

CENTRE DE LA PHOTO — GRAPHIE GENÈVE

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2022 PROGRAMME

The 2022 programme of the Centre de la photographie Genève (CPG), under the new directorship of Danaé Panchaud, is structured around five monographic exhibitions, dedicated to Swiss and international artists of different generations, alongside a new collaboration with the Department of Public Education of the State of Geneva. Although they are not linked by an annual theme, these exhibitions share a common approach to the photographic image. They defend the emancipatory potential of photography as a means of self-expression and a method for developing a personal narrative. They investigate the underlying power structures of these images, deconstructing and reappropriating them. Finally, they also endorse the medium as a means of investigation and constitution of knowledge.

In parallel to the exhibitions, the CPG will develop a program of art education aimed at schoolchildren, professional artists and photographers, as well as adults. The offer for schools aims to promote visual and digital literacy while engaging deeper with issues related to images in society. The activities for artists look to support their practice through meetings, exchanges and workshops accompanying the development of their projects. Finally, the thematic events proposed to the adult participants allow for the exploration of multiple questions related to the roles of photography in society.

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WANG BING. THE WALKING EYE

From 7 January to 6 February 2022

ANNE MORGENSTERN. INDOCILE ET TENDER

From 23 February to 10 April 2022

PIPAS BIENNIAL

From 5 to 15 May 2022

ABDO SHANAN. DRY

From 1 June to 21 August 2022

LISA BARNARD. THE CANARY AND THE HAMMER

From 7 September to 6 November 2022

AKOSUA VIKTORIA ADU-SANYAH. BEHOLD THE OCEAN

From 23 November 2022 to 22 January 2023

WANG BING. THE WALKING EYE

The 2022 program opens with a unique collaboration between the International Independent Film Festival Black Movie in Geneva, LE BAL, an exhibition space dedicated to the documentary image in Paris, and the Centre de la photographie Genève. The exhibition *Wang Bing. The Walking Eye*, curated by Dominique Païni and Diane Dufour, is entirely dedicated to the work of one of the greatest contemporary filmmakers, Wang Bing (*1967, CN).

Wang Bing's oeuvre consists of monumental films, extraordinary in their duration to which the viewer seems subjected. They reveal an aesthetic ambition of going beyond the purely documentary purpose of images. Indeed, they unveil formal figures and stylistic approaches that make Wang Bing a complex contemporary visual artist.

Conceived as a "general installation" and based on a selection of sequences from Wang Bing's films, the exhibition allows visitors to apprehend in an immersive manner the documentary and plastic writing of Wang Bing's cinematographic works. The exhibition invites visitors on a journey through Wang Bing's cinema, as he himself has journeyed through China. It is a country tormented by the major questions that it must tackle in the 21st century: the human under threat, the dissolution of large industrial complexes from the previous century, confinement, forced migration and surveillance, the submission of the human body to the demands of the job market. This physical experience allows entries into the apprehensions of the people to whom the filmmaker is so stubbornly attached, to characters who cross territories undergoing profound industrial and natural changes, to those on the run or cloistered, resistant in their survival or in their search of unknown horizons.

Scattering his observation posts, from north to south, east to west, Wang Bing shapes an entire people, a people in cinema. His works present multiple, overlaid stories that multiply, generating a narrative excess and three figures dominate his writing and highlight the course of this exhibition: ruin, confinement and surveillance. Wang Bing meets individuals, devotes himself to their wanderings, reveals what has been lost in them and continues despite everything. Like so many insignificant trajectories erected as monuments to existence: "I didn't want to imitate life. The image in itself is already something concrete. I wanted to find a way to abstractly express a feeling, life itself."

From 7 January to 6 February 2022



ANNE MORGENSTERN. INDOCILE ET TENDER

The Centre de la photographie Genève presents the first solo institutional exhibition of Anne Morgenstern, a German artist based in Switzerland. Dedicated to her latest project, the exhibition explores the interplay between body and identity, in a subtle but persistent deconstruction of social norms and expectations surrounding the body.

