

MAUREEN RAGOUCY

With the posture of the anthropologist and the means of my art - installation, photography, video and sound recording, I build my work around the meetings that I provoke. I try to take a sober and sensitive look at the question of the bond of man between his community of origin and the one of adoption, of the relationship between the singular and the universal. Linking the notion of exile to the notion of identity, the questions of family, transmission, intimacy and memory are revealed in a new way.

At the heart of the creation process and according to a predefined working method, I invent plans around displacement, peregrination and the rules I give myself are pretexts for meeting. First with strangers on the street in France and then in Spain, where as a foreigner, I meet much more foreigner than I am : the large number of Latin American immigrants unexpectedly echoes my work. Perhaps recognizing themselves in part in my foreign look, these strangers confide.

I continue my work in Mali and then in Senegal, countries which see thousands of people «going on an adventure» every year. I don't hesitate to move around, to get closer to the individuals I question and to better understand the relationship, to learn their language. My meetings will take me to Brazil to discover the Japanese cultural heritage; in Cape Verde, with the diaspora who returned to their homeland ; in Benin, I identify the Agoudas and the remnants of the Afro-Brazilian community ; in Peru, I question the cultural, social and linguistic diversity of families. In 2011, I initiated a long-term project on women who lived during the Second World War that I call to remember : *Remember Barbara*.

My camera is my passport to the meeting. By systematically placing myself on the same level of equality as my interlocutors, my documentary approach is frontal, direct, realistic and respectful. What interests me above all is to make the images interact with the stories of my subjects, to collect their words. My objective isolates the subject to reveal its particularity, its singularity, its originality ; my interviews reveal the invisible, the inexpressible. However, the dramatic aspect of personal stories that emerges from different meetings never takes precedence over the lightness and simplicity of the contacts I make.

What motivates me is the need to understand and say. The personal and intimate stories that I collect then enter the field of collective history, of living and oral heritage that I try to safeguard.

In my installations, I document the reality that oscillates between dream and reality, myth and disillusionment, fantasy and truth.



■ Awasa Lake, Ethiopia, 2011

RAPPELLE-TOI BARBARA

Women in the Second World war, 2011-2019

They were children, young or adult girls, students or working, frivolous or wise, today women tell us memories related to their daily life during the Second World war.

Exile, resistance, escaping the ghetto, experience imprisonment, deportation, loss of loved ones, but also carelessness and lightness despite the horror, vulnerability, suffering, their war is above all survival. By not giving in to fear or submission, their lives will go from the ordinary to the extraordinary. Their faith in the future drives their action.

This documentary proposal is articulated between singular stories and collective history to transmit the war through the eyes of women, between illusions and realities in France, Germany, Italy, Hungary, England, Poland, the United States, Russia and in Japan.



■ 1. Kikuno Fukahori, born in Nagasaki, Japan, in 1928



■ 2. Christa Ronke, born in Berlin, Germany, in 1929



■ Exhibition *Rappelle-toi Barbara* National Archives, Pierrefitte-sur-Seine, 2018

■ Exhibition *Rappelle-toi Barbara*, Maison natale Charles de Gaulle, Lille, 2018

ARI QUEPAY

Peruvian prints, 2017

The city of Arequipa, in southern Peru, was the starting point for the *Ari Quepay* project. According to the etymologies, the name of the city comes from the words Quechua *Ari* and *Quepay*, meaning *Here, stay*.

A land of immigration for some, of emigration for others, Peru is today multicultural and multilingual. From Quechua and Amerindian communities to Asian, European and Afro-Peruvian communities, the country has seen, depending on the period, migratory waves that have built its current identity.

My photographic research aims to draw family portraits of Peruvians, city dwellers - inhabitants of the city of Arequipa - and rurals, to identify and highlight the cultural and linguistic diversity of the great Peruvian south and particularly of the White City, reveal the plural identities of Peruvians and their relationship to the territory and their cultural, family and linguistic heritage.



1. *Canedo Patthey family*

Natalie Patthey Kaufmann. My mother is Swiss and my father is half Swiss and half Peruvian. My mother's side are all Swiss. My grandfather was German Swiss, my grandmother French Swiss. I do not know much because in reality my grandfather is quite reserved. I just know that they got married, and ended up living in Geneva. They had two children. On my father's side, my grandmother is Peruvian, arequipenian, only daughter. His father was a soldier, from Arequipenian high society.



3. Huarca Sullca family

Amelia Huarca Sullca. I was born in Acomayo, near Cusco. My dad abandoned me when I was three years old and my mother gave me up to someone else when I was six. A woman brought me here to Arequipa, to Miguel Grau. She came from my house. She made me work as a housewife, I took care of children. I worked for them every day. They paid me a pittance, when they wanted to pay me. Fifty soles a month.



3. Checa Bernal family

Sebastián Checa Sabayani. Before I worked at the mine. It was a gold mine, towards Ares, Caraveli. It was in Alcatá. Besides, the miners continue to work there. I worked in the mine tunnel. I came here when my parents died to take care of my father's land, because his land was left fallow. No one was growing them anymore. And I also had to improve her house.

AGOUDAS

Remains of Afro-Brazilian culture in Benin, 2015

The Agudas community designates in Benin, and in neighboring countries, the descendants of Brazilians who (re)came to settle on African soil during the 18th and 19th centuries. Strangely, the community mixes descendants of slave traders and descendants of slaves in a single assertion of identity. It perpetuates the memory of slavery and inscribes the traces of the country of exile in the country of the found origin.

So traditions have been passed on from generation to generation, alive today through family names, dress code («European style»), architecture, culinary practices, and especially in creation ballets integrating not only music, song and dance, but also pantomime and masks of animals or international celebrities.

This series of photography shows the importance of the Brazilian cultural heritage in the country - mainly in the cities of Porto-Novo and Ouidah - and to what extent, after centuries, it still nourishes and in a very visible way Beninese realities.





■ 2. Afro-brasilians families, Ouidah



■ 3. Séraphine Gomez, Ouidah



■ 4. Raoul and Tobias, Kpassé market, Ouidah



■ 5. Aguidissou Da Costa family house, Ouidah

BOURIAN

Afro-Brazilian ballet-pantomime from the Gulf of Benin, 2019

The Burian is the most popular celebration among the *Agudas* - Afro-Brazilian descendants of the Gulf of Benin (Togo, Benin, Nigeria) - it is astonished at carnival and the Brazilian donkey festival «Bumba meu boi». In this ballet-pantomime bewitched by percussion and traditional songs, each character, animal or celebrity, each costume and each posture embody as many symbols linked to the memory of the exile from the Gulf of Benin to Brazil («the West») and the memory of the return. We can therefore wonder : is pantomime an outlet for everyday difficulties, a celebration of the culture acquired during exile or the joyful expression of their nostalgia?

Bourian offers a reflection on contemporary history between the affirmation of plural identities, the need for freedom and the claim for westernity, but also evokes the lasting ties between the two continents - Latin America and Africa - and aims to bring together the cultures of yesterday and today.





■ 2. Barack Obama
Groupe afro-brésilien de Porto-Novo



■ 3. Mami Wata Madonna
Groupe afro-brésilien de Porto-Novo



■ 4. The knight
Espoir Bourian d'Agoué



■ 5. The king
Espoir Bourian d'Agoué