NOTRE MONDE

Edward Burtynsky
Tendance Floue
Jacky G. Lafargue et Louis Couturier

Nadia Seboussia
Photographie sud-africaine
David Askevold

Kim C. Nguena
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Lynne Marsh

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Our World

From Alberta to Azerbaidjan, from Baseline Bay to Mumbai, and from Detroit to Johannesburg, this issue presents a rich variety of images and stories that explore the global forces shaping our world. It includes a showcase of photography, art, and literature, all contributing to a narrative that reflects on our interconnected world.
NOTRE MONDE / OUR WORLD

De l’Alberta à l’Azerbaidjan, de Resolute Bay à Mumbai, en passant par Oran et Johannesbourg, ce numéro déroule les images d’un monde industriel et prospère qui comporte en bien nombre de dysfonctionnements et d’aberrations. Avec des stratégies esthétiques qui allient documentaire et sublime, multiplication des perspectives, narration et installation, jusqu’au retrait de l’image.

From Alberta to Azerbaidjan, from Resolute Bay to Mumbai, and from Oran to Johannesbourg, this issue reveals images of an industrious, prosperous world that includes numerous dysfunctions and aberrations. With aesthetic strategies combining the documentary and the sublime, a multitude of perspectives, narrations, and installations, the image sometimes retreats to the background.

Edward Burtsynsky
Oil

Un condensé de plus de 10 ans d’une collection systémétique d’images rendant compte des différentes phases de la transformation, du transport et de la consommation de ce fluide noir qui alimente un monde en constante expansion. Une esthétique marquée du sceau de l’antépénulti et qui conjugué documentaire et sublime renouvelé.

A digest of more than ten years of systematic gathering of images recording the different phases of processing, transportation, and consumption of the black fluid that feeds a constantly expanding world. An aesthetic, marked by entropy, that combines documentary and a new take on the sublime.

Tendances Fleure
MAO IN INDIA

Pendant trois semaines récentes, onze photographes et deux journalistes français se rendent à Mumbai pour tenter d’esquisser, à l’aide de rencontres avec des intellectuels locaux, un portrait multiple et subjectif d’une société en pleine transformation.

A three-week recent sojourn, eleven photographers and two journalists, all from France, went to Mumbai to try to sketch out, through meetings with local intellectuals, a multifaceted and subjective portrait of a society in the process of transformation. A unique collective approach that updates the practice of photojournalism by multiplying viewpoints and aesthetics.

with a text by / with an essay by Sylvain Campana

Jesky Q. Lefargue and Louis Couturier
Resolute Bay - Voyage du jour dans la nuit

Un projet artistique qui se déploie en de multiples étapes et divers lieux, représentant d’un monde méconnu. Une zone privilégiée au nord du nord de nos villes : un village fondé sur un déplacement de population, et des conditions de vie qui défrayent les manchettes. Une œuvre façonnée sur la rencontre et sur le renforcement par l’image.

An art project displayed in multiple stages and various places, portraying a little-known world. A blind spot for north of our urban reality: a village founded on a population displacement, and living conditions that make the headlines. An artwork based on encounter and strengthening through images.

with a text by / with an essay by Stéphane Tellier

Noual Seboussi
Le dernier été de la raison

Une interrogation sur le rôle et l’impact de l’image de presse dans le contexte de la décolonisation africaine algérienne.

With a text by / with an essay by Pierre Ravaud

Le printemps de la photographie sud-africaine

Une introduction à l’émergence et à la prolifération des pratiques artistiques photographiques en Afrique du Sud durant et après l’apartheid.

An introduction to the emergence and proliferation of art photography practices in South Africa during and after apartheid.

with a text by / with an essay by Éric Nana
Edward Burtynsky
Oil
La surcharge esthétique, le rendu réaliste extrême, la vibration des couleurs, l’occupation de tous les plans et plages de l’image ne sont là en définitive que pour que le choc éthique se fasse d’autant plus grand.

EDWARD BURTYNSKY

Between the Perceptible and the Ethical

STEVEN CAMPAUL

The images are supreme. Of rather respectable dimensions—when they are not downgraded immensely—and brightly colored, they please us, dazzle us, force us to admire them. They show landscapes, openings into our immediate environment. But incognito, the landscape does not have the biocultural icons of prey, for it is increasingly usurped by signs of exploitation of natural resources. But—very wild—terrains are rare and rarer.

Wanting to see what our natural environment looks like today, Edward Burtynsky began to take pictures of places and sites desolated by human exploitation. The Oil series brings together all of the images he has made over the last ten years. In the most recent version of this often-repeated series, which was shown at the McCord Museum, Burtynsky arranged his presentation in groups showing the extraction and processing of the oil, the new abandoned sites of its origin (drill site), the myths of transportation and the infrastructure of which this energy is the source, and the ecological impact of its products on the environment, illustrating the complex relationship between the two.

It is difficult not to compare this series to the recent exhibition at the Curatorial Canada and Science Museum in Ottawa, called “Energy: The Power to Choose.” For the organization of this exhibition, an advisory committee was formed chaired by the director of public affairs of Imperial Oil, which contributed $500,000 to the exhibition. Although the museum stated that it had no role in the creation of the exhibition and that the artworks were selected by the judges, clearly this kind of manipulation could not fail to reflect the ethical fibre of any Canadian. In addition, one of the statements made in the text accompanying the exhibition had been written by a Jesuit who has already been known to use ecological groupings as being “theological.”

At first glance, Burtynsky’s position seems less ideological and less politically oriented. He is content, he states, with the fact of showing, and he does not think that he has to revolutionize the world to give a political slant to his presentations. His images are an object of observation, not denunciation. But he cannot get out of his head that he has given rise to his early mistrust, to continue to show a glorious version of a natural environment, whereas this environment is no longer the result of a series of major transformations caused by the economic activities of exploitation, “In a word, we are no longer nature, and now we are faced with a new naturalism, which is no longer natural.”

The aesthetic and ethical dilemma of Burtynsky’s work is dealing with the issue of the oil pipeline. He decided to base his work on the ethical dilemma of the pipeline, and to show its economic and environmental impact. Burtynsky’s work on the pipeline is a testament to the importance of understanding the relationship between nature and humans.

The exhibition is a powerful demonstration of the impact of human activities on the environment. The images are both powerful and moving, and they highlight the urgent need for action to address the environmental crisis.

... looking at monstrous landscapes the perriculous aspect of which is only magnified by the sumptuous colours and rendering of the light... They project a beauty, on aesthetic quality that heightens the climatically critical – examination that we make of them.

Sylvan Campau has contributed to numerous Considerer and European magazines (Exhibition, ETC., Photoblog, and Papel Alpha). As an editor, he has organized thirty exhibitions presented in Canada and abroad. He is also the author of the essay Chambé du Chambé obscure: photographie et installation et de quatre recueils de poésie.