

Issue 3
February 2006



The exhibition at the Queen club

Paris, 2 February 2006 - «Creatives' night»

Congratulations to Denis and Martin for their work, and big thanks to Léa and Lorenzo for organising this!



You've been many to discover webphotomag in January, we've had double the number of visitors and this is a great encouragement for the future. On the technical side, a new server has been setup, more powerful and with more bandwidth, which should enable faster downloads for those of you who have a fast connection. We've taken this as an opportunity to compress webphotomag a little less and keep more detail in the photographs, better quality. Don't hesitate to contact us to give your opinion on this increase in size. What we need the most, at this stage, is your feedback, to know what you like, what else you'd like to see, what annoys you and what altogether bugs you! Tell us everything!

In each issue, I set myself a rough topic to guide me in my selection of four photographers. This time, an idea came up all by itself: to present women photographers. I first discarded the idea as gathering women on their own is, in a way, segregating. But the idea stuck. Maybe it was the visit of the Diane Arbus exhibition at the V&A museum in London, maybe it was the realisation that the three laureates of the 2005 french "Bourse du Talent" (Talent

Prize) were women... All in all, photography, despite its macho reputation, is practised and appreciated by a large number of women. So, ultimately, why not a feminine issue?

To start with, we'll abandon ourselves with Marie-Laure Vareilles to the sensuality of the folds and colours of Indian saris. All of Marie-Laure's way of travelling is expressed in these photos, her interest in local cultures, seeing through the veil, seeing it also. I first encountered her through her photo-montages, surrealist combinations of walls and dream destinations, mix of the here and the elsewhere. Pay her site a visit, afterwards, and discover her way of showing how the journey persists inside, at home.

"At home", this is one aspect of what Aurore Valade is exploring in the next section. Aurore won the 26th Talent Prize, on the theme of portrait, for the work from which the series presented here is taken. Her photographs are best appreciated if you have the opportunity of seeing a large format print, so much detail there is. Description his meticulous in her portraits; portraits of whom, actually? With the dramatization, we slide from person

to character, and when the decor, the set, takes so much importance, we slide again from character to "figure"...

We then move to Finland and meet Heli Huhtala who tells us a ghost story. What I particularly appreciate with her is this attitude that his both spontaneous and in depth. Spontaneous, in the simplicity and immediacy of her images. In depth, in that they always are the expression of a profound and true feeling.

We finish to the south, where Marina Cano takes us around the spanish coast in colors of skies and sea movements that will brighten our February!

At the end of the magazine, we give a start to the idea of a question to the forum, or rather an idea put forward as a basis for discussion. Now that the forum is fixed, let's use it!

Jérôme Muffat-Méridol LRPS

editor

jmuffat@webphotomag.com

Henri Cartier-Bresson : portraits

Henri Cartier-Bresson Foundation, Paris

<http://www.henricartierbresson.org>

From the 18th of January to the 9th of April 2006, we have the opportunity to look at the work of Henri Cartier-Bresson from the angle of portraiture. About a hundred photographs can be seen, the famous next to the unknown, some photographs well known, others not at all.

We meet Roland Barthes surrounded with cards, folders and lockers; a caretaker-Cerberus; Miró taken with an idea; an old jew in Warsaw; George Duhamel, feet emphasized; a pencil portrait; a cigar brandished by Marcel Duchamps... In all these portraits, the same peaceful concentration, a sort of meditative serenity, an invitation to silence and thoughts.

Fondation Cartier-Bresson - 2, impasse Lebourg - 75014 Paris
contact@henricartierbresson.org

Opening times

wed-sun: 1pm to 6.30pm - sat: 11am to 6.45pm - Evenings on wednesdays until 8.30pm

Closed Monday, Tuesday and public holidays.

