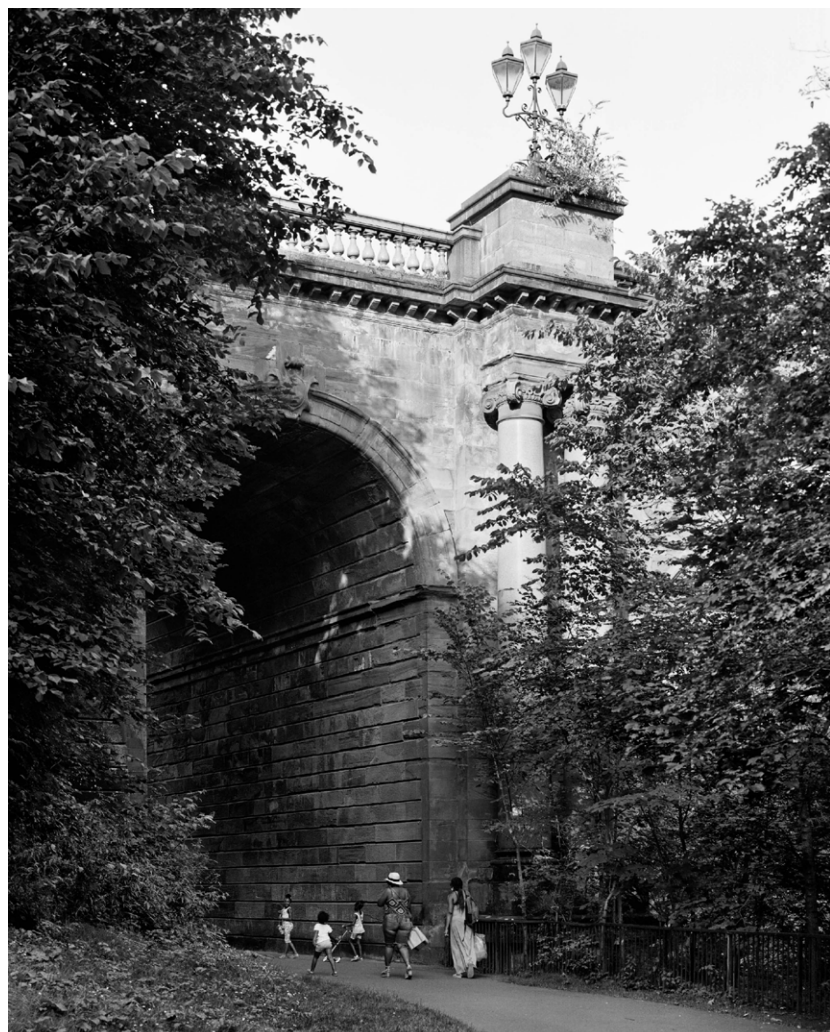


EXHIBITION

# FOR WHOM THE BELL TOLLS (GO) CAMILLE FALLET



CENTRE  
PHOTOGRAPHIQUE  
MARSEILLE  
**19 JUNE >**  
**25 SEPTEMBER 2021**

Vernissage on Friday 18 June at 6pm.

**Camille Fallet has been named the guest of honour for the Photo Marseille 2020 festival.**

**This exhibition is co-organised by the Photo Marseille festival and the Centre Photographique Marseille,** with the support of the Sud Provence Alpes Côte d'Azur Region and France's CNAP national visual arts centre through its documentary photography program.

This exhibition is also part of the satellite programme of the Rencontres d'Arles photography festival within the framework of the Grand Arles Express initiative.



A man in Govan Road, Glasgow, 2019 © Camille Fallet

# EDITORIAL

For the tenth edition of the festival, I invited the photographer Camille Fallet to be the guest of honour. Beyond being a recognition of his work, this invitation was also symbolic. In 2011, at the first edition of the festival, Camille was one of the winners of the Prix Maison Blanche award. The jury was impressed by his series *London Photographs*, *The Memorial of Modern City*. These photographs formed a thoughtful inventory of both the human and architectural elements of the capital across the English Channel, and the series was presented at the Maison Blanche gallery and at the École des Beaux-Arts de Marseille. For the sixth edition of Photo Marseille, Camille presented *Approximation remontée* (*American re-photographs*) at the Straat Galerie, an installation and a reimagination of images from one of the major works of 20th century art : *American Photographs* by Walker Evans. Three years later, this same installation was acquired by the Frac Provence Alpes Côte d'Azur contemporary art fund and was presented at the Rencontres d'Arles photography festival. In parallel to his artistic production, Camille has curated several exhibitions, such as *Notes sur l'asphalte – une Amérique mobile et précaire 1950-1990* at the Pavillon Populaire in Montpellier in 2017. He is also one of the founding members of the L'Inventaire project, which gathers and showcases the geographic survey photos that were taken of the Aix-Marseille metro area in the 1980s.

