

AT THEIR IMAGE

**SÉBASTIEN ARRIGHI – DORIANE BOUISSET
LEA EOUZAN-PIERI – ZOÉ FERRAIOLI – YOANN GIOVANNONI
GEERT GOIRIS – AMANDINE JOSET-BATTINI – MONA FAVOREU
YAN LEANDRI – SABATINA LECCIA – EMMANUELLE LAINÉ
JULIETTE LIAUTAUD – KATERYNA LYMAR
ANGÈLE MARIGNAC-SERRA – LOUIS MAUREL – DIANE MOULENG
NICOLAS QUIRICONI – LOLA REBOUD – MATTEA RIU
ERIC TABUCHI & NELLY MONNIER
TROMPEZ-LA-MORT – KAMIL ZIHNIUGLU**

Bringing together the young photographic scene in Corsica means attempting to take the pulse of a territory through those who inhabit it, cross it, or see it differently. The title of this exhibition echoes Jérôme Ferrari's novel *À son image* (2018), in which photography becomes both a trace, an enigma, and a fragile attempt to grasp life as it slips away.

The book's title may be read as a reference to the divine — to the human shaped in the image of God — as much as to the photographer herself, a discreet and ambivalent protagonist whose gaze moves between foreign war zones and the political and nationalist tensions of Corsica at the end of the 20th century. By choosing the plural pronoun, *At Their Images* signals an opening: a multiplicity of subjectivities and perspectives through which to question the contemporary forms in which this territory continues to be seen, travelled, imagined, and lived.

The exhibition brings together artists whose approaches intersect and respond to one another around a central question: how can one represent an island like Corsica today? Between attachment and distance, social realities, contemporary transformations, and symbolic inheritances, this geography offers an inexhaustible field of exploration. Some were born here, live here, or return regularly; others have only stayed briefly. Their images form a kaleidoscope of perspectives — political, social, cultural, and above all, sensorial.

Faced with the hyper-proliferation of digital imagery, contemporary photography asserts its necessity more than ever. It is not a simple recording: it is an experience. It relies on an economy of the visible — waiting, framing, experimenting — that resists the rapid scroll of images. In this sense, it remains an eminently democratic medium, open to all yet demanding in its capacity to render the density of the real.

Photography has long been thought of as an impersonal practice grounded in seriality. Yet it is precisely in the tension between repetition and expression that the singularity of the artists gathered here emerges. Their series assert styles, document inventions, and sometimes mark a departure from their environment. Through them, an emotional cartography of the island takes shape — both shared and fractured, luminous and opaque, familiar and unsettling. In this subtle confrontation with places, bodies, and the stories that surround and shape us, photography regains its full power: to reveal what too often remains outside the frame.

Exhibition curators:
Sébastien Arrighi and Fabien Danesi

OUTDOORS

① LEA EOUZAN-PIERI FRAC / 0A97 (2025)

Lea Eouzan-Pieri's work approaches photography as a tension between memory and erasure. Her projects examine how places carry visible and invisible traces, and how the image either records or transforms this fragile presence. Here, she chooses to détourne her role as exhibition photographer for FRAC Corsica: instead of documenting the artworks, she captures what comes before their appearance — empty rooms, bare walls, silent anticipation.

These photographs form a kind of inverted documentary portrait, showing the hidden side of exhibition-making. They reveal what the visitor never sees: the space before it is filled, the raw light, the stripped-down volumes. By refusing to illustrate what will be shown, Eouzan-Pieri highlights the fragility of photography in a world saturated with images. Rather than reinforcing a cult of presence, she foregrounds the value of absence — of what escapes immediate visual consumption.

Placed at the entrance of the FRAC, these images both welcome and displace the visitor, inscribing a subtle shift in the very act of entering. They remind us that an exhibition is not only made of works, but also of the space that holds them — a transitional, often invisible condition. This focus on the container opens a reflection on the institution's silent dimension: bare architecture, volumes in waiting, the mute memory of walls that pre-exist and outlast exhibitions.

Lea Eouzan-Pieri graduated from the École Nationale Supérieure de la Photographie in Arles in 2006. Her work addresses the transformations of the Corsican landscape and its representations, often reduced to tourist clichés that she diverts to reveal their complexity. She also explores the memory of historically charged sites and the ways in which images shape collective perception. Her series have been included in numerous exhibitions and publications. She also collaborates regularly with FRAC Corsica as the institution's official photographer.

② LOUIS MAUREL UNTITLED, PETRANERA (2024)

This black-and-white photograph captures a summer scene with striking immediacy: a woman in a swimsuit, still wet, receiving the impetuous leap of a dog within a private property. The tight framing, the harsh flash, and the palpable tension transform a familiar moment into something suspended, charged with unexpected dramatic energy. Everyday life becomes dense, almost cinematic.

The frontal gesture of the photograph and its way of isolating the instant recall American photographers of the 1970s and 1980s — from Garry Winogrand to Bruce Gilden — who turned the real into a theatre of abrupt and sometimes unsettling vitality. As in their work, the trivial becomes image-matter; the fleetingness of a gesture or encounter crystallises in the frame.

