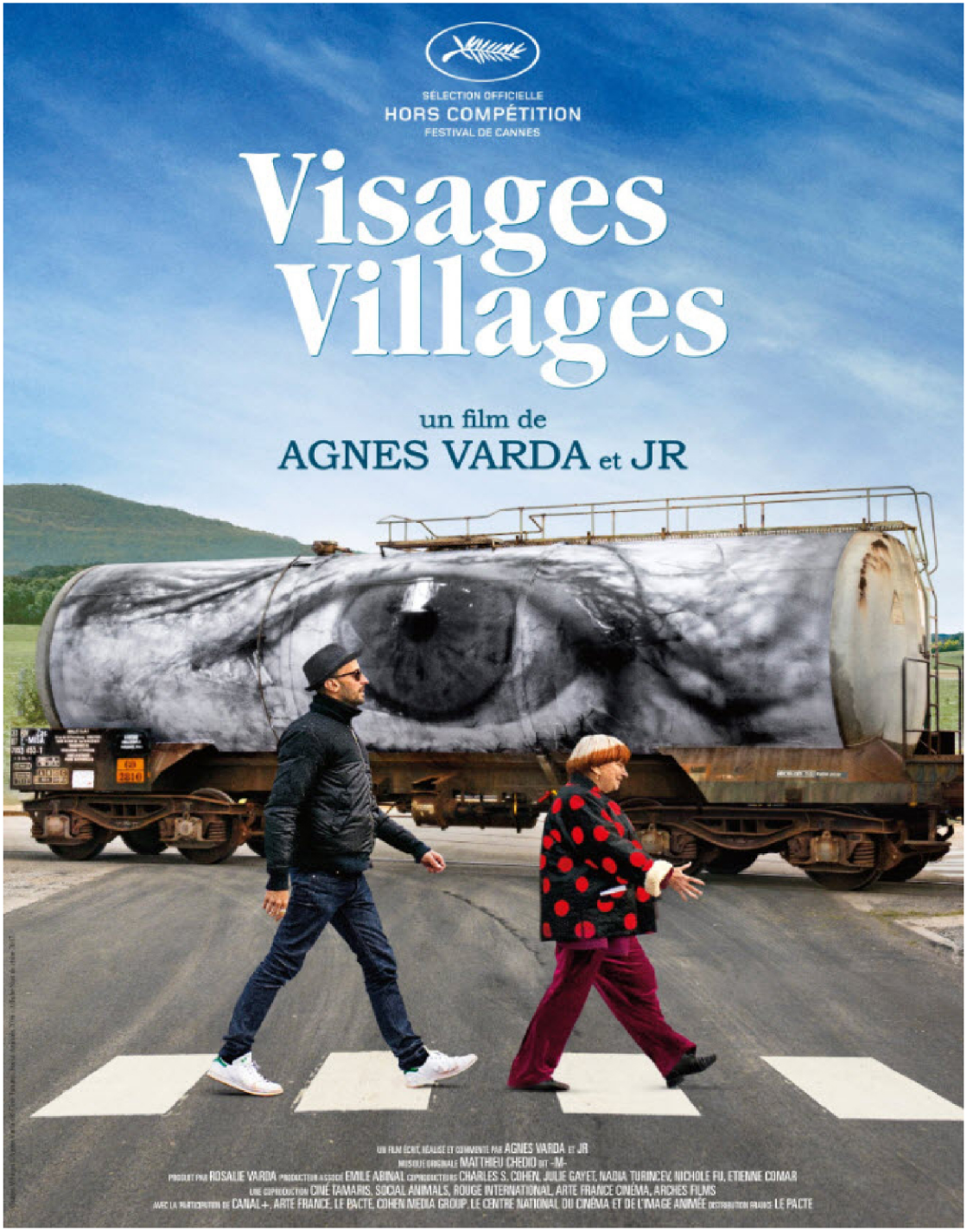
PERSMAP



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SÉLECTION OFFICIELLE

HORS COMPÉTITION

FESTIVAL DE CANNES

Visages Villages

(FACES PLACES)

Een film geschreven en
geregisseerd door
AGNES VARDA en JR

cinéart - *Herengracht 328 III - 1016 CE Amsterdam - T: 020 5308848 - email: info@cineart.nl*

Visages Villages

Regisseuse en fotografe Agnès Varda (LES GLANEURS ET LA GLANEUSE, LES PLAGES D'AGNÈS) is een markante figuur in de Franse cinema. Samen met JR, een eigenzinnige kunstenaar met een grootse verbeelding, vormt ze een uniek duo. Agnès is inmiddels in de tachtig, JR midden dertig. Hun belevingswerelden komen samen in VISAGES VILLAGES. Ze laten zich leiden door toeval, passie en intuïtie.

In deze documentaire trekken Agnès en JR samen door Frankrijk en portretteren de mensen die ze ontmoeten. Hun reis schept een band waarin ze elkaar als kunstenaars vinden en het landschap tot museum maken. Het voormalige boegbeeld van de nouvelle vague (Agnès) en de inmiddels wereldberoemde fotograffitikunstenaar (JR) vullen elkaar perfect aan. Hun hartverwarmende vriendschap vormt de basis voor een waarachtige en lieve roadmovie.

