



Yto Barrada, *Restaurant, Villa Harris*, fig. 2, 2010, c-print, 125x125 cm, de la série *Riffs*

## LE DOCUMENTAIRE CONTEMPORAIN – 3

PORTFOLIO (1990' – 2010')

Cours de Nassim Daghighian



Dennis Adams, *The Archive*, 1990, duratrans sur caisson lumineux, vinyl mural, acrylique, lumière fluorescente, 610x724x1095cm



Dennis Adams, *Patricia Hearst - A thru Z*, 1979, 2 gardes armés et 170 photos n/b de 50.8x40.6cm



Dennis Adams, *Patricia Hearst - A thru Z*, 1979, 26 sérigraphies 2 couleurs et 4 textes, chaque image 50.8x40.6cm



Dennis Adams, de la série *Airborne*, 2001-2002



Dennis Adams, *Enough!*, de la série *Airborne*, 2001-2002

**Dennis Adams** (1948, Des Moines, Iowa, US ; vit à New York, US)



Yto Barrada, *Avenue d'Espagne, Tanger*, 1998, c-print, 103x103 cm, de la série *A Life Full Of Holes. The Strait Project*, 1998-2004

**Yto Barrada** (1971, Paris, FR ; vit à Tanger, MA et New York, US)  
[www.ytobarrada.com](http://www.ytobarrada.com)



Yto Barrada, *Rue de la Liberté*, Tanger, 2000, c-print, 125x125cm, de la série *A Life Full Of Holes. The Strait Project*, 1998-2004



Yto Barrada, *Meriem, Classe d'alphabétisation, Tanger, 1999, 74x74 cm, série A Life Full Of Holes. The Strait Project, 1998-2004*



Yto Barrada, *Container 1*, Tanger, 2001, c-print, 60x60 cm, de la série *A Life Full Of Holes. The Strait Project*, 1998-2004



Yto Barrada, *Fille en rouge [jouant aux osselets]*, 1999, 80x80 cm, de la série *A Life Full Of Holes. The Strait Project*, 1998-2004





Yto Barrada, *Homme du billard*, Casablanca, 2000, c-print, 50x50 cm, série *A Life Full Of Holes*. *The Strait Project*, 1998-2004



Yto Barrada, *Quartier des Epines*, 2001, de la série *A Life Full Of Holes. The Strait Project*, 1998-2004



Yto Barrada, *Le trou*, 2003, c-print, 80x80 cm, de la série *A Life Full Of Holes. The Strait Project*, 1998-2004



Yto Barrada, *Couronne d'Oxalis*, 2006, c-print, 125x125 cm, série *A Life Full Of Holes. The Strait Project*, 1998-2004



Yto Barrada, *Camp de Calamocarro, Sebta (Ceuta)*, 1999, c-print, 100x100 cm, série *A Life Full Of Holes*, 1998-2004



Yto Barrada, *Briques*, 2003, c-print, 150x 50 cm, de la série *A Life Full Of Holes. The Strait Project*, 1998-2004



Yto Barrada, *Emballages à la frontière*, 1999, c-print, 100x100 cm, de la série *A Life Full Of Holes. The Strait Project*, 1998-2004



Yto Barrada, *Terrain vague*, 1999, c-print, 60x60 cm, de la série *Iris Tingitana*





Yto Barrada, *Iris sur la cheminée*, 2009, c-print, 100x100 cm, de la série *Iris Tingitana*



Yto Barrada, *Palissade de chantier*, 2009, c-print, 80x80 cm, de la série *Iris Tingitana*



Yto Barrada, *Vacant lot #5*, Souani, Tanger, mars 2009, c-print, 100x100 cm, 2009, de la série *Iris Tingitana*



Yto Barrada, *La Cage aux singes*, 2008, c-print, 125x125 cm, de la série *Riffs*



Yto Barrada, *Radeau dans figuier étrangleur (Ficus Macrophylla)*, 2005, c-print, 150x150 cm, de la série *Riffs*



Yto Barrada, *Montagnes du Rif*, 2009, c-print, 150x150 cm, de la série *Riffs*



Yto Barrada, *Arbre généalogique*, 2005, c-print, 150x150 cm, de la série *Riffs*



Eric Baudelaire, *Attente*, 2004, c-print, 110x140 cm, de la série *États imaginés*

**Eric Baudelaire** (né à Salt Lake City, USA, en 1973 ; vit à Paris)  
[www.baudelaire.net](http://www.baudelaire.net)





Eric Baudelaire, *Fondations*, 2005, c-print, 110x143 cm, de la série *États imaginés*



Éric Baudelaire, *Marée*, 2005, c-print, 110x141.5 cm, de la série *États imaginés*



Éric Baudelaire, *Plantation*, 2004, c-print, 110x140 cm, de la série *États imaginés*



Eric Baudelaire, *The Space Between*, 2004, c-print, 96x120 cm, de la série *États imaginés*



Eric Baudelaire, *Le dormeur / The Sleeper (after Stalker)*, 2004, c-print, 64x80cm, de la série *États imaginés*



Eric Baudelaire, *Blind Walls (I Claim Grnd Zero)*, c-prints, graffiti sur plexiglas, 2x120x91 cm, de la série *Blind Walls*, tiré de *Circumambulation*

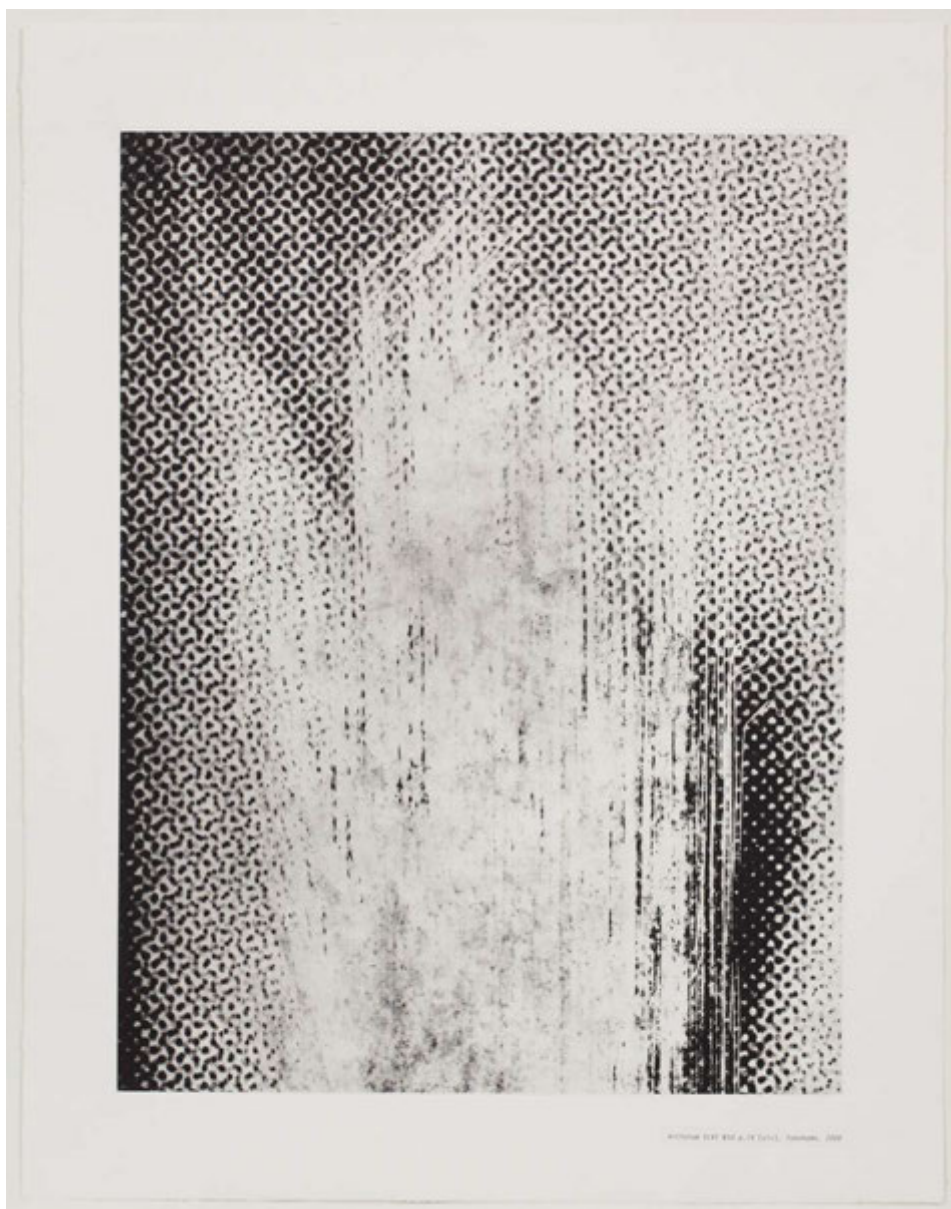


Eric Baudelaire, *Blind Walls (I Spin Grnd Zero)*, 2007, tirage argentique, graffiti sur plexiglas, 120x91 cm, de la série *Blind Walls*, tiré de *Circumambulation*



Eric Baudelaire, *Anabasis X-Rayogram (Tokyo Beirut New York Paris) 1*, 2009, c-print unique, 67.9x56.5 cm, de la série *Anabasis X-Rayograms*, tiré de *Anabases* (chapitre 1)





Eric Baudelaire, *Artforum XLVI #10 p.74 [sic]*, Yokohama, 2008, 2009, héliogravure, 81x63 cm, de la série *Of signs & senses*, tiré de *Anabases* (chapitre 1)



Eric Baudelaire, *Artforum XLVI #7 p.241 [sic]*, Yokohama, 2008, 2009, héliogravures, 3x48.3x37.1 cm, de la série *Of signs & senses*



Eric Baudelaire, *Chanson d'Automne*, 2008, crayon gras sur pages du *Wall Street Journal*, sept. 08, 76.2x132.1 cm chacune, de la série *Anabases* (chapitre 1)

the front page virtually every state," says Roth, an economist for the Manufacturers Alliance for a Competitive America in Arlington, Va. "The policy and regulatory environment represents a barrier to manufacturers. They are scouring the globe for anything from guinea corks to used newsprint. The fact that some industries can't find enough containers to load overseas.

growth marks a return to an economy that is dependent on consumer spending. The economy has slowed in recent years, with Americans, nervous about job losses, teetering on the edge of deflation, and food prices, rising, ending. Against this backdrop, exports have been a powerful motor for the economy. Last year, real-goods exports were worth \$112 billion, up from \$100 billion in 2007. Farmingdale, N.Y., maker of guitar and violin strings. A set of the company's violin strings sold for about £22.50 (\$35.50) in England two years ago, which made them slightly more expensive than those of their key competitor, which was selling strings at £21. But thanks to the decline of the dollar since then, the same set of D'Addario strings sells for about £24 today, while the competitor is now £27.

"Our competitors in the [violin-string] business are all European," says James D'Addario, the company's chief executive. "With the cost of the euro, they've just become far more expensive in every market, including the U.S." And China, as well: D'Addario's sales of violin strings there are up nearly 400% this year.

The company, which had \$115 million in revenue last year, says it is making more than 550,000 strings a day at its Farmingdale plant, up from about 400,000 18 months ago. A large chunk of this is flowing to guitar manufacturers in Asia, a segment of D'Addario's overall business that's up 40% this year. Even though the company

in, we shouldn't be fighting and hitting each other over the head over little things, stupid things, needlessly chafing ones. When I would think of this the past few years I'd always return to one thing, a prime example of the old way of doing politics. This was the movement, now quiet, to alter the Constitution of the United States to outlaw...the burning. Imagine changing that great document for such a stupid thing. As if it meant anything if an idiot burned a flag; as if a lot of idiots were even burning flags—which they weren't, and aren't. I called it a movement, but of course it wasn't: it was a political game played by one team in order to embarrass the other. "He doesn't love our flag—he won't even protect it!" Boo! goes the crowd.

And yet the oddest thing is...the crowd knows it's being played. They know their buttons are being pushed. And this doesn't leave them feeling more inspired by, more trusting in, the system. So much of our silliness is, in the end, destructive.

And so I came to think this: What we need most right now, at this moment, is a kind of patriotic grace—a grace that takes the long view, appre-



chews the politically cheap and unproductive. That admits affective complexity. That encourages then to acknowledge that the small things that divide us are not worthy of our attention; that agrees that the things that can be done to ease the stress of a nation should be done, while those that encourage division as a nation should be avoided.

SO WHERE are we now? This is the present time, the landscape on which the challenge is possible, but the challenge is difficult.

It is autumn in America, and America is in a state of confusion. The whole year was confounding the professional politicians, leaving the expert in their heads, and giving the feeling—so precious, so rare—the people are in charge. The decisions, not pollsters,

Eric Baudelaire, *Chanson d'Automne*, 2008, détail



Eric Baudelaire, *The Makes* (*The Story of a Love Affair That Never Existed*), 2009, photos trouvées de films japonais, page arrachée de *That Bowling Alley on the Tiber* par Michelangelo Antonioni, plexiglas, acier, néon, de la série *The Makes*, tiré de *Anabases* (chapitre 2)



one of the very beautiful films  
from Antonioni's Japanese period

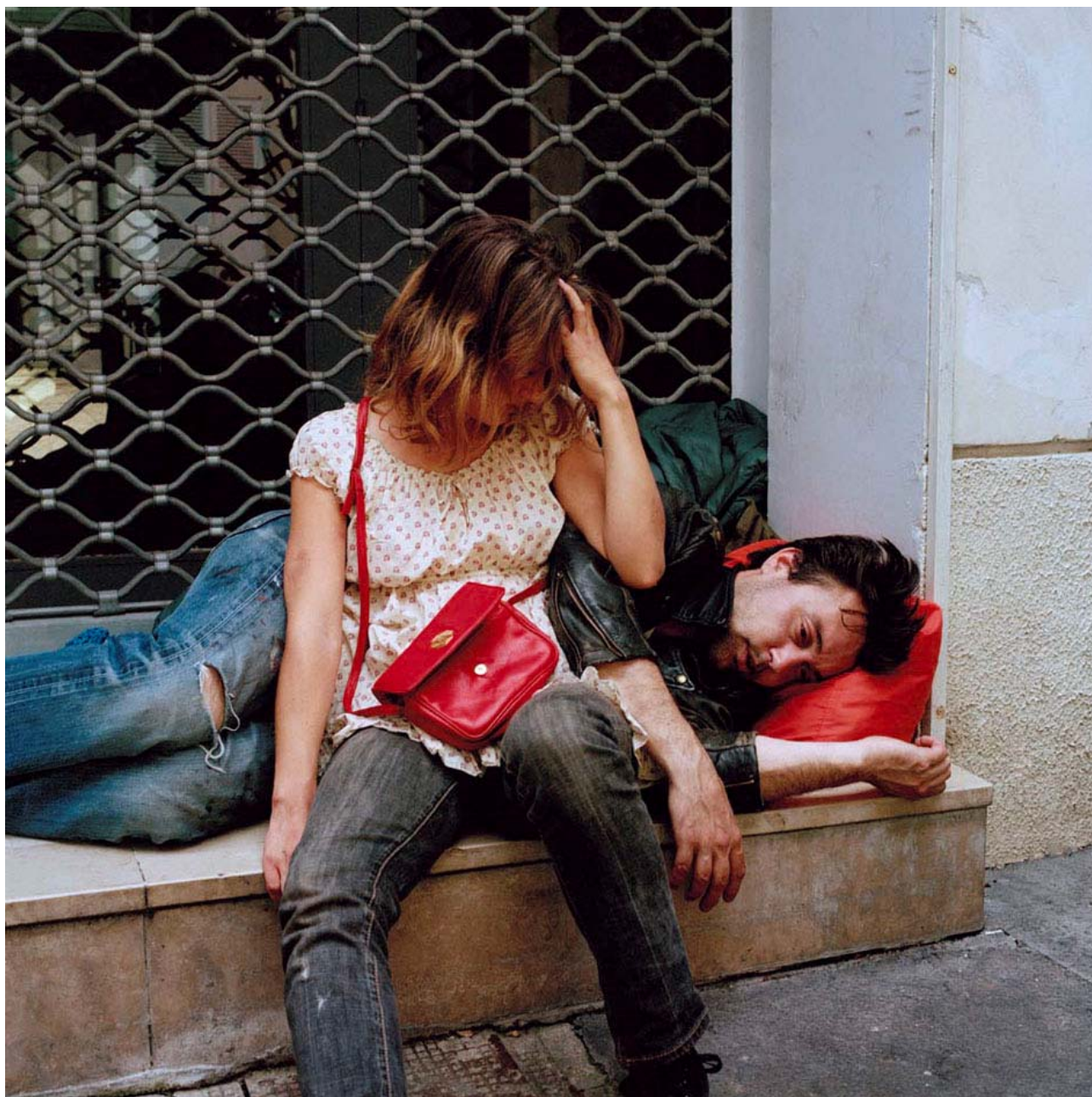
Eric Baudelaire, *The Makes*, 2009, vidéo HD, 26 minutes, tiré de *Anabases* (chapitre 2). Une adaptation des notes de Michelangelo Antonini sur ses films non réalisés, publiées en 1983 dans *Ce bowling sur le Tibre*. Dans le rôle du critique, Philippe Azoury, critique de cinéma français.