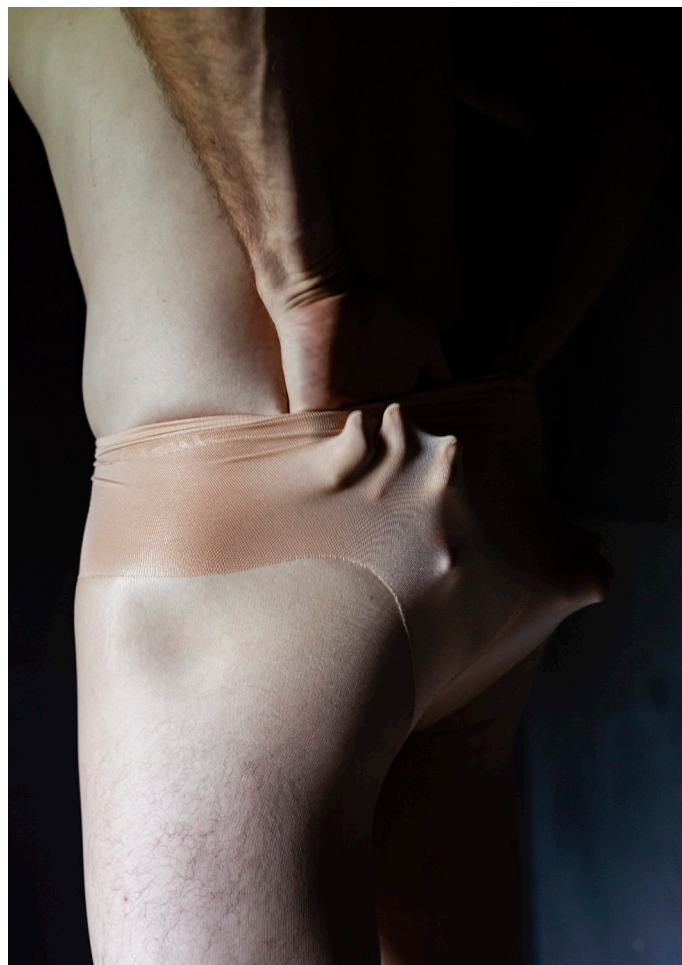
The flux of tightly edited and sequenced images allows questions to emerge in visitors' minds: what makes a body beautiful and desirable? What makes a body normal, and who decides when a body falls outside of the norms? How are our identities embedded in our bodies, and how do our bodies enable us to perform these identities? How are these identities negotiated? How does our relationship to our bodies shift and evolve, and where is our agency? How do we desire, and act on these desires?

With this project, Anne Morgenstern first gives visibility to individual bodies, either in their salient uniqueness or their banality—two notions which become entangled and increasingly difficult to differentiate as we make our way through the exhibition. The artist addresses, skillfully and with sensibility, an urgent need for visibility and representation for persons whose bodies or desires do not conform to the most common, and therefore the most visible, social expectations. She does so without indexing or classifying them, and without posing new clear-cut boundaries, categories, and definitions.

Finally, this corpus weaves parallels between images and the mechanisms of desire: objects, animals, interiors, and natural elements are juxtaposed to bodies in ways that appear both perfectly coherent and entirely coincidental, just as desire resists a full analytical dissection. Textures and sensations echo each other throughout the pages, repeated colours and shapes guide our gaze from one image to the next, and from one body to the next. The self and the individual dissolve into a flux of visuals and sensations, drawing us in, inviting us to put our own desires to the test, and indeed, to desire, fully and without shame.

In parallel to this exhibition, the monograph *Macht Liebe*, dedicated to this project, will be published in 2022 by Hartmann Books in Stuttgart. It includes an essay by Danaé Panchaud.

From 23 February to 10 April 2022



PIPAS BIENNIAL

The Centre de la photographie Genève is looking forward to hosting the biennial PIPAS — Photographie et Image Pour l'Apprentissage Scolaire [Photography and Image for School Learning] – the first Swiss photography biennial designed *by, for, and with* students. Under the theme *Photo-narrative*, it invites several groups from different school degrees to discover and experiment with the skills linked to the production of a biennial: conceptualisation, installation, curating, and events. The Centre de la photographie Genève is proud to contribute to this project with its knowledge and expertise.

PIPAS is putting the image at the heart of school learning. In a world where images are becoming increasingly dematerialised, PIPAS offers young people the opportunity to assess agency over the processes of creating and disseminating photographs in order to understand their complexity and impact. Thinking, anticipating, questioning, contextualising, trying, producing, sharing: through practical learning, this event encourages the acquisition of knowledge and know-how in an autonomous, tangible and reflective way. Organised by the service “écoles-médias” of the Département de l’instruction publique, de la formation et de la jeunesse (DIP), the Freeze Association and the Service enseignement et évaluation (SEE) of the Direction générale de l’enseignement obligatoire, PIPAS is the first photography event in Switzerland organised by students from obligatory (EP, SEC I) to post-obligatory education. The conception and realisation of the images, as well as the exhibition design and the communication to the public have been entrusted to them.