A decade after the first collaboration, it seemed logical that we should honour this remarkable, prolific, and exacting artist. Camille suggested an exhibition of *For Whom the Bell Tolls (Go)*. This series was produced in Glasgow following two residencies organised by the Centre Photographique Marseille as part of the Nuit de l'Instant 2018 photography programme (which is co-produced by the Institut Français/City of Marseille). These residencies were in partnership with Street Level Photoworks in Glasgow and supported by France's CNAP national visual arts centre through its documentary photography program. The *For Whom the Bell Tolls (Go)* exhibition was initially scheduled for the autumn of 2020, but it had to be postponed due to the health crisis. It will now open its doors just before the summer of 2021 at the Centre Photographique Marseille, and this is news that should be truly celebrated.

I would like to thank Camille Fallet for the confidence he has shown in me and Erick Gudimard as we moved ahead with the hosting and co-organisation of his exhibition, and also extend my gratitude to all the partners involved in the production of this event.

Christophe Asso  
director of the Photo Marseille festival

There is a fundamentally photographic nature to Glasgow, as there is to Marseille. This is not to say that the city is merely photogenic, but rather, that it carries a weight and a light that makes it fertile ground for those seeking the lyrical and the documentary.

Walking through the streets of Glasgow and Marseille, one is struck by the past and how it has been shredded by the present to create an amalgam where history is integrated into people's daily lives in such a way that it becomes "invisible". There are urban forms that seem to perpetually change: those of an industrial sector that is so prevalent but already so outdated, those of an outmoded but glorious urbanism, those of a scattered but insistent modernity. There is also the smell of the sea in both cities, either in the distance or near at hand, carried by an ever-present wind... There are the seagulls, like random passers-by, who seek to feed on the debris of humans, and sometimes end up crossing swords with them. And, there is a common pride in their territory (almost a terroir), a common and occasionally extreme passion for football and music, a common mistrust of the capital city.

In Glasgow, Camille Fallet has acted as a sociologist, geographer, urban poet, historian, writer, documentarian, flâneur, and photographer. Because of his interest in the varied complexities of a territory, he produces artwork with different tones, but it always bears the hallmarks of a document shaped by physical and aesthetic experience.

This exhibition's creative concept, which has been specially designed for the Centre Photographique Marseille, brings together screens, slides, texts, archives, and more than 60 photographs that will be shown for the first time. It bears witness to an artist's inquisitive and rigorous examination of a city, its history, its population, its movements, and its spirit.

Erick Gudimard  
director of the Centre Photographique Marseille

Cover picture : Footpath under Kirklee Bridge, spanning the River Kelvin gorge, Glasgow, 2019 © Camille Fallet



Earthenware Column foot, Ashley Street, Glasgow, 2019 © Camille Fallet

# THE EXHIBITION

## FOR WHOM THE BELL TOLLS (GO)

"If you see Glasgow from the air, it looks like it's been bombed. What was once the second city of the British Empire, with its major port for metalworks, shipbuilding, and railway engineering, now has the appearance of a former ruin that has been haphazardly rebuilt. For the most part, its shape reflects the Industrial Revolution and the height of the Victorian era. The city's architecture is, more or less, a collection and appropriation of the architecture of the great civilizations. These styles embellish its businesses, its public buildings, its places of worship, and its homes. The uniformity of the red or blonde sandstone enhances the ornamental touches. Glasgow was once splendid, rich, and powerful.