Louis Maurel works with a photography that combines spontaneity and formal rigor. Yet beyond its immediacy, the presence of this summer image projected in the heart of the

autumn-winter season in Corte, on the plaza, plays on contrast and heightens its sense of displacement.

Born in 1998, Louis Maurel lives and works between Paris and Corsica. A self-taught photographer at first, he refined his eye through series such as the one produced in 2023 around the protests against pension reform in Paris, before completing his training at Spéos. His work, often in black and white, explores the tension between the density of urban streets and the light of Corsican landscapes, between tumult and silence. Spotted during the Bunifaziu Biennale of Contemporary Art, he has since participated in several group exhibitions, including at Art Number 23 Gallery in Athens, and has been published in *Society*, *Les Inrocks*, and *Lundi Matin*. In summer 2025, he presented *Kairos*, his first solo exhibition, at the Orenge de Gaffory space in Patrimoniu.

ROOM A

3 DIANE MOULENC UNTITLED, 16.03.2024 UNTITLED, 18.07.2023

A vehicle in flames burns through the night. The photograph seizes the blaze in all its brutality, appearing without explanation — an eruption without an explicit cause. Is it an accident, an act of revolt, or a near-mythic apparition? Nothing clarifies it, and this lack of context opens the image to interpretation. In Corsica, a territory marked by histories of conflict, silence, and subterranean tensions, such a scene carries a particular resonance — both familiar and elusive. Fire becomes a sign as much as a metaphor: the trace of possible violence, but also an archaic, elemental force.

In counterpoint, the tight framing of the back of a denim shirt, stained with shadows in the dark, introduces an entirely different intensity. The body is barely suggested, reduced to the implied presence of the garment. Fragile, intimate, mysterious, the image echoes the first while contradicting it: against the incandescent blaze stands the near-mute discretion of a trace. Together, these two photographs form an open diptych — not narrating but suggesting, not describing but evoking. They invite us to perceive Corsica in the vibration of its images, in the thickness of its signs, somewhere between violence and silence, clarity and opacity.

Born in 1993 in Bastia, Diane Moulenc lives and works in Corsica. A graduate of the École Nationale Supérieure de la Photographie in Arles, she first oriented her research toward Central America and the United States before turning her gaze toward her island of origin. Her work has recently been exhibited at the Lucca Photo Biennale in Italy and at the Centre culturel Una Volta in Bastia. In 2024, she opened her studio in the village of Todda.

4 LOLA REBOUD IMMORTELLLES (2025)

In this work, Lola Reboud creates a dialogue between two seemingly incompatible registers: the expanse of a snowy Corsican landscape and the vivid fragment of an *immortelle* flower — an emblematic plant of the Mediterranean maquis. The landscape, vast and almost abstract, conveys the ephemerality of a rare weather event in Corsica, where snow blankets the mountain's shapes in a uniform white. The flower, small in scale but visually striking through its yellows and greens, concentrates the sensory memory of the territory — its scorching summers, its persistent fragrances, the harshness of its soil.

This juxtaposition goes beyond the play of seasonal contrast. It proposes a reflection on the identity of the Corsican landscape, suspended between permanence and transformation, between the fragile cycles of nature and the enduring signs that traverse time. The *immortelle*, whose name evokes persistence, stands as a counterpoint to the fleeting snowfall meant to disappear. It acts as both memory and survival, whereas the snowy image captures an instant on the verge of vanishing.

By bringing these two scales together — the monumental and the intimate, climate and vegetation, horizon and detail — Reboud unsettles expectations. She suggests that the identity of a place is read as much in its sweeping natural forms as in

its minute botanical details. From this tension arises a quiet poetry, in which Corsica appears as a multiple territory shaped by contrasts: heat and cold, colour and white, permanence and evanescence.

Born in 1982, Lola Reboud graduated from the Beaux-Arts de Cergy, ENSAD in Paris (photography), and holds a master's degree in aesthetics from the Sorbonne. She trained in New York at Magnum Photos (as assistant to Elliott Erwitt and Alec Soth) and later with Yto Barrada in Tangier. Her practice, at the intersection of documentary and fiction, explores the relationship between geography, human environments, and "climates," often developed over long periods and in collaboration with researchers. Winner of the CNAP grant for documentary photography for *Les Climats II* (Japan), she published the book with Poursuite Editions in 2017 and exhibits regularly in France and internationally (CentQuatre, Paris Photo, Galerie du jour agnès b., Kyotographie KG+, among others). She also teaches photography in Paris and Brussels.

5 KAMIL ZIHNIUGLU TELEPAPA (2024)

On 15 December 2024, just weeks before his death on Easter Monday, 21 April 2025, Pope Francis visited Corsica. Rather than documenting the event directly, Kamil Zihnioglu chose to photograph it through the television screen. This decision gives the pontiff a spectral quality: his presence diffused in the luminous flux, suspended between incarnation and disappearance.

Collective fervour manifests itself in the crowd gathered, in the silhouettes leaning over balconies, in the acclamations of a people wishing both to see and retain the moment. It also appears through the proliferation of mobile phones and cameras raised toward the sky. These recording devices, now everyday gestures, signal each person's awareness of taking part in a historic moment. The event and its representation become inseparable; the multiplication of images feeds the viral energy of the celebration, amplifying its impact.

