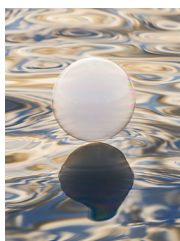


CENTRE DE LA PHOTO — GRAPHIE GENÈVE



PROGRAMME 2023

LEA KUNZ. NAKTAKT
25 to 29 January 2023

ANASTASIA MITYUKOVA
15 February to 16 April 2023

**HUMAN RIGHTS PHOTOGRAPHY PRIZE
OF THE FOUNDATION ACT ON YOUR FUTURE**
28 April to 28 May 2023

ALEIX PLADEMUNT
14 June to 27 August 2023

HANNAH DARABI
13 September to 19 November 2023

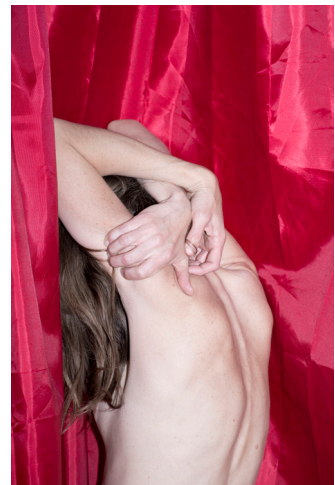
RIAR RIZALDI
6 December 2023 to 11 February 2024

LEA KUNZ. NAKTAKT

25 to 29 January 2023

Lea Kunz's work is based on encounters, often with people close to her, sometimes with almost strangers, whom she invites to be photographed. In semi-abandoned interiors or in the forests that surround her house in the Jura, she captures collective and individual choreographies, as improvised as they are unbridled. The naked bodies and gestures of the protagonists are never explicit, neither seductive nor sexual, neither brawls nor rituals. Grace is accidental, confusion and awkwardness become liberating, and tenderness is met with loving brutality.

Exhibition at artgenève in collaboration with standard/deluxe

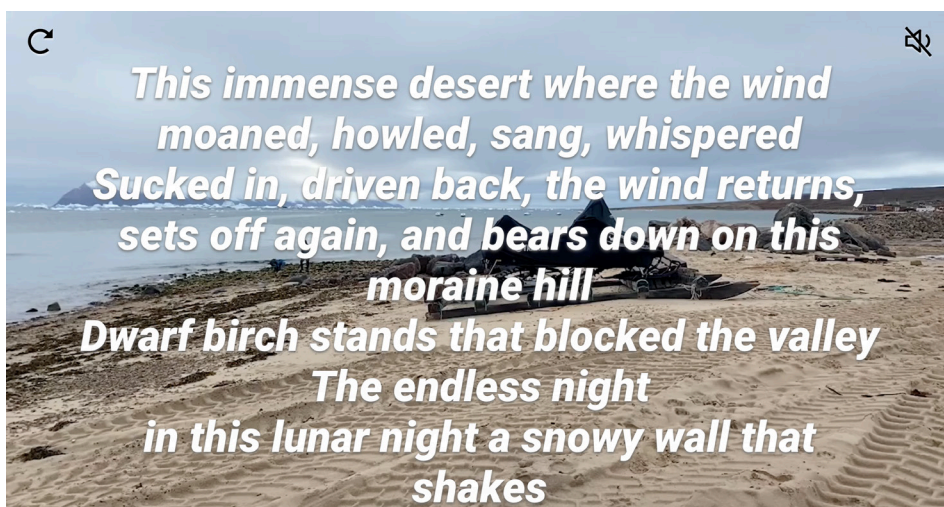
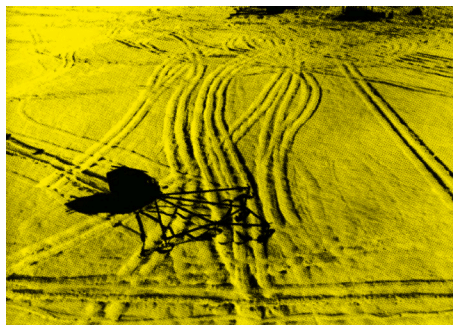


ANASTASIA MITYUKOVA

HAVE YOU ALREADY SEEN AN ICEBERG UNDER THE RAIN?