The city has been collapsing for a century. After peaking at more than one million people, it has since lost almost half of its population and is now infamous for the life expectancy of residents born in the poorest East End neighbourhoods: just 54 years. After a first attempt in the late 1970s to redesign its geography with concrete and cars, the city survived only by excising entire neighbourhoods. The merchant buildings, the tenements, and the giant brutalist constructions disappeared to make room for a peripheral world of grey-plastered housing estates that were created after the tax revolts shattered the grand Glasgow of the Labour period.

The city is doing a little better today. It remains an important financial centre, and burgeoning real estate developments are swallowing old factories and industrial wastelands. The same forces of capitalism that are at work in other Western cities are re-sketching the visible face of Glasgow. But even more than elsewhere, Glasgow is the epitome of capitalism, its physical expression. If the period from the middle of the 19th century to the middle of the 20th century was ushered along by a sense of artistic modernity and a dynamic that found parallels in the emergence of photography, today the city's development has as its sole aesthetic horizon the museumization of its last ruins.

For the most part, I have photographed Glasgow with the 4x5 camera, making sure that each place and each object I captured is a profoundly exemplary and vivid clue to the city's spirit."

Camille Fallet

# THE EXHIBITION

The *For Whom The Bell Tolls (Go)* exhibition at the Centre Photographique Marseille will consist of more than 60 photographs, a slide show, and a video installation created in 2017 as part of a residency organised by Street Level Photoworks in Glasgow and the Centre Photographique Marseille.

## Glasgow in Row (Video Installation)

“After reading an article in *Le Monde diplomatique* a few years ago, a unique detail that is specific to this city stuck in my mind: the Glasgow effect. This phenomenon is characterised by a 28-year gap in life expectancy between rich and poor neighbourhoods, with rich people dying at an average age of 82 and poor people at 54. Comparable cities, such as Manchester, do not suffer these same consequences, and a combination of factors seem to be involved: malnutrition, poor sanitary conditions, addictions, violence, harshness of the work, climate, etc.

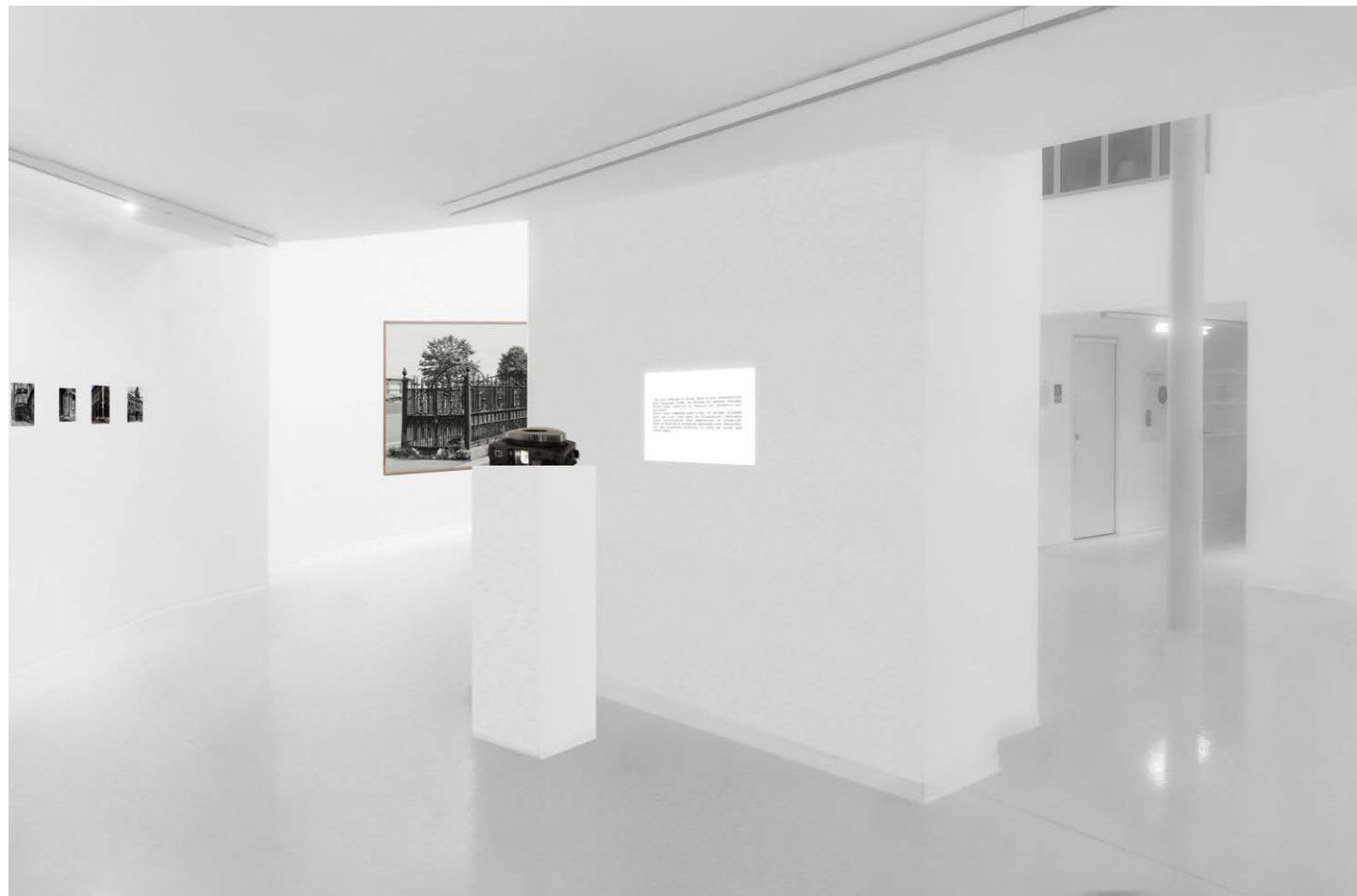
As a result, my starting point was a question. Is this phenomenon perceptible in the city? How is it characterised within the spatial character of Glasgow? When I arrived, I discovered that in 2016, the Scottish government had published maps showing the incomes of residents in a street-by-street format, so that the structural problems of Scotland were more visible. Using these maps along with topographical maps, I drew three routes that traverse these social fractures and that met in the centre of Glasgow, in George Square, where a giant sign on a former university building reads, ‘People Make Glasgow’. My first route started in the northwest (Bearsden) and went through the privileged west end of the city. The second route started in the northeast (Glasgow Fort) and wound through the east end, the home to Glasgow’s chronically poor residents. Finally, the third route started in the south-southeast (Fernhill) and traveled through a more complex urban landscape south of the River Clyde.

