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WHAT IS PHOTOPHNOMPENH?

One of the most important photography festivals in Southeast Asia that focuses on young Cambodian photographers. Nearly 120 photographers from around the world have participated in the festival since its creation in 2008.

A world-renowned artistic director: Christian Caujolle contributed to launch PhotoPhnomPenh in 2008. He is also the founder of photo agency VU, and the artistic director of prestigious festivals such as Les Rencontres d’Arles, PhotoEspaña...

A place to discover the new generation of Cambodian photographers: PhotoPhnomPenh features both well-known photographers - such as Kim Hak, Sovan Philong, Mak Remissa - or new ones such as Toy Monireth, Sun Vanndy. Every year, personal and collective exhibition disclose some works of the students of the “Studio Images” workshop.

A meeting place for Cambodian and international photographers: during the “Intersection” program, Asian and European will exchange ideas on a theme in order to create a unique series.

A training opportunity: Led by two cambodian photographers, Sovan Philong and Mak Remissa, the Studio Images of the French Institute of Cambodia offers photography courses to amateurs. Students’ works are featured in personal and collective exhibitions during PhotoPhnomPenh.

Photography will adorn the city, and attract the Cambodian public with outdoor exhibitions and screenings (Sisowath Quay, Koh Pich, French embassy’s wall...); and indoors exhibitions in Universities (Royal University of Fine Arts, Royal University of Phnom Penh) and galleries (Java, X-EM, French Institute, Bophana Center...)

Many events - screenings, concerts, conferences - are organized besides the exhibitions.

PhotoPhnomPenh 2015: 20 exhibitions around the city, 10 venues (indoors and outdoors), 20 artists and many events.

A creative platform: the Institut français becomes the House of PhotoPhnomPenh during the Festival and live according to its rhythm. A place for encounters, parties, exchanges, creation, discovery...
The seventh edition of the Phnom Penh Photo Festival (Photo Phnom Penh) is introducing two major changes this year while staying true to its original commitment of encouraging the cultural exchange between European and Asian artists and supporting the emergence of a local photography scene.

First, in terms of structure: to ensure the economic sustainability of the festival and to also enshrine more of the local environment, a Cambodian NGO called the Phnom Penh Photo Association has been created and chaired by Sylvia Sisowath and led by young Cambodian photographers. The Phnom Penh Photo Association is in charge of the festival in partnership with the French Institute of Cambodia, which is significantly involved in all aspects of the event. The association’s role, in addition to the practical organization of the event, will be to look for new partners – both local and foreign foundations - that will also help in the development of pedagogical actions. Despite a technically complex startup and with the support of the Friends of the Phnom Penh Photo Association, a French structure governed by a 1901 law, the first results allow us to view the future with greater equanimity for the festival.

The date has also changed. The festival will begin during the last weekend in January to reflect the multitude of local cultural events on a stage which is becoming more valuable each day.

A special effort is focused on the development of the exhibitions in public areas. In addition to the walls of the French Embassy, spectacular and attached to the festival, the Sisowath Quay, which is a popular walking area, is hosting three sets of exhibitions.

This novelty will obviously not preclude the loyalty of the private galleries at the Royal University of Fine Arts, the Royal University of Phnom Penh (RUPP), as well as at the French Institute of Cambodia, all of which have had spaces at the festival since 2008. The particular work is done by public universities and schoolchildren with lectures, screenings and other interventions.

In terms of content, the Phnom Penh Photo Festival is a venue to welcome international artists and act as a place of discovery for new artists. The Cambodian scene is widely valued with the first exhibitions arising in connection with the teaching art at Studio Images, a workshop organized every Saturday by Mak Remissa and Philong Sovan for young people who are interested in expressing themselves by using still images. We find, in various modalities, questions of identity and memory, social, and aesthetics through the creation today. The expansion at the regional level is all natural with two Thai artists, a photographer from Singapore, experienced artists from Taiwan and China, as well as a young artist from Nepal for the first time.