The series foregrounds this mediation: the video's scanlines and interferences form a vibrating skin that overlays faces and gestures. This electronic materiality destabilises the religious icon, as if the sacred dissolved into the signal, between pixelation and light. In counterpoint, isolated fragments — an eye, a mouth, a fleeting expression — restore intimacy within the collective moment. This fragmentation conveys something of the ineffable dimension of belief: even in the age of social networks and live broadcasts, the image still opens a space of uncertainty, between popular fervour and fragile apparition.

Born in 1993 in Paris, Kamil Zihnioglu is a French-German artist who lives and works between Corsica and Paris. He began his career in 2013 as a photojournalist, working with agencies and newspapers such as Sipa Press, the Associated Press, *Le Monde* and *M*, the magazine of *Le Monde*. In contact with Corsica since 2018, he has moved toward documentary photography, developing a long-term personal project entitled *Intraccia*, exploring the island's multiple identities. Supported by the Centre national des arts plastiques (2021) and the BnF's Grande Commande (2022), the project has received significant institutional backing. In 2023, wishing to support artistic projects more broadly, he co-founded Saetta with Mathias Benguigui and Théo Miller — a publishing house and exhibition production structure — with which he published his first monograph in June 2024.

ROOM B

6 AMANDINE JOSET-BATTINI MAGNITUDE OF THE LAST ECLIPSE (2024)

Three visions unfold in black and white, oscillating between the infinitely close and the infinitely distant: a striated rock wall carved with mineral cavities, whose surface recalls both a lunar crust and a fragment of mountain; a solitary sphere floating in a luminous dust, undecidable and suspended — planet or seed; and a snow-covered ridge whose sharp outline slices through the darkness, imposing its silent monumentality. Between matter, celestial body, and summit, the ensemble forms an imaginary cosmology in which each image unsettles scale and shifts perception.

Installed in transparency on the exhibition room windows, these photographs overlay the real mountain landscape normally visible from the same openings. The eye moves back and forth between outside and image, between what appears immediately and what emerges as visual fiction. Through this double layer — glass, photograph, horizon — Joset-Battini transforms the window into a poetic interface: a threshold where cosmic imagination binds itself to the territory, where the mountain dreams itself otherwise without ever disappearing.

This superimposition acts as both ecological and perceptual tension: the territory, far from being a stable given, appears as a mutable material, continuously reshaped by gaze and imagination. The images do not conceal the landscape; they alter and open it, as though the Corsican mountain were crossed by other geological times, other constellations. The installation thus reminds us that seeing already means transforming — and that our environments, however familiar, are traversed by fictions, projections, and possible metamorphoses.

Born in 1988, Amandine Joset-Battini is originally from Aiacciu. After studying visual arts, she pursued a degree in psychology at the Università di Corsica. Passionate about walking and wandering, she maintains an intimate, symbolic connection to her birthplace, which she explores through the image, weaving a narrative thread around space and wildness using various photographic tools ranging from film to smartphone. In 2023, she participated in the exhibition *A Terra di U Cumunu* at FRAC Corsica.

7 TROMPEZ-LA-MORT TOR 1 (2024) TOR 2 (2024) GENORAN 2 (2024)

In this series, Solène Le Bailly — known as Trompez-la-mort — stages herself in a saturated red universe. This pervasive colour floods the space like a burning, ambiguous substance, oscillating between infernal fire and unrestrained festivity. It situates the images in an atmosphere where the demonic is made visible, yet handled with a spectacular, almost burlesque sensibility.

The three photographs display a contrasting range of expressions: the hieratic posture of a standing figure, the

melancholy of a lowered face, the exuberant laughter of another character. These registers clash and echo one another, moving from sombre gravity to carnival excess. In this oscillation, the artist invents doubles that blur the boundaries between threat and farce, fear and jubilation.

Through fictionalised self-portraiture, Trompez-la-mort produces apparitions in which the body becomes mask, role, persona. These images do not aim to reveal an identity but to multiply possible figures, playing with the codes of disguise and belief. The incandescent red acts as a revealer: it turns each photograph into a visual ritual where melancholy and excess are replayed.

Born in 1994 in Moselle, Trompez-la-mort (pseudonym of artist Solène Le Bailly) lives and works in Aiacciu. A graduate of Paris 1 Panthéon-Sorbonne, after an exchange at UQAM in Montreal, she has developed a practice combining photography, performance, and installation. Her work — centred on staging and self-reinvention — has been shown in numerous cities in France and abroad, including London, Marseille, Montreal, Montpellier, and Corsica. Her performances have been featured in events such as *Nuit Blanche* at Rivoli 59 and at *Le Générateur* in Paris.

8 YAN LEANDRI FUCILU CINTU #2 (2022)

This image by Yan Leandri belongs to a series portraying trap shooters, all photographed from behind. The artist chooses to show these figures in a posture of waiting and concentration, facing the open space where the shot will occur. Here, the anonymous body — dressed in a simple tracksuit and standing on a makeshift mat — is captured in a suspended moment, between stillness and imminent action.

The black and white enhances the sobriety and frontal quality of the scene. Nothing distracts from this solitary silhouette anchored in a rocky maquis landscape. Yet the choice to photograph from behind introduces distance: the viewer is kept away from the face, the gaze, the expression. Despite its apparent documentary clarity, the image withholds itself.