Mixing pedestrian exploration, car traffic, photographs, and video recordings, this work is an attempt to dissect the city. The result is a work composed of three superimposed video projections that narrate this photographic experience.”

*Glasgow in Row*, Street Level Photoworks – Centre Photographique Marseille, Glasgow International 2018



Scenarios of the future exhibition *For Whom The Bell Tolls (Go)* at the Centre Photographique Marseille





Sans-abri, Argyle Street, Glasgow, 2017 © Camille Fallet

# ASSOCIATED PROGRAM

## AT THE CENTRE PHOTOGRAPHIQUE MARSEILLE :

:: Talk with David Bennassayag on July, 3 (time to be specified)

:: *Une vision dystopique de Glasgow*, reading by Sylvain Maestraggi on September 8 (time to be specified)

:: Films associated with the exhibition :

:: *Histoires nées de la solitude* (2009) - 36min - Sylvain Maestraggi

:: *Jamaica Street, Glasgow* (1901) BFI - 2min30

:: *Blight* (1996) - 14min - John Smith

## OUTSIDE THE WALLS :

:: Exhibition **THE BREAKING POINT**, Galerie Zoème, from June 17 to September 16, 2021, as part of the **Photo Marseille 2020 festival**. Vernissage on June 17 at 6 pm.

With the exhibition *The Breaking Point* Camille Fallet weaves the threads of his journey between lyrical document and plastic work. He is betting on digression and semantic slippage. The images collected in the exhibition have in common that they show different forms of land use. This is where any urbanization process begins: we set a landmark, we draw a map, we appropriate the public space. On the other hand, the images also show interstitial or abandoned zones, in which can be read traces of the accidental, a certain movement of disappropriation, even of liberation of space. They are like two sides of the same thing.

:: The project *For Whom The Bell Tolls (Go)* will be published by **Le Point du Jour** during the first half of 2022.