VISAGES VILLAGES won dit jaar op het filmfestival van Cannes de l 'Œil d'or voor Beste Documentaire en zal in Nederland op het IDFA in première gaan.

Speelduur: 100 min. - Land: FR - Jaar: 2017 - Genre: Documentaire
Release datum bioscoop: 7 december 2017

Voor meer informatie over de film:
Cinéart Nederland – Julia van Berlo | telefoon: +31 (0)20 530 88 40 | email: julia@cineart.nl
www.cineart.nl



Agnès Varda and JR have gathered a group of willing employees at the Arkema factory (Alpes-de-Haute-Provence). Visages Villages ©Agnès Varda-JR-Ciné-Tamaris, Social Animals 2016

Agnès Varda, whose unique cinematic vision since the 1950s has earned her a loyal following of enthusiastic cinephiles around the world, and the iconic photographer/muralist JR, boasting over a million followers on Instagram, have more in common than one might imagine.

Both share a lifelong passion for images and how they are created, displayed, and shared. Agnès chose to explore her passion through cinema and documentary, JR through his emotionally arresting open-air photo installations.

When JR, a long-time fan, went to meet Agnès at her home on Rue Daguerre, they both knew immediately they wanted to work together. VISAGES VILLAGES (FACES PLACES) documents their heart-warming journey through rural France and the unlikely, tender friendship they formed along the way.





Pasting of very ancient miners and ancient miners in Bruay-la-Buissière.

Visages Villages ©Agnès Varda-JR-Ciné-Tamaris, Social Animals 2016

Conversation between AGNES VARDA and JR based on an interview by Olivier PERE on January 31, 2017.

Olivier Père: How did this film come about? Why did you want to make this film together?

JR: Let's start at the beginning.
Agnès Varda: My daughter Rosalie thought it'd be nice for us to meet. We liked the idea.

JR: I made the first step. I went to see Agnès, at Rue Daguerre. I photographed the legendary façade of her place, where she's lived a hundred years. And I took photos of her with a cat.

AV: Your grandma's a hundred, not me. Not yet. The next day, I went to see him at his studio. I took portraits of him, and quickly realized he wasn't going to remove his sunglasses.

JR: We met again the next day and the day after for tea.

AV: I immediately sensed we'd do something together.

JR: At first we talked about a short film…

AV: … A documentary.
It seemed clear that your habit of pasting big pictures of people up on walls, empowering them through size, and my habit of listening to them and spotlighting what they say, would lead to something.

JR: And we wanted to hit the road together.
Neither Agnès nor I had ever co-directed a film before.

OP: ***Why did you choose to focus primarily on people in the French countryside?***

JR: Agnès wanted to get me out of cities.

AV: That's right, because you're truly an urban artist.
And I love the country.
We quickly hit on the idea of villages. That's where we'd meet people, and that's what happened. We took off in your incredible photo truck.
The truck's the actor in the film, always putting on a show.

JR: I've used that truck for years, for lots of projects.

AV: Yes, but this was our project and we set off in it together.
At any rate, we had fun driving around rural France in that truck.
Going here and there.

OP: ***Was there a plan at least, an itinerary? How do you develop a film that's essentially based on chance? On encounters? On discovery?***

AV: Sometimes one of us knew someone in a village or had a specific thing in mind. So we'd go check it out. As always in documentaries – and I've done lots of them – you have an idea, but before long, chance enters into play – who you meet and who you know – and suddenly things congeal to focus on a specific person or place.
Actually, we embrace chance, we enlist it as an assistant!

JR: We engage life too, since the film's also the story of our encounter.
We got to know each other on the road through the project and the amusing experience of working as a duo.
I'm learning to understand Agnès a little better, what she sees and how she sees it, and she's also trying to understand my artistic process.
We talk a lot and try out ideas. Then we envisioned a feature film.

AV: That's when Rosalie took the reins to produce it.

JR: You said, "Let's do this."

OP: ***The film is a journey through France but also through memory, both personal and collective. Of workers, farmers and villagers.***

JR: Wherever we are, we can tell pretty quickly whether we're going to make a connection.

AV: One thing I like about you is how fast you work.
As soon as we meet someone, you're already imagining what we could do with them.
For instance, the postman in Bonnieux whom I knew and wanted you to meet because I like postmen. I like letters and stamps.
You communicate essentially on the web and get 20,000 "likes" when you post an image, and here you agreed to turn that postman into a village hero, in giant format.

JR: Three stories tall.

AV: He was proud to be so big. From there we drove to Alpes-de-Haute-Provence.

JR: And someone told us about the factory near Château Arnoux.

AV: I knew the guy from the local movie theater, Jimmy. I'd presented *Vagabond* there.
He showed us the factory.

JR: It's a little dangerous (an upper-tier Seveso site). We were curious and went to check it out.
We met people and came up with some ideas there.

AV: Industrial sites are beautiful.
And the people who work there are good-hearted.

