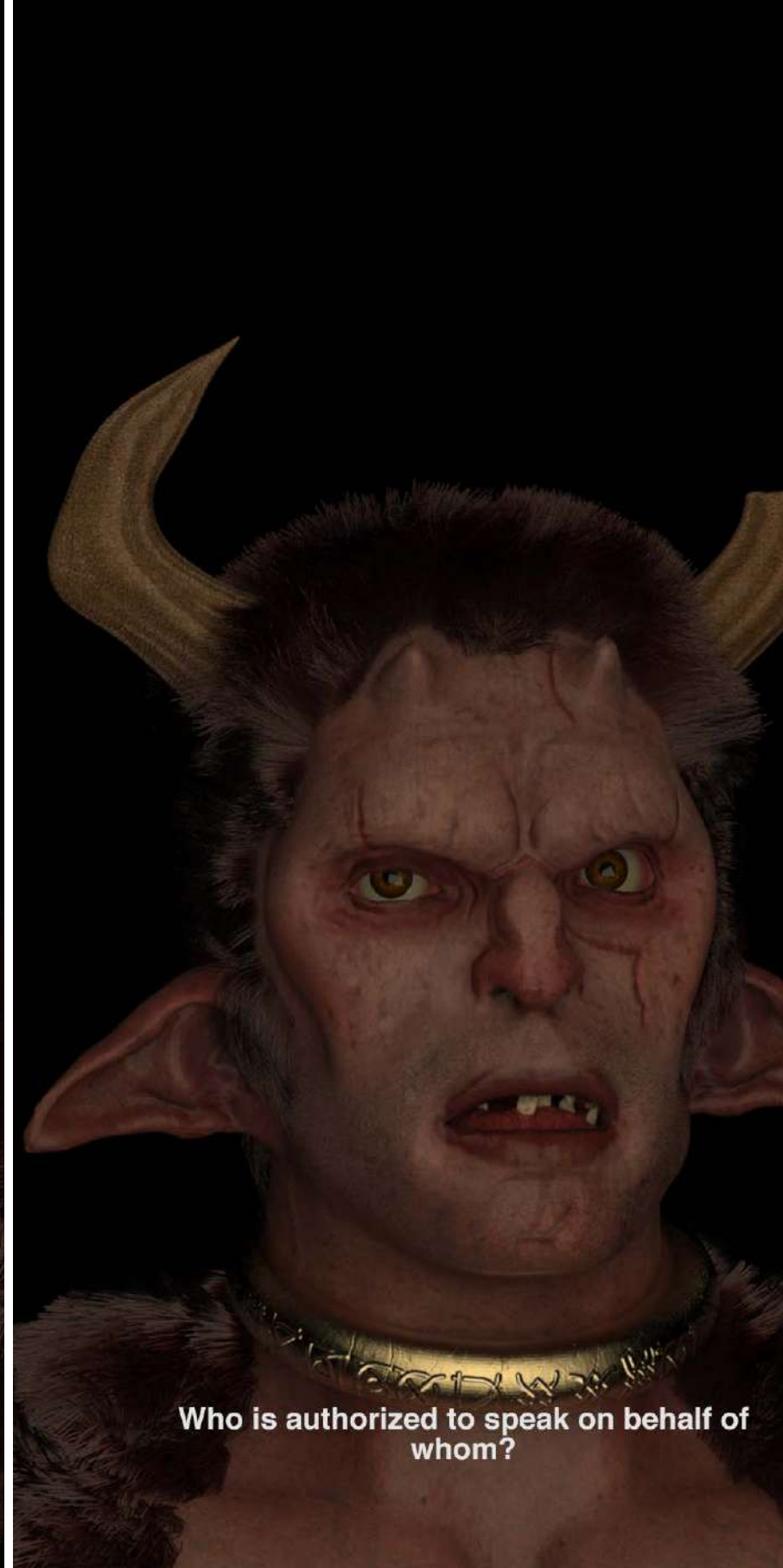
...erhaps me!