By adopting this device throughout the series, Leandri emphasises that photographing does not mean offering full access to truth. What he presents are postures, gestures, a shared ritual; what he withholds is the inner, invisible dimension of the experience. It is in this tension between descriptive precision and opacity that the strength of the image emerges.

Originally from Granaccia, Yan Leandri lives and works in Corsica. He graduated from the École Nationale Supérieure de la Photographie in Arles after academic studies at the Università di Corsica, the University of Nîmes, and the University of Paris 8. His research is grounded in the island, nourished both by its global history and its conceptions of the sacred. Extending photography to text, video, and installation, he explores the networks of power at work within images and their deconstruction. He is a member of the U Scoddu collective, dedicated to the preservation and reinterpretation of the heritage of the Sartenais and Alta Rocca regions.

SALLE C

⑨ **ANGÈLE MARIGNAC-SERRA U CUSCIONU, ISULA ANIMA (2022) JEAN-PAUL, ISULA ANIMA (2022) PLACE DU DIAMANT, ISULA ANIMA (2022)**

In this triptych, Angèle Marignac-Serra composes a constellation of images in which the human, the vegetal, and the industrial echo one another through visual analogies. A man seen from behind, his silhouette anchored in the landscape, seems almost to merge with the roughness of the earth and the trees. Near him, a gnarled tree trunk — sculptural, mineral — asserts its presence like an archaic or mythological figure. Finally, a fragment of an industrial carcass appears, marked by time, rust, and use, in a materiality strangely reminiscent of wood or skin.

This juxtaposition creates an unexpected play of mirrors: body, tree, and machine share forms, scars, and a common density. The photograph does not merely document separate realities; it constructs a language of correspondences in which the boundaries dissolve between nature, human labour, and technical remnants.

Through this subtle dialogue, Marignac-Serra questions the ways in which landscapes, beings, and objects retain the traces of their histories. The gaze directed toward them reveals an underground continuity, a memory inscribed in surfaces and materials. These images invite us to see differently — not distinct entities, but presences linked by a shared endurance across time.

Born in 1996, Angèle Marignac-Serra lives and works in Paris. A graduate of ECAL in 2022, she develops a photographic practice at the intersection of documentary, portraiture, fashion, and still life. *Isula Anima*, her graduation project, was created during a three-month immersion in the village of Pitretu è Bicchisgià in southern Corsica, where she collected traces and local narratives.

⑩ **DORIANE BOUISSET ĀSSIA GHENDIR, فاش يُدسج (THE ONE WHO HEALS THROUGH THE BODY) (2024)**

The photographs presented here by Doriane Bouisset stem from a residency at Providenza, an artistic factory located in the village of Pieve, Corsica. They were created in dialogue with Assia Ghendir — musician, performer, and somatic practitioner — invited to work in this environment where artists engage directly with the landscape and its resonances.

In these images, Assia Ghendir appears lying, curled, or

extended upon the rock, as though absorbed by the mineral texture surrounding her. The sober garments and relaxed postures evoke both surrender and attentive listening to shifts of light and matter. The body seems to meld with the element, becoming itself a porous surface traversed by heat, shadow, and relief.

Far from a mere record, the photograph renders perceptible a practice where somatics meets landscape. Bouisset captures not a portrait but a state — the presence of a body allowing itself to be permeated, dissolving the boundary between human figure and site. The resulting images do not seek to represent but to convey a fragile, temporary attunement between a body and its environment.

Originally from L'Isula, Bouisset draws from an imaginary fed by village tales, superstitions, inherited gestures, and the murmurs of the mountains where she grew up. She describes this mystical dimension of reality as “darkly joyful,” where the living unfolds through occult narratives and visions at the border between legend and the everyday.

For eight years, she has worked independently within the Corsican cultural field. She contributed to the creation of the Corsican and Mediterranean film platform *Allindi*, supported the communication of the agri-cultural factory *Providenza*, and collaborated with various collectives and associations. In 2024, she directed her first short documentary *J'ai vu un papillon* and is now preparing her second film, *Splendid Hôtel*.

11 NICOLAS QUIRICONI WHILE WAITING FOR THE OLIVE (2024)

This installation brings together three photographs and a rack displaying the costumes and mask used in a performance conceived with the association that restored the olive mill of Ogliastru (Cap Corse). Due to the absence of a harvest that year, the project — initially imagined as a fictional tradition combining songs, costumes, and a fountain-sculpture delivering the new oil — was transformed into a poetic procession: costumed performers accompanied participants in song while walking from the olive grove to the mill, laying the foundation for a ritual to come.

The three images depict the yellow figure with a face covered in olive foliage at different points in the landscape. Through repetition and movement of the same character, the individual becomes emblematic: a hybrid silhouette, between human and vegetal, re-enacting the olive tree's place within local forms of sociability. The clothing rack plays a crucial role: neither mere prop nor relic, it links the material trace (garments, mask) to the image of the action, allowing the installation to remain open to reactivation rather than frozen as a closed archive.

By articulating costume and photography around an invented festivity, Quiriconi shifts documentation into a ritual device — the shaping of a commons. The installation makes tangible how a collective gesture emerges from a territory, its uses, and its seasons, and how art can revive its song — even while waiting for the olive.