Eric Baudelaire, *Anabase de May et Fusako Shigenobu, Masao Adachi et 27 Années sans images*, 2011, image du film, installation avec film super 8 et HD, 9 affiches sérigraphiées et un livret, tiré de *Anabases* (chapitre 3)



Eric Baudelaire, *Anabase de May et Fusako Shigenobu, Masao Adachi et 27 Années sans images*, 2011, image du film, installation avec film super 8 et HD, 9 affiches sérigraphiées et un livret, tiré de *Anabases* (chapitre 3)

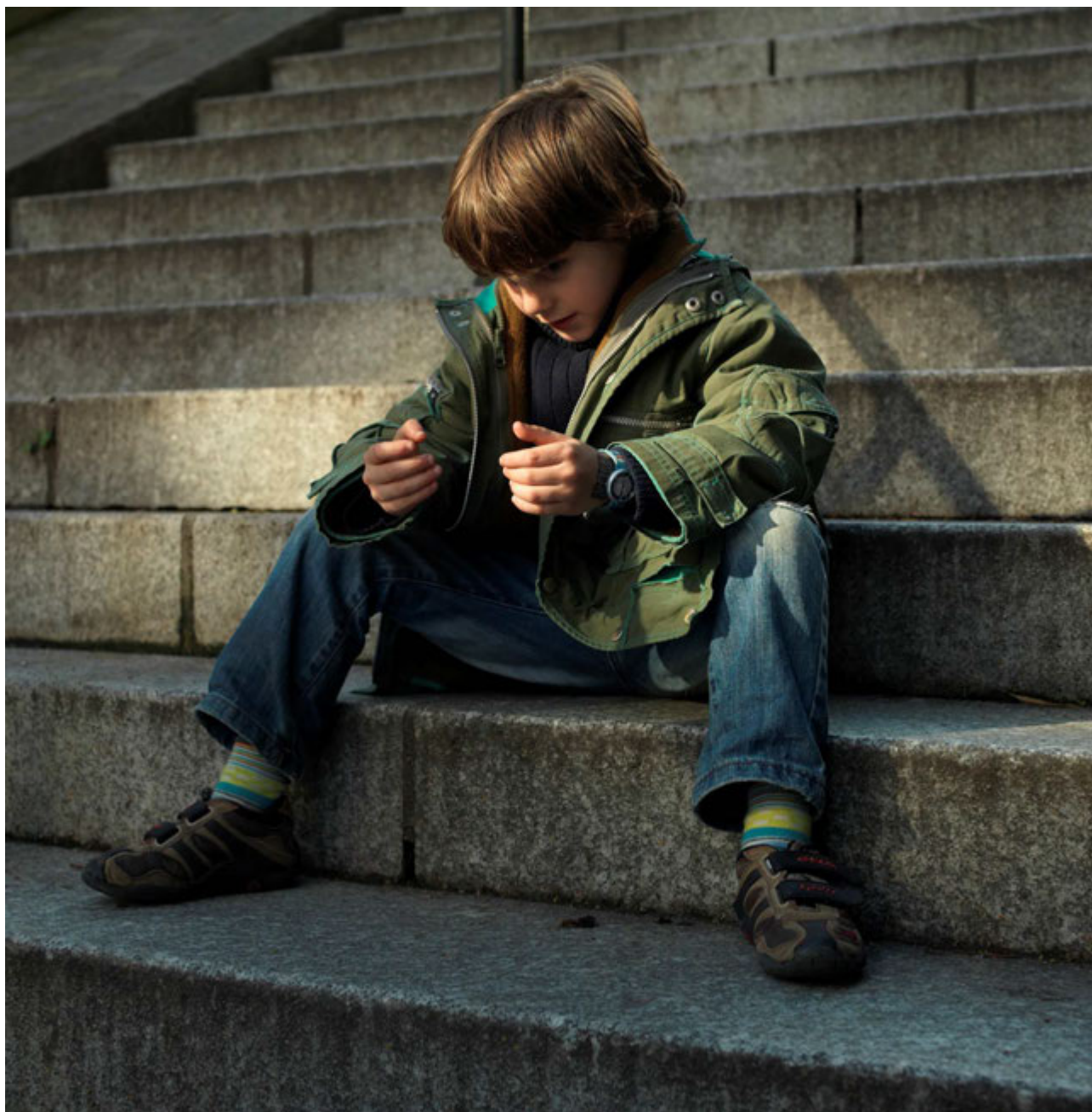


Christophe Beaugard, de la série *Semantic Tramps*, 2008, c-print, 46x46 cm

**Christophe Beaugard** (1966 ; vit à Paris, FR)  
[www.christophe-beaugard.com](http://www.christophe-beaugard.com)



Christophe Beauregard, de la série *Semantic Tramps*, 2008, c-print, 46x46 cm



Christophe Beauregard, de la série *Technomades*, 2008, c-print, 100x100 cm



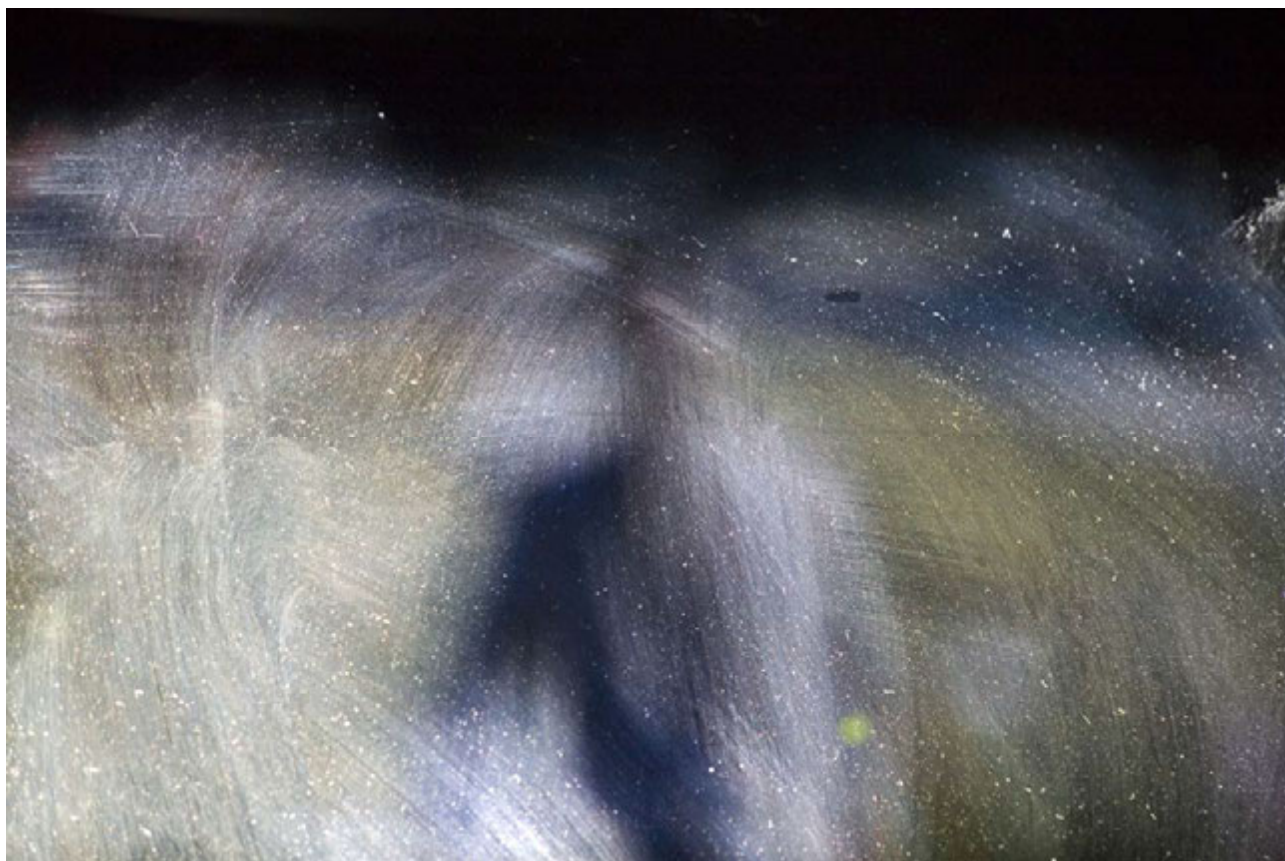


Christophe Beauregard, de la série *Technomades*, 2008, c-print, 100x100 cm



Jean-Christian Bourcart, de la série *Collateral*, 2005

**Jean-Christian Bourcart** (1960, Colmar, FR ; vit à New York, US)  
[www.jcbourcart.com](http://www.jcbourcart.com)



Jean-Christian Bourcart, de la série *Stardust*, 2005



Jean-Christian Bourcart, de la série *Camden, NJ*, 2008-2009



Jean-Christian Bourcart, de la série *Camden, NJ*, 2008-2009

Supreme explains that if a black man and a white man walk down the street together, the white man is a cop (and the black is a gross) or a junky (and the black a dealer). He criticis the way I dress and talk. He says that I frighten people, that I am too different. He says he is going to teach me how to dress and act.



Jean-Christian Bourcart, de la série *Camden, NJ*, 2008-2009



In the small adjacent street where the crackheads tend to hang out, my prints and contact-sheets are examined with lots of exclomations and remarks. A woman looks at her portrait, saying: "It's me, it's me... look, it's me!" I get the impression that she has never seen a picture of herself - or if she has, long ago. Another woman takes her contact-sheet, moves away, studies it, and painstakingly tears it up.



Jean-Christian Bourcart, de la série *Camden, NJ*, 2008-2009



Christophe Bourguedieu, de la série *Les Passagers*, 2007

**Christophe Bourguedieu** (1951, Marrakech, MA ; vit à Vanves, Paris, FR)





Christophe Bourguedieu, de la série *Les Passagers*, 2007



Christophe Bourguedieu, de la série *Marseille*, 2009



Christophe Bourguedieu, de la série *Marseille*, 2009



Mohamed Bourouissa, *Le miroir*, 2006, tirage lambda, 160x120 cm, de la série *Périphérique*, 2005-2009

**Mohamed Bourouissa** (1978, Blida, Algérie ; vit à Paris, FR)  
[www.mohamedbourouissa.com](http://www.mohamedbourouissa.com)



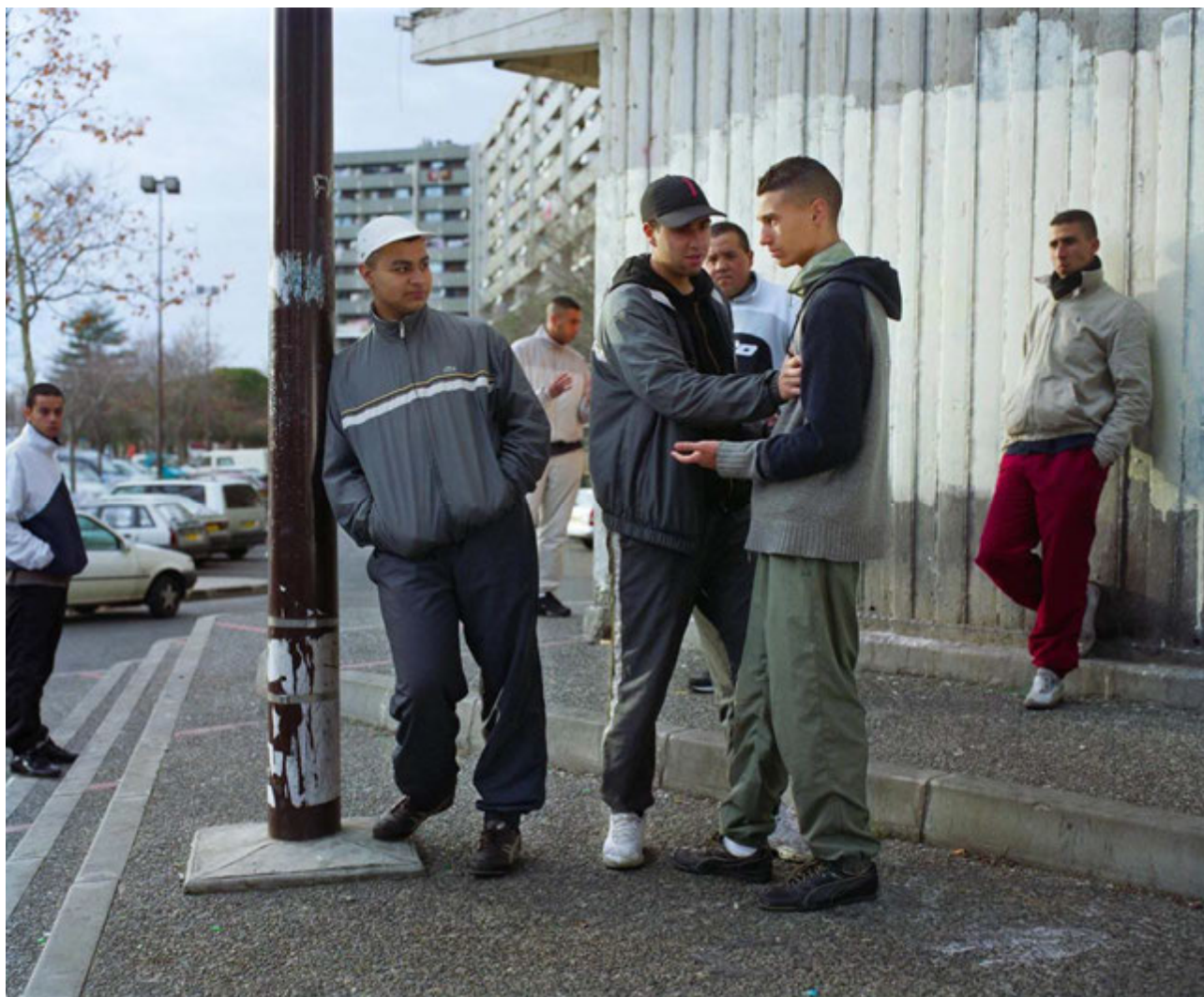
Mohamed Bourouissa, *L'impasse*, 2007-2008, tirage lambda, de la série *Périphérique*, 2005-2009



Mohamed Bourouissa, *Bascule*, 2006, tirage lambda, 120x90 cm, de la série *Périphérique*, 2005-2009



Mohamed Bourouissa, *La fenêtre*, 2005, tirage lambda, 90x120 cm, de la série *Périphérique*, 2005-2009



Mohamed Bourouissa, *Le groupe*, 2007-2008, tirage lambda, 100x120 cm, de la série *Périphérique*, 2005-2009





Mohamed Bourouissa, *La main*, 2006, tirage lambda, de la série *Périphérique*, 2005-2009



Mohamed Bourouissa, *La rencontre*, 2005, tirage lambda, de la série *Périphérique*, 2005-2009



Mohamed Bourouissa, *Le cercle imaginaire*, 2007-2008, tirage lambda, 90x120 cm, de la série *Périphérique*, 2005-2009



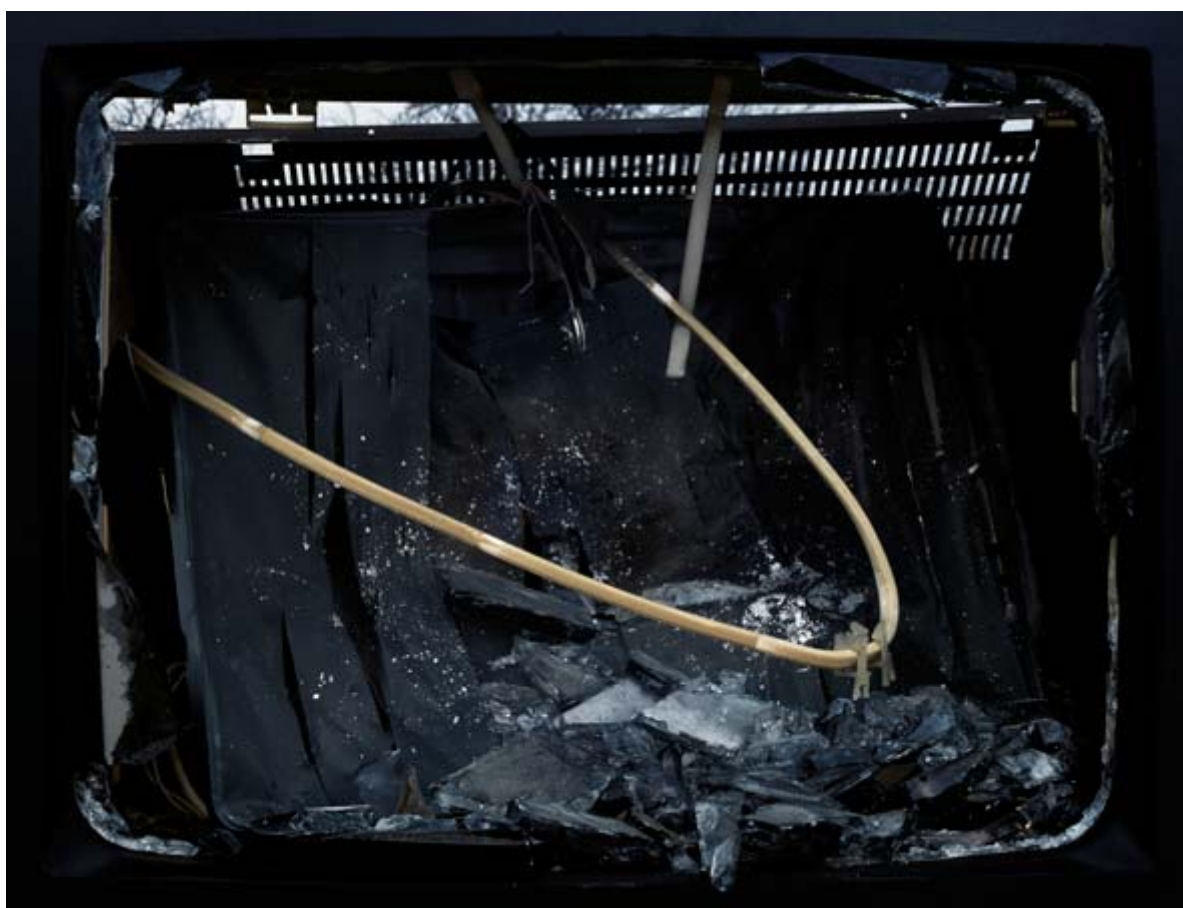
Mohamed Bourouissa, *La république*, 2006, tirage lambda, 137x165 cm, de la série *Périphérique*, 2005-2009



Mohamed Bourouissa, *Le reflet*, 2008, tirage lambda, 160x95 cm, de la série *Périphérique*, 2005-2009



Mohamed Bourouissa, *Carré rouge*, 2005, tirage lambda, de la série *Périphérique*, 2005-2009



Mohamed Bourouissa, de la série *Screen*, 2010



Adam Broomberg & Oliver Chanarin, *Mario*, Rene Vallejo Psychiatric Hospital, Cuba, 2003, c-print, 40.6x30.5 cm, série *Ghetto*

**Adam Broomberg & Oliver Chanarin**  
[www.broombergchanarin.com](http://www.broombergchanarin.com)



Adam Broomberg & Oliver Chanarin, *Rene Vallejo Psychiatric Hospital, Cuba*, 2003, c-print, 40.6x30.5 cm, série *Ghetto*, 2003

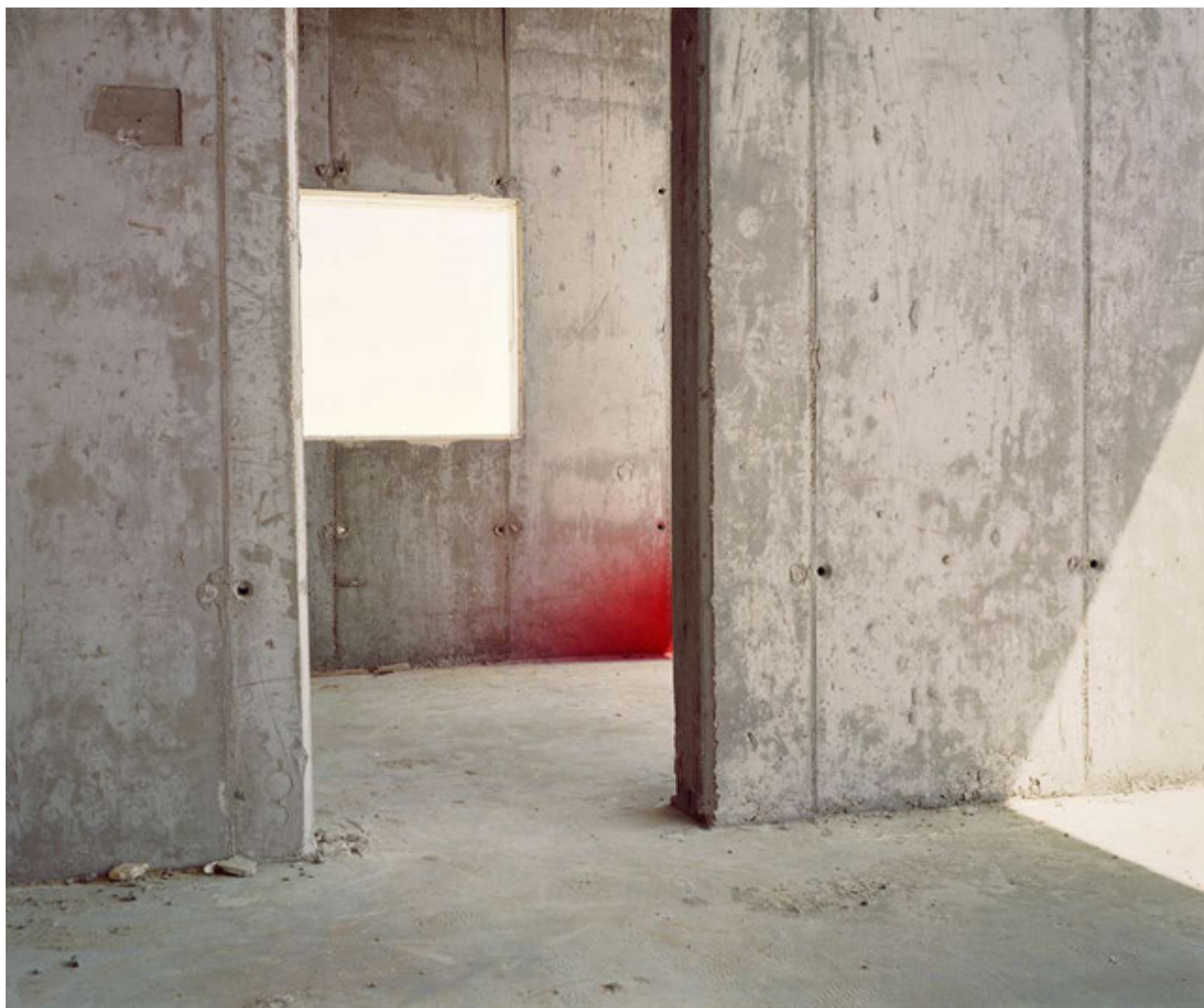


Adam Broomberg & Oliver Chanarin, *Dion, 41, General in the 28s describing his imaginary uniform, Pollsmoor Maximum Security Prison, South Africa*, 2003, c-print, 40.6x30.5, de la série *Ghetto*, 2003