JR: They played along with us for a group photo.
Some of the other places I assumed I was introducing you to, but it turned out you'd already been there years before. I was inspired by photos you took a long time ago.
The collages in the film are the fruit of our collaboration.

AV: Often what you paste up are my photos.

JR: That's true.

AV: Like the big goat with horns. I took that picture when we were location scouting.

JR: We spent a lot of time with Patricia, the woman who kept her goats' horns instead of burning them off at birth like everyone else.

AV: People are intense when it comes to their work and words. That woman grew very impassioned about goats and their horns, her conviction was impressive.

JR: And in the North too we heard some powerful things.

AV: The mines are all gone today, but we met a woman, Jeannine, who's the last inhabitant in a row of miners' houses. She talked about her father who was a miner, and the former miners shared some beautiful stories about a world we know little about. It was interesting to hear them talk with such fervor. We were touched by Jeannine.

JR: You delve deep when you interview people. I was captivated to see you lead those conversations.

AV: You spoke to them a lot too.

JR: Of course. I've always loved doing that in my projects, like I've always seen you do in your films, with your own special approach that's so gentle and delicate… and feminist too.

AV: Ah, I am indeed a feminist!

OP: ***Women are very present in the film. You show their importance in the agricultural milieu and the working class.***

AV: Yes, JR and I both agreed it's important and makes sense to let women have their say.

JR: That was Agnès' idea. When I showed her all the photos of the dockworkers in Le Havre, she said, "Where are the women?" So I called the dockworkers back and asked, "Could your wives come to the port?" They said, "Listen, they never have, but maybe this is the chance." It was pretty crazy to have them discover the port through this project.

AV: Three interesting women with something to say, it was great.
I was pleased to see them in the spotlight, "for once," as one of them said.
The dockworkers helped out by putting huge containers at our disposal. We used them like legos to build towers, make totems. You have to see it, words don't do justice. What an adventure!

JR: We should also mention the dockworkers were in the middle of one of their biggest strikes. I'm still amazed they gave art such a place of honor, regardless of what was going on.

AV: It's the idea that art is for everyone. The dockworkers agreed to help us because they were keen to participate in an artistic project.

JR: One of the factory workers said, "Art is meant to surprise us!" We disrupted them, but they accepted us. There were serious and complex events going on in France and around the world, yet we were committed to our project and the people we met understood that.

AV: A modest project in a period of widespread chaos.

OP: ***And in fact, your film is soothing.***

AV: They also liked our good cheer and the way you'd tease me.
We were intent on being ourselves and involving them in our project.

OP: ***You develop powerful relationships with the people you meet.***
You also remember the dead and pay homage to them during your travels: Nathalie Sarraute, Guy Bourdin, Cartier-Bresson.

AV: Yes, I knew them. Evoking them means placing them back in the present.
It's the result that is present.
I passed Nathalie Sarraute's house by chance, and that made me happy, but what we were interested in is the local farmer down the street who farms 2,000 acres on his own.

JR: Another place we filmed was an abandoned village. The place had a past, and we had our photo truck. We held a party with the locals. It's got a funny name: Pirou-Plage.



AV: And that night there were hundreds of faces up on the walls. We left the next day. We learned since that the village has been demolished. Everything is changing.

JR: We don't work solidly; our days are specific.

AV: That's what I've always loved with documentaries.
You spend a few days with people, you become friends then you lose touch with them, just like the way you depict them with large ephemeral images that will vanish from the walls.
We know these moments are magical. The moment of meeting people, the moment of filming, pasting and voilà! I really love that.

JR: The moments don't last, yet remain engraved.

OP: ***How did the shoot take place?***

AV: We'd take one or two trips then stop, because I'm not strong enough anymore to shoot eight weeks in a row, standing out in the fields. We shot two to four days per month.

JR: I think it worked well. It allowed us to think things through, reflect and see where we were going. We started the editing.
We'd talk for hours to figure out where to go and how. I've got a more "improvisational" side to me. "Let's try, and see if it works."
Agnès, on the other hand, thinks out the whole sequence and a few specific shots. That reinforced the dynamic of our codirection.

AV: There's also a gap of several generations between us. Actually we didn't think about that at all, even if you do climb stairs faster than I do!
We were models for each other. That's how I felt because, by filming the way you work, the way you climb scaffolds, we also get a portrait of you and your work.
And you were interested in me too, in my faltering eyes.

JR: Right, we tried to show what's happening to your eyes. I wanted to see for you, better than you who sees blurry… especially far away. I photographed your eyes very close and showed them from far away.
And your toes too!

AV: Oh yes, my toes. I got a chuckle out of your ideas.
Your constant teasing, but also the way you invented images of our friendship.
It's true, we share the desire to explore places and forms.

JR: I'd like to talk about something that seems important. Everyone we met taught us something. And vice versa.

AV: When we tell the garage mechanic about the goats with no horns, he says, "Oh, that's amazing. I've learned something new. I'll tell people about it."

JR: From one person to another, from one idea to the next. Actually, the film's a collage.