Europe will be represented at the festival with a diversity of aesthetic proposals from a French contingent and works combining a reflection and playful approach from Switzerland, the Netherlands, Germany, and Franco-Moroccan photographer Hicham Benohoud. The year 2015 in Cambodia is a symbolic date: 40 years have passed since Pol Pot’s troops entered in the capital in 1975. At the French Institute of Cambodia, Mak Remissa, who was 7 years old at that time, recalled the memory by using paper cutouts to show the forced evacuation of Phnom Penh’s residents in three days. Kim Hak, born after the city was liberated, evokes what could be a period of terror through life with objects that were buried and banned and that reappear today. The texts tell us about the history of each object. In front, French artist Charlie Jouvet paints a picture of Phnom Penh today as if the disaster had happened again: an empty capital, in colors overexposed, images that are struggling to recompose themselves. It is Phnom Penh today after having undergone an exorcism. Also, as a way to remember, under multiple forms, the capacities of the photography in the image of time in all directions, can bring us to better understand and to confront reality, and also dream, smile and to share the pictures today.

Christian Caujolle
Artistic Director of the Photo Phnom Penh
PHOTOPHNUMPENH

31 JANUARY > 28 FEBRUARY 2015
OPENING EVENTS: 31 JANUARY > 4 FEBRUARY

A GLIMPSE INSIDE THE FESTIVAL

PHOTOGRAPHERS

Corinne Vionnet (Switzerland, France)
Ruud Van Empel (Netherlands),
Vannak Khun (Cambodia),
Lek Kiatsirikajorn (Thailand)
Shen Chao-Liang (Taiwan)
Neak Sophal (Cambodia)
Hicham Benohoud (Morocco, France)

Charlie Jouvet (France)
Mak Remissa (Cambodia)
Kim Hak (Cambodia)
Caleb Ming (Singapore)
Nayan Tara Gurun Kakshapati (Nepal)
Nguyen Thi-Nan (France/Vietnam)
Emeric Lhuisset (France)

Alban Lécuyer (France)
Ti Tit (Cambodia)
Harit Srikao (Thailand)
Zhang Kechun (China)
Katharina Lepic (Germany)
Chung Uong Chhor (Cambodia)

THEMATISCHEXHIBITIONS

STUDIO IMAGES
A collective exhibit featuring the works of Studio Image’s students.

PHOTOS: A FAMILY STORY
This exhibition traces the story of a family through a photo album, which also tells the History of Cambodia

EVENTS

PAGE 7

Photo Tuk Tuk Tour
Meeting with the photographers and Round Table
Screening
Intersection project: photo dialogues of Cambodian, Asian and European photographers
Portfolios’ Review
Live Music

EXHIBITIONS

VENUES

French Embassy’s wall
Sisowath Quay
Central Market
French Institute (Institut français du Cambodge)
Royal University of Fine Arts (RUFA)
Royal University of Phnom Penh (RUPP)

Java Café & Gallery
X-EM la Galerie
Bophana Center
Romeet Gallery
Chinese House
La Plantation
SCREENINGS AND EVENTS

Saturday 31 January
OPENING AT FRENCH INSTITUTE + PHOTO TUK-TUK TOUR 1
• 2.30pm: PhotoPhnomPenh presentation and official speeches
• 3.00pm: Photo tuk-tuk Tour 1
Bophana Center, Java Café, La Plantation, X-Em La Galerie, Romeet Gallery, Chinese House.
Start and end at French Institute

Sunday 1 February
CONFERENCE + PHOTO TUK-TUK TOUR 2
• 2.30pm: Screening and Meeting with Ruud Van Empel at French Institute [in English, translated in French and Khmer]
• 3.30pm: Photo tuk-tuk Tour 2
Royal University of Fine Arts, Sisowath Quay, Central Market and French Embassy.
Start and end at French Institute

Monday 2 February
• 12 noon: Portfolios’ Review, by photography professionnals [by registration]
• 6.30pm: Opening of the exhibitions at Royal University of Phnom Penh + Screening on the topic “Women Photographers”

Tuesday 3 February
• 11.30am: Meeting with Corinne Vionnet at French Institute [Discussion in French]
• 6.30pm : Screening of the photo dialogues created during the Intersection Project at the French Institute, followed by a discussion with the participants [discussion in English]

in partnership with the European Union in Cambodia

Wednesday 4 February
• 6.30pm: Round Table “History, Memory, Photography” at French Institute
Speakers: Charlie Jouvet, Kim Hak, Mak Remissa [Discussion in French and Khmer, translated in English]
• 8.00pm: Live Music with Tamaraka band in the garden of French Institute
The French Institute becomes the “PPP House” during the opening week of the Festival, welcoming visitors, offering lunches — both organized and informal, in the restaurant space. This space will also feature festive gatherings, screenings, meetings...