Adam Broomberg & Oliver Chanarin, *Peter, Timmy and Frederick*, Pollsmoor Maximum Security Prison, South Africa, 2003, c-print, 40.6x30.5, de la série *Ghetto*, 2003



Adam Broomberg & Oliver Chanarin, *Chicago #4*, 2006, c-print, 119.4x152.4 cm



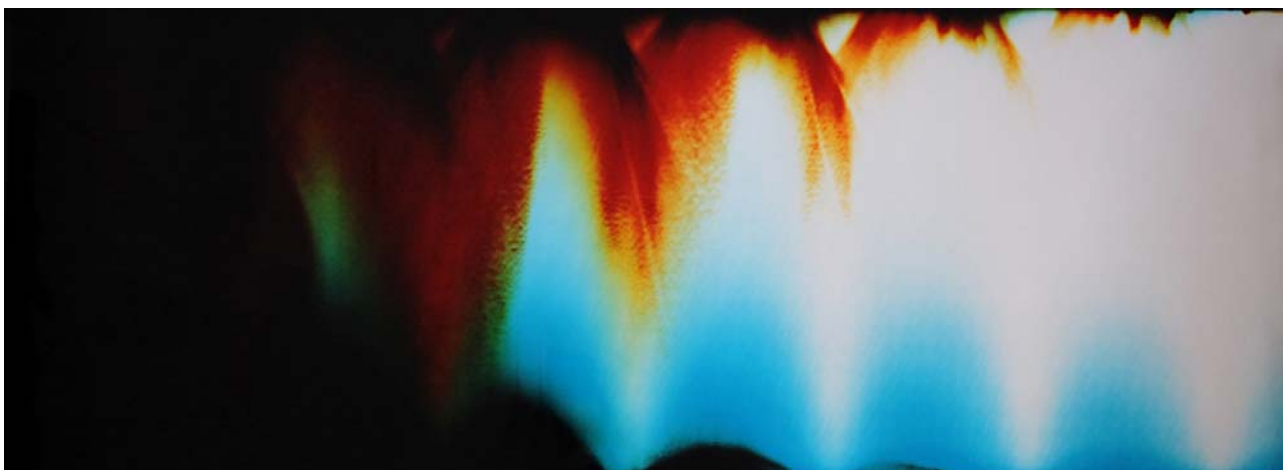
Adam Broomberg & Oliver Chanarin, *Chicago #4*, 2006, c-print, 48.3x58.4 cm



Adam Broomberg & Oliver Chanarin, *Red House #1*, 2006 c-print, 100x76 cm



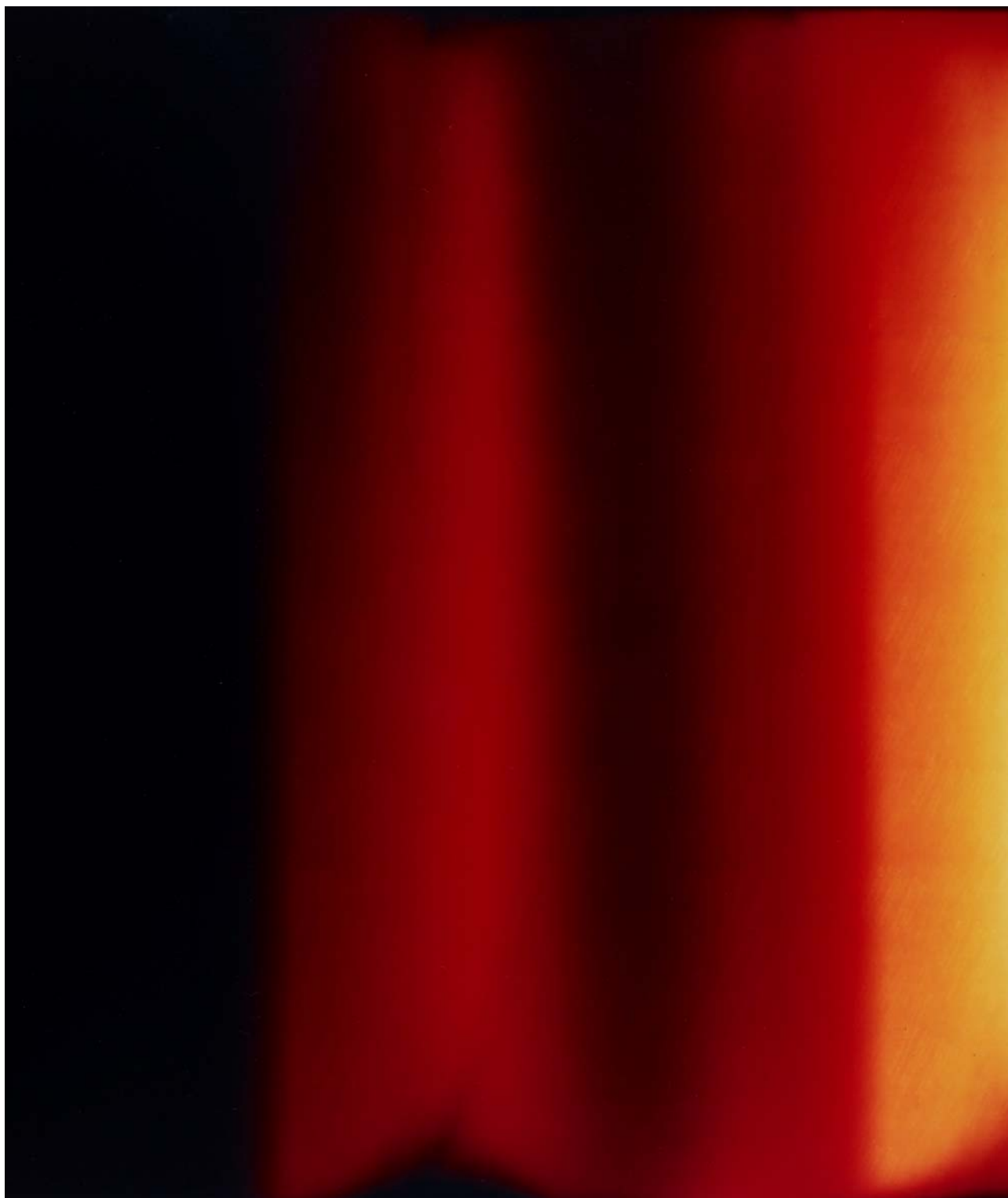
Adam Broomberg & Oliver Chanarin, *Red House #10*, 2006 c-print, 100x76 cm



Adam Broomberg & Oliver Chanarin, *The Press Conference, June 9th, 2008*, de la série *The Day Nobody Died*, 2008, c-print, 76x600 cm, photogramme



Adam Broomberg & Oliver Chanarin, *The Brother's Suicide, June 8th, 2008*, de la série *The Day Nobody Died*, 2008, c-print, 76.2x600 cm, photogramme, vue de l'œuvre exposée



Adam Broomberg & Oliver Chanarin, *The Brother's Suicide, June 8th, 2008*, série *The Day Nobody Died*, 2008, c-print, 76.2x600 cm, détail du photogramme



Adam Broomberg & Oliver Chanarin, de la série *Afterlife*, 2009, photocollage sur verre, 40.6x50.8 cm





Adam Broomberg & Oliver Chanarin, de la série *Afterlife*, 2009, photocollage sur verre, 40.6x50.8 cm



Adam Broomberg & Oliver Chanarin, *Pushed to the ground*, 2010, 25.4x20.3 cm, de la série *People in trouble laughing pushed to the ground* (Dots)



Adam Broomberg & Oliver Chanarin, *Untitled (people in trouble)*, 2010, 25.4x20.3 cm, de la série *People in trouble laughing pushed to the ground* (Dots)



Adam Broomberg & Oliver Chanarin, *Political 1 sheet 19 #3*, 2010, c-print, 150x190 cm, de la série *People in trouble laughing pushed to the ground* (Contacts)



Adam Broomberg & Oliver Chanarin, Culture 3 sheet 72, 2010, c-print, 150x190 cm, de la série *People in trouble laughing pushed to the ground* (Contacts)



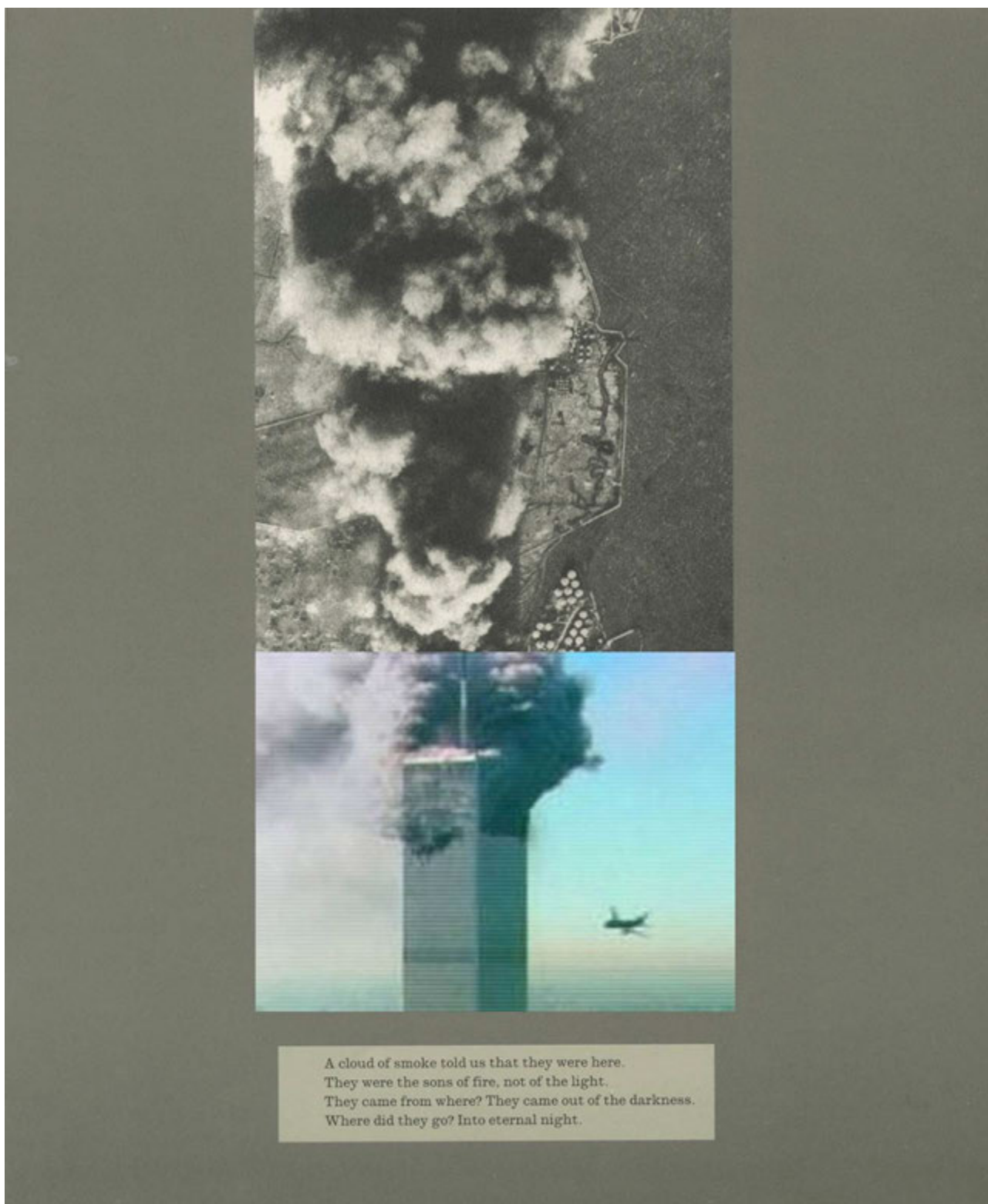
May he die like a dog. That's my last wish.  
 He was the arch-enemy. Believe me, I speak true.  
 And I am free to speak: where I am now  
 Only the Loire and one lone cricket know.

Adam Broomberg & Oliver Chanarin, *War Primer 2*, 2011, livre d'artiste, 29x24 cm, planche 10. President Barack Obama and Vice President Joe Biden, Secretary of Defense Robert Gates, Secretary of State Hillary Clinton along with members of the national security team, as they receive an update on the mission against Osama bin Laden in the Situation Room of the White House, May 1, 2011 <http://www.floatline.com/floatline/2008/05/nice-asp.html>



There was a time of underneath and over  
 When mankind was master of the air. And so  
 While some were flying high, the rest took cover  
 Which didn't stop them dying down below.

Adam Broomberg & Oliver Chanarin, *War Primer 2*, 2011, livre d'artiste, 29x24 cm, planche 21. 5th April 2010, 10:44 EST WikiLeaks has released a video depicting the indiscriminate slaying of over a dozen people in the Iraqi suburb of New Baghdad – including two Reuters news staff. Since the time of the attack Reuters has been trying to obtain the video through the Freedom of Information Act, without success. Two young children involved in the rescue were also seriously wounded. [http://www.youtube.com/watch?v=is9sxRfU-ik&feature=player\\_embedded](http://www.youtube.com/watch?v=is9sxRfU-ik&feature=player_embedded)



Adam Broomberg & Oliver Chanarin, *War Primer 2*, 2011, livre d'artiste, 29x24 cm, planche 23. Aircraft, at right, is seen as it is about to fly into the World Trade Center in New York on Tuesday. The aircraft was the second to fly into the tower, Tuesday morning, 2001 <http://www.forrestmarketing.com/worldtradecenters/attack.html>





You see me here, eating a simple stew  
Me, slave to no desire, except for one:  
World-conquest. That is all I want. From you  
I have but one request: give me your sons.

Adam Broomberg & Oliver Chanarin, *War Primer 2*, 2011, livre d'artiste, 29x24 cm, planche 26. George Bush serves a Thanksgiving turkey to US troops stationed in Baghdad in 2003 <http://www.mediawench.com/2003/week47.html> (photo : Tim Sloan)



**An American and the Jap he killed.** Pfc Wally Wakeman says: "I was walking down the trail when I saw two fellows

talking. They grinned and I grinned. One pulled a gun. I pulled mine. I killed him. It was just like in the movies."

We saw each other – it happened very fast –  
I smiled, and both of them smiled back at me.  
And so at first we stood and smiled, all three.  
One pulled his gun. And then I shot him dead.

Adam Broomberg & Oliver Chanarin, *War Primer 2*, 2011, livre d'artiste, planche 49. This photo from the Abu Ghraib prison in Iraq is taken from a presentation by Philip Zimbardo on how ordinary people can, under the right circumstances, become evil. <http://technocult.net/archives/2008/02/28/good-people-do-bad-things/>

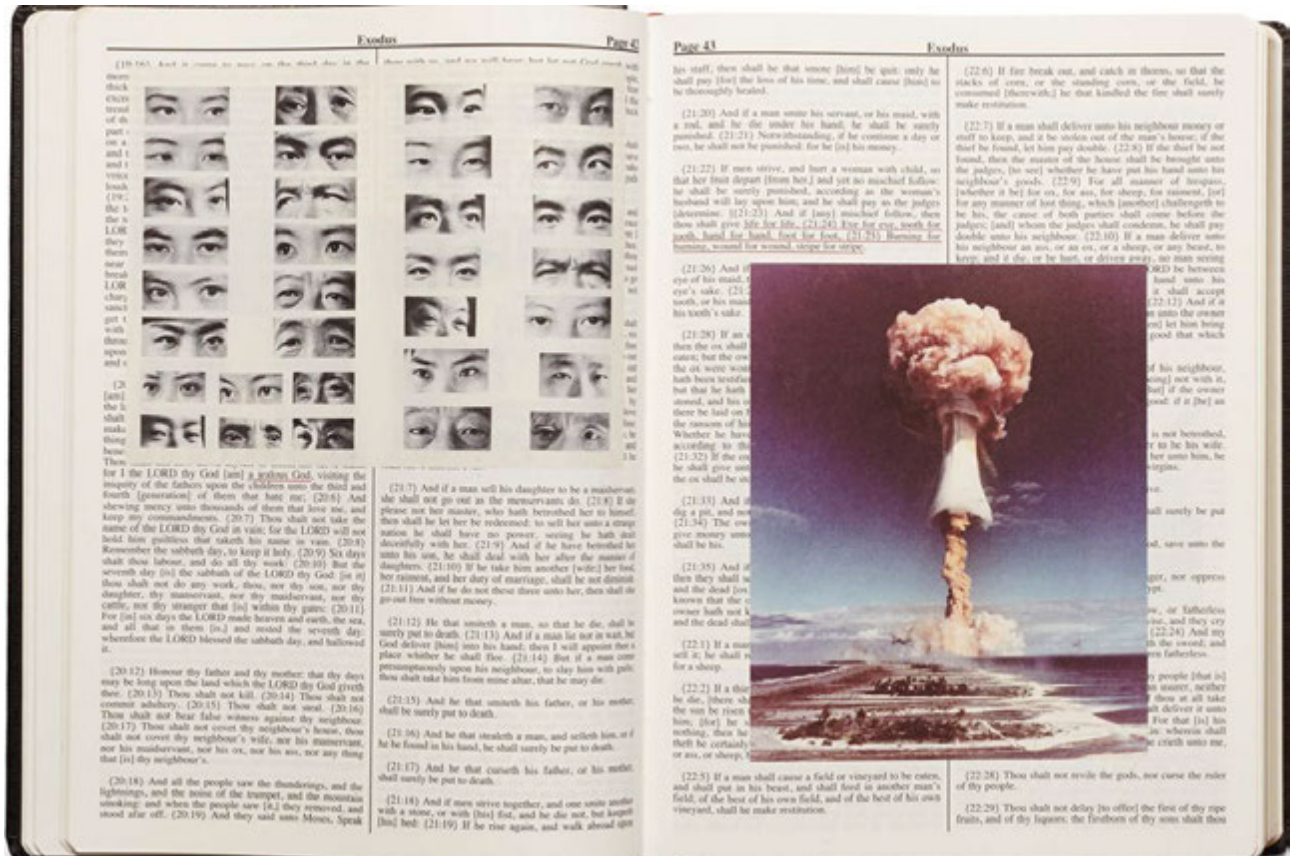


Worn out by battle, if you only had  
Sufficient strength now for yourselves to fight  
The world, in death- and birth-pangs, would be glad  
It took the pains that led to your defeat.