With the theme *Photo-narrative*, chosen for this first biennial, the students and their teachers have been invited to make visible and understandable the relationships between texts and images in order to develop new narratives, new aesthetics, and new focuses of attention (in areas linked to pedagogy, art, and social and environmental issues). Their productions cover a wide range of media, from performance to sculpture, photo novels, dazibao, jewellery creation, and fictionalized portraits. They will be exhibited for 10 days in the eco-district Jonction, in partnership with several artistic and cultural institutions, including the Centre de la photographie Genève (CPG), the Fonds d’art contemporain de la Ville de Genève (FMAC), and the Fonds cantonal d’art contemporain (FCAC).

Further information: <https://edu.ge.ch/site/pipas/>

From 5 to 15 May 2022



ABDO SHANAN. DRY

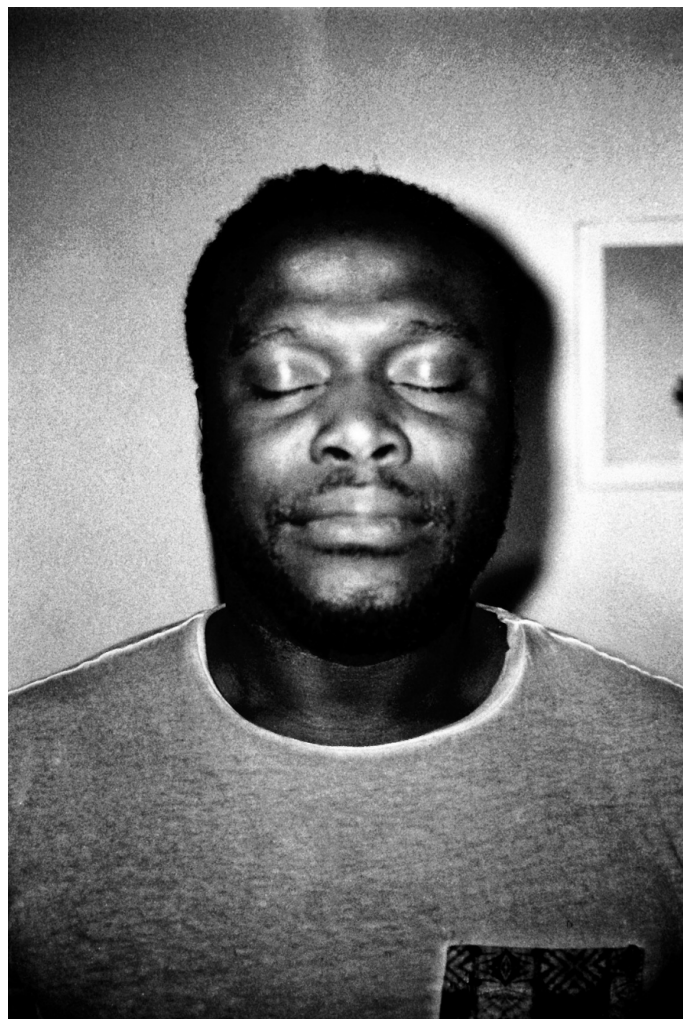
The Centre de la photographie Genève presents the first the first major solo exhibition of Abdo Shanan, a Sudanese-Algerian photographer based in Algiers. Primarily focused on one of his long-term projects entitled *Dry*, the show will explore questions of identity and representation closely related to his personal experience.

In 2009, after spending a major part of his childhood and adolescent years in Libya, Abdo Shanan returned to Algeria, where he began to develop his interest in photography. It grew progressively and first materialised in 2012 with an internship at Magnum in Paris. He thinks of his work as a photographic exploration, anchored in a deep and urgent need to capture the reality of his generation in Algeria. Abdo Shanan's work offers a narrative counterpoint to a visual history predominantly written by the colonial powers, and to news images that reduce Algeria to a series of crises. Photography is therefore for him a tool for self-affirmation, which translates the need to make one's voice heard and the urgency of asserting agency over one's own story, a narrative woven from the contradictions of one's identity, deconstructed with the strength of one's experience.