:: **Cahier n°9, Camille Fallet, Filigranes éditions / Zoème, 64 pages, 14cm x 21 cm, 15 euros.**

The theme, a photographic standard: the city. In this case, Glasgow. One of the industrial and commercial centers of the British Empire during the long nineteenth century, bastion of the workers' movement (Red Clydeside) in the first half of the twentieth, it suffered the full brunt of the crises of capitalism in from the 1920s to the present day. Camille Fallet began photographing her in 2017. The work is still in progress. Kind of milestone, this cahier brings together a diverse typology of lyrical documents: legends, shots, postcards, stories, photographic montages. As much of variations to interpret the city, or to try to play out its history.



Camille Fallet at work, 2012 © Thomas Bernardet

*Prix Maison Blanche #1*, Galerie Montgrand, ESBAM, Marseille, 2012



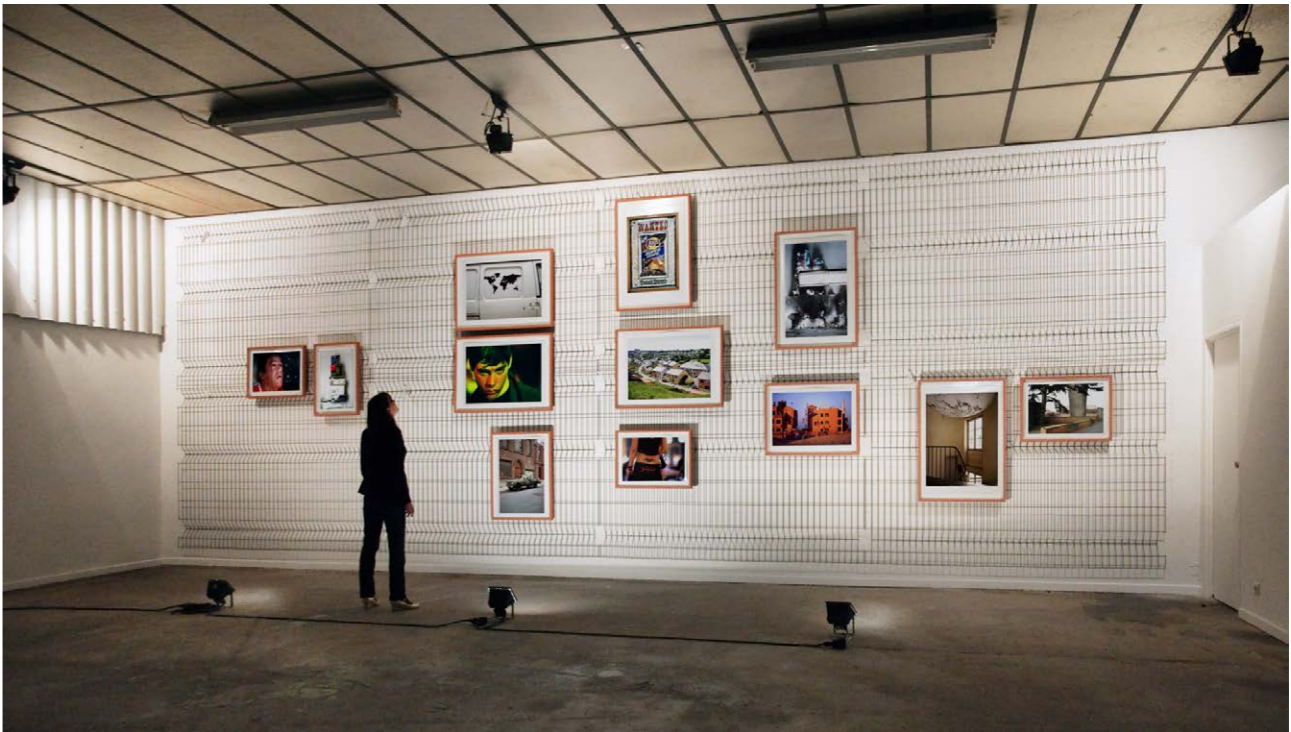
# THE PHOTOGRAPHER

## CAMILLE FALLET

“Camille Fallet began by documenting the landscapes of the Aveyron area where he grew up, and he is now working on a series that examines mulleins, the tall plant specimens that are found almost everywhere in the world as the wind and cars scatter their seeds. Like an investigator, Camille Fallet identifies potentially significant elements in a given environment. His artistic method also includes a search for previous images, ones that resonate within a personal imagination. In this associative visual memory, the notion of cutting, in the double sense of extracting and editing, holds an essential place. It is a method that can be traced back to the cartoons, science fiction movies, and artists’ books that shaped Camille Fallet’s early perspectives. In pursuit of this vision, he chose a common “subject”, one that is both well-defined and ever-expanding. In London, Glasgow, the Greater Paris area, or the Bordeaux urban community, he has focused on “modern” architecture, the intermediate spaces and the multiple modes of circulation that constitute urban territories. On the one hand, it is a matter of serial recording: listing typologies, treating an ensemble from different viewpoints. On the other hand, it involves an angle of approach, generally from the periphery, where unexpected details and vantage points emerge. The photographs are then edited – assembled in space, projected, laid out. These forms often evoke photographic motifs or the work of well-known artists. For Camille Fallet, this is not a postmodern attitude (there is neither a truth nor an original, only a simulacrum and a copy), but rather the possibility of exercising one’s own vision by appropriating a story and, why not, by reinventing it. Somewhere between reprise and repositioning, his work opens up a critical understanding of current urbanization and can inform initiatives to transform it.”