OP: ***The entire film's a collage. With JR pasting giant photos on the walls and Agnès carrying out a cinematographic collage, with rhymes and visual riddles.***

AV: I really like the idea that the editing process is a montage, a collage with plays on words and plays on images that take hold so we don't have to say "chapter 1, chapter 2."
Sometimes I would visualize the montage as a series of words that rhyme [in French]: faces, places, collages, sharing…

OP: ***And shores.* Tell us about the blockhouse, that bunker on the beach.***

JR: I often go to Normandy to ride motorcycles on the beach and I discovered a spot where a German blockhouse from the war had fallen off the cliff and was sticking straight up in the middle of the beach.
I mentioned it to Agnès but she didn't seem too interested. Then one day I told her the name of the village and it clicked. She went, "Wait, I know Saint-Aubin-Sur-Mer, I went there with Guy Bourdin back in the '50s."
I took her there, and she took me to Guy Bourdin's house nearby.
She showed me the photos she took of him back then. We walked together on the beach and said, "Why not put him here?"
The pasting was grueling because we had to go fast. The blockhouse is huge and the tide was coming in.

AV: I'd taken that photo of Guy Bourdin sitting down with his legs out straight, but it was your idea to paste him up tilted, and turn the war bunker into a cradle nestling a young man. I was extremely moved by how the meaning of the photo was transformed, of what it briefly became. Then pssshhht, in came the tide and washed it all away.

OP: ***The experience of that particular photo at the end of that particular sequence strikes me as the perfect illustration of your project: how it came about, how it developed and how it disappeared.***

** French translation: Visages, villages, collages, partage, rivage.*

JR: The film expresses that, along with our friendship that grew throughout these experiences. What's happening with your eyes made an impression on me. It upset me, and also became the subject of the film.

AV: That's going a little too far, but it's true that "eyes and the gaze" are important in your work, and in the film. You see clearly, which helps my blurry eyes, and – paradoxically – your eyes are always hidden behind dark glasses. We surprise each other.

AV: I especially hope we'll surprise viewers with our relationship and through the amazing personal stories we gathered. I'll never forget some of the things people said.

OP: ***The end of the film was surprising to me.***

AV: It's a surprise we experienced, and one I don't wish to comment on.

JR: When we got on the train, I didn't know where Agnès was taking me. That was the game. Then we stopped playing and everything became real, an adventure.
Then we looked at Lake Leman…

AV: … with its clement waters (it's true), and that's where we leave the film.■

Olivier Père : Director of the cinema unit ARTE FRANCE



JR pasted a photograph of Guy Bourdin that Agnès Varda took in 1954 on a bunker fallen from the cliff.

Visages Villages ©Agnès Varda-JR-Ciné-Tamaris, Social Animals 2016

WHAT THEY SAY



Bruay-la-Buissière, Pas-de-Calais (62)
JEANNINE CARPENTIER

« I'm the last survivor in this row of miners' houses! I said I'd be the last to go and here I am. »



Bruay-la-Buissière, Pas-de-Calais (62)
DANIEL VOS - Former miner

« He'd get undressed, all but the hat, the "barette", which was the last thing he'd take off before getting in the tub. And my grandma would wash his back. That's how it was. »





Bruay-la-Buissière, Pas-de-Calais (62)
YVES BOULEN - Former miner

« After that I did coal. Gosh, that was very very very hard. I suffered a heck of a lot.»



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Bonnieux, Vaucluse (84)

VINCENT GILS - Bell-ringer

« The former bell-ringer, who rang bells brilliantly, taught me how to play church bell music. »

NATHALIE SCHLEEHAUF - Mother of two

« Everyone said, "Oh, the photo's so pretty." So that was nice. But I'm rather shy, so it made me pretty uncomfortable. »



MARIE DOLIVET, JEAN-PAUL BEAUJON
and their great-grandparents

« Her name was Emilie, and his was Emile. Ah, it's a very beautiful love story..»



Usine Arkéma,
Château-Arnoux-Saint-Auban,
Alpes-de-Haute-Provence (04)

AMAURY BOSSY - Engineer

« My role is to prevent accidents from happening. It's exciting to have a meaningful job. »

CLAUDE FIAERT
Communications manager

« Cinema's part of our history here in Château-Arnoux-Saint-Auban, and a lot of factory people go to the cinema. »

DIDIER CAMPY COMTE

« It's my last day of work.
I'm taking early retirement. In a way, I feel like I've reached the edge of a cliff and tonight I'll be leaping off it. »







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Bonnieux, Vaucluse (84)
JACKY PATIN - Postman

« A postman's important to a village. It's true, I'm a link. Not long ago, I'd bring Mrs. Fournier her bread each day. I'd deliver her bottled gas. »



Reillanne, Alpes-de-Haute-Provence (04)
PONY-SOLEIL-AIR-SAUVAGE-NATURE - Artist

« I was born in the shadow of a star. My mother, the moon, gave me her coolness. My father, the sun, gave me his warmth and the universe to live in. Imagine that. I have so much in this life, don't I? »



Goult, Vaucluse (84)
PATRICIA MERCIER - Goat breeder

« If you want to do this in a way that respects the animals, then if the goats have horns, they keep their horns. Sure, they fight. Human beings fight too. »

Carrefour des Granons, Alpes-de-Haute-Provence (04)
ABDESLAM OULD-JA - Mechanic

« It's the same old problem here on the planet, always producing more, more, more. Is that why they remove the goats' horns? Goats were born to have horns, not to be hornless. »





Sainte-Marguerite-sur-Mer, Seine-Maritime (76)

CLAUDE FERCHAL - Mayor

« JR: I discovered this bunker that had fallen from a cliff during a long motorcycle ride between Saint-Aubin and Sainte-Marguerite.