Adam Broomberg & Oliver Chanarin, *War Primer 2*, 2011, livre d'artiste, 29x24 cm, planche 74



Adam Broomberg & Oliver Chanarin, *Holy Bible*, 2013, pages 172-173



Adam Broomberg & Oliver Chanarin, *Holy Bible*, 2013, pages 42-43



Adam Broomberg & Oliver Chanarin, *Holy Bible*, 2013, p.43, détail



Raphaël Dallaporta, *B40, USA / Vietnam*, tirage lfochrome, 30x24 cm, de la série *Antipersonnel – Blast Mine*, 2004. The B-40 antipersonnel mine is a Vietnamese adaptation of the BLU-24/B US-made cluster bomb. When activated, the homemade mine contains enough explosive and fragmenting pieces to blow off a leg. Despite the destruction of 4 million mines and 8 million items of unexploded ordnance (UXO) since 1975, it is estimated that 16.478 million square meters of land in Vietnam is still contaminated by mines and UXO. d : 60 mm wght : 700 g

**Raphaël Dallaporta**

[www.raphaeldallaporta.com](http://www.raphaeldallaporta.com)



Raphaël Dallaporta, *BLU-3 B, États-Unis*, tirage Ilfochrome, 30x24 cm, de la série *Antipersonnel – Submunition*, 2004. On release from a CBU-2C/A bomb this 785g submunition – known as the "Pineapple" – is stabilized and slowed in its descent by six fins. Each CBU-2C/A contains 409 BLU-3/Bs, of which nearly 25 percent do not explode on impact. d : 73 mm wght : 785 g



Raphaël Dallaporta, *GMM-143, Germany*, tirage Ifochrome, 30x24 cm, de la série *Antipersonnel – Blast Mine*, 2004. Used by Nazi forces during the Second World War, this antipersonnel mine's glass construction and chemical fuse render it undetectable. Glass fragments – that enter the body after the mine is triggered by pressure on the interior glass plate – are also undetectable to X-rays. In 2004, Colombian government sources said that homemade glass mines were being used by guerrilla forces in the country. d : 135 mm wght : 1.2 kg



Raphaël Dallaporta, *F1, France*, tirage lfochrome, 30x24 cm, de la série *Antipersonnel – Submunition*, 2004. An Ogre F1 155mm shell – containing 63 dual-purpose bomblets, each weighing 244g – can be fired up to 35km. Each shell leaves a footprint of 10,000-18,000 square meters, depending on range. Until 1998, the Ogre F1 was manufactured by Versailles-based Giat Industries (now Nexter). In 2008, the French government admitted that its signing of the Oslo cluster-munitions treaty would mean that its Ogre F1 stockpile would have to be destroyed. d : 45 mm wght : 244 g

La patronne avait donné une liste de mots: «oui, merci, bonjour et au revoir.» C'était les seuls qu'Aina, 18 ans, avait le droit de prononcer. La journée commençait à 6 heures: préparer le petit déjeuner pour les deux enfants de la famille, puis repassage, aspirateur, lessive, vaisselle, jardinage, cuisine... Jusqu'à minuit, Aina mangeait dans une assiette «à part» les restes du repas de la famille. Elle dormait sur le carrelage de la salle de bains.

Aina avait quitté Tananarive, capitale de Madagascar, sur une promesse: «un travail, de l'argent pour envoyer à ma famille, la possibilité de poursuivre mes études.» Prisonnière pendant deux ans, agressée, menacée, elle n'a touché aucun salaire.

Une voisine a finalement remarqué dans le jardin cette «jeune fille maigre qui ne parlait pas». Elle lui a donné de la crème pour soigner ses mains déformées par les crevasses. Elle a appelé le CCEM. Aujourd'hui, Aina est aide-soignante en région parisienne. Ses «employeurs» ont été condamnés à six mois de prison avec sursis, et 4500 euros d'amende.



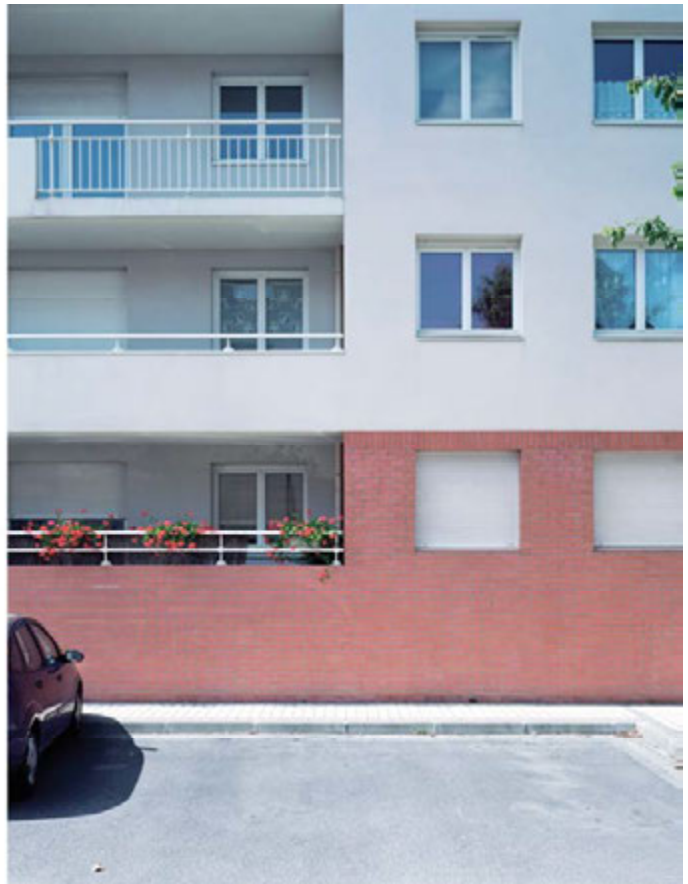
Raphaël Dallaporta, *Aina*, de la série *Esclavage Domestique*, 2006, impression offset, 27.9x42 cm. Texte Ondine Millot.

En 2001, Legba, une togolaise de 30 ans, a accepté un travail de garde d'enfants en France. « Je suis arrivée le 25 mars 2001. Ils sont venus me chercher à l'aéroport. La première chose qu'ils m'ont dit c'est: Donnes-nous les papiers.» Dans le modeste appartement d'Élancourt, en banlieue parisienne, Legba est prisonnière. « Je ne pouvais sortir que pour faire les courses. Ils me chronométraient. Si je mettais trop longtemps, il me criaient dessus. J'avais interdiction d'adresser la parole aux gens dans la rue. Ils me disaient: Si tu fais ça, tu iras en prison.»

Chaque jour, Legba subit les humiliations de ses patrons. « A manger, ils me donnaient du riz brisé pour chiens. Quand je croisais l'homme dans le couloir, il me poussait contre le mur en criant: Tu sens mauvais! Quand je sortais avec la femme, elle me disait: Marche derrière moi, tu n'as pas la même valeur que moi.»

Legba s'enfuit. « J'ai crié: Je veux sortir ! L'homme a hurlé: Non ! Il m'a poursuivie dans l'escalier. M'a fait tomber du premier étage jusqu'en bas. Quand j'étais par terre, il m'a donné des coups de pieds. Puis il m'a giflée, giflée, giflée. J'avais tellement mal que pendant longtemps je ne pouvais plus marcher. Mais ils ont refusé de m'emmener à l'hôpital.»

Au bout d'un an, Legba est libérée grâce à l'intervention d'un voisin. « Il a fallu qu'il aille voir quatre fois les policiers. Ils ne le croyaient pas.» La justice a condamné le couple à payer 10000 euros à Legba. Ils n'en ont versé que 3000.



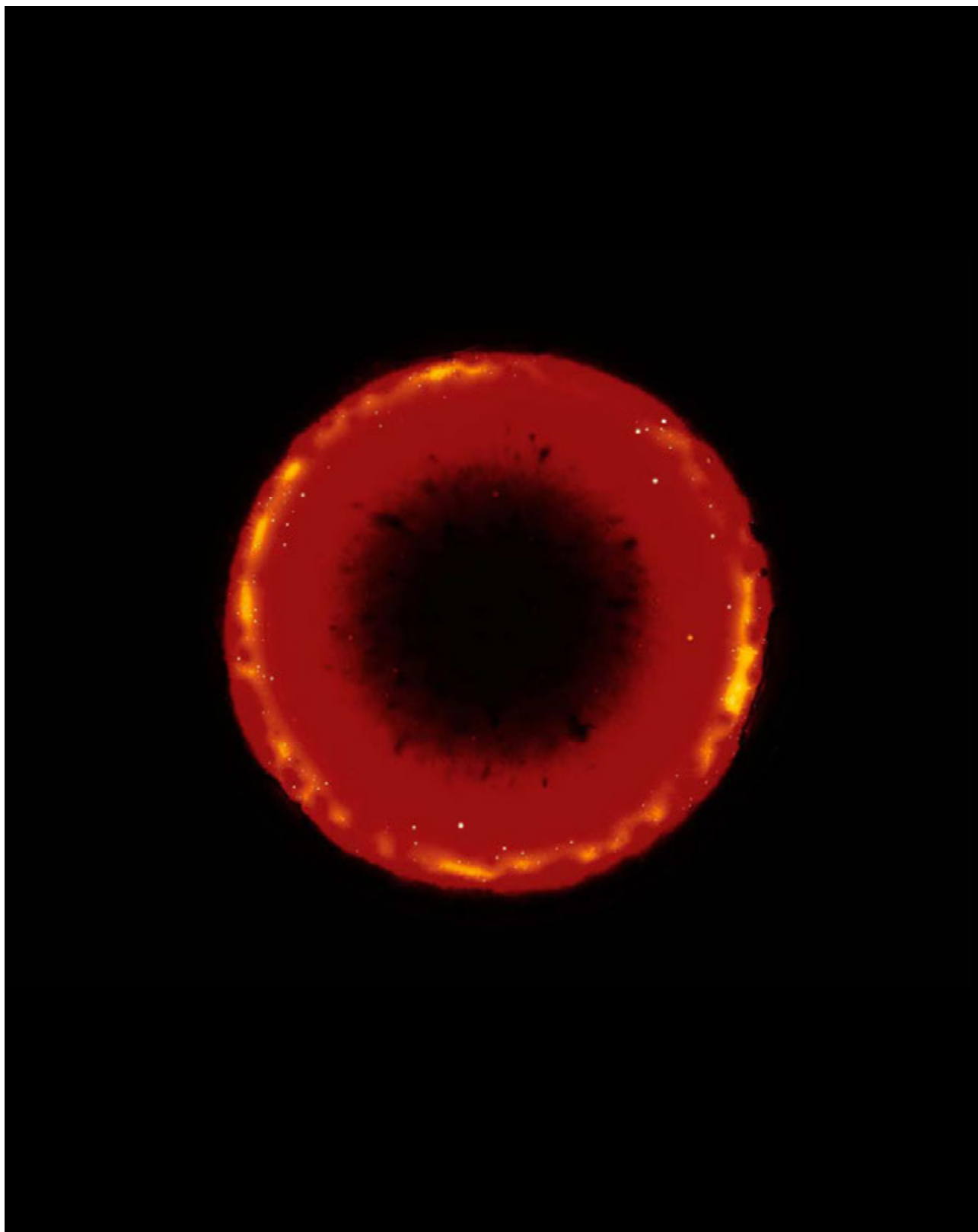
Raphaël Dallaporta, *Legba*, de la série *Esclavage Domestique*, 2006, impression offset, 27.9x42 cm. Texte Ondine Millot.



Raphaël Dallaporta, de la série *Esclavage Domestique*, 2006, impressions offset, 27.9x42 cm, installation :2010. Photographies accompagnées des textes de la journaliste Ondine Millot.



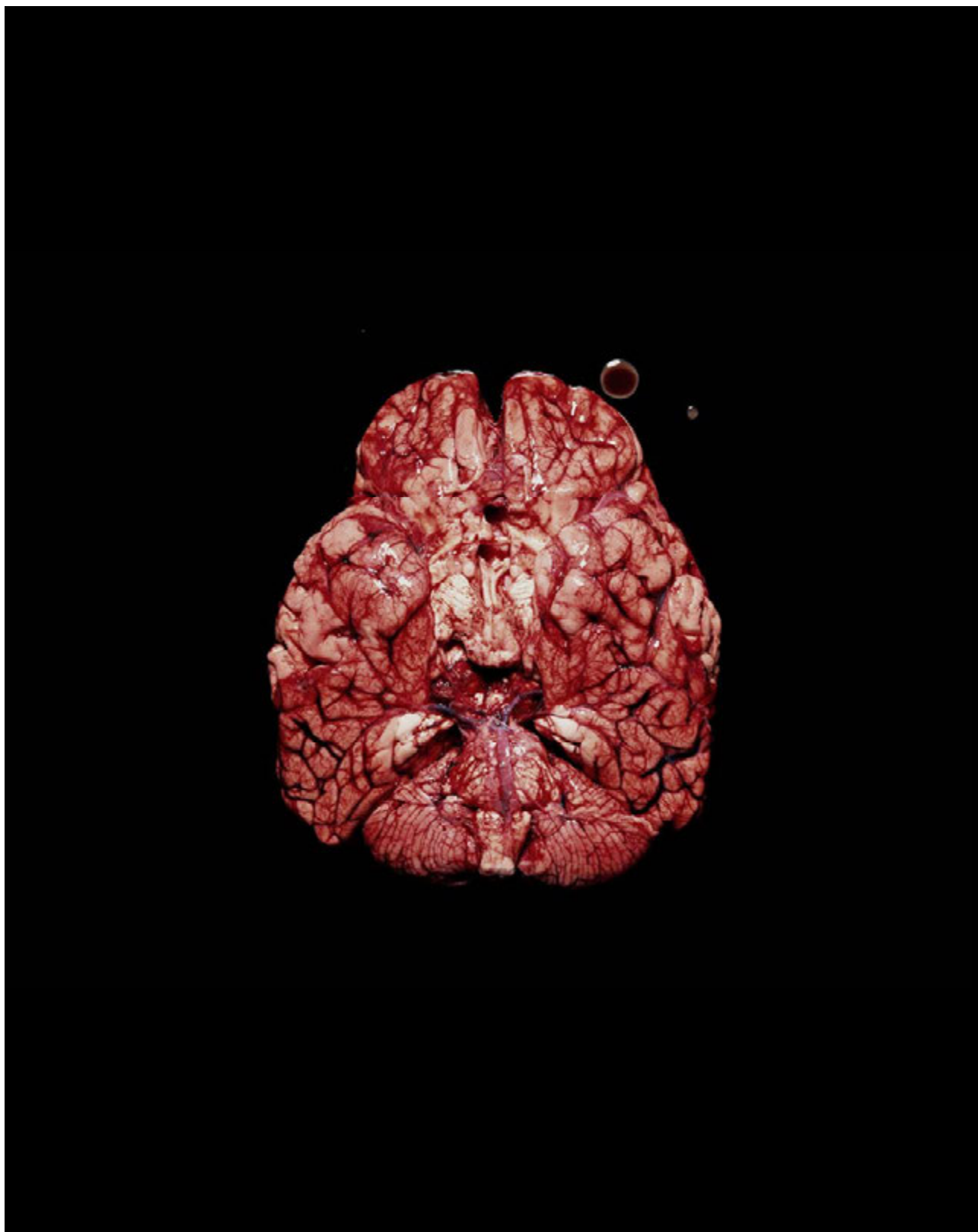
Raphaël Dallaporta, *Quatre humeurs*, 2008-2010, 4 tirages Ilfochrome, 155x125 cm, de la série *Fragile*, 2010 (livre paru en 2011)



Raphaël Dallaporta, *Quatre humeurs – Sang*, tirage Ilfochrome, 155x125 cm, de la série *Fragile*, 2010

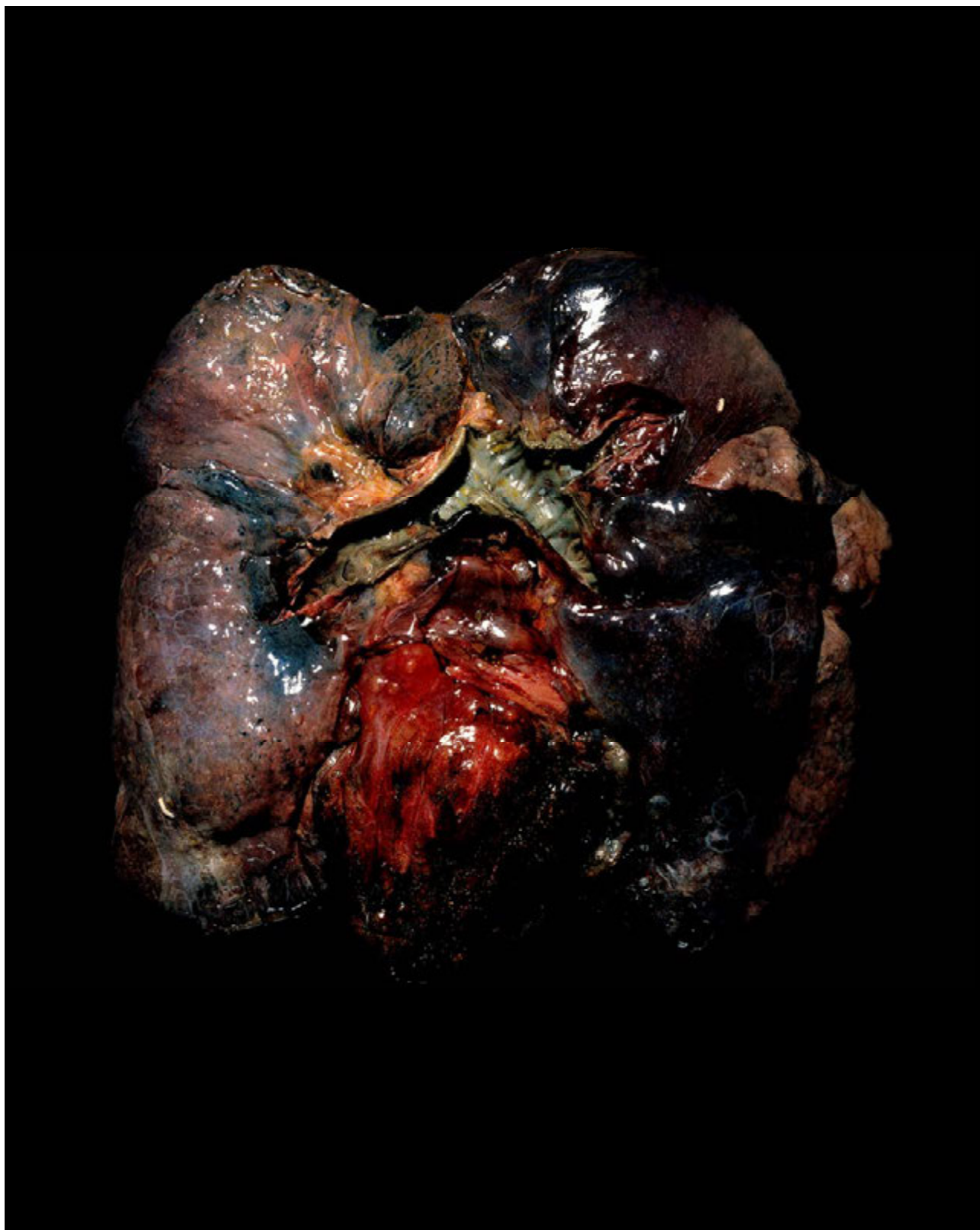


Raphaël Dallaporta, *Planche V b. Pacemaker*, tirage dye-transfer, 50x40 cm, de la série *Fragile*, 2010