In *Dry*, Abdo Shanan questions places linked to identity: nation-states, topographies, first names, or experiences become points of departure, each questioned in turn. The thinker W.E.B. DuBois, in the transition from the 19th to the 20th century, wrote of the African American self in terms of the experience of «double consciousness», an inner conflict, lived as perpetual violence that dominant and binary systems of thought impose. From a similar starting point, Abdo Shanan constructs a plural and complex self which thrives in a network of people, experiences, places, questioning imposed limits.

Alongside his individual practice as a photographer, Abdo Shanan dedicates his time to collective and curatorial projects. In 2015, he co-founded the collective of Algerian photographers 220. In 2020, he co-curated the exhibition *Narratives from Algeria* with Danaé Panchaud at Photoforum Pasquart in Biel. In 2021, he was awarded the grant *On the Road Again* by Pro Helvetia with the collectives 220 and KOZ.

From 1 June au 21 August 2022



LISA BARNARD. THE CANARY AND THE HAMMER

The Centre de la photographie Genève presents the first exhibition in Switzerland of British visual artist Lisa Barnard. It will be the first comprehensive presentation of her most recent major project.

Photographed across four years and four continents, *The Canary and The Hammer* details our multifaceted reverence for gold and its role in humanity's ruthless pursuit of progress. Prompted by the financial crisis of 2008 and its stark reminder of the global west's determination to accumulate wealth, Lisa Barnard sets out to question gold's continued status as economic barometer amidst new intangible forms of technological high finance.

The title of the project refers to the historical use of canaries in mines to detect carbon monoxide. Similarly, gold, a safe haven asset in times of economic instability, usually rises in price in times of crisis and, like the canary, becomes an indicator of the extent of the crisis to come. The hammer is a tool capable of breaking down the structures in which it is embedded.

Gold is ubiquitous in modern life; the mineral is concealed at the heart of much of the technology we use and is, most fundamentally, a potent symbol of value, beauty, purity, greed and political power. *The Canary and The Hammer* strives to connect these disparate stories – from the mania of the gold rush and the brutal world of modern mining, which extends to extraterrestrial realms, to the sexual politics of the industry and gold's often dark but indispensable role at the heart of high-tech industry, or the considerable challenges created by the treatment of its waste.

By addressing these issues through photography, Lisa Barnard in turn raises the question of how her chosen medium can respond to such abstract events and concepts. Through a mix of images, text and archival material, this project provides a fascinating insight into the troubled history of gold and the complex ways it intersects with the global economy. The result is an ambitious project, one sketching a personal journey in which she ultimately tackles the complexity of material representation in these fragmented and troubling times.

The Canary and The Hammer was funded by the Getty Images Prestige Grant and published by MACK.

From 7 September to 6 November 2022



AKOSUA VIKTORIA ADU-SANYAH. BEHOLD THE OCEAN

The Centre de la photographie Genève presents the first solo exhibition in Switzerland of Akosua Viktoria Adu-Sanyah, a German-Ghanaian artist and photographer based in Switzerland. The exhibition will centre on *Behold The Ocean*, a visual storytelling project documenting climate research in Patagonia. This complex project tackles artistic, but also scientific, technical and financial issues. It addresses questions of visual representation, as much as other concerns related to scientific research, its funding, and its dissemination.

For several months now, Akosua Viktoria Adu-Sanyah has been working on the conception and implementation the first case study of deinstitutionalised and decentralised funding of scientific research through art on the blockchain. She uses the first photographic and video images from *Behold The Ocean* as raw material to create NFTs which are then put on the market with the aim of financing a new oceanographic expedition to Cape Horn in April 2022, with the local Chilean scientific team that she had previously followed in January 2021. The expedition will be accompanied artistically and communicated on blockchain, in addition to the exhibition, aiming to bring us closer to the beauty and vulnerability of our environment, and to those who dedicate their lives to understanding it.

With *Behold The Ocean*, the artist intends to contribute directly to climate research. Data collected during this expedition will then be published in open access for independent researchers, artists and society to access and use without restriction. Behold The Ocean also highlights issues within scientific research such as inequalities, vulnerability, centralisation and barriers to data access, while experimenting with new forms of solutions. The exhibition will retrace these multiple challenges and the different stages of the project in a site-specific installation designed for the spaces of the Centre de la photographie Genève.

Initiated at the end of 2020, *Behold The Ocean* was awarded the first research residency grant of the Photoforum Pasquart at the beginning of 2022. The exhibition at the Centre de la photographie Genève will be its first exhaustive institutional presentation.

From 23 November 2022 to 22 January 2023