3 exhibitions tracing the fall of Phnom Penh in 1975:
CHARLIE JOUVET
MAK REMISSA
KIM HAK

+ A GROUP EXHIBITION BY STUDIO IMAGE’S STUDENTS

31 January: Opening [starts at 2.30pm]
1 February: Meeting with Ruud Van Empel [2.30pm]
3 February: Meeting with Corinne Vionnet [11.30am] and Intersection screening [6.30pm]
4 February: Round Table “History, Memory, photography” [6.30pm]
This discussion will bring together photographers Charlie Jouvet, Kim Hak and Mak Remissa. Each of them echoes, in a specific manner, the commemoration of the 40th anniversary of the Khmer Rouge takeover of Phnom Penh
4 February: concert of Tamaraka [8.00pm]

A selection of books and documents related to photography will be available at the Media Library.

Thanks to Les Rencontres d’Arles Committee, more than 600 hundreds photography books have been donated to the Media Library, which now offers the most important photography books collection in Southeast Asia.
OUTDOORS EXHIBITIONS

**CORINNE VIONNET**  
Switzerland, France  
French Embassy’s wall

Each of the pictures in the *Photo Opportunities* series consists of a hundred tourists’ snapshots of famous monuments, gleaned on the internet by Franco-Swiss artist Corinne Vionnet. Weaving these many photographic perspectives and experiences, she builds her own impressionistic interpretations: lightweight structures that gently float in the imaginary mist of a blue sky. She raises the questions: are we heading towards a unique point of view? Why do we photograph the monuments in the same way? Is there a dominant image before the actual experience? Is the world became first an image? The exhibition delights us with a finesse of colorful pictures, almost comic, which, from the most ordinary snapshots give an incredible lightness to massive monuments that we have never seen.

**MEETING WITH CORINNE VIONNET:** Tuesday 3 February at 11.30am at French Institute

**RUUD VAN EMPEL**  
The Netherlands  
Sisowath Quay (in front of the Night Market)

It’s a world fully developed world from photographs for a very long retouching of works on a computer. In the manner of a digital painter, Ruud Van Empel invents a paradise inhabited by children, smooth characters, and “perfect” harmonic crowds. Color has become the substance of this imaginary universe, an essential reflection of nature. Whether this universe takes the form of a large leaf or an amazed face, it’s primarily a form of sensual brilliance, like after a strong tropical storm. It’s a universe without reality that exists inside each one of us, or maybe a world that does not exist, but a world that is still there, terribly there and terribly beautiful. Too beautiful, maybe, because it does not exist…

With the support of the Flatland Gallery from Amsterdam.

**MEETING WITH RUUD VAN EMPEL:** Sunday 1 February at 2.30pm at French Institute

**HICHAM BENOHOUD**  
France, Morocco  
Sisowath Quay

This photo series consists of hilarious photos; the absurd that surprises us and makes us laugh. They are, however, in the spirit for Moroccan photographer Hicham Benohoud, an artist who loves the stage and realizes strange photos of his students posing in their classroom under his supervision or tortured self-portraits. If he is considered very nice, if he is a part of the regular Moroccan décor, then the donkey, means of transport and traction so prevalent, is deemed as stupid and resigned.

By perfectly posing unusual way of these animals in bourgeois interiors’ feature decor, the photographer creates a shock. It’s not normal! But the fact that donkeys pose for a photographer inside these richly decorated living rooms underlines that they accept everything, they are anticipating orders and they are ready to obey. What makes photographer Hicham Benohoud laugh and despair at the same time – and leads us to think that if we accept everything we can reach absurd situations? Rather than despairing, the photographer prefers to laugh – and we laugh along with him.
OUTDOORS EXHIBITIONS

Lek KIATSIRIKAJORN
Thailand

Both “lost in paradise” and “paradise lost”, this series of photographs explores the current situation of the city of Bangkok and the lives of some of its inhabitants. Having moved to the city from the countryside, attracted by the city lights, workers are confronted with the verticality and the never-ending construction in the city. They are alone. However, thanks to the finesse of colors by installing an immobile time, all is calm, no sadness, just a disillusioned analysis. This beautiful reflection on accelerated urbanization, which we know all over the world and especially in Asia – raises the question of the individual’s place inside the city. Nature has not disappeared, but regains some ground in the small spaces that are not built and the humans ask themselves about the world that they build and their future.