Raphaël Dallaporta, *Homicide - Planche IIIa. Cerveau congestif*, tirage dye transfer, 50x40 cm, de la série *Fragile*, 2010





Raphaël Dallaporta, *Circonstances indéterminées – Planche Va. Bloc cardio-pulmonaire*, tirage dye transfer, 50x40 cm, de la série *Fragile*, 2010



Raphaël Dallaporta, *Chesme Shafa, rempart au pied du Kouh-i-Albrouz période achéménide, (6<sup>e</sup> -4<sup>e</sup> siècle av J.C.), Province de Balkh, Afghanistan*, novembre 2010, tirage c-print sur Dibond, 155x125 cm, de la série *Ruines (Saison 1)*, 2011



Raphaël Dallaporta, *The Balkh-AB gorges, Afghanistan*, novembre 2010, c-print sur Dibond, 155x125 cm, de la série *Ruines (Saison 1)*, 2011



Raphaël Dallaporta, *Kafir Qala, Province de Balkh, Afghanistan*, novembre 2010, tirage c-print sur Dibond, 155x125 cm, de la série *Ruines (Saison 1)*, 2011



Raphaël Dallaporta, *Shah Tepe, Province de Samangan, Afghanistan*, novembre 2010, c-print sur Dibond, 155x125 cm, de la série *Ruines (Saison 1)*, 2011



Philippe Durand, de la série *Phoenician billboards (à la montagne #07)*, 2004, c-print, 170x125 cm

**Philippe Durand**  
[www.philippedurand.fr](http://www.philippedurand.fr)



Philippe Durand, de la série *Phoenician billboards (à la ville #14)*, 2004, c-print, 170x125 cm



Philippe Durand, de la série *Phoenician billboards (à la mer #15)*, 2004, c-print, 125x170 cm





Philippe Durand, de la série *Phoenician billboards (à la mer #18)*, 2004, c-print, 125x170 cm



Goran Galić & Gian-Reto Gredig, *Philip Blenkinsop, NOOR*, 2006, jet d'encre, 131x103 cm, de la série *Photographers in Conflict*

**Goran Galić & Gian-Reto Gredig**  
[www.photographersinconflict.com](http://www.photographersinconflict.com)



Goran Galić & Gian-Reto Gredig, *Shaul Schwarz*, Getty Images, 2006, épreuve jet d'encre, 131x103 cm, de la série *Photographers in Conflict*



Goran Galić & Gian-Reto Gredig, *Samantha Appleton*, NOOR, 2006, épreuve jet d'encre, 131x103 cm, de la série *Photographers in Conflict*



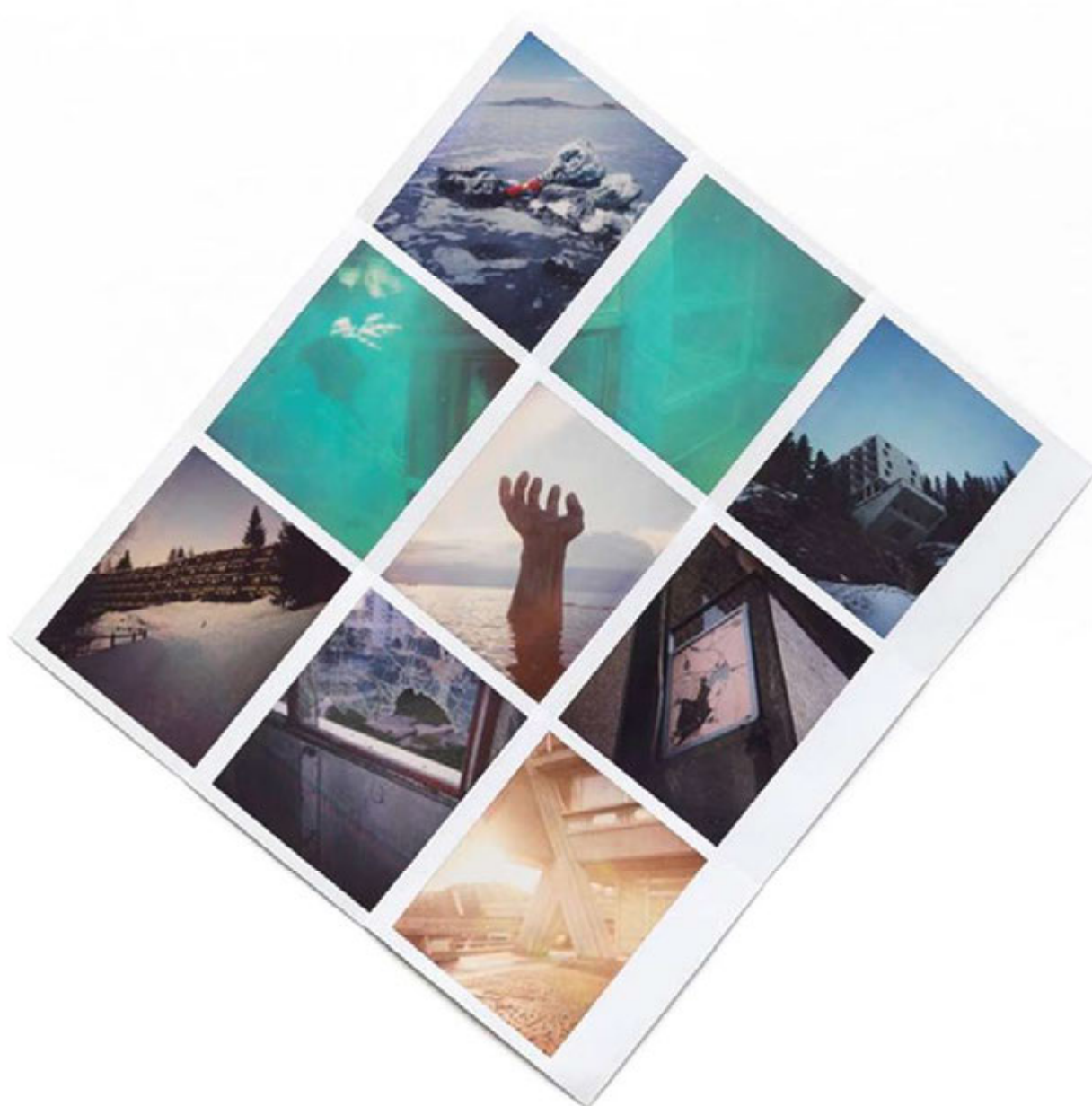
Goran Galić & Gian-Reto Gredig, *Paolo Pellegrin*, *Magnum Photos*, 2006, *Photographers in Conflict*



Goran Galić & Gian-Reto Gredig, *Stanley Greene*, *NOOR*, 2006, *Photographers in Conflict*



Goran Galić & Gian-Reto Gredig, *Photographers in Conflict*, vue de l'installation, Kunsthaus Glarus, 2007



Cyprien Gaillard, de la série *Geographical Analogies*, 2006-2011, 9 Polaroids, 65x48x10 cm avec cadre

**Cyprien Gaillard**  
[www.bugadacargnel.com](http://www.bugadacargnel.com)

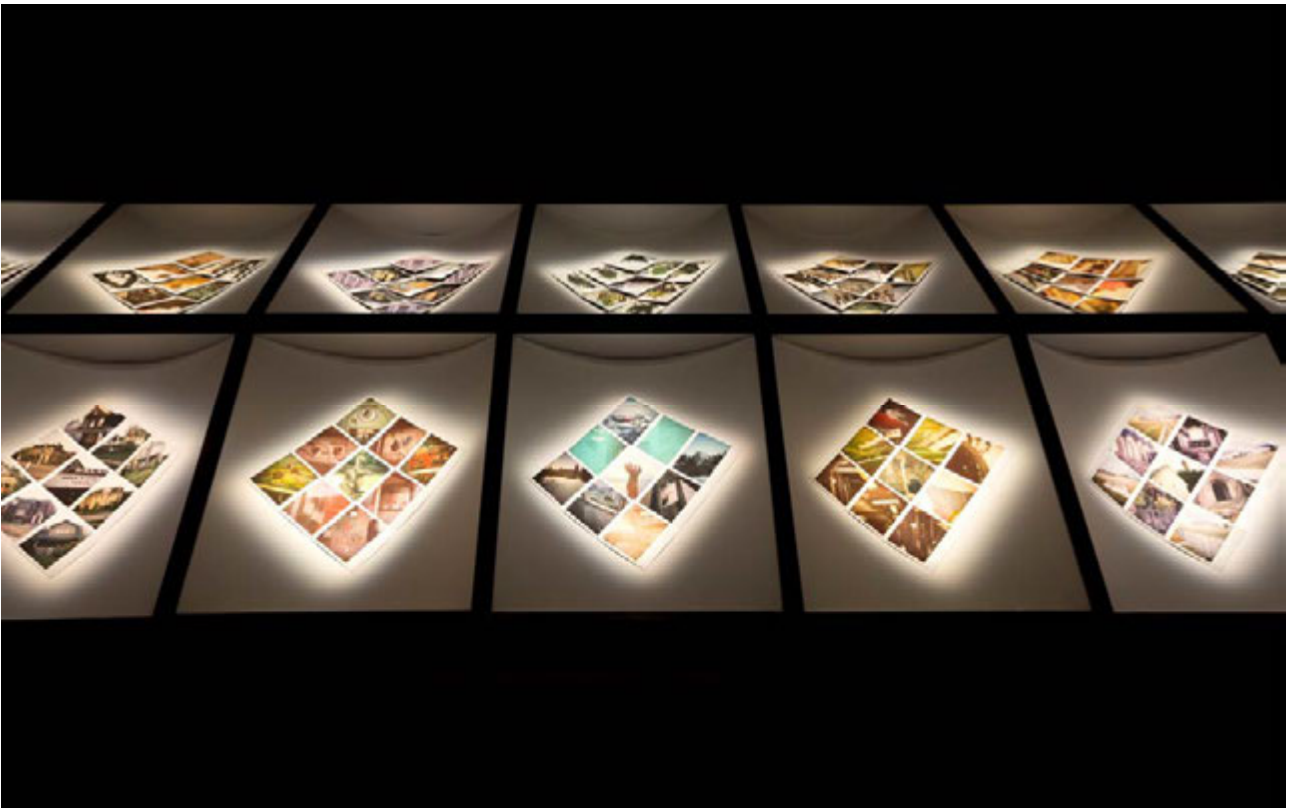


Cyprien Gaillard, de la série *Geographical Analogies*, 2006-2011, 9 Polaroids, 65x48x10 cm avec cadre



Cyprien Gaillard, de la série *Geographical Analogies*, 2006-2011, 9 Polaroids, 65x48x10 cm avec cadre





Cyprien Gaillard, *Geographical Analogies*, 2006-2011, Polaroids, installation à la Caserma XXIV Maggio, Milan, 2012



Stephen Gill, de la série *Hackney Wick*, 2003-2005

**Stephen Gill**  
[www.stephengill.co.uk](http://www.stephengill.co.uk)



Stephen Gill, de la série *Hackney Wick*, 2003-2005



Stephen Gill, de la série *Hackney Flowers*, 2007



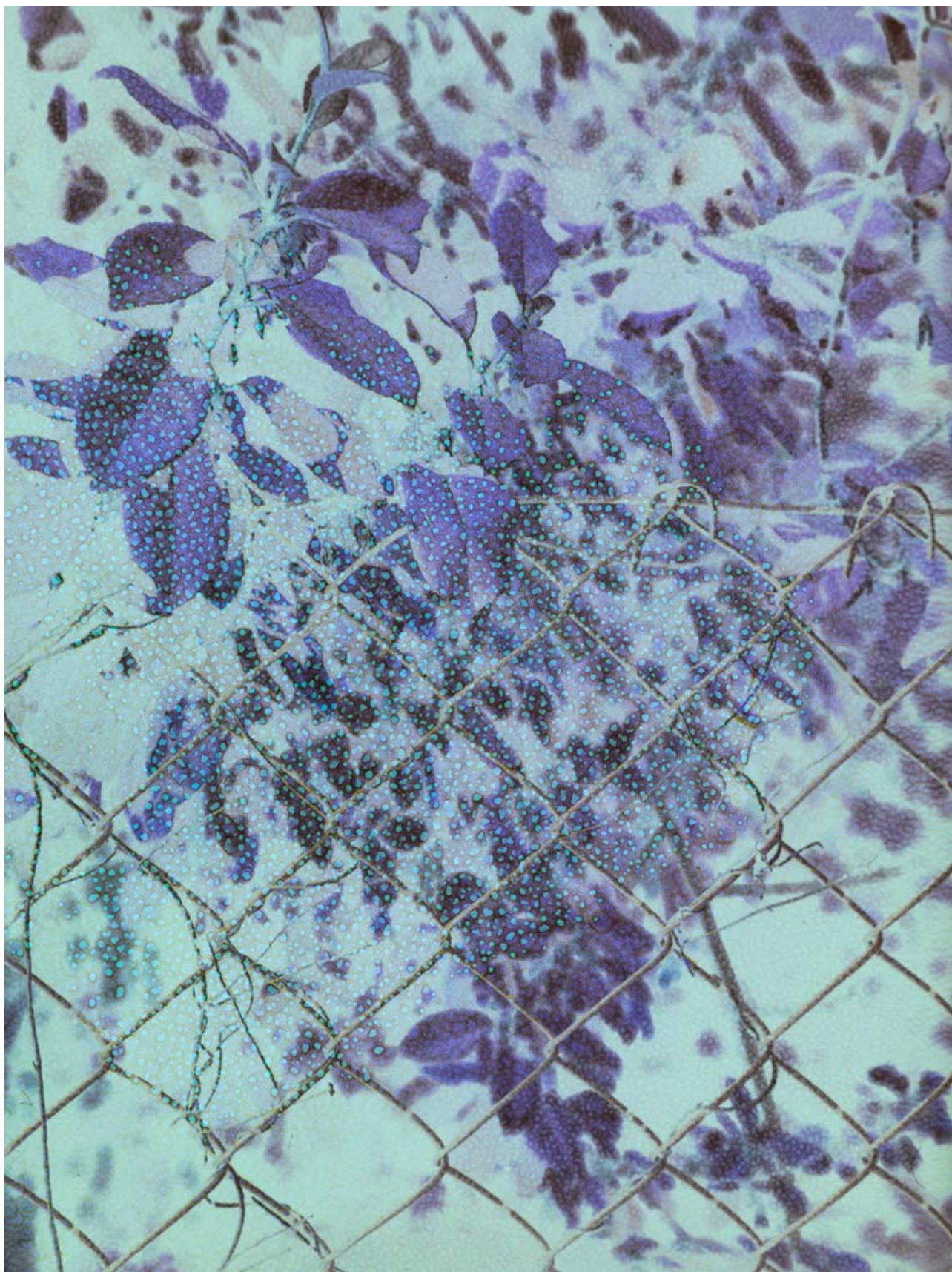
Stephen Gill, de la série *Hackney Flowers*, 2007



Stephen Gill, de la série *Outside In*, 2010



Stephen Gill, de la série *Outside In*, 2010



Stephen Gill, de la série *Best Before End*, 2000-2013





Stephen Gill, de la série *Best Before End*, 2000-2013



Arno Gisinger, *Gare*, de la série *Oradour*, 1994, c-print, 80x120 cm

**Arno Gisinger** (1964, Dornbirn, Autriche ; vit à Paris)  
[www.arnogisinger.com](http://www.arnogisinger.com)



Arno Gisinger, *Rue principale*, de la série *Oradour*, 1994, c-print, 80x120 cm



Arno Gisinger, *Oradour*, 1994, 24 photographies, exposition *Parlez-moi d'Oradour* à Nuremberg, 11 juin - 31 août 2005



Arno Gisinger, *Montres*, de la série *Oradour*, 1994, c-print, 80x80 cm



Arno Gisinger, de la série *Messerschmitthalle*, 1995, tirage argentique, 115x135 cm



Arno Gisinger, de la série *Messerschmitthalle*, 1995, tirage argentique, 115x115 cm