Admission

5 € Adults - 3 € Students, unemployed, under 26, over 60

Free for friends of the foundation

Free on evenings, Wednesday 6.30pm to 8.30pm



© Henri Cartier-Bresson / Magnum Photos



*Si on fait un portrait
 on espère saisir le silence
 intérieur d'une victime
 consentante, il est très
 difficile de lui introduire
 entre la chemise et la
 peau un appareil photo-
 graphique.*

*Quant au portrait au
 crayon, c'est au dessina-
 teur d'avoir un silence
 intérieur.*

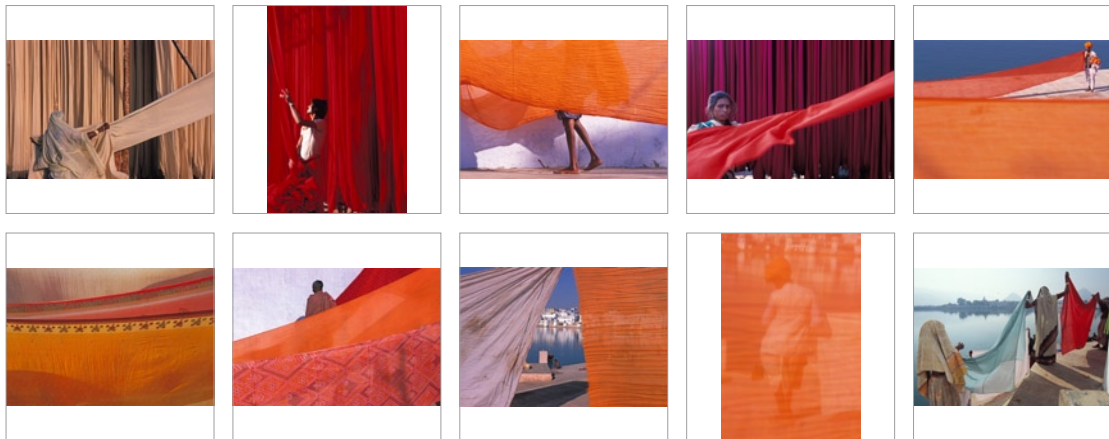
18.1.1996

exposition

India: colors and transparency

Marie-Laure Vareilles

<http://www.artphotomailo.com>



1986, first contact with India; first emotions, first shots.

Along the various journeys through India, an underlying theme emerges: the color, movement and transparency of the women's saries and the men's turbans.