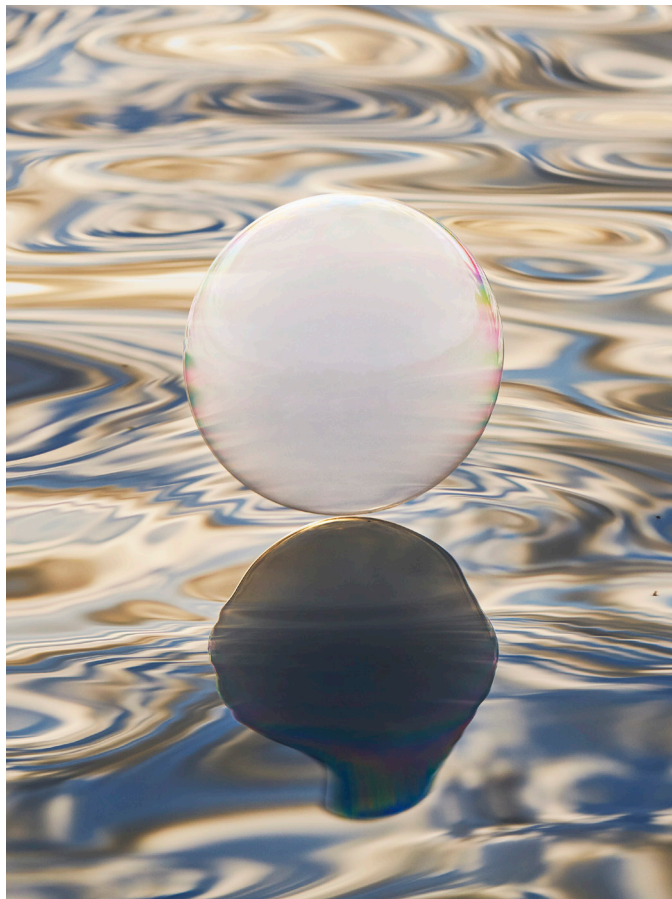
15 February to 16 April 2023

Here, the Arctic reeks of death. During her residency in Qaanaaq, the northernmost town in Greenland, the Geneva-based artist Anastasia Mityukova measured the distance separating the imaginaries of the Arctic Circle from its reality. For several years, she has been studying, deconstructing and confronting the Western visual culture of the North Pole with reality. Shaped by countless documentary films, illustrated books or photojournalistic reportages, it populated by explorers acclaimed as heroes, a fauna that has become a generic symbol of global warming, and immaculate landscapes. It promotes fantasies of purity, adventure, exoticism and authenticity, obscuring more complicated realities: multifaceted geopolitical interests, a colonial history that is not always discussed as such, or a certain ambivalence about climate change. The artist seizes on these contradictions to bring nuance and complexity to these representations, and to underline the extent to which our gaze is constructed and conditioned.



**HUMAN RIGHTS PHOTOGRAPHY PRIZE
OF THE FOUNDATION ACT ON YOUR FUTURE
HUMAN RIGHTS 3.0
28 April to 28 May 2023**

The AOYF Human Rights Photography Prize is awarded in partnership with six European art schools whose students and recent graduates are invited to submit a project on a current human rights issue. The 2023 edition of the prize is dedicated to digital technologies. Digital technologies are tools for information, communication and emancipation, but they are also a frightening tool for control and alienation. Journalists, activists and politicians are monitored by spyware and frequently attacked online. Censorship is used to silence dissidents, prevent public debate and suppress dissent. Disinformation campaigns, hate speech and falsified media content proliferate on social networks. Sometimes sacred, sometimes decried, these advances have undeniably changed our relationship with the world and raise important issues in terms of the protection of fundamental rights, such as freedom of expression and respect for privacy, whether in the real or virtual world. Five nominees are invited to exhibit, and a laureate will be chosen by an interdisciplinary jury.