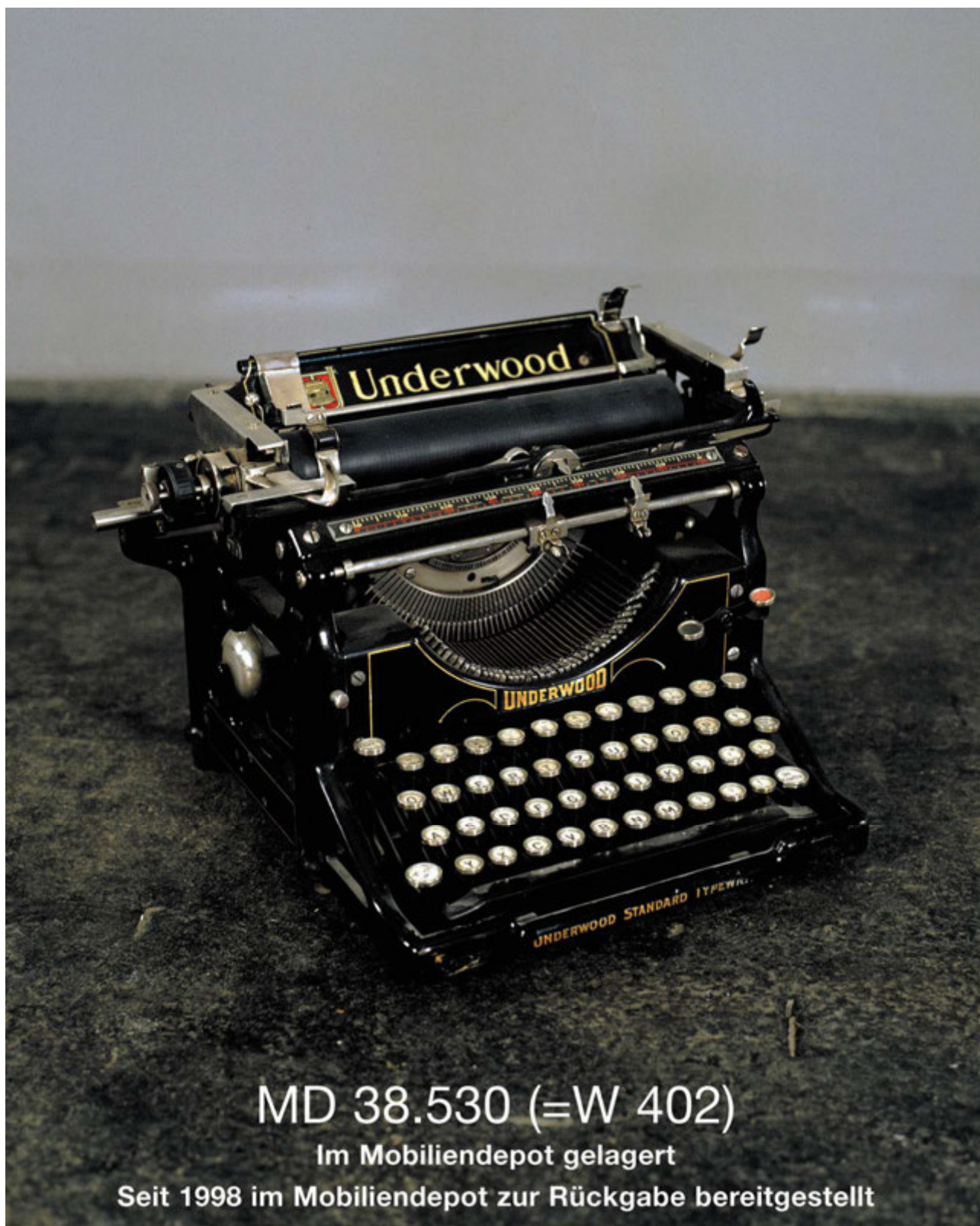


Arno Gisinger, de la série *Faux Terrain*, 1997, tirage argentique, 129x156 cm

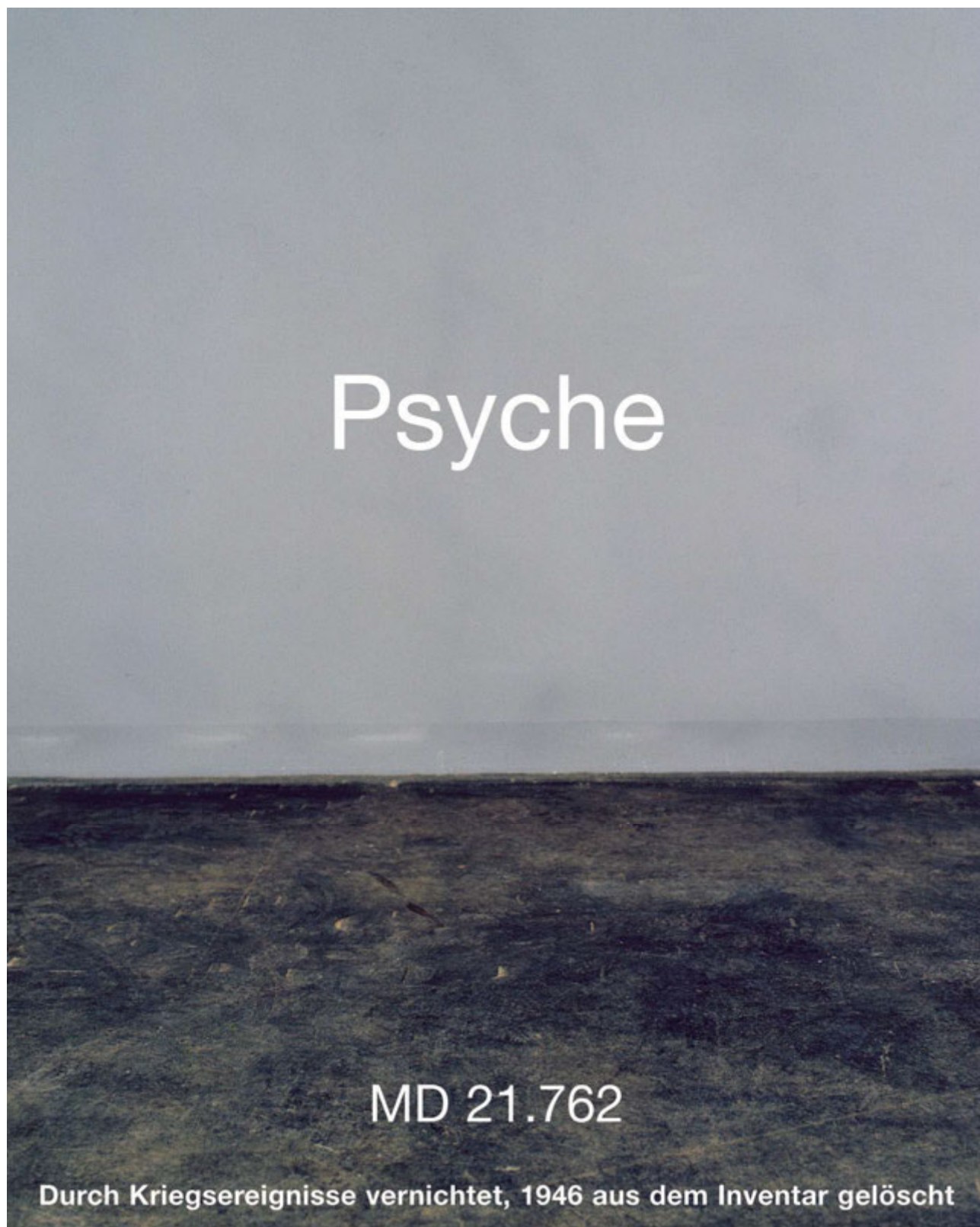




Arno Gisinger, de la série *Betrachterbilder*, 1997, c-print, 151x124 cm



Arno Gisinger, de la série *Invent arisiert*, 2000, 645 photographies couleurs avec texte, 25x20 cm [Schreibmaschine. Aus der "arisierten" Wohnung von Oskar Pöller]



Arno Gisinger, de la série *Invent arisiert*, 2000, 645 photographies couleurs avec texte, 25x20 cm [Psyhe. Aus der "arisierten" Wohnung von Wilhelm Goldenberg]



Arno Gisinger, de la série *Nuremberg - les coulisses du pouvoir*, 2004, impressions jet d'encre sur bâche, 200x250 cm



Arno Gisinger, de la série *Nuremberg - les coulisses du pouvoir*, 2004, impressions jet d'encre sur bâche, 200x250 cm



Arno Gisinger, *Coudrecieux*, 2006, diptyque *Coudrecieux & Mulsanne*, tirages lambda, 120x160 cm

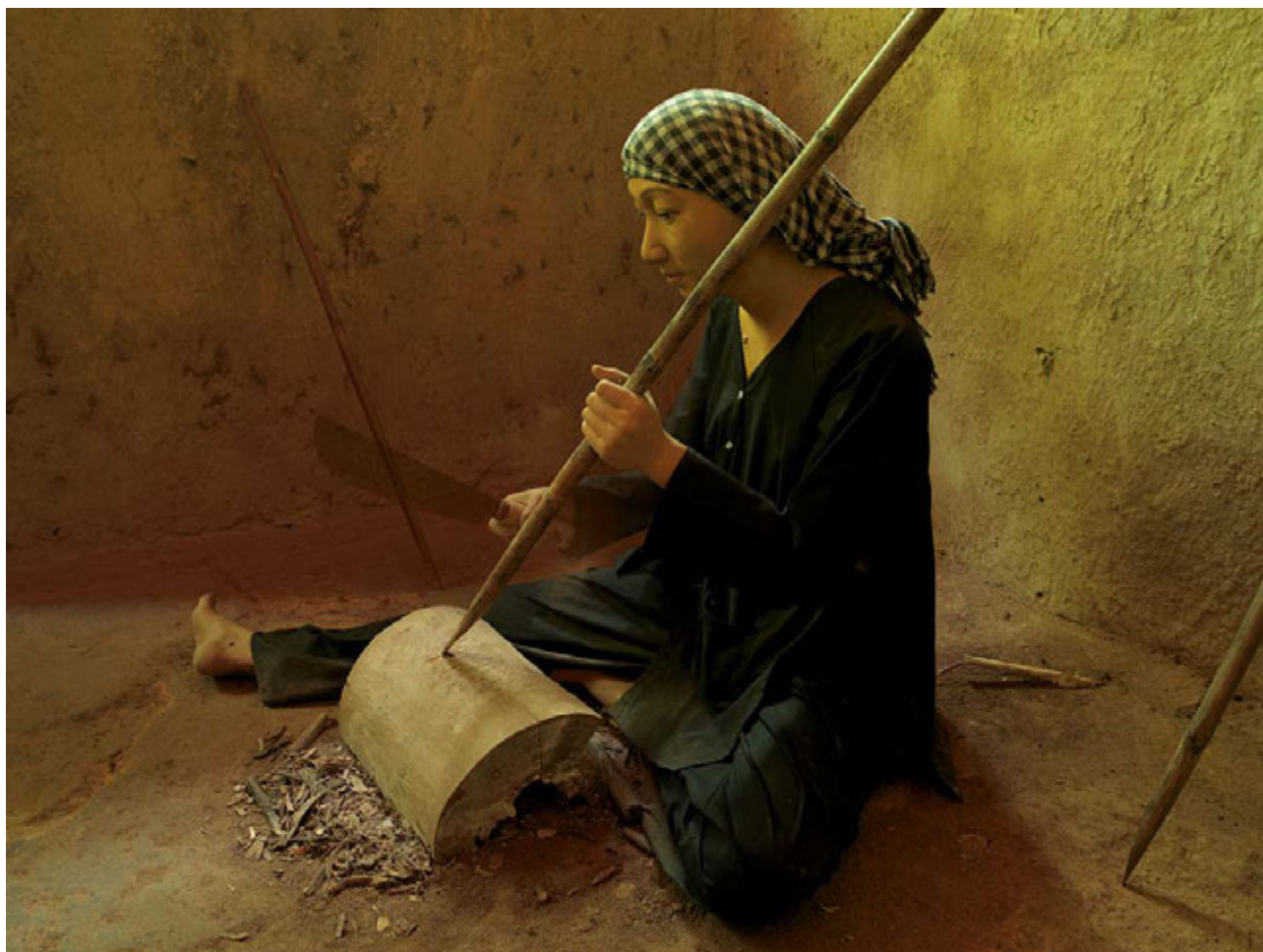


Arno Gisinger, *Mulsanne*, 2006, diptyque *Coudrecieux & Mulsanne*, tirages lambda, 120x160 cm



Arno Gisinger, de la série *Cu Chi*, 2007, 120x160 cm





Arno Gisinger, de la série *Cu Chi*, 2007, 120x160 cm



Arno Gisinger, de la série *Veterans*, 2007, 120x160 cm



Arno Gisinger, de la série *Veterans*, 2007, 120x160 cm



Arno Gisinger, de la série *Plan américain*, 2007, 130x175 cm



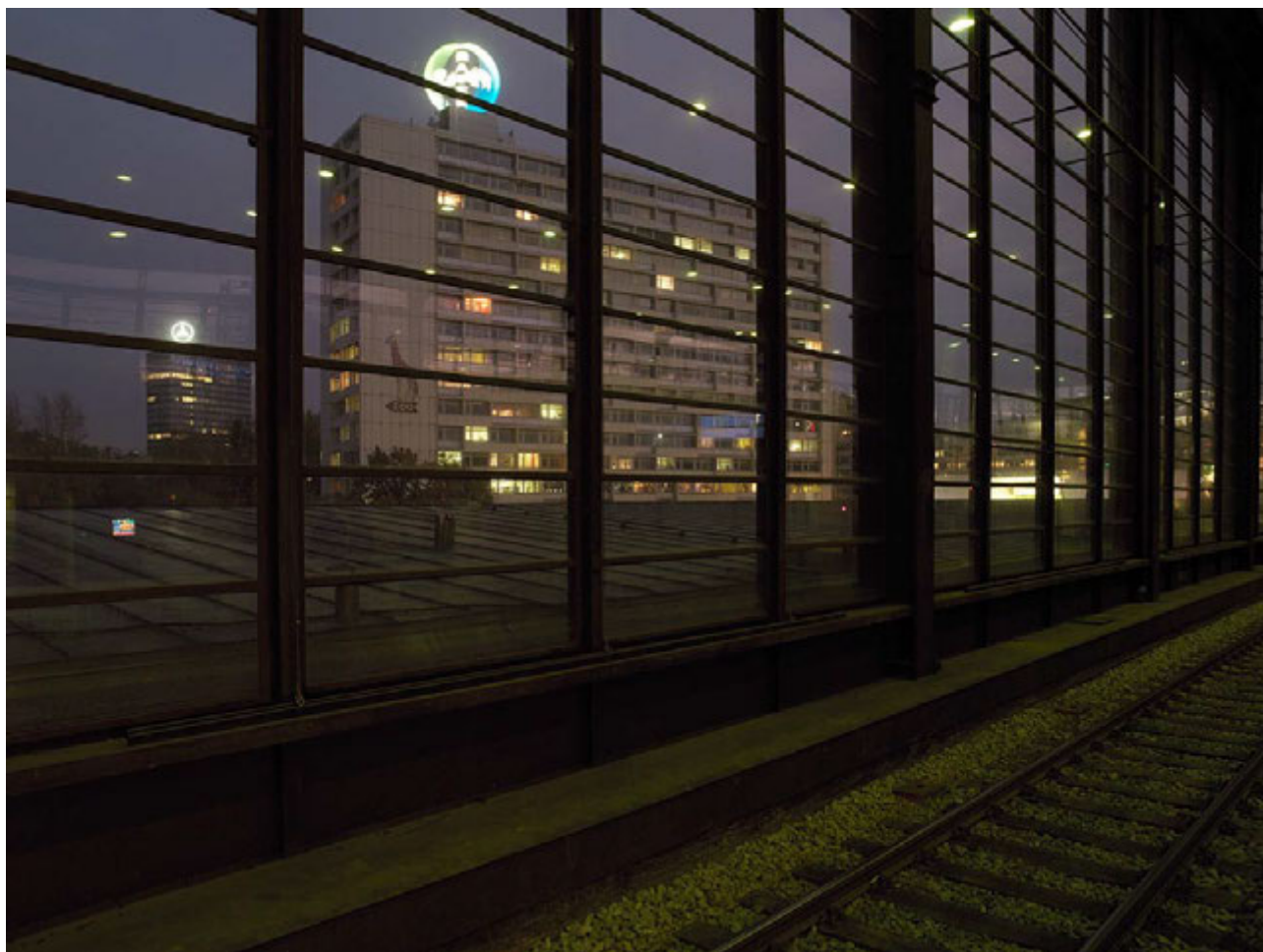
Arno Gisinger, de la série *Plan américain*, 2007, 130x175 cm



Arno Gisinger, de la série *Hotel Jugoslavija*, 2008



Arno Gisinger, de la série *Hotel Jugoslavija*, 2008



Arno Gisinger, *Berlin*, de la série *Konstellation Benjamin*, 2005 - 2009

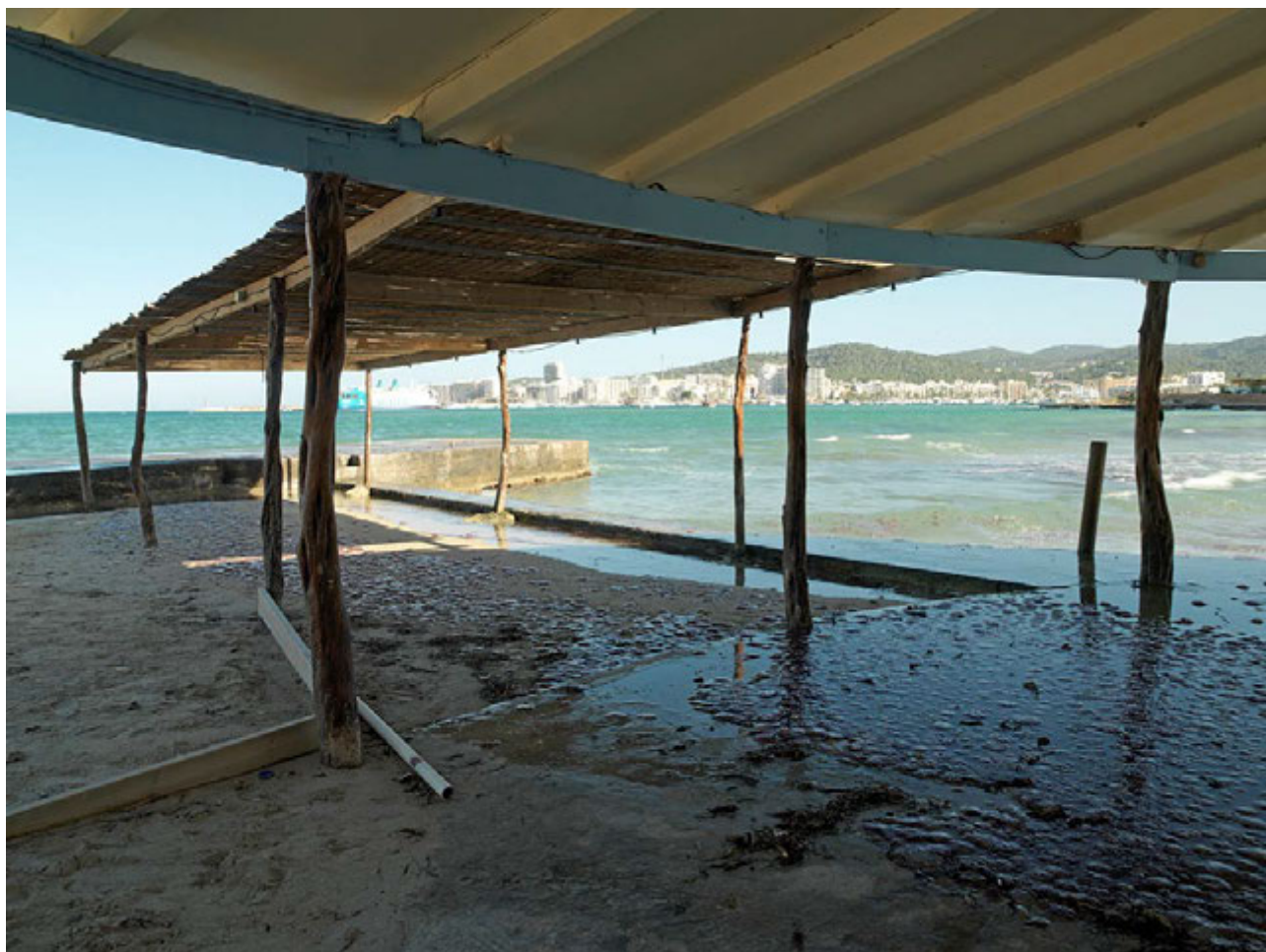




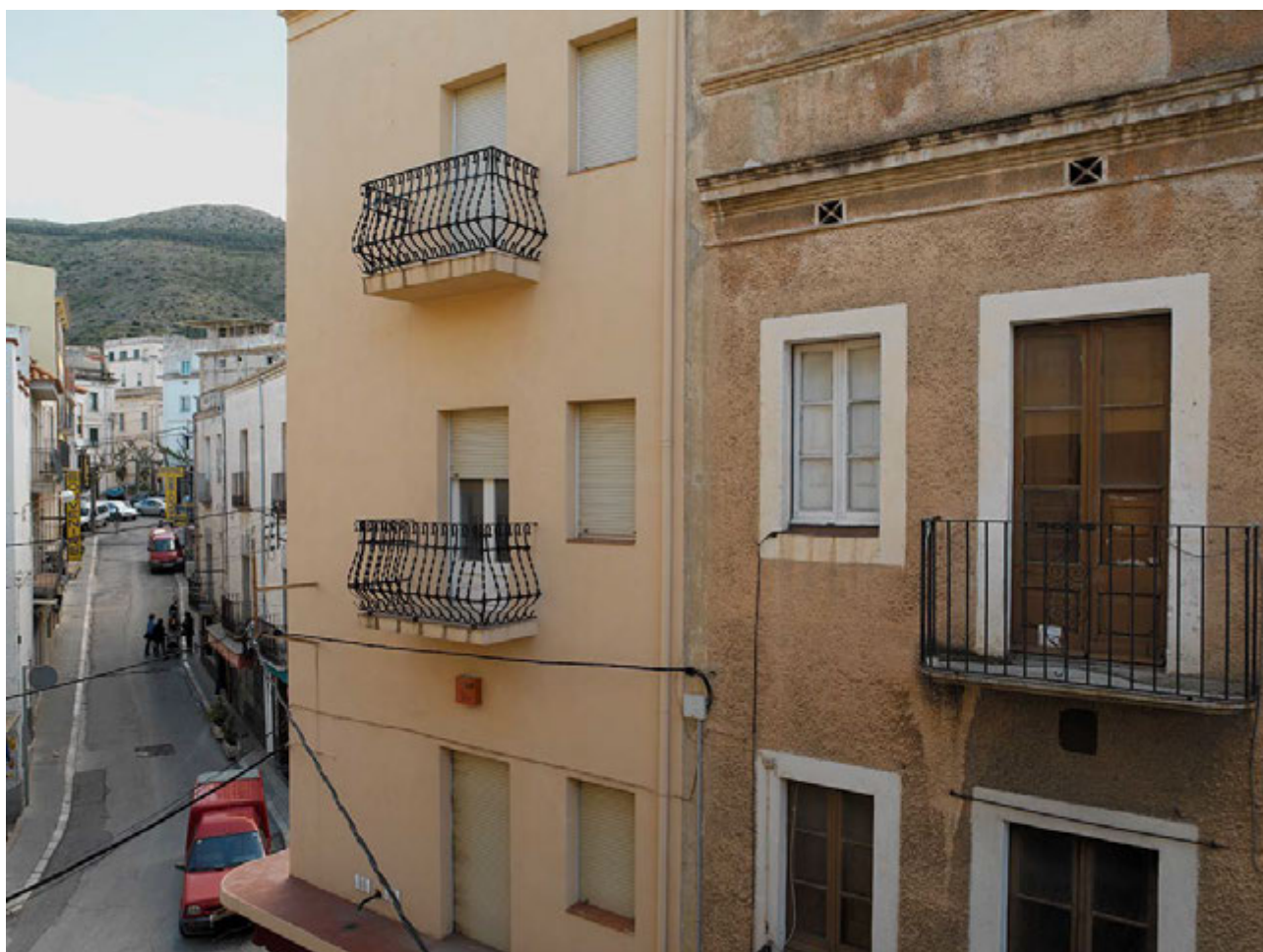
Arno Gisinger, *San Remo, Hôtel Europa*, de la série *Konstellation Benjamin*, 2005 - 2009