Turbans & saris - 1

Marie-Laure Vareilles

<http://www.artphotomailo.com>



Turbans & saris - 2

Marie-Laure Vareilles

<http://www.artphotomailo.com>



Turbans & saries - 3

Marie-Laure Vareilles

<http://www.artphotomailo.com>



Turbans & saries - 4

Marie-Laure Vareilles

<http://www.artphotomailo.com>



Turbans & saries - 5

Marie-Laure Vareilles

<http://www.artphotomailo.com>



Turbans & saris - 6

Marie-Laure Vareilles

<http://www.artphotomailo.com>



Turbans & saries - 7

Marie-Laure Vareilles

<http://www.artphotomailo.com>



Turbans & saries - 8

Marie-Laure Vareilles

<http://www.artphotomailo.com>



Turbans & saries - 9

Marie-Laure Vareilles

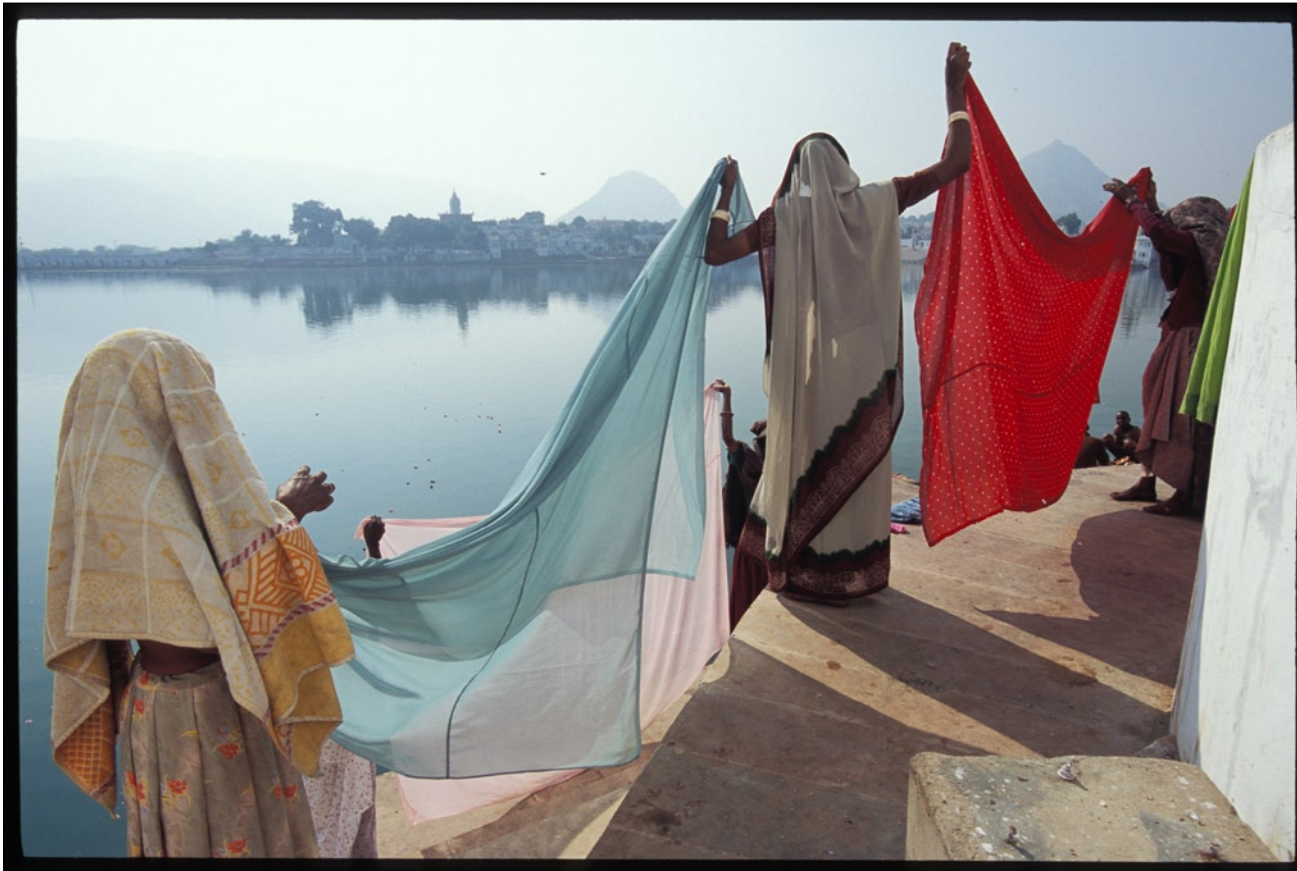
<http://www.artphotomailo.com>



Turbans & saris - 10

Marie-Laure Vareilles

<http://www.artphotomailo.com>



webphotomag : What's photography, for Marie-Laure Vareilles ?

Marie-Laure Vareilles : It is thanks to, or because of, my travels that I started photography; the opportunity to meet different cultures made me want to share them. A camera strapped around my neck, I started immortalising what my eyes saw. I realised along the years how precious this testimony is as, in the last 20 years, the world never stopped changing: what used to be will not exist again, only my slides have kept a visual memory. This testimony reveals how rich and different the cultures are, in the countries I've visited.

These two passions live together, photography leading to the desire to travel, to see something new, to immortalize the incredible beauty of our planet and share it all. Photography sparks dreams and poetry, the reason why I started doing photo-montage: extending the journey a bit further .

WPM : You have been a bit everywhere in the

world but it is to India that you've been going back the most, why?

MLV : Over the years, I've witnessed what the word "globalization" meant, with the appearance of Mac Donalds, Coca-Cola signs and, above all, parabolic antennas in remote villages that didn't even have running water. India as seen the same evolution, of course, but it has its way to resist the influence of the "richer countries". With a culture that spans milleniums, the importance of religions and the system of casts (even though it has been abolished long time ago), it can evolve while remaining true to its traditions which, I think, isn't the case elsewhere. This richness, the colours found everywhere in everyday life and its differences have led me to return often.

WPM : It's a bit like a quest of the identity of the other, his beauty?

MLV : The other seems as much richer to my photographer's eye as he is, he thinks or dresses... dif-

ferently. The work on saris and turbans started in India is resolutely turned towards colour, movement. It is an aesthetic and graphic approach. To see these lengths of fabric drying flat or in the light has always fascinated me. Every shot is a snapshot, a story.

WPM : How do you see the years to come?

MLV : I hope to keep travelling. To see, even these days, societies that have a different way of life; it is a real gift. I'm about to leave for the Philippines, as much for landscapes as for nature or population. These trips (I'm just back from Viet-Nam) will be the occasion to update my web-site where I try to show my work. And, in a few months, it will be the occasion to get onto the more artistic side and create new photo-montages with the newest pictures.