CALEB MING
Singapore

Singapore is usually considered “the Switzerland of Asia” - and is seen as modern, rich, and financially powerful. But Caleb Ming, who specializes in architecture, decoration, and advertising is interested in the subject of open spaces in Singapore. He was affected by the issue himself when he was forced to move out of an apartment where he lived for nine years because his house was sold to a developer who later built a high rise building in its place instead.

So he made an inventory of Singapore’s open spaces. These parks are popular with families, especially the families of migrant workers who come here for walks and picnics. Some of these parks have already disappeared since the photos were taken, and are now occupied by new buildings.

“With a population density of 7,315 people per square kilometer, the utilization of open space is a matter that is constantly raised in Singapore. Old buildings are demolished or reused for new ones.” This documentary project will preserve the memory of places that will soon be gone.

Caleb Ming takes part in the Intersection programme, supported by the European Union (see page 20).
EXHIBITIONS AT THE FRENCH INSTITUTE

CHARLIE JOUVET
France

Specialist in digital images, this former student of the National School of Photography in Arles, Charlie Jouvet, has devoted 3 years to thinking about how to photograph the city. On the occasion of the commemoration of the 40th anniversary of the entry of Pol Pot’s troops into the city - and its evacuation in three days, he drew an empty portrait of the city. As if the horrible event was replayed without any pathos, as a way to exorcise the past and to question now. Early in the morning, by using very long pauses that erase characters, digitally retouching, and choosing an exaggerated light, Charlie Jouvet confronts us with Phnom Penh today. With its new landmarks, monuments, shops, accumulations of scooters, markets and avenues... all empty. Through the scholars and the subtle differences between the parts of blended photos, we feel some discomfort: something that does not work, or is wrong, in this recognizable city. This work proposes a new view of the city. It will be in the exhibition and a book in 2015, published by Paradox (Netherlands).

MAK REMISSA
Cambodia

In 1975, when Pol Pot’s army entered Phnom Penh, Mak Remissa was 7 years old. Like all the other residents of the capital, he was forced to leave Phnom Penh, which remained empty - except for a few people - until 1979, when the Vietnamese troops took over the city. The new masters, often very young people, dressed in black, told people to take only very few things with them since they would leave « only for three days » [left 3 days].

For the first time, the photographer who lost most of his family during the genocide and, like so many other survivors, had difficulty in talking about this tragic period, evokes the moment. By using paper cutouts, he reconstructs the scenes he drowns in a smoke haze, partially reversing the decor. A modest series, at the limit of black and white, he also remembers his first experiences with photography in the 1970s, when he dreamed about becoming a professional photographer and was learning photojournalism. Indeed, today he is one of the brightest representatives in Cambodia.

KIM HAK
Cambodia

Born in 1981, Kim Hak belongs to the first generation of Cambodians after the Pol Pot regime. He wanted to know about what happened to his family. He discovered that most of his family photographs were destroyed, because they could have been used as proof of the family’s wealthy background. Today, Kim Hak has only one photo of his mother, which was taken in the 1960s. This photograph, like the others, was wrapped in plastic and buried in the ground. This also happened to other objects, like jewelry, a piece of fabric that was considered precious for sentimental reasons, and a little Buddha. Kim Hak makes these objects speak, and tell their stories about the past. A pair of scissors that used to belong to a hairdresser reminds us that women had to wear their hair very short. There’s also a gold bracelet that was sown inside clothes, which may have later been exchanged for a little bit of rice. The idea behind the project was to bring together 40 historical objects for the 40-year anniversary of the fall of Phnom Penh. Of those, 23 images have already been made.
EXHIBITIONS AT THE FRENCH INSTITUTE

STUDIO IMAGES
Cambodia

GROUP EXHIBITION
RUFA

Created in 1999 following the first edition of Photo Phnom Penh at the French Institute of Cambodia, Studio Images is the only structure in Cambodia that continuously provides photography and image classes. It's free and is now run by two Cambodian internationally recognized photographers, Mak Remissa and Philong Sovan, who supervise young people who wish to train for careers in the image and speak with photography. They meet every Saturday at the French Institute, where, after acquiring advanced technical knowledge, they learn to define and develop a project and complete it. The most successful work results in solo exhibitions during PPP. Works in progress this year are grouped together in a group exhibition at RUFA.