Mayor: I love the way it planted itself on the beach like a work of art. »

A Neighbor

« This morning I came to check the level at high tide. The water came up about 2.6 meters from the ground. »



Chérence, Val-d'Oise (95)
CLEMENS VAN DUNGERN - Farmer

« In the past, a 500-acre farm would employ at least three or four people. Today, I'm all alone and I farm 2000 acres. Alone. »

Pirou, Manche (50)
MICHEL LETOUZÉ - Family Man

JR : « A half-built, abandoned village that's become a ghost town. »

Michel : « I knew this place when I was small. As a kid, I watched the houses fall into ruin over time. They were never finished, it's strange. »







Terminal de France - Port du Havre, Seine-Maritime (76)
NATHALIE MAUROUARD, SOPHIE RIOU et MORGANE RIOU

AV : «The idea is for you to be like three big statues, three totems, up there, entering this world of men and finding your place. »

Nathalie : « A place of honor, for once! »



Pasting of baguette eaters in l'Escale.
Visages Villages ©Agnès Varda-JR-Ciné-Tamaris, Social Animals
2016

AGNES VARDA

Agnès Varda was born in Ixelles, Belgium in 1928 and grew up alongside four brothers and sisters. In 1940, her family moved to the south of France to escape the war. She spent her teenage years in Sète then moved to Paris where she studied at the École du Louvre and took evening classes in photography at the École de Vaugirard.

Varda became a photographer for Jean Vilar when he founded the Avignon theater festival in 1948, then for the Théâtre National Populaire at the Palais de Chaillot in Paris. She held her first personal exhibition in 1954 in the courtyard of her home.

That same year, Varda made the move to cinema without any formal training. She founded Ciné-Tamaris (a cooperative) to produce and direct her first feature, *La Pointe Courte*, which has earned her the title "Grandmother of the French New Wave." She has since directed short films and features, both fiction and documentaries.

In 2003, she began her third career as a visual artist at the Venice Biennale.

Varda lives on Rue Daguerre in the 14th arrondissement of Paris. She married filmmaker Jacques Demy (deceased in 1990) and together they raised Rosalie Varda-Demy, costume designer turned artistic director, and Mathieu Demy, actor and filmmaker.

FILMOGRAPHY
SHORT FILMS

1957 ***Ô Saisons Ô Châteaux***
1958 ***L'opéra-mouffe***
Du côté de la côte
1963 ***Salut les cubains***
1965 ***Elsa la rose***
1967 ***Uncle Yanco***
1968 ***Black Panthers***
1975 ***Réponse de femmes***
1976 ***Plaisir d'amour en Iran***
1982 ***Ulysse***
Une minute pour une image
1984 ***Les dites Cariatides***
7 P., Cuis., S. De B.
1986 ***T'as de beaux escaliers, tu sais…***
2003 ***Le lion volatil***
2004 ***Ydessa, les ours et etc…***
2015 ***Les trois boutons***

FEATURES AND DOCUMENTARIES

1954 ***La Pointe courte***, Prix de l'Age d'Or Bruxelles (1955)
1961 ***Cléo de 5 à 7***, Sélection française au Festival de Cannes 62, Prix Méliès (1962)
1964 ***Le Bonheur***, Ours d'Argent au Festival de Berlin, Prix Louis Delluc, David Selznick Award (1965)
1966 ***Les Créatures***
1969 ***Lions Love (...And Lies)***
1970 ***Nausicaa***, disparu
1975 ***Daguerréotypes*** (documentaire), Prix du Cinéma d'Art et Essai (1975), Sélection aux Oscars catégorie Documentaire (1975)
1976 ***L'Une chante l'autre pas,*** Grand Prix Festival de Taormina (1977)
1980 ***Mur murs*** (documentaire), Grand Prix Festival dei Populi Florence (1981) Prix Josef von Sternberg Mannheim (1981)
1981 ***Documenteur,*** Prix du Public au festival du Film de Femmes de Bruxelles (1982)
1985 ***Sans toit ni loi,*** Lion d'Or à la Mostra de Venise (1985) Prix Méliès (1985)
1987 ***Jane B. par Agnes V.*** Sélection française au Festival de Berlin (1988)
1987 ***Kung-fu-master,*** Sélection française au Festival de Berlin (1988)
1990 ***Jacquot de Nantes***, Sélection française, hors compétition, Festival de Cannes (1991)
1992 ***Les Demoiselles ont eu 25 ans*** (documentaire), Sélection française Un certain regard, Festival de Cannes (1993), Plaque d'Or Festival de Chicago (1993)
1993/5 ***L'Univers de Jacques Demy*** (documentaire)
1994 ***Les Cent et une nuits,*** Sélection française au Festival de Berlin (1995)
2000 ***Les Glaneurs et la glaneuse*** (documentaire), Sélection française hors compétition Festival de Cannes (2000), Prix Méliès, Meilleur Documentaire Européen (2000) et beaucoup d'autres prix
2002 ***Deux ans apres*** (documentaire)
2006 ***Quelques veuves de Noirmoutier*** (documentaire), montage-adaptation de l'installation *Les Veuves de Noirmoutier.*
2008 ***Les Plages d'Agnès,*** Sélection officielle à la Mostrsa de Venise (2008), César du Meilleur Film Documentaire (2009), Prix Henri Langlois (2009), Prix du Meilleur Film Français, Syndicat français de la Critique de Cinéma (2008), Etoile d'Or du Documentaire, Prix de la Presse du cinéma français (2009), Grand Prix de la SACD (2009)
2010/1 ***Agnès de ci de la Varda*** (documentaire), Série de chroniques, voyages et rencontres avec des artistes.