Interiors with Figures

Aurore Valade

<http://www.photographie.com/?pubid=103042>



Even if each woman dresses in conformity with her status, a game is still played: artifice, like art, belongs to the realm of the imaginary. It is not only that girdle, brassiere, hair-dye, make-up, disguise body and face; but that the least sophisticated of women, once she's "dressed," does not present herself to observation; she is, like the picture or statue, or the actor on the stage, an agent through whom is suggested someone not there - that is, the character she represents but is not. It is this identification with something unreal, fixed, perfect as the hero of a novel, as a portrait or a bust, that gratifies her; she strives to identify herself with this figure and thus to seem to herself to be stabilized, justified in her splendor.

Simone de Beauvoir, «The Second Sex».

Interior I

Aurore Valade

<http://www.photographie.com/?pubid=103042>



Interior II

Aurore Valade

<http://www.photographie.com/?pubid=103042>



Interior III

Aurore Valade

<http://www.photographie.com/?pubid=103042>



Interior IV

Aurore Valade

<http://www.photographie.com/?pubid=103042>



Interior V

Aurore Valade

<http://www.photographie.com/?pubid=103042>



Interior VI

Aurore Valade

<http://www.photographie.com/?pubid=103042>



Interior VII

Aurore Valade

<http://www.photographie.com/?pubid=103042>



Interior VIII

Aurore Valade

<http://www.photographie.com/?pubid=103042>



webphotomag : What is photography for you?

Aurore Valade : As I don't like this question very much, I'm going to deflect it: "You think you take a photograph of a given thing by pleasure when, in actuality, it is it that wants to be photographed, you only are the figure of its staging, secretly driven by the self-advertising perversion of its surrounding world." This quote of Jean Baudrillard (in "Illusion, desillusion aesthetics") shows the photographer trapped in a world that desires to be photographed. No comment...

WPM : When I first saw your work, I had the impression that you were exploring the mother-daughter relationship. In our talks, there is a lot about being a woman, and in particular of seduction. Is this a paradox or do you see all this as linked together?

AV : My work plays with connections, redundancies, correspondence. I work on connections body-decor and research formal correspondence. I'm building the image, thus, in terms of organisation so the characters' bodies and the objects they own echo each other.

In this work, I'm sensitive in particular to emotional links that unite my characters (a woman and her

dog, her mother and her daughter, etc). This is why I work solely in the universe of the family or with friends that are very close to each other. The omnipresence of the mother-daughter relationship comes from my interest for the representations of women and the stereotypes related to that. Women are my favourite models because they are assimilated to seduction, to regalia and other artifice, to the "strategy of appearance". My photographs tend to play on this seduction, this attractiveness of the feminine.

WPM : You speak elsewhere of the moment "before the photo is taken", it made me think of a famous quote of Barthes, in "Camera Lucida": *"very often (too often, to my taste) I have been photographed and knew it. Now, once I feel myself observed by the lens, everything changes: I constitute myself in the process of "posing," I instantaneously make another body for myself, I transform myself in advance into an image."* ...

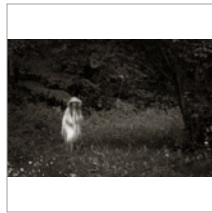
AV : In this photographs, there effectively are moment that are already constituted as images, my models already being images of themselves. This is why I call my models "figures" or "characters" in reference to theatre and the actors' performance.

I don't have the pretension to make "psychological" portraits of my models but portraits of "characters". Photography is then the staging of each and every one's desire, a masquerade that we could believe in.

Yet, there are "incidents". The incident is this time before the image, when everything isn't entirely ready to be photographed. This is the "before the photo is taken". The three first images in this series are emblematic of this. There is always one character that is present in his role and others attend to him: a grandmother dresses her grand-daughter, a daughter her mother, a woman her dog. These are incomplete images where characters escape photography because they aren't ready to be photographed yet. For my models these are missed shots because they were done too early.