David Benassayag

*Portails, grilles et autres images modernes*, collaboration with Thomas Bernardet, the BBB, Toulouse, 2009





License Color Photo Studio, Espace Croisière, Rencontres d’Arles, en partenariat avec le Frac PACA, Arles, 2019

Standards, Le point du jour, Cherbourg, 2018



# CAMILLE FALLET

Born March 11, 1977

## CV (SELECTION)

### SOLO SHOWS

*Par réfraction*, Galerie du Musée de la Photographie Charles Nègre, Festival L’Image-Satellite, Nice, 2019

*License Color Photo Studio*, espace Croisière, Rencontres d’Arles, Partenariat Frac PACA, Arles, 2019

*Glasgow in Row*, Glasgow international - Street Level Photoworks, Glasgow 2018

*Standards*, Le point du jour (co-production Centre Photographique d’Ile de France), Cherbourg, 2018

*Bordeaux sans légende*, Le 308 - Maison de l’Architecture d’Aquitaine, Bordeaux, 2017

### GROUP SHOWS

*Walker Evans Revisited*, commissariat David Company, Kunsthal Helmond, Museum Helmond, 2022

*Photo Basel / Berlin*, commissariat Audrey Hoareau, Berlin 2020

*La fabrique du temps - acte 2*, Galerie DIX9 Hélène Lachar-moise, Paris, 2020

*Walker Evans Revisited*, commissariat David Company, « The Lives & Loves of images » Biennale für aktuelle Fotografie, Kunsthalle Mannheim, 2020

*Polyptyque*, Salon de Photographie contemporaine, collaboration Gilles Pourtier et Straat Galerie, Centre Photographique Marseille, 2018

### CURATOR

2017 - *Notes sur l’asphalte - une Amérique mobile et précaire 1950-1990*, Le Pavillon Populaire, Montpellier.

2014 - *Le paysage dans la photographie, un état des lieux*, Artothèque de Miramas.

### RESIDENCES / ORDERS

2017 Résidence - Street Level Photoworks, Glasgow, en partenariat avec Les Ateliers de l’image

2016-2017 Commande photographique. « Le paysage de la métropole Bordelaise », Bordeaux-Métropole, dans le cadre de la Biennale d’architecture AGORA 2017

2011-2012 Commande photographique. Le paysage du grand Paris - Ateliers Internationaux de maîtrise d’oeuvre urbaine de Cergy.

### PUBLICATIONS / EDITIONS

The Lives and Loves of Images, catalogue de la Biennale für aktuelle Fotografie 2020 , textes de David Company, design de Becker Rapp Studio, 22.5 x 28 cm, 216 pages, publié par Kehrer Heidelberg, 2020

Dia a Dia #08 & Dia a Dia #15, 12a Bienal Internacional de Arquitetura de São Paulo, 614 multidisciplinary experimentation collective work, 2019

Anthologie de l’ordinaire, Bordeaux sans légende, édition de Bordeaux-Métropole / Agora , livre 18 x 24cm, 496 pages, 2017