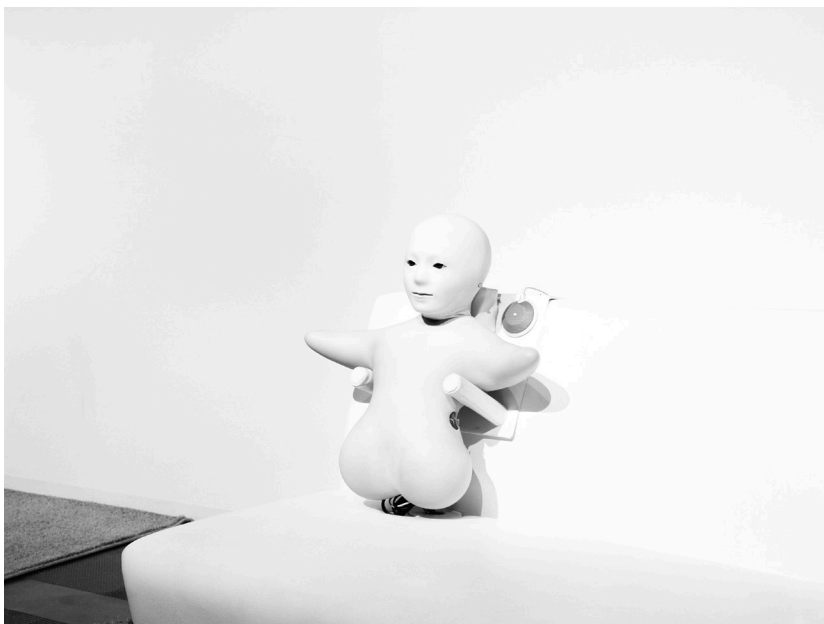
© Younès Klouche

ALEIX PLADEMUNT

MATTER

14 June to 27 August 2023

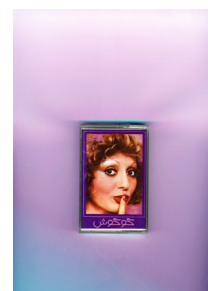
Developed over almost a decade, *Matter* is the most ambitious work to date by Catalan artist Aleix Plademunt. It takes as its starting point the word 'matter', derived from *mater*, Latin for 'mother', which refers to the substance of which everything is made. With the project *Matter*, the artist investigates the very question of existence and sets out in pursuit of our origins. He collaborated with scientific teams in more than 15 countries around the world, including Switzerland, and he produced a corpus of over 600 photographs. Each image hints at the paradox of matter: it is constant and inert, but makes life and its perpetual changes possible. *Matter* shows how matter is penetrated by history and politics, but also by geology, biology, climate and their slow or brutal evolutions. The images form a heterogeneous and yet precise and coherent ensemble of acute beauty.



HANNAH DARABI

13 September to 19 November 2023

Hannah Darabi's exhibition brings together two of the artist's projects on visual culture related to Iran. *Soleil of Persian Square* is an investigation into the visual identity of the Iranian diaspora's lifestyle in Los Angeles. It attempts to give a face to the fictional city called 'Tehrangelles', which the artist discovered through images associated with popular music in her teenage years. The project weaves together ordinary landscapes of Los Angeles and Orange County, portraits of its inhabitants, and popular culture productions such as cassette sleeves, song lyrics, music videos from the 1980s and 1990s, and pages from directories featuring the activities of this diaspora. *Soleil of Persian Square* is not only a journey from real to imaginary space, but also a way of life and a way of thinking embodied in popular culture, which today is positioned against the moral values of the current Iranian regime. *Haut Bas Fragile* investigates the possibility of representing the city of Tehran, which has long resisted the photographic image. These images are not documents of the failings of urban modernity, nor are they visual conventions for picturesque or exotic imagery: they refer to an aesthetic of the ordinary and the common. Composed of multiple layers, this project intends to offer an alternative image of Tehran, showing its most visible, and for that very reason often ignored side, by fabricating micro-histories of the ordinary city.



RIAR RIZALDI

6 December 2023 to 11 February 2024

The exhibition by Indonesian artist and filmmaker Riar Rizaldi brings together several of his recent productions, which are all shaped by recurring themes of his work such as the relations between capital and technology, work and nature, or between history, fiction and worldviews. His projects often take episodes from Indonesia's colonial history (*Tellurian Drama*), or the current extraction of its resources (*Kasiterit*), as starting points for examining our relations to technology, work and our environment, and imagining possible alternatives to the trajectory of history. Some of his films conjure parallel visions of the future that highlight our current relationships to work and authority (*Becquerel*). Some of his productions are closer to the documentary essay, investigating social organisation around natural phenomena and their prediction (*Pyroclasts are Eloquent Storytellers*) or the links between popular cultural productions and the maintenance of the political status quo (*Ghost Like Us*).