Canavara
misafirperver
hale
gelebilir miyiz?

Can we become hospitable to the monster?

aaaaoooo!

Love me, you better love

Who is authorized to speak on behalf of whom?

Le Château d'Eau est la plus ancienne structures dédiée à la photographie artistique, en France. Ouverte en 1974 sous l'impulsion du photographe toulousain Jean Dieuzaide, elle a pour principale vocation l'éducation des publics. C'est pourquoi sa programmation s'articulant autour d'une dizaine d'expositions monographiques ou thématiques dans l'année, s'ouvre aux différents pratiques de la photographie dès lors qu'elles sont servies par une écriture visuelle singulière.

S'inscrivant dans le champ de l'art, **Le Château d'Eau** mène une démarche voulant apporter aux publics les moyens d'appréhender la lecture des codes photographiques pour amener chacun à former son propre jugement. Ainsi, revendiquant la fertilité du médium, il tient compte des nouvelles propositions formelles qu'offrent les jeunes créateurs sans renier l'apport de l'histoire. Présentations d'œuvres d'auteurs renommés, mise en vue d'œuvres injustement oubliées et expositions d'artistes émergents, scandent la proposition annuelle.

En outre, un Centre de Documentation riche de près de 15 000 ouvrages présente la photographie dans toutes ses époques, ses pratiques ou genres. Livres monographiques d'auteurs, sommes historiques, études théoriques, sont accessibles à tous : curieux, amateurs d'arts, étudiants ou chercheurs.

Le Château d'Eau abrite également un fonds d'œuvres reflétant la programmation du Château d'Eau depuis ses débuts. Cette collection permet de prolonger la démarche éducative de la structure en composant des expositions thématiques qui sont présentées dans des Centres d'arts, des établissement scolaires ou universitaires.

Depuis quarante-cinq ans maintenant, l'exigence de sa programmation a établi **Le Château d'Eau** comme un établissement reconnu dans le champ de la photographie en Europe.

The Château d'Eau is the oldest structure dedicated to artistic photography in France. Opened in 1974 under the supervision of the Toulouse photographer Jean Dieuzaide, its main vocation is to educate the public. Its programing, which is structured around ten monographic or thematic exhibitions throughout the year, is open to all practices of photography incorporating unique visual styles.

Within the field of art, **Le Château d'Eau** leads an approach aiming to provide the public with the means to understand the reading of photographic codes and encourages the viewers to form their own personal opinions. Upholding the richness of the medium, it takes into account new proposals offered by young creators while defending the history of photography as well. Presentations of works by renowned authors, presentations of unjustly forgotten works and exhibitions of emerging artists are the hallmarks of its annual shows.

It also has a Documentation Centre with nearly 15.000 books encompassing photography in all its periods, practices and genres. Monographic books by individual photographers, historical works and theoretical studies are accessible to the curious, to art lovers, to students and to researchers.

Le Château d'Eau also houses a permanent collection of works that reflect its programming from the beginning. This collection makes it possible to extend the structure's educational approach by creating thematic exhibitions that are presented in art centers, schools or universities.

For forty-five years now, its demanding programming has established **Le Château d'Eau** as a recognized institution in the field of photography in Europe.

Oh my dear monster.

Garrett Grove
Marie Lukasiewicz
Dries Lips
Diogo Bento
Jessica Wolfelsperger
Cihad Caner

Curated by:
Jon Uriarte

Parallel - European Photo Based Platform
brings together creative European organisations
committed to promoting cross-cultural
exchanges in order to set new standards in
contemporary photography. The exhibition
"Currents Shift" was presented at Le Château
d'Eau, Toulouse, in May 2019, in the framework
of the second cycle of the Platform.

www.parallelplatform.org

PROCURARTE   Le Château d'Eau
                                pôle photographique - Toulouse

prl
parallel

european
photo based
platform

Co-funded by the
Creative Europe Programme
of the European Union

CURRENTS