Born in 1994 in Bastia, Nicolas Quiriconi lives and works in Paris. A graduate of the *École Nationale Supérieure des Beaux-Arts de Paris*, he works at the intersection of visual and performing arts, combining performance, song, video, installation, and costume creation. Often collaborative, his

work is rooted in a territory and shaped in dialogue with its inhabitants, creating hybrid narratives that question and short-circuit reality. In 2021, he devoted his graduation project to the carnival of U Poghju di Nazza, producing a film (*Ultima strinta*) and founding the association U Cioccu mascaratu to revive the tradition.

12 JULIETTE LIAUTAUD UNTITLED (2024) FROM THE SERIES THE NETTLE AND THE PELLITORY (BEGUN IN 2023, ONGOING)

Juliette Liautaud works with expired analog film whose degradation becomes a material in its own right. The altered film directly shapes the chroma and texture of the photograph, producing unstable tones and unpredictable shifts — as though time itself had settled onto the surface. Far from an imperfection, this chosen fragility gives the landscapes she captures a unique temporal depth: they appear both present and already slipping away.

In this work, a misty forest rises like a dense screen. The vertical trees, the suspended light, and the greenish hues produced by the altered film compose a landscape that resists straightforward description. What is shown cannot be separated from the material that renders it visible — as though the forest existed only through this veil, this chemical distortion that gives it a mental, almost hallucinatory quality.

Combined with a close-up of a river, the forest image establishes a subterranean dialogue between earth and water. The opacity of fog and the unreadability of flowing water echo each other, not to deliver truth but to open a space of sensory resonance. These photographs do not document a place; they propose an experience of troubled vision, where analog film — carrying its own memory — becomes the mirror of a world in transformation.

Born in 1987, Juliette Liautaud lives and works in Marseille. After studying literature and art in Paris, Saint-Denis, and at the Villa Arson in Nice, and a year of photography in the Czech Republic, she co-founded the collective *Stereoeditions* in 2016. Her practice combines photography, film, and music to create immersive visual and sonic environments. She exhibits widely and, since 2024, has been a resident of the independent radios *Station Station* and *Lyl Radio*.

ROOM D

13 **KATERYNA LYMAR** **I'M TRYING TO** **REMEMBER** **HOW I FELT BACK THEN** **(2025)**

Kateryna Lymar's images unfold at the threshold of the visible. They capture fleeting instants in which matter dissolves into light: grain and overexposure blur contours; an animal, a plant, or a mineral presence drifts toward the indistinct. The artist does not seek to preserve fixed forms, but to record their fragile state — a moon reduced to a pale glow, a sun radiating to the point of blindness, water turned to whiteness, foliage ignited by light. Each photograph preserves something that vanishes at the very moment it appears.

Presented as a sequence of forty images, these visions compose a delicate vocabulary: insects resting on petals, animal silhouettes swallowed by shadow, stones resembling figures, halos suspended in the night sky, ephemeral human traces inscribed on walls or roads. Nothing asserts lasting solidity; everything oscillates between emergence and withdrawal, proximity and distance. The series constructs no narrative — it unfolds as a passage of sensations in which nature reveals its own vulnerability.

Shown as a video projection, the photographs escape the reassuring stability of the print. Their continuous succession heightens their ephemeral nature: each appears only briefly before yielding to the next. The viewer cannot retain them, but instead experiences a flux of fragile thresholds. The work becomes a meditation on the transient nature of the world, in which photography is no longer the medium of definitive trace, but of passing states.

Kateryna is a visual artist born in Ukraine and based in Amsterdam, with a background in journalism. She works with photography, sculpture, and publishing. Her practice explores the instability of language and image, deconstructing circulating signs to question how they shape perception and reality. She began her studies in the photography department at the Rietveld Academy but found its framework too restrictive after two years. She now continues her training within the Fine Arts department.

THE CISTERN

14 YOANN GIOVANNONI UNTITLED (SARRULA È CARCUPINU, MEZZAVIA, GRUSSETTU È PRUGNA) (2017-2022)

This series brings together 40 × 50 cm prints that explore the peripheral zones and transitional spaces around the Ajaccio area. Yoann Giovannoni develops a rigorous documentary approach, attentive to the discreet signs of urban transformation and to the details that compose a contemporary landscape often relegated to the background. His images remain distant from the spectacular, favouring patient observation of the margins: wastelands, industrial areas, building sites and parking lots, as well as architectural details and micro-events in public space. Through frontal framing and deliberate neutrality, the artist captures the fragility of a territory in constant metamorphosis, while emphasising the importance of these spaces in constructing a shared visual memory.

Rooted in a documentary tradition reminiscent of certain works by Guido Guidi, Giovannoni's practice distinguishes itself through its insular grounding and its attention to everyday reality — often invisible or considered banal. He neither embellishes nor condemns; instead, he renders visible, with great precision, what is fading or transforming before our eyes. This lookout posture makes him a discreet witness whose gaze unfolds at human height, maintaining steady proximity with the territory he surveys.