My Ghost

Heli Huhtala
<http://www.kuvakonttuuri.fi/>



Her

Heli Huhtala

<http://www.kuvakonttuuri.fi/>



Once, there was a girl

Under the Chains

Heli Huhtala

<http://www.kuvakonttuuri.fi/>

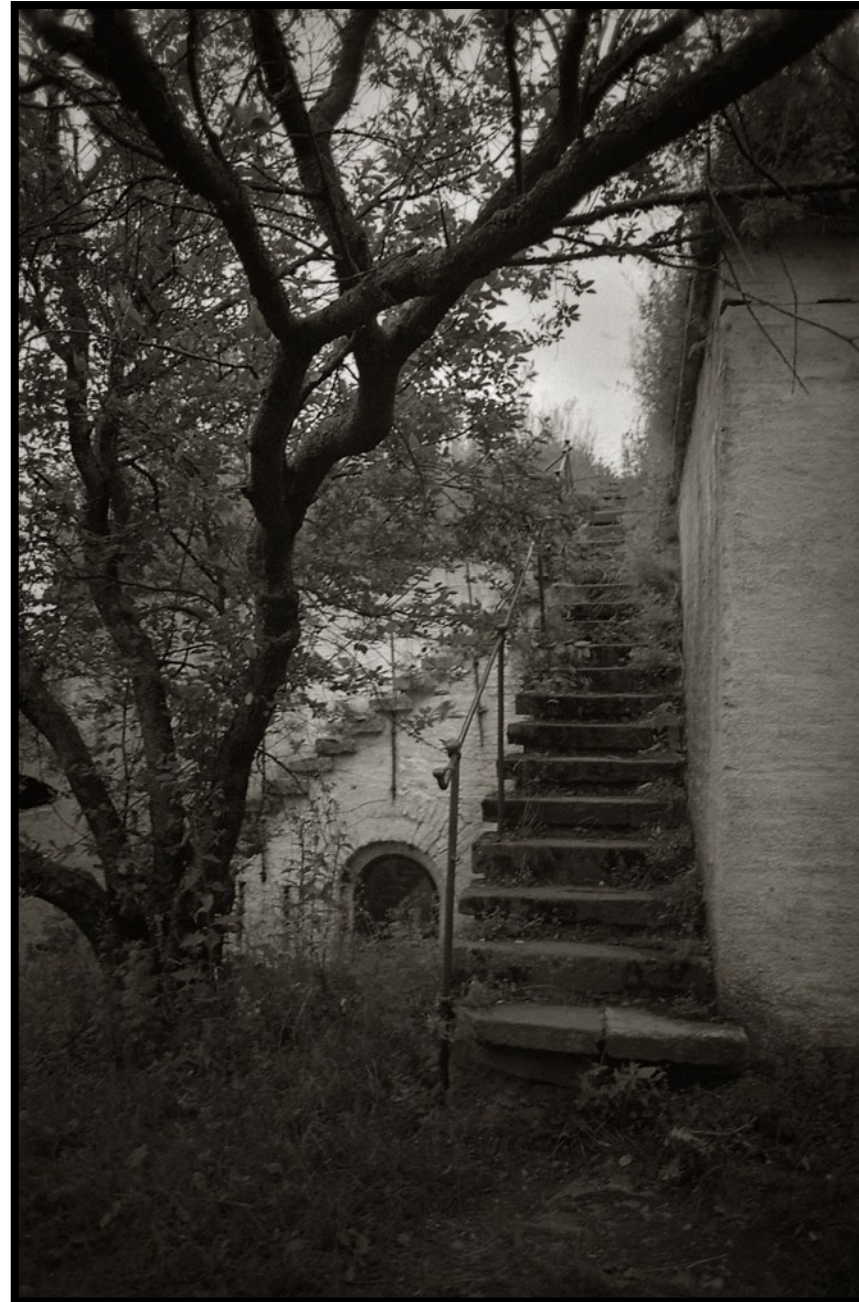


Who lost too much and crushed under the pain.

The Stairs

Heli Huhtala

<http://www.kuvakonttuuri.fi/>



The day I met her was dark and cloudy. She came down the stairs

Approaching

Heli Huhtala

<http://www.kuvakonttuuri.fi/>



and in the second I saw her, I felt her reaching at me. Time stopped running, the world around disappeared.

In the Garden

Heli Huhtala

<http://www.kuvakonttuuri.fi/>



So I followed her around the places she once loved.

Coming to me

Heli Huhtala

<http://www.kuvakonttuuri.fi/>



I felt her sorrow, pain and hopelessness.