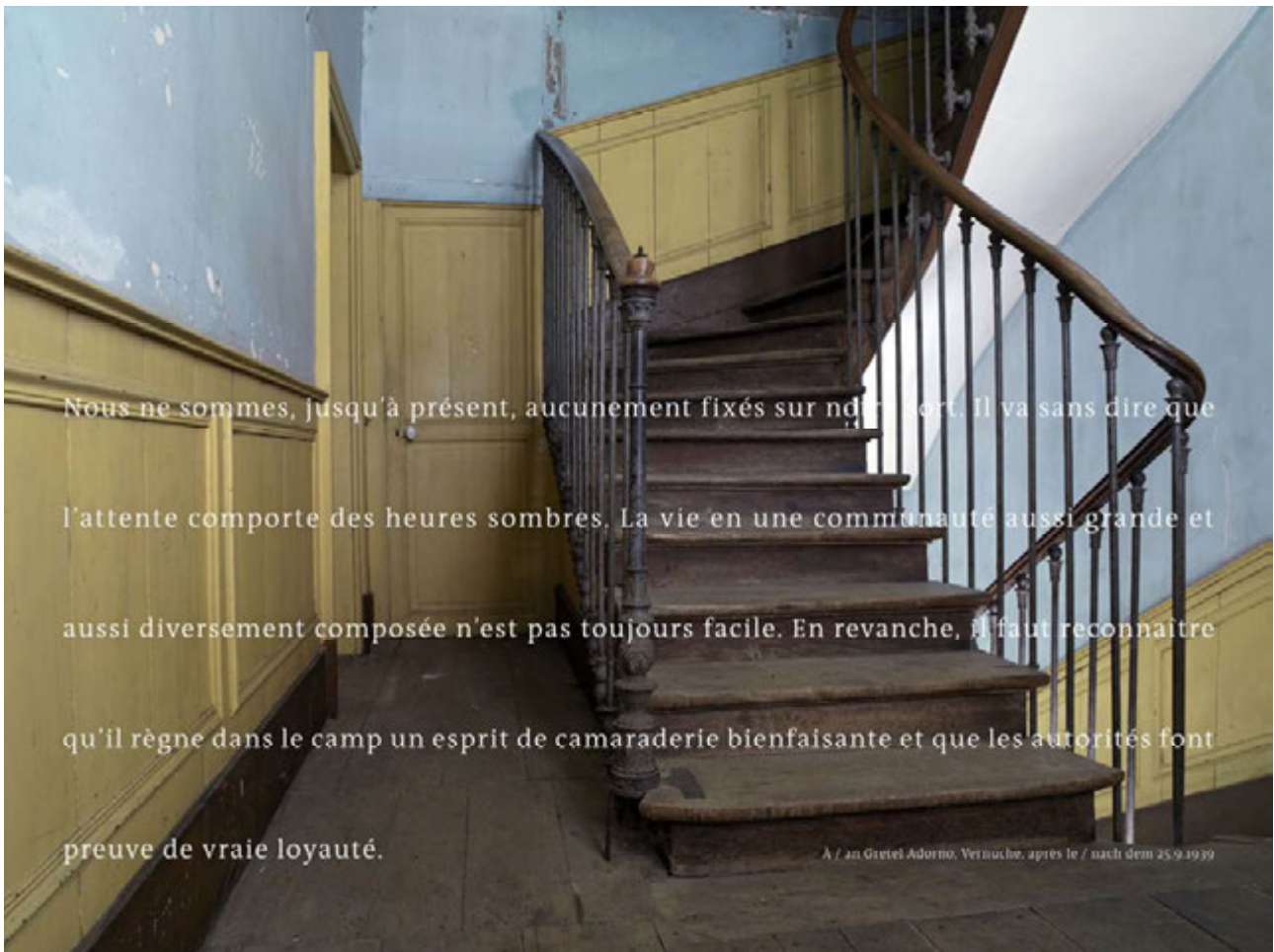
Arno Gisinger, *Paris, Bibliothèque Nationale*, de la série *Konstellation Benjamin*, 2005 - 2009



Arno Gisinger, *Ibiza*, de la série *Konstellation Benjamin*, 2005 - 2009



Arno Gisinger, *Portbou*, de la série *Konstellation Benjamin*, 2005 - 2009



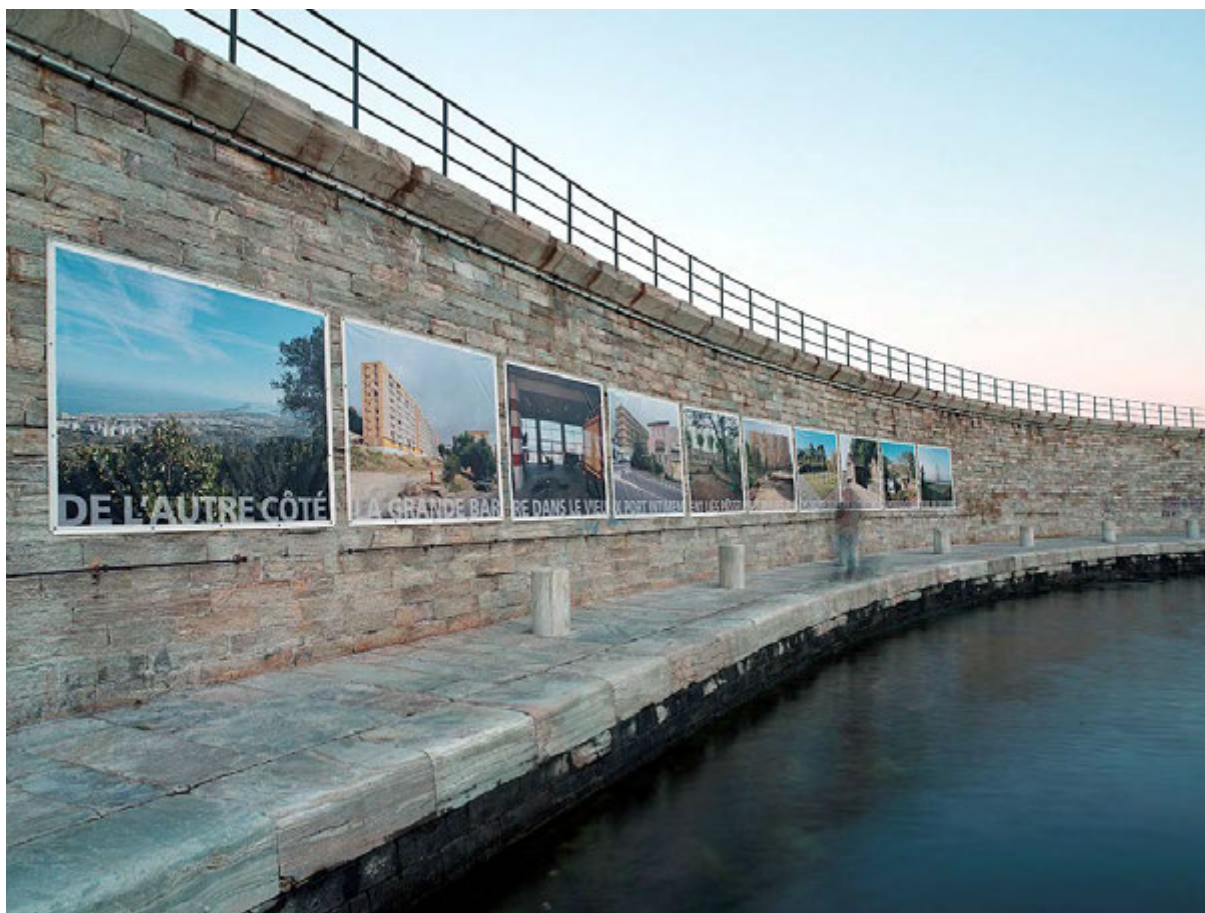
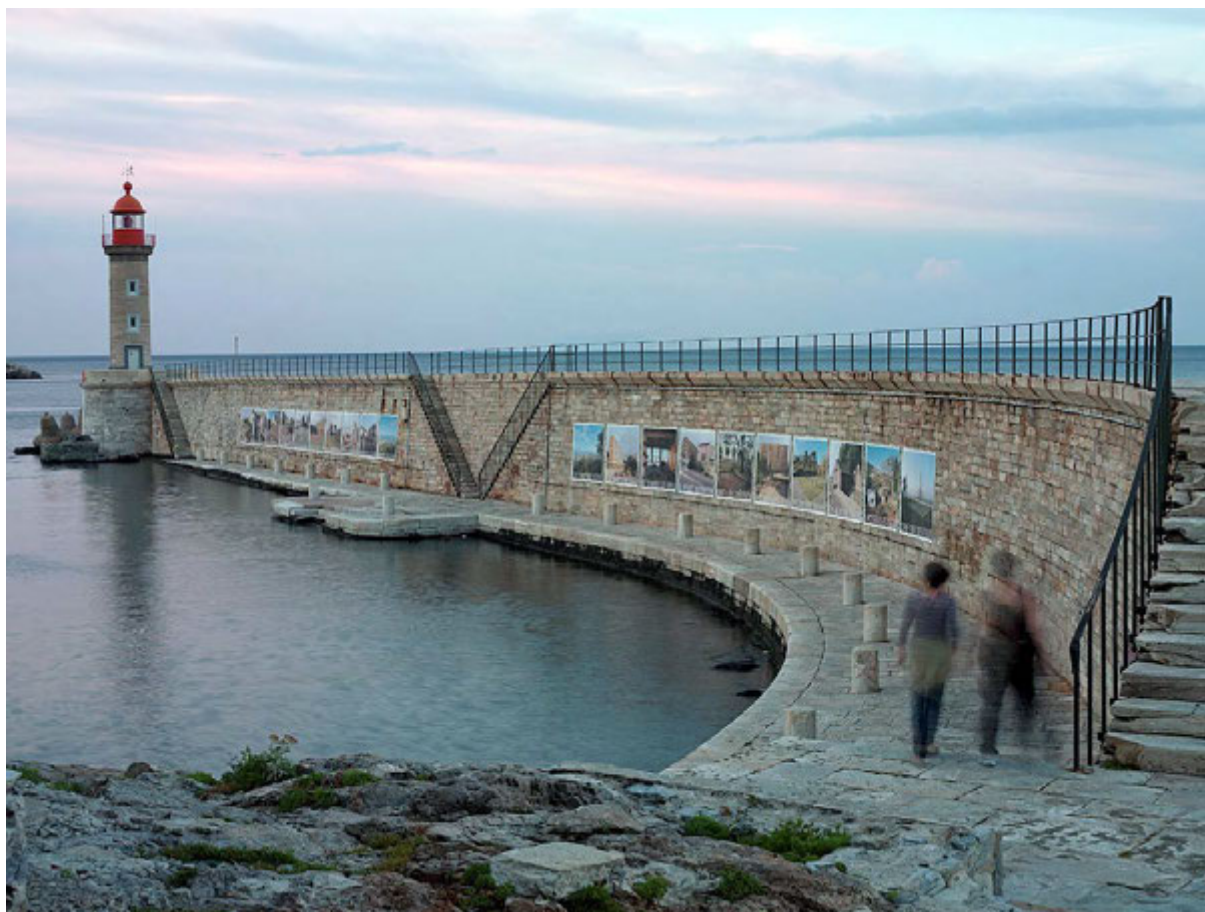
Arno Gisinger, *Vernuche*, de la série *Konstellation Benjamin*, 2005 - 2009



Arno Gisinger, *Konstellation Benjamin*, 2005 - 2009, exposition au Bleu du Ciel, Lyon, 2011



Arno Gisinger, *Konstellation Benjamin*, 2005 - 2009, exposition *Topoi*, Landesmuseum, Linz, 2013



Arno Gisinger, *Bastia sud, escales de mémoire*, 2008, jet d'encre sur bûches, 200x250 cm, installation extérieure

in the open see



don't have border

Jim Goldberg, *Lavrio Detention Center, Lavrio, Grèce, 2005*, de la série *Open See*. Two detained Afghani refugees point to the refrigerator on which they wrote (approximate translation) "The Sea of Sadness has no shore". (Their English translation is "in the open see (sic) dont have border").

**Jim Goldberg**  
[www.jimgoldberg.com](http://www.jimgoldberg.com)



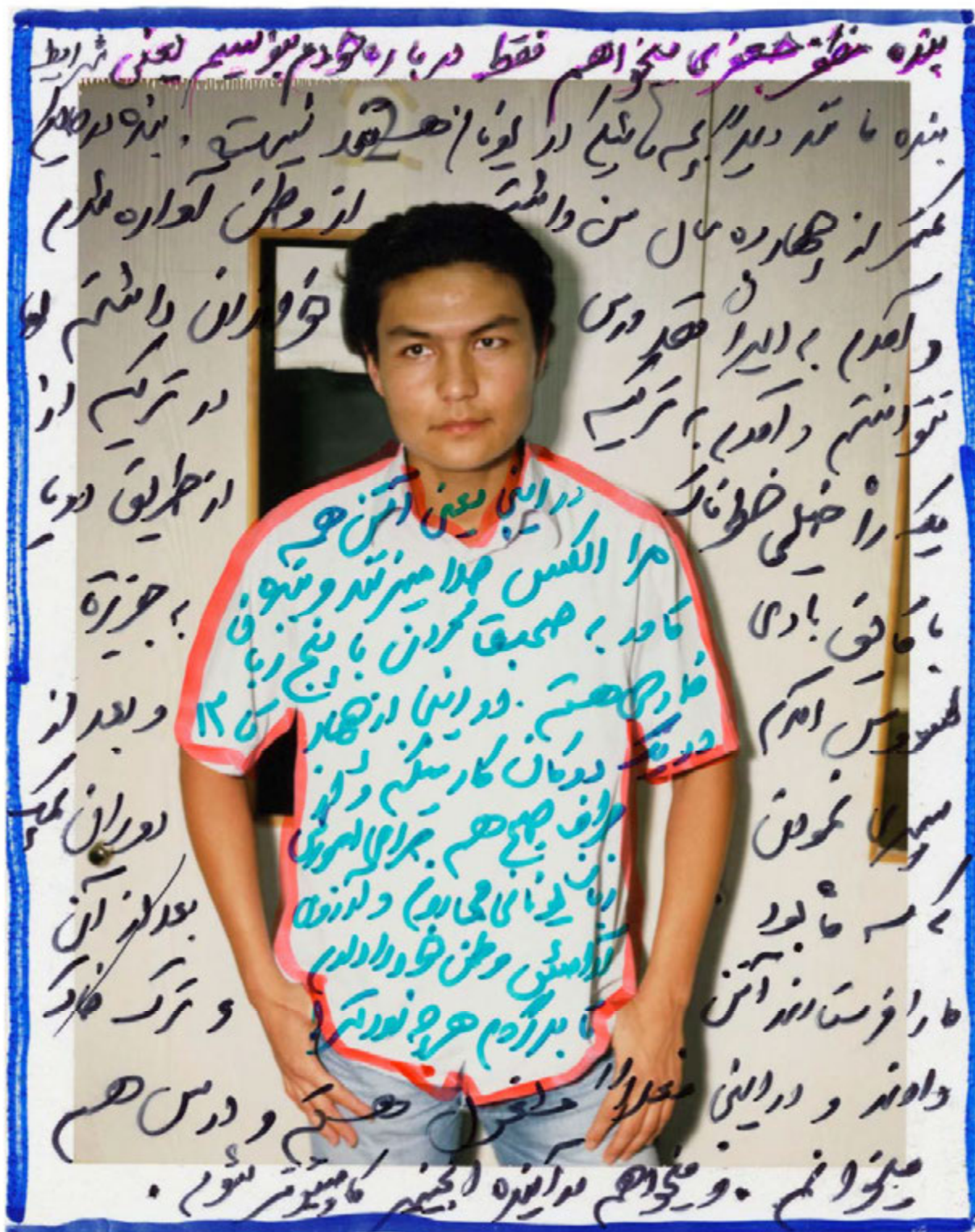


Jim Goldberg, *Larysa, 39 ans, Ukraine, 2006*, de la série *Open See*. "I was a dancer and sold to a man who was a terrorist - he held a gun to my head. Somehow I was rescued and escaped, but the fear has left scars on my heart (and I will never be the same)."



Jim Goldberg, Victor, Ukraine, 2007, de la série *Open See*, 2 Polaroids, 13x20.5 cm.