Taken together, the photographs compose a sensitive cartography of contemporary mutations, where the banality of peripheral zones acquires new intensity. Through accumulation and sequencing, Giovannoni builds a visual archive that, fragment by fragment, sketches the portrait of an island territory in motion — captured in its most concrete and most everyday dimension.

Born in 1990 in Ajaccio, Yoann Giovannoni lives and works in Corsica. A self-taught photographer, he began in 2017 with the series *Area*, exploring the peripheral zones of his daily environment and questioning landscape transformations. His research centres on space, place, memory, and individual experience, seeking ways to portray a territory beyond protest or nostalgia. In 2022, he took part in a residency at Providenza in A Pieve. His work has been shown in several exhibitions, including Mascarone Festival in A Bastilicaccia (2023), the Lecture Photo Festival (2024), and Espace Diamant in Ajaccio (2024). His photographs are part of the Università di Corsica collections.

15 MATTEA RIU - TERRITORIAL ROAD 205 – MADNESS AND FIGURES OF THE PERIPHERY (2024)

In her photographs, Mattea Riu captures the troubled intensity of a youth on the margins. Made-up faces, synthetic fur coats, pink heels, or intertwined bodies appear against backdrops of wastelands, parking lots, and unfinished housing developments. The staging — both precise and spontaneous — creates a tension between the desire for self-assertion and a feeling of abandonment: an everyday theatre where ornamentation and pose become fragile tools for existence. The young female protagonists oscillate between play and gravity, constructing before the camera an intimate mythology that diverts the banality of their surroundings.

These images do more than juxtapose figures and landscapes: they reveal the collision between an island territory in transition — its peri-urban zones, standardised architectures, neglected spaces — and the energy of the bodies inhabiting it. Wastelands become stages; parking lots become sets; the margins become experimentation grounds. By showing a Corsica that is fully contemporary, far from the clichés of a postcard-like authenticity, Riu asserts that the island is also a site of concrete modernity, shaped by the same dynamics of urbanisation, consumption, and self-staging found elsewhere. The series thus forms a sensitive cartography where adolescent imagination, the silent violence of territorial transformation, and the resilience of a generation inventing itself at the boundaries of the visible and the possible coexist.

Born in 1997 in Bastia, Mattea Riu began filming and photographing her relatives and surroundings at an early age to preserve their traces. A graduate of Beaux-Arts de Cergy in 2020, she continues to work across film, sound, and writing. Her research explores the memory of places, language and insular identity, and the relationships between margins and norms. Her practice remains shaped by intimacy and experimentation, suspended between personal narrative and fragments of the real.

16 ÉRIC TABUCHI & NELLY MONNIER ATLAS OF NATURAL REGIONS (CORSICA) (2025)

The *Atlas of Natural Regions* (ARN), initiated by Eric Tabuchi and Nelly Monnier, is a photographic project seeking to produce a sensitive cartography of ordinary landscapes and architectures across France. Designed as a long-term endeavour, it relies on a serial and typological method: documenting, through fragments, the forms that compose our territories while rejecting both the spectacular and the picturesque. Each photograph functions as a sample of a geography in transformation, but it is their sequencing — their confrontation — that reveals underlying logics, discrepancies, and recurrences.

The selection made in Corsica reflects the island's particular place within this vast atlas. The photographs do not present expected clichés but concrete realities: a faded helipad painted on asphalt, an abandoned railway water tower, a threshing floor on a hillside, a deserted swimming pool ringed by electric poles. Elsewhere, a piece of construction machinery immobilised in vegetation, a house topped with an improbable concrete appendage, a car under a black tarp, political graffiti on façades in Corti. Also depicted are commercial zone signage, tired hotels, rocks turned into makeshift shelters. Together they form a fragmentary portrait of contemporary Corsica: an island shaped by tensions between modernity and abandonment, everyday pragmatism and dissonant signs arriving from elsewhere.

The exhibition design extends this approach. Displayed on modular shelves where prints can slide and shift, the images read as an open constellation rather than a fixed series. Neutral panels act as breathing spaces, reminding viewers that every atlas is incomplete and always subject to expansion. The ensemble does not aim to provide a definitive image of Corsica, but to show fragments of reality which, when placed in relation, compose a mutable cartography. The viewer is invited to wander, recomposing connections between fragments as one might traverse a territory woven of roads, bifurcations, and unexpected encounters.

The photographs taken in Corsica for the ARN were produced at the invitation, and with the financial support, of the association Sguardi.

After studying sociology, Eric Tabuchi began his photographic practice. He co-founded Glassbox, published several books with Florence Loewy (including *Hyper Trophy* and *Alphabet Truck*), and later *Atlas of Forms* with Poursuite. His work has been shown at Palais de Tokyo, the Confort Moderne, and Les Abattoirs. Architectural typologies remain central to his oeuvre. Nelly Monnier studied at the École des Beaux-Arts de Lyon, where she developed a practice centred on painting and writing, focusing on distinctive signs (architectural, decorative, or commercial) animating rural environments. Since 2017, both artists have documented, published, and exhibited photographs of French landscapes and built environments for the *Atlas of Natural Regions*, a long-term initiative for which they are the sole commissioners. Their website, archive-arn.fr, already offers access to around 15,000 images organised through the geographic divisions of historical "pays," complemented by thematic criteria detailing period, material, form, and utility.