### TALKS

*Le Document Lyrique* - performance illustrée de la conférence de Walker Evans (11 mars 1964, Yale University), Colloque international «Le paysage temps photographié », Université d’arts plastiques de Saint-Etienne, novembre 2018

*Paris extra muros*, dialogue avec Sylvain Maestraggi et Jean-Francois Chevrierl, Fondation Henri Cartier-Bresson, Paris, février 2018

*Petite leçon de photographie*, avec Edouard Caupeil et Les Ateliers de l’Image, Le GYPTIS, Marseille, avril 2015

### COLLECTIONS PUBLIQUES

FNAC - CNAP, FRAC Aquitaine,FRAC PACA

### SCHOLARSHIPS

Bourse d’aide à la photographie documentaire contemporaine pour le projet *For Whom The Bell Tolls (Go)*, CNAP, 2018

Bourse d’aide à l’édition pour la réédition du livre *The Greater Paris Landscape Manual*, CG13, 2015

Bourse d’aide individuelle à la création pour le projet *Bordeaux sans légende*, DRAC PACA, 2014

### LESSONS

Depuis 2019, Professeur d’enseignement artistique (photographie et vidéo) à l’école supérieure d’art et de design des Pyrénées, site de Tarbes.

### INITIAL TRAINING

2004 Master of Art, Photography Departement, Royal College of Arts, Londres

2001 DNSEP, École supérieure des Beaux Arts de Nantes

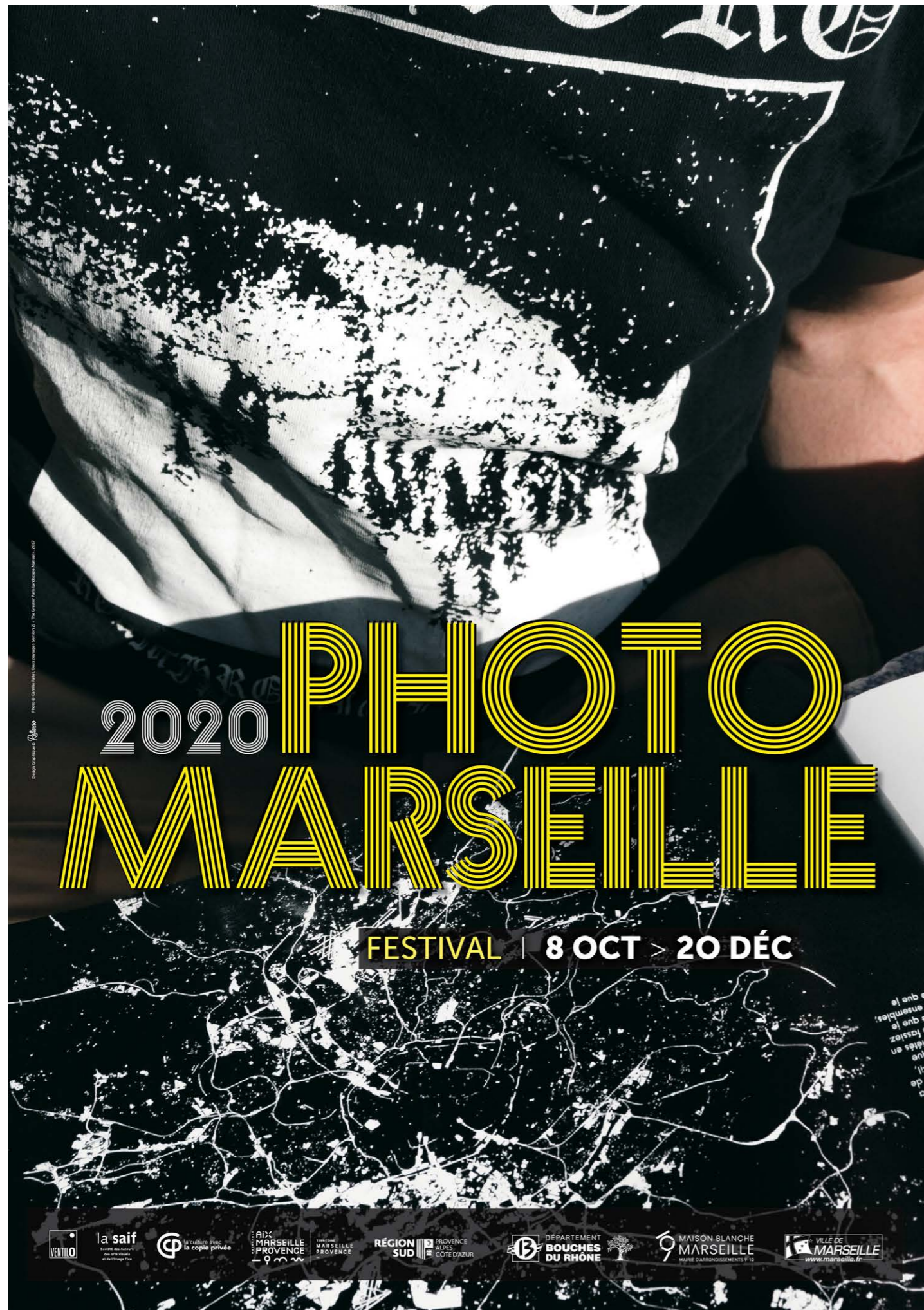
# THE PHOTO MARSEILLE FESTIVAL

Since 2011, the Photo Marseille festival has been offering a contemporary photography programme (exhibitions, screenings, conferences, workshops, etc.) running from October to December and forming a true journey through the city to meet the photographers working today.

In 2020, the festival took place in 17 venues and presented the work of more than 100 photographers at more than 30 different events.

Since its creation in 2011, the festival has focused on identifying young talent, notably with the Prix Maison Blanche award, as well as showcasing the work of photographers who are well-established internationally (Martin Parr, Bernd and Hilla Becher, Robert Frank, Stephen Shore, Man Ray) and locally (Franck Pourcel, André Mérian, Geoffroy Mathieu, Monique Deregibus, Yohanne Lamoulère). Photo Marseille connects the history of photography with current practices by using exhibitions, screenings, and educational activities for the general public (guided visits, workshops, conferences, master classes). For the past two years, Photo Marseille has also offered an event dedicated to photography books, the RUSH PHOTOBOK fair, which closes the event. Photo Marseille is held at various locations, including associations, private venues, cultural institutions, and non-traditional spaces. All events are free.