BIBLIOGRAPHY
BOOKS

1961 ***La Côte d'azur, d'azur, d'azur,*** Éditions du Temps, Paris
1962 ***Cléo de 5 à 7***, NRF, Gallimard, Paris
1994 ***Varda par Agnès***, Editions des Cahiers du Cinéma, Paris
2006 ***L'Ile et Elle***, Actes Sud Beaux Arts, Fondation Cartier pour l'Art Contemporain 2010
Les Plages d'Agnès, illustrated text of the film by Agnès Varda, collection Mémoires de César, Éditions de l'œil, 2010

EXHIBITION CATALOGUES

2006 ***L'Ile et Elle*** - Regards sur l'exposition, Actes Sud Beaux Arts, Fondation Cartier pour l'art contemporain
2011 ***Y'a Pas Que la Mer***, Musée Paul Valéry, Sète, Éditions Au Fil du Temps
2013 ***The Beaches of Agnès Varda in China 1957-2012***, CAFA Art Museum & Hubei Museum of Art (China)
Agnès Varda, Bildmuseet (Sweden)
2015 ***Varda/Cuba***, Editions du centre Pompidou, Éditions Xavier Barral
2016 ***Patates & compagnie***, Musée d'Ixelles (Belgium), Silvana Editoriale Italy

EXHIBITIONS - SELECTION

2003 ***Biennale de Venise,*** Section Utopia Station
2004 ***Biennale d'Art de Taipei***
2005 ***Galerie Martine Aboucaya***, Paris
3 + 3 + 15 = 3 installations
Abbaye de Ronceray, Angers
Patatutopia
2006 ***Fondation Cartier pour l'Art Contemporain***, Paris
L'Ile et Elle
SMAK, Gand
2007 ***Commande publique, Panthéon***, Paris
Hommage aux Justes de France
Festival d'Avignon, Chapelle Saint-Charles
Je me souviens de Vilar en Avignon
2009 ***Cambridge, Carpenter Center***
Les Veuves de Noirmoutier
CRAC, Sète
La Mer… Etsetera
Biennale, La Sucrière, Lyon
Musee Serralves, Porto
2010 ***Basel Art Fair, Art 41***, Section Art Unlimited
Galerie Nathalie Obadia, Bruxelles
Portraits Brisés, 2009
MAC/VAL, Vitry-sur-Seine
Never More
2011 ***Musée Paul Valery***, Sète
Y'a pas que la mer
2012 ***CAFA Art Museum***, Pékin
Hubei Art Museum, Wuhan
1957, The Beaches Of Agnès Varda In China,
2012 ***Estuaire***, Nantes
Des chambres en ville
Centro Andaluz, Séville
2013 ***Galerie d'Art des Bouches du Rhône***, Aix-en-Provence
LACMA, Los Angeles
Shack of Cinema
2014 ***Galerie Nathalie Obadia***, Paris
Triptyques atypiques
2015 ***Logan Center Chicago***
Photographs Get Moving (Potatoes and shells, too)
Centre Georges Pompidou, Paris
Varda Cuba
2016 ***Musée d'Ixelles***, Bruxelles
Agnès Varda Patates & Compagnie
Cité des sciences, Paris
Patatutopia
2017 ***Château de Noirmoutier***
Une île au cinéma
Galerie Blum & Poe, New York
Agnès Varda



Repopulated ruins in Pirou-plage.
Visages Villages ©Agnès Varda-JR-Ciné-Tamaris, Social Animals
2016

JR

JR was born in 1983 near Paris and currently splits his time between both France (Paris) and the US (New York). In 2001, he found a camera in the Paris Metro and began documenting his adventures in the subway and on rooftops, then pasting the pictures on outdoor city walls. This marked the beginning of his work with monumental black and white photos.