17 ZOÉ FERRAIOLI OUTDOORS, NIGHT (2020–2025)

In this body of nocturnal images, Zoé Ferraioli unfolds a universe saturated with artificial colours in which body, nature, and light intermingle. Darkness functions as a screen for a chromatic explosion, electrified by lighting effects that transform the night into an unstable, sensual, and unreal substance. Flesh, branches, and gestures appear traversed by luminous forces that blur the distinction between intimacy and landscape.

The dominant pinks and blues deliberately evoke stereotyped chromatic codes associated with gender. Yet rather than reinforcing a binary opposition, the artist pushes these clichés to the point of saturation, making them falter. These codified colours become vectors of ambiguity and transformation: instead of marking identities, they open a fluid space where

bodies move between vulnerability and assertion, resisting any ascribed definition.

Ferraioli's work is rooted in queer and feminist perspectives. It questions traditional representations of the body and dismantles binary narratives by revealing the power of subjectivities unbound by norms. Through this series, she builds an imaginary territory where intimacy becomes political — a space where photography does not merely document, but invents a site of existence for multiple, shifting, and unruly identities.

Born and raised in Corsica, Zoé Ferraioli began her artistic studies in 2017 at CPES-CAAP in Sartè, before joining École supérieure des beaux-arts TALM in Angers. She developed photographic projects between her island and her place of study. In 2022, she spent a semester at the Brera Academy in Milan as part of the Erasmus programme. Graduating in 2023 with a focus on light-based practices, she returned to Corsica, where she continues to develop a practice centred on the territory and its community.

18 SÉBASTIEN ARRIGHI ORA (2019 – ONGOING)

The series *Ora* by Sébastien Arrighi gathers images of Corsican landscapes where nature, ruins, and human traces coexist. An abandoned car, a solitary stone building, a torrent caught mid-flow, a nocturnal road illuminated by headlights, a young woman seated on a sandy riverbank: these are ordinary situations captured in their precarious state. Rather than iconic motifs, the artist records a diffuse presence of the territory as it manifests through its most concrete forms.

What resonates through these images is an attention to materials: the roughness of rocks, the dryness of the soil, the shine of moving water, the vegetal grain, the texture of a worn wall. These surfaces are not mere backdrops; they impose a density, a discreet aura that lends the everyday a quality both precise and mysterious. Arrighi does not aim to document but to restore a sensitive perception of place — one made of resistances, echoes, and opacities.

The choice of the leporello format extends this approach. The object does not organise a narrative continuity but juxtaposes heterogeneous fragments, placed side by side in an open sequence. This adjacency creates tensions, echoes, and breaks that reflect the plurality of ways of seeing and inhabiting a place. When unfolded, the leporello acts less like a story than a field of visual resonances, where each image retains its autonomy while contributing to the whole.

Born in 1992 in Ajaccio, Sébastien Arrighi is a photographer and founder of the Mascarone Lab festival. A graduate of École supérieure d'art d'Aix-en-Provence, he grounds his work in Mediterranean roots and a particular attention to insular ways of life. In 2021, he presented *Era Ora* at La Compagnie in Marseille. In 2022, he published *Shivers* with Poursuite Editions with support from the CNAP, followed in 2024 by *Franc Jeu* with GrandPalais RMN. A resident of the Bienalsur programme in 2023, he stayed in Riyadh and exhibited *Desert Rose* at Fena Alawwal, later presenting the project at MUNTREF in Buenos Aires and at Centre Una Volta in Bastia. At the end of 2023, he produced in Texas the series *Fall Off*, devoted to the imaginary of rodeo and cowboy culture. In 2024, he was awarded the Photolux residency, where he produced *Marmo Amore* in the Apuan Alps, shown at Palazzo Guinigi in Lucca. Since 2022, he has developed *Ocean Rally* in New Caledonia, a long-term project initiated with the support of DRAC PACA and continued

in 2024 with CNAP's support for contemporary documentary photography.

GEERT GOIRIS PEAK OIL #10 (ANCIENT SUNLIGHT), 2022

courtesy Geert Goiris, Galerie Art:Concept, Paris

In this large-format photograph, a desert landscape manifests as a sculpted mass shaped by wind, erosion, and time. The rock's surface, striated and granulated, evokes both geological patience and the imprint of vanished movements. The light — harsh yet oblique — accentuates the reliefs, creating a play of shadows that renders the image simultaneously hyper-real and dreamlike. Nothing human appears, yet the landscape seems inhabited by the memory of forces that exceed any individual presence.

The title *Peak Oil #10 (Ancient Sunlight)* connects this geological formation to a broader reflection on energy, time, and planetary exhaustion. "Ancient sunlight" refers to the solar energy trapped in organic matter millions of years ago — the deep-time origin of fossil fuels. The desert thus becomes a metaphor for both the immensity of geological time and the fragility of our extractive era. Goiris does not depict an environmental catastrophe; he evokes it indirectly, by letting the landscape speak as witness to vast cycles that elude human scale.

The photographer's work lies between documentary precision and enigmatic tension. His images often oscillate between the familiar and the uncanny, producing a sense of suspension. Here, the desert functions as a threshold: a place where the visible opens onto temporal depths, where the mineral reveals the archive of ancient light transformed into energy. Through a single image, Goiris invites the viewer to consider the material origins of our present — energies drawn from deep time, now reaching their limits.