From 2021 onwards, the festival aims to play a more prominent role in the urban space by drawing on Marseille's rich heritage to contribute to the diversification of its audiences.



Affiche Photo Marseille 2020, *Deux paysages (version 2) « The Greater Paris Landscape Manual »*, 2017 © Camille Fallet

# THE CENTRE PHOTOGRAPHIQUE MARSEILLE



*Hypothèse du regard, variations discontinues et greffes instables*, Monique Deregibus, 2018 © Anne Loubet

The Centre Photographique Marseille (CPM) is dedicated to photography in all of its manifestations: exhibitions, amateur workshops, visual literacy training for young people, digital installations, video, documentary, participative works, transmedia storytelling, graphic design... This open and artistic space seeks to showcase, experiment, cross-pollinate, share, discover, educate, train, and entertain, while also accompanying the general public in their discovery of photography, supporting the professionalisation of artists, and developing new initiatives around photography.

The programme is centred on contemporary photographic works and images, and it takes into account recent changes and innovations as well as the links between photography and other artistic practices. This centre's scope of activity is underpinned by ambitions for the photographic image that are both original and innovative; original because they focus as much on artistic forms as on social practices; innovative because they are based on a principle of active co-construction and attempt to foster networks and partnerships.

*L'Image Traversée* is the title of the new artistic and cultural project that will gradually be implemented at the CPM in 2021.

The CPM is a founding member of the Réseau Diagonal, which was created in 2009 and is the only network in France bringing together production and distribution structures dedicated to photography.

*Des architecture(s)*, Valérie Jouve, 2020 © David Giancatarina



# PARTNERS

This exhibition is co-organised by the Photo Marseille festival and the Centre Photographique Marseille, with the support of the Sud Provence Alpes Côte d'Azur Region and France's CNAP national visual arts centre through its documentary photography program.

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The Centre Photographique Marseille (association Les Ateliers de l'Image) is supported by : la Ville de Marseille, le Département des Bouches du Rhône, et la DRAC PACA / ministère de la Culture.

The prints for the exhibition were produced by Studio AZA in Marseille.



# CONTACTS & USEFUL INFORMATION

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