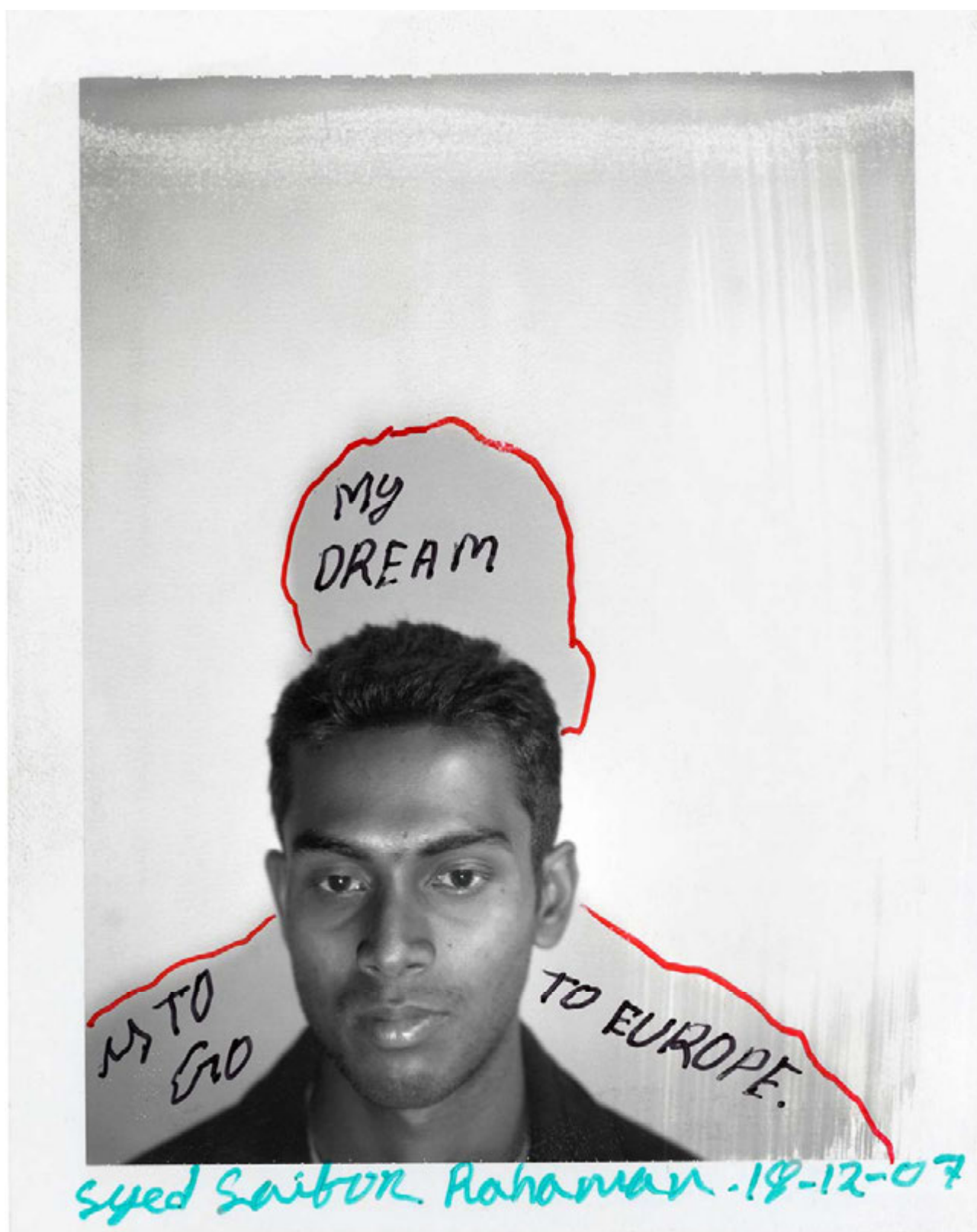
Jim Goldberg, Muzaffar "Alex" Jafari, Athènes, Grèce, 2003, de la série *Open See*. Muzaffar "Alex" Jafari writes about his journey on foot from Afghanistan to Greece via Iran. Now Alex is in school and supports himself by working in a call center.



Jim Goldberg, *Watching Oprah, Grèce, 2004*, de la série *Open See*



Jim Goldberg, *Drug Addicts, Dhaka, Bangladesh*, 2007, de la série *Open See*



Jim Goldberg, *Man at a recruitment center, Dhaka, Bangladesh, 2007*, de la série *Open See*.



Jim Goldberg, *Bangladesh, Dhaka, 2007*, de la série *Open See*





Jim Goldberg, *Tahr*, Grande-Bretagne, 2006, de la série *Open See*



Paul Graham, *Fading Political Posters*, County Tyrone, 1985, 38x48 cm, de la série *Troubled Land*, 1984-86

**Paul Graham**

[www.paulgrahamarchive.com](http://www.paulgrahamarchive.com)



Paul Graham, *Graffiti*, Ballysillan Estate, Belfast, 1986, 68x87.5 cm, de la série *Troubled Land*, 1984-86



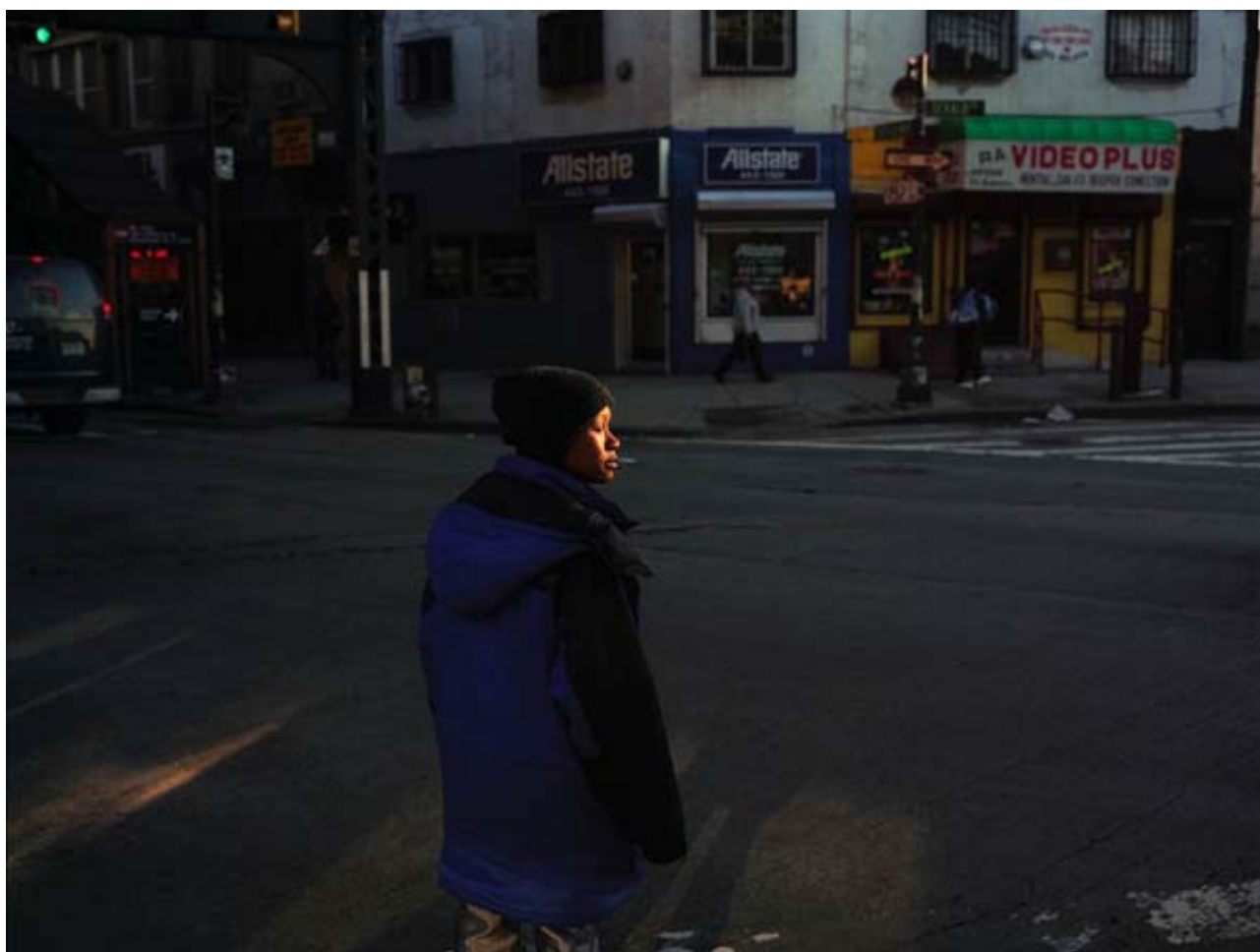
Paul Graham, *Sans titre*, Memphis, de la série *American Night*, 2000, 189x239 cm



Paul Graham, *Sans titre*, Atlanta, de la série *American Night*, 2002, 189x239 cm



Paul Graham, *Sans titre*, Californie, de la série *American Night*, 2002, 189x239 cm



Paul Graham, *Sans titre*, New York, de la série *American Night*, 2001, 189x239 cm



Joana Hadjithomas et Khalil Joreige, *Le Cercle de confusion*, 1997, installation de 3000 c-prints digitaux sur miroir, 3x4 m

**Joana Hadjithomas et Khalil Joreige**  
[www.hadjithomasjoreige.com](http://www.hadjithomasjoreige.com)





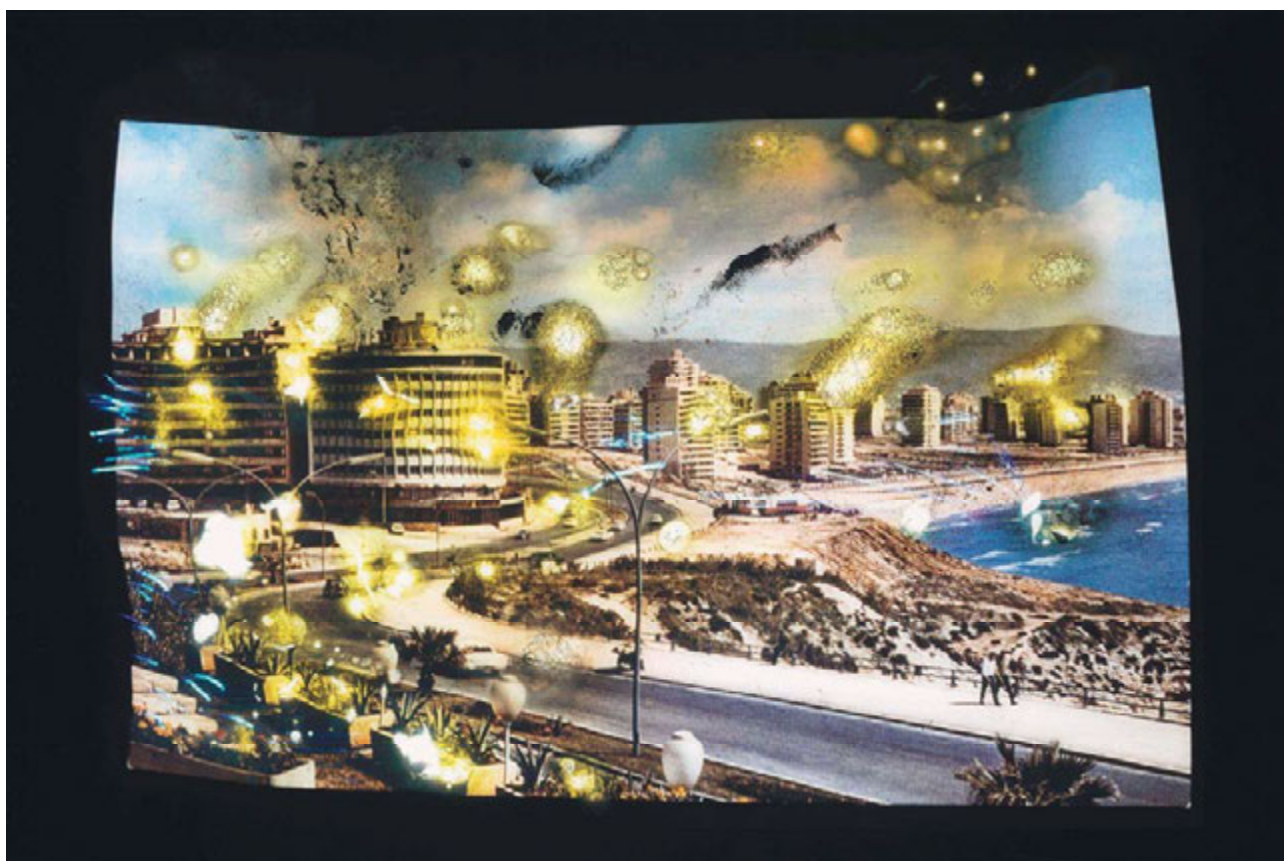
Joana Hadjithomas et Khalil Joreige, *Le Cercle de confusion*, 1997, installation de 3000 c-prints digitaux sur miroir, 3x4 m  
 " Il s'agit d'une photographie aérienne de Beyrouth large de 4 mètres sur 3, découpée en 3 000 fragments collés sur un miroir. L'image disparaissait progressivement car chaque visiteur emportait avec lui un petit fragment numéroté de l'image, derrière laquelle on pouvait lire : *Beyrouth n'existe pas.*" J.Hadjithomas et K.Joreige, entretien avec Léa Gauthier, *Mouvement*, 25.09.06



Photo : Elaine Yi Zhang



Joana Hadjithomas et Khalil Joreige, de la série *Wonder Beirut - The Story of a Pyromaniac Photographer*, 1998-2007



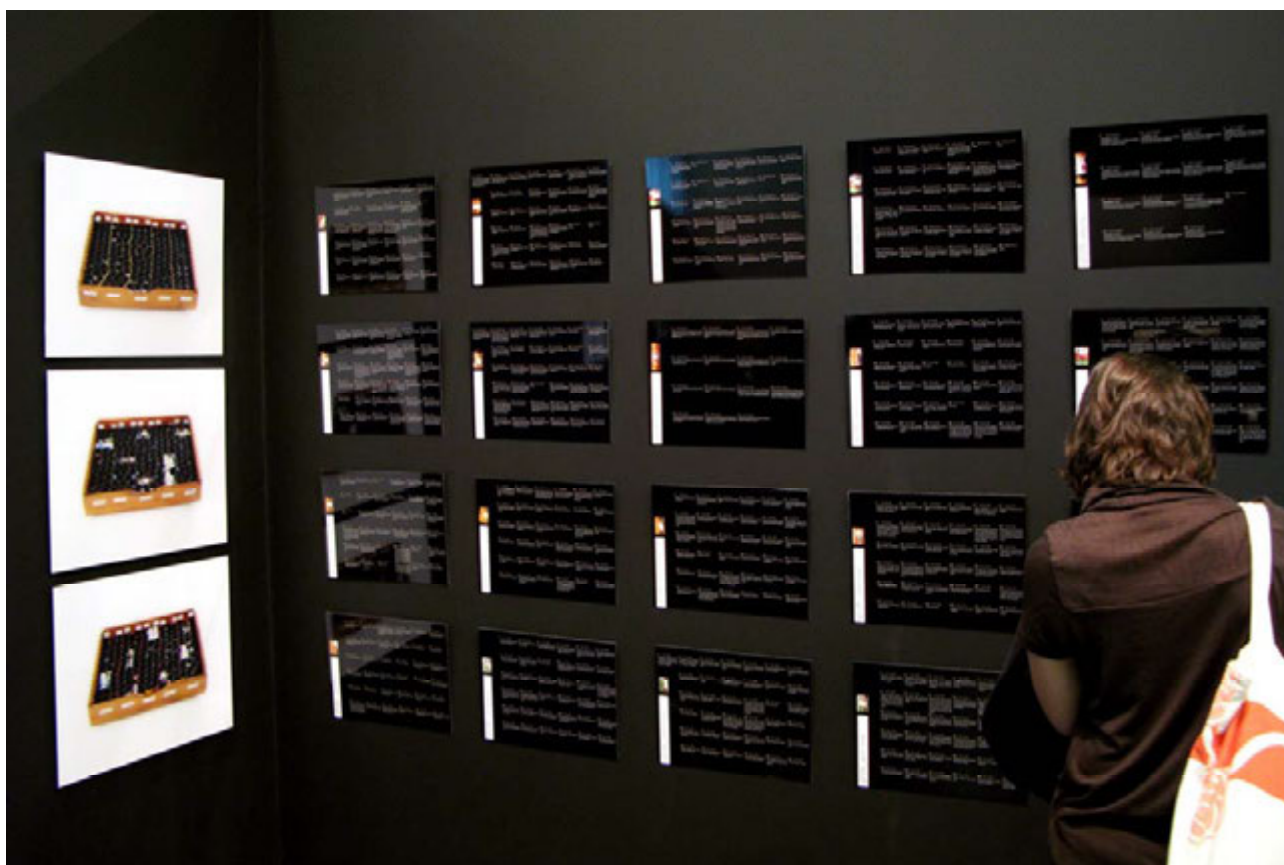
Joana Hadjithomas et Khalil Joreige, *Wonder Beirut #22, General View with Mountains*, 1998-2007



Joana Hadjithomas et Khalil Joreige, de la série *Wonder Beirut - The Story of a Pyromaniac Photographer*, 1998-2007



Joana Hadjithomas et Khalil Joreige, de la série *Wonder Beirut, International Centre of Water-Skiing*, 1998-2007



Joana Hadjithomas et Khalil Joreige, *Wonder Beirut*, 1998-2007, exposition coll. *Conspire...*, Haus der Kulturen der Welt, Berlin



Joana Hadjithomas et Khalil Joreige, de la série *Wonder Beirut*, 1998-2007



Mishka Henner, *Frederikkazerne*, Den Haag, de la série *Dutch Landscapes*, 2011, tirage pigmentaire, 50x60 cm

**Mishka Henner**  
[www.mishkahenner.com](http://www.mishkahenner.com)



Mishka Henner, *NATO Pipeline Station #1*, Stokkum, Gelderland, de la série *Dutch Landscapes*, 2011



Mishka Henner, *Carretera de gandía, Oliva, Valencia, Spain*, de la série *No Man's Land I*, 2011





Mishka Henner, *Via Francesca Ciserano Bergamo, Italia*, de la série *No Man's Land I*, 2011



Juul Hondius, *Richie*, 2006, c-print, 124x157 cm

**Juul Hondius**  
[www.juulhondius.com](http://www.juulhondius.com)



Juul Hondius, *Wheels #2*, 2009, c-print



Juul Hondius, *Afghan immigrant near Calais* (after 'Blue Minotaur' by Richard Patterson), 2009, c-print



Juul Hondius, *Cover*, 2010, c-print



Juul Hondius, *Noordergesig*, 2007, c-print diasec, 100x125 cm, de la série *Stigma*



Juul Hondius, *Newtown*, 2007, c-print diasec, 100x125 cm, de la série *Stigma*



Joachim Koester, *The Kant Walks #01*, 2003–2004, c-print, 47x59.7 cm

**Joachim Koester**





Joachim Koester, *The Kant Walks #02*, 2003–2004, c-print, 47x59.7 cm



Joachim Koester, *The Kant Walks #03*, 2003–2004, c-print, 47x59.7 cm



Joachim Koester, *The Kant Walks #04*, 2003–2004, c-print, 47x59.7 cm



Joachim Koester, *Cefalù #3*, 2005, c-print, 47.5x60.3 cm, de la série *The Morning of the Magicians*



Joachim Koester, *The Abbey of Thelema #4*, 2005, tirage argentique, 60.3x47.5 cm, de la série *The Morning of the Magicians*





Joachim Koester, *The Room of Nightmares #2*, 2005, c-print, 47.5x60.3 cm, de la série *The Morning of the Magicians*



Joachim Koester, *The Room of Nightmares #3*, 2005, c-print, 47.5x60.3 cm, de la série *The Morning of the Magicians*





Joachim Koester, *From the Secret Garden of Sleep #6*, 2008, tirage argentine, 89.8x71.8 cm

I RANG. I WAS ADMITTED WITH THE CUSTOMARY PRECAUTIONS AND FOUND MYSELF IN A GREAT ROOM ILLUMINATED AT ONE END BY A FEW LAMPS. ON ENTERING, ONE STEPPED BACK TWO CENTURIES IN TIME. TIME, WHICH FLOWS SO FAST, DID NOT SEEM TO HAVE PASSED OVER THIS HOUSE AND, LIKE A CLOCK THAT ONE HAD FORGOTTEN TO REWIND, ITS HAND EVER POINTED TO THE SAME DATE.



ALAMUT CASTLE - LOOKING WEST  
TIME OF THE HASHSHASHIN

Joachim Koester, *Time of the Hashshashin #4*, 2009, tirage argentine, 141.5x107.5 cm

AN EXCESSIVE DEGREE OF LAMINATION AND FLIGHT TO BE AVOIDED.  
 FROM THE TIME WHEN THE LAMINAE WERE FORMED IN CLUSTERS AND GROUPS TO PREVENT THE CLUSTERS OF HEAVY AND HEAVY LOOKING, LET I COULD HARDLY SEE, IN PRESENTING PROGRESSIVE  
 -BODIES WHICH I WAS ABOUT TO PROCEED ONLY HALF UP, IT APPEARED IN AN OBSCURE STATE, CLOUTING AND CLOUTING PROGRESSIVE



TIME OF THE HASHSHASHIN  
 ALBERT CAITTE - INTERIOR

Joachim Koester, *Time of the Hashshashin #6*, 2009, tirage argentique viré au sélénium, 77x58.7 cm