JR exhibits freely on the walls of the world, attracting the attention of people who don't typically visit museums. He pastes photos in the public space to reveal the faces and stories of people who aren't visible, from the French slums to Turkey, from Times Square to the Pantheon in Paris, from the ghettos of Kenya to the favelas of Brazil. When pasting, community members take part in the artistic process, and there is no stage to separate the actors from the spectators.

Since he remains anonymous and doesn't explain his huge portraits, JR leaves room for an encounter between the subject/protagonist and the passerby/ interpreter. This is the essence of JR's work: asking questions.

FILMOGRAPHY

FILMS RELEASED BY JR

2010 ***Women Are Heroes***
2015 ***Les Bosquets***
Ellis

FILMS RELEASED WITH JOSÉ PARLÁ

2012 ***Wrinkles Of The City: Havana, Cuba***

FILMS RELEASED ABOUT THE WORKS OF JR

2008 ***Faces*** par GMAX
2013 ***Inside Out: The People's Art Project*** par Alastair Siddons
Wrinkles Of The City: Istanbul par Guillaume Cagniard
2015 ***Rivages*** par Guillaume Cagniard

BIBLIOGRAPHY

2005 ***Carnet de rue par JR***, self published, Paris
2006 ***28 millimètres, Portrait d'une génération***, JR et Ladj Ly, Éditions Alternatives, Paris
2007 ***Face 2 Face***, JR et Marco Berrebi, Éditions Alternatives, Paris
2008 ***Los Surcos de la Ciudad,*** Municipalité de Carthagène, Murcie
2009 ***JR, 28 milímetros: Mulheres da Providência,***
à compte d'auteur
Women Are Heroes / Kibera, à compte d'auteur
2009/11 ***Women Are Heroes***, JR et Marco Berrebi, Éditions Alternatives, Paris, 2009
JR – design&designer, Pyramid Éditions, Paris
2011 ***Arkitip: JR***, Arkitip
JR: 28MM JR, Éditions Alternatives, Paris
JR / Artocratie en Tunisie, JR et Marco Berrebi, Éditions Alternatives
2012 ***Wrinkles of the City, Shanghai,*** Drago Editions
Wrinkles of the City, Los Angeles, Drago Editions
Wrinkles of the City, Havana, Cuba, JR et José Parlá, Damiani, Bologne
JR: Inside Out Japan,
musée d'Art contemporain Watari, Tokyo
2013 ***Unframed Marseille***, Éditions Alternatives, Paris
2015 ***JR: A Survey Exhibition***, Contemporary Art Editions Ltd, Hoca Foundation, Hong Kong
The Ghosts of Ellis Island, JR et Art Spiegelman, Damiani, Bologne
Wrinkles of the City, des rides et des villes,
Éditions Alternatives

EXHIBITIONS & INSTALLATIONS - SELECTION

2004 ***Cité des Bosquets, Montfermeil***, Paris
Portrait of a Generation
2006 ***La Maison Européenne de la Photographie***, Paris
Espace des Blancs Manteaux, Paris
2007 ***Tel-Aviv, Jerusalem,***
Ramallah and Separation wall/Security fence
Face2Face
Venise Biennale, Arsenal, Venise
FOAM Museum of Photography, Amsterdam
Les Rencontres Photographiques d'Arles
2008 ***Tate Modern***, Londres
Portrait of a Generation
Slum of Kiberia, Nairobi, ***Favela Morro Da Providencia***, Rio de Janeiro, ***Jaipur***, New Delhi
Women are Heroes
Carthagene
The Wrinkles of the City
2009 ***Ile Saint Louis, Pavillon de l'Arsenal***, Paris
Women are Heroes
2010 ***Museum of Contemporary Art of San Diego, Vevey***
Unframed
Contemporary Art Biennal, Shanghai
The Wrinkles of the City
Springmann Gallery, Düsseldorf
2011 ***Galerie Perrotin***, The M Building, Miami
Wall & Paper
Galerie Perrotin, Paris
Encrages
Los Angeles
The Wrinkles of the City
Centre Pompidou, Paris
Paris-Delhi-Bombay
MOCA Museum, Los Angeles
Art in the Streets
Abu Dhabi
Emirati Expressions
Les Rencontres d'Arles
2012 ***Cuba***
The Wrinkles of the City
Galerie Perrotin, Hong Kong
Pattern
Festival Images, Vevey
2013 ***Contemporary Arts Center***, Cincinnati
JR
Friche de Belle de Mai, Marseille
Unframed
Watari Museum, Tokyo
JR
Times Square, New York
Inside Out Project
Berlin
The Wrinkles of the City
Tripostal, Lille
Happy Birthday Galerie Perrotin / 25 ans
2014 ***Panthéon***, Paris
Au Panthéon !
Ellis Island, New York
Unframed Ellis Island
Museum Frieder Burda, Baden-Baden
JR
Magda Danysz Gallery, Shanghai
Close up
NYCB Art Series, New York City Ballet, New York
2015 ***Galerie Perrotin***, Hong Kong
Ghosts of Ellis Island
Hong Kong Contemporary Art Foundation,
A Survey Exhibition
Centro de Arte Contemporaneo, Malaga
Uprising – An Inside Out Project
2016 ***Centre Pompidou***, Paris
Vous êtes ici
Pyramide du Louvre, Paris
JR au Louvre
2017 ***Katara, Qatar Museum***, Doha
Répertoire
Galerie Perrotin, Paris
The Wrinkles of the City
Palais de Tokyo, Paris
Chroniques de Clichy-Montfermeil



It is in JR's truck that Agnès Varda and JR have traveled in France from places to places, from faces to faces.