Born in 1971 in Bornem, Belgium, Geert Goiris lives and works in Antwerp. He studied photography at LUCA School of Arts in Brussels and at the Rijksakademie in Amsterdam. His work interrogates the tension between documentary practice and fictional potential, often capturing landscapes where the strange emerges from the real. He has exhibited internationally and published several monographs with Roma Publications, including *Whiteout*, *Peak Oil*, and *World Without Us*. His photographs are held in major private and public collections, and he teaches at the Royal Academy of Fine Arts in Antwerp.

19 SABATINA LECCIA SEEKING THE SUN (2024-2025)

In this Polaroid series, Sabatina Leccia explores a fragmented memory of light and insular landscapes. Each image — unique, fragile — captures a fleeting apparition: a sunset, a silhouette, a marine reflection, a burst of flowers, a passage of shadow. The immediacy of the Polaroid reinforces this sense of ephemerality, as though the artist were attempting to seize the impossible permanence of the sun in its motion.

The photographs form a visual journal, intimate and sensitive, blending real visions with chromatic alterations. Saturated or washed tones, pink and violet dominants, overexposures, and

surface accidents all convey the subjectivity of perception. The aim is not documentary transparency, but the opaque trace of a luminous experience — an image forged in the tension between clarity and disappearance.

This intensity is also nourished by the experience of the Corsican diaspora who, during their summer returns, rediscover the island with a gaze both familiar and dazzled. The Polaroid becomes a memory device: immediate, delicate, prone to fading. It materialises the emotional shock of return, where light becomes both origin and loss.

Born in 1984, Sabatina Leccia lives and works in France. After graduating from the École Nationale Supérieure des Beaux-Arts de Paris, she developed a multidisciplinary practice spanning photography, video, performance, and installation. Her work often explores the spectral dimensions of landscapes, the memory of places, and the sensitivity of light. She has exhibited in France and abroad, and continues to deepen a research practice intimately linked to Mediterranean geographies.

20 EMMANUELLE LAINÉ COVERING.DRAPING. CLOTHING.SHEATHE. SHROUD, 2025

(In collaboration with Benjamin Valenza de Peretti)

In the series *Covering. Draping. Clothing. Sheathe. Shroud* (2025), Emmanuelle Lainé explores the narrative and sensorial potential of the image as applied to domestic space and ruins. Produced in Corsica with Benjamin Valenza de Peretti, these photographic stagings transform dilapidated interiors and abandoned architectures into theatres of mental projection. Draperies, hangings, surfaces saturated with objects and textures: each element becomes both material and sign of a world in transformation.

The photographs operate like hybrid environments. They superimpose layers of reality, combining monumental images, sculptural objects, fragments of architecture, and iconographic allusions. Fabrics envelop, reveal, or dissimulate details of the rooms; colours oscillate between the natural and the spectacular. In these unstable spaces, the boundary between what is photographed and what is built becomes uncertain.

Lainé's work destabilises perception by associating traditional photographic techniques (large-format camera) with digital processes (3D modelling and scanning). This hybridisation creates dispositifs that trouble depth, perspective, and the viewer's relationship to space. Each piece is simultaneously an image and a sculptural object, a ruin and its reactivation, a fragment of architecture and a reconfigured icon.

Born in 1973 in Paris, Emmanuelle Lainé lives and works in Corsica. A graduate of the École nationale supérieure des Beaux-Arts de Paris, she has developed a practice intertwining photography, installation, and architecture. Since her exhibition *Effet Cocktail* (2011), she has created immersive environments that blur the line between image and space. Her installations have been widely presented in France and abroad, inviting viewers into perceptual experiences where reality and its projections intertwine.

21 MONA FAVOREU FIRE WALK WITH ME (2025)

At the centre of the image, a woman is captured from behind, facing an advertising panel whose content remains unreadable. The viewer's attention is drawn entirely to her long, vivid red hair cascading over a dark coat. The contrast between the incandescent colour and the neutrality of the background transforms a banal gesture into a silent apparition.

Deprived of both the face and the text, the viewer cannot rely on either the subject's identity or the explicit meaning of the scene. Everything plays out instead in the materiality: the hair, the density of the coat, the frontal composition. This shift diverts interpretation and creates an enigmatic distance, where visual impact prevails over information.

Placed at the end of the exhibition, this image reframes the question of identity: it does not reveal it but suspends it. The face withdraws, the context remains indeterminate, and it is precisely this restraint that opens a space for reflection. In a territory where identity is always charged, the work opts for discretion — suggesting that what matters is not always to stabilise a belonging, but to leave open the possibility of existing otherwise, in ambiguity and in secrecy.

Born in 2004, Mona Favoreu lives and works in Aiacciu. Currently a student in the professional degree programme "Techniques du son et de l'image" at the IUT in Corti, she develops a hybrid practice between photography and cinema. At the age of twenty, she wrote and directed her first short film, *Les Anges*, shot in Corsica and selected for the Lama Film Festival in 2025. Her work focuses on Mediterranean faces and the memory of places, developing a visual language that intertwines still and moving images in constant dialogue with her island and its identities.