Follow

Heli Huhtala

<http://www.kuvakonttuuri.fi/>



Sometimes I could see her almost clearly

Wanderer

Heli Huhtala

<http://www.kuvakonttuuri.fi/>



and sometimes she was just a glimpse of past

Leaving

Heli Huhtala

<http://www.kuvakonttuuri.fi/>



She said that where she went I could not follow. It just was not meant to be, even if I wanted to go so much

The Gate

Heli Huhtala

<http://www.kuvakonttuuri.fi/>



When she left I felt my heart breaking into pieces, I know I still feel her pain and can never forget her. Sometimes I wonder who she was or if she was just a dream. What was the strong bound between us?

Or was she me in my deepest thoughts?...

webphotomag: What's photography, in your eyes?

Heli Huhtala: In general, photography is, of course, capturing moments. In a photo, time has stopped and the viewer is allowed to ponder what should happen next (that is if a photo tells a story). And I think every good photograph has a story in it that is left to the viewer's eye to see.

For me, photography is a way to fulfil my dreams (also from childhood) and express my feelings. Through photography I am able to live in my dreams and hopes and make them come true.

When I take photos, I include myself into each photo. My feelings, love and hate, my hopes, my secret dreams and deepest fears.

WPM: There is a long tradition of photographing ghosts, how did you come to this genre?

HH: I never thought about the fact that ghost had been photographed before but, yes, that has to be true. I think every thing has been photographed already and that it's difficult to find anything really

new. But that doesn't bother me, I still take photographs of everything I want to.

I have always loved ghosts and fairies and old houses where you can almost feel the people who lived there long time ago. Ghosts have always been in my mind. But if we talk about this set of my ghost, it started like this. Two and a half years ago, I asked my daughter to wear the old white hat and the parasol, that we found from my mother-in-law's little summer-house. We went out to the garden and, in a minute, I saw her sitting on an old white bench under the oak tree. I knew I would make a ghost of her. That's the way my photographs come into my mind.

WPM: Your daughter is your favourite model, how hard/easy do you find collaborating on your photography, each on a different side of the camera?

HH: Actually, it's very easy. I have photographed her for so many years, that she knows just what I want and I can direct her very accurately. She is very cooperative but of course she gets sometimes really bored and tells me that I can take only a couple shots and there are many times when I really

only have three minutes to take the photographs I want.

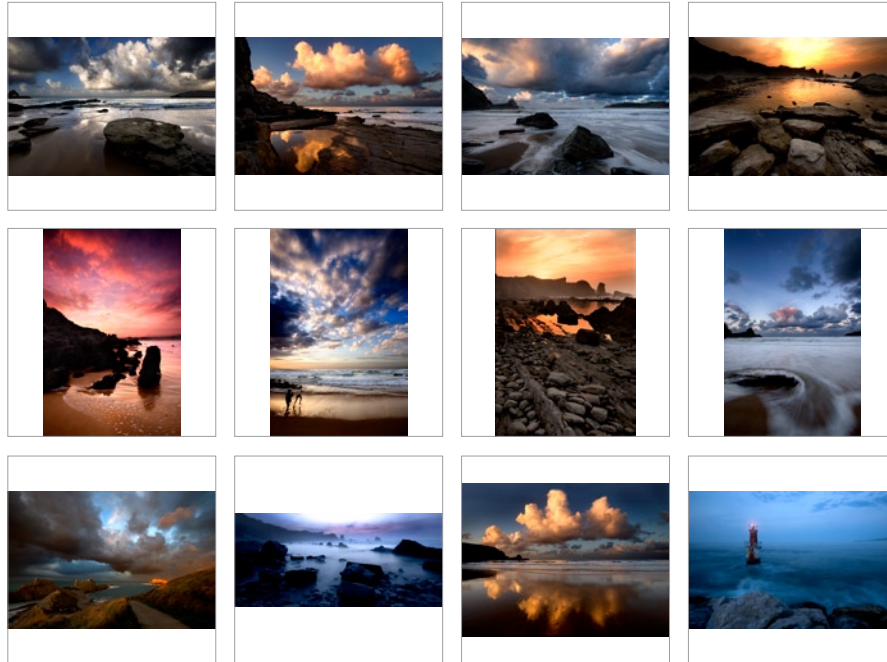
WPM: Here, the ghost feels like an ancestor, at first, and reveals itself as yourself while being played by your daughter. You speak of the living as much as of ghosts, don't you?