Visages Villages ©Agnès Varda-JR-Ciné-Tamaris, Social Animals 2016

-M-

Matthieu Chedid, aka -M-, was born in 1971 in Boulogne-Billancourt. From an early age, he took a passionate interest in music: that of his father Louis Chedid, jazz greats and Jimi Hendrix, of course.

In 1997, his first album *Le Baptême* revealed -M- to the public, a superhero artist with hair styled into the shape of an -M-.

Je dis aime appeared in 1999.

In 2003 came *Qui de nous deux,* a concept album where -M- and his musicians create an experimental sound with songs.

Performing and experimenting are -M-'s specialty. He has often appeared on stage in larger than life performances that include humor, spoof and moments of grace. -M- never fails to give off good vibrations in concert. The double live album *Le Tour de* -M- was released in May 2001 and is a display of the emotion and energy -M- and his whole team give off on stage.
En tête à tête, another live album and DVD, was released in 2005.

-M- has worked with a string of artists including Vanessa Paradis, Brigitte Fontaine, Cassius, Lili Boniche and Johnny Hallyday.
-M- wrote and performed the music for Vincent Perez's first film, *Once Upon an Angel*. He also adapted and played the credit song for Sylvain Chomet's animated feature, *The Triplets of Belleville*.
He wrote the original soundtrack for *Tell No One* by Guillaume Canet, which won a César Award for best original soundtrack in 2007.

Mister Mystère was released in 2009, followed in late 2010 by a live CD and DVD documentary of the tour, *Les Saisons de passage*.

With Patrice Renson, -M- wrote and composed the lyrics and music to the animated feature *A Monster in Paris* directed by Bibo Bergeron.
2012 brought *îl,* another catchy, playful opus that renewed pop/rock codes with infectuous humor, and included the track "Mojo." A two-year tour followed.

In 2014 a new chapter began: the Chedids decided to embark on the incredible adventure of a family tour. Louis, Matthieu, Joseph & Anna Chedid, four separate entities gathered on stage by a common theme, music-words, and culminating in a concert at the Palais Garnier. And, unlike the usual order of studio album, tour then live album, the Chedids chose to close their adventure with a studio recording, released in October 2015.

In 2016, twenty years after his first collaborations with African musicians and trips to Mali, the untiring Matthieu Chedid pursued his relationship with Africa and more specifically Mali. He laid most of the musical groundwork for the album *Lamomali* in his living room with father and son kora virtuosos Toumani & Sidiki Diabaté (Toumani has won two Grammies and his son Sidiki already fills stadiums in Africa). The album also features renowned singer Fatoumata Diawara (widely known through the seven-time César Award-winning Timbuktu in 2015) as well as numerous guests from every horizon to create links between Paris, Bamako and the world. -M-'s Malian adventure comes to fruition with the release of the album in April 2017, and a tour in June and July with the Afro-pop Orchestra.

-M- has already won ten Victoires de la Musique Awards.



MAIN STUDIO ALBUMS

1997 *Le Baptême*
1999 *Je dis Aime*
2003 *Labo M*
2003 *Qui de nous deux*
2009 *Mister Mystère*
2012 *Îl*
2015 *La B. O² -M-*
2017 *Lamomali*

VICTOIRES DE LA MUSIQUE

2000 2 Victoires: Male artist of the year" and Best concert
2005 4 Victoires: Male artist of the year Pop album of the year for 'Qui de nous deux', Best tour and Best music DVD for 'Les Leçons de musique', directed by his sister Emilie Chedid.
2011 1 Victoire: Best concert
2012 2 Victoires:
Best music DVD for 'Les saisons de passage' directed by Laurent Thessier and Best video for 'La Seine', directed by Bibo Bergeron, song performed by -M- and Vanessa Paradis, from the original soundtrack of the animated feature 'Un monstre à Paris'

Written, directed and commented by
AGNES VARDA and JR

original soundtrack
Matthieu Chedid aka -M-

executive producer
Rosalie Varda

associate producer
Emile Abinal

co-producers
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Nichole Fu
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Romain Le Bonniec (Vexin, Le Havre, Pirou), Raphael Minnesota (Musée du Louvre),
Roberto De Angelis (Cuisine, Suisse), Julia Fabry (2e caméra)

sound
David Chaulier (Bonnieux, Reillanne, Usine, BnF, côte Normande), Alan Savary (Vexin, Musée du Louvre, Le Havre, Pirou),
Pierre-Henri Thiebaut (Paris, Suisse), Morgane Lanniel (Rue Daguerre)

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