HH: That's all true. The ghost is my ancestor, she's me and my daughter. The same blood runs in all of us and so we are the same. But then, maybe my ghost is only me. Me with my feelings, thoughts and dreams. And the thing here, that this comes out as a ghost maybe tells that some hopes just can't come true in real life. They stay in our minds as hazy and unclear as a ghost. Those hopes just vanish in the air... The story comes from inside of me. My daughter is only a model. But I can reveal this: that I will continue this ghost-set using myself as a model. I think that it will be interesting, challenging as well as solidifying.

Cantabria

Marina Cano

http://www.photo.net/photodb/user?user_id=997968



To my father's memory.

Cantabria 1

Marina Cano

http://www.photo.net/photodb/user?user_id=997968



Cantabria 2

Marina Cano

http://www.photo.net/photodb/user?user_id=997968



Cantabria 3

Marina Cano

http://www.photo.net/photodb/user?user_id=997968



Cantabria 4

Marina Cano

http://www.photo.net/photodb/user?user_id=997968



Cantabria 5

Marina Cano

http://www.photo.net/photodb/user?user_id=997968





Cantabria 6

Marina Cano

http://www.photo.net/photodb/user?user_id=997968

Cantabria 7

Marina Cano

http://www.photo.net/photodb/user?user_id=997968





Cantabria 8

Marina Cano

http://www.photo.net/photodb/user?user_id=997968

Cantabria 9

Marina Cano

http://www.photo.net/photodb/user?user_id=997968



Cantabria 10

Marina Cano

http://www.photo.net/photodb/user?user_id=997968



Cantabria 11

Marina Cano

http://www.photo.net/photodb/user?user_id=997968



Cantabria 12

Marina Cano

http://www.photo.net/photodb/user?user_id=997968



webphotomag: What is photography for you?

Marina Cano: Photography is my way of life. It is the way I see the world. It's fantastic, because I can perceive more intensely everything around me: objects, details, movement, shapes, the composition of the things, and specially: light. I enjoy coming out every day to take photographs. I believe I'm addicted...

I have been interested in photography since I was a little girl, when my father, before the college, was getting up early with me to go and contemplate the winter storms. Later, I watched him, fascinated, while he was processing pictures in the dark room.

Since then, love for nature and passion for photography are part of me. I'm also a musician, an artistic and wonderful way of communication but it's nevertheless the camera that is the perfect instrument to express my feelings.

WPM: You mainly photograph landscapes and animals, two very different ways of taking pictures. How do you manage to do both?

MC: I Love both: landscapes, always wide, warm or with mysterious atmosphere. And animals. They are so pretty, at the same time wild, beautiful. Still I have not been in Africa... this will be my next trip!

Around my place, there is a little zoo and a spectacular place: Cabárceno, a wildlife park that is a paradise for fauna, where hundreds of animals from all over the world live in semi-liberty. This place is my second home!

I love landscapes, when the day is grey I'll go to Cabárceno, because light is better to do animals' portraits. If the sky is blue, with clouds, I'll go to the coast, for the sunset light. I am lucky to be born and to live in Cantabria!

WPM: Do you think you'll always be able to take

photos of the coast, do you fear that one day you might lose inspiration?

MC: I think I could take photographs every day in the same place, at the beach, and it would always be different. I went to a beach near my home almost every day for a year and every picture is different because light changes every minute...

And inspiration... I am sure that I will never lack the inspiration. Maybe sometimes it weakens, but it never goes away completely!

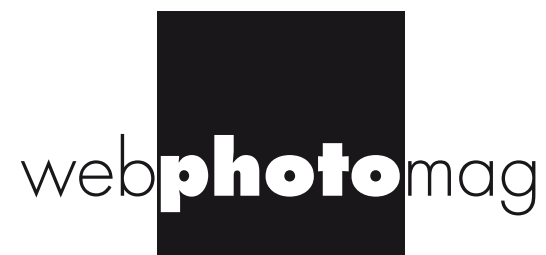
Question to the forum



Aurore Valade: *in my 8 images selection, there isn't one man. I'm more interested by the games of seduction (seduction by and through the image), look, finery and it comes true that women are particularly at ease in this domain. The woman is a pretext to seduction and stereotypes.*

Join us on the forum to discuss this photo and Aurore's comment.

Meet us on www.webphotomag.com/forum



published by webphotomag SARL - Tour de l'Horloge - 4, place Louis Armand - 75012 PARIS - France

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