Studio Images receives support from

CAMBODIA AIRPORTS
EXHIBITIONS AT THE ROYAL UNIVERSITY OF FINE ARTS (RUFA)

NAYANTARA GURUNG KAKSHAPATI Nepal

Being Nepalese is a series of portraits of people from the Federal Democratic Republic of Nepal and also a new voluntary characteristic for the development of the country. This is the first exhibition that’s outside of his borders for this young artist. It consists of simple portraits, front on, white background, little by little and also classified groups of portraits which are increasing visits to the exhibition. How can we be Nepalese?

NEAK SOPHAL Cambodia

Hang On

This former student of Studio Images is seriously pursuing his exploration of contemporary Cambodian society. After a series of pictures in the countryside, in which she used the leaves of plants and trees to create a landscape of portraits without faces, she is now exploring the city. Always with the question of identity at the center of her work, Neak Sophal asked men and women to pose for her in the street, hiding their faces behind the object that characterizes them. Often these objects are related to their jobs. The fisherman to a merchant who sell hats or bags, a student to a monk, a construction worker to an office employee. Each one loses his or her identity behind that which ultimately characterizes all: their work. We should know each time the perfect distance and without effect, the photographer builds a strange documentary series, an inventory of functions behind which the individual disappears. We get a sense of rigid society, stress and no real escape. The choice of the backgrounds, their colors, and textures make a beautiful collection - both varied and strict.

Neak Sophal takes part in the Intersection programme, supported by the European Union (see page 20).
INDOORS EXHIBITIONS / GALLERIES

**NGUYEN THI-NHAN**
France, Vietnam

How to practice photography when partially blinded? This is the troubling question that Ti Han raises with her colorful, soft, intimate images and all linked by an astonishing unity of “look”: She photographs in Toulouse where she lives or Vietnam where she went to visit her family, and she brings to us the photographs that seem like they were all taken in the same place. With this visual consistency, we can approach a very delicate personal universe in which the colors echo and vibrate endlessly.

**EMERIC LHUISSET**
France

To deal with a conflict of date, it is not necessary to practice the “report” and gather instant action. By visiting the Maydan square, where protesters gathered in Kiev, the photographer wanted to both witness and try to understand to the motivation of the protestors. The one who previously had worked in Syria, Iran or Afghanistan questioned the representation of conflict and the constitution of the memories by the media.

In Kiev, the photographer photographed in the same place, and 100 people were asked to answer a short questionnaire: What do you dream? What do you think the future looks like? A simple device, the same background, the return of blue and yellow national colors, models that attach the photographer - we are not tied to the drama of the moment - though we share a portrait album that poses historical questions.

Emeric Lhuisset takes part in the Intersection programme, supported by the European Union (see page 20).

**TI TIT**
Cambodia

Ti Tit has prepared his first exhibition and it’s hard to describe. He photographs his environment, starting with himself, his family, and his trips, and he has a lot of fun doing it. Likewise, he has a lot of fun on his blog, where he writes in Khmer, English, and French depending on his mood (www.seyhaktit.wordpress.com). He plays, provokes, mixes truth and fiction, and tells stories that turn out to be jokes.

This moralizing blogger paints slogans on his body or his hand, stages his own mock suicide, and really stands out in Cambodian society, which generally takes itself more seriously - at least in appearance. Is he a photographer? It’s not clear whether he is indeed a photographer, but this is not a question that preoccupies him. He needs images, and he knows how to play with them, and handle and manipulate us with a healthy impertinence. Invigorating!
PHOTOPHNUMPENH
31 JANUARY > 28 FEBRUARY 2015
OPENING EVENTS: 31 JANUARY > 4 FEBRUARY

INDOORS EXHIBITIONS / GALLERIES

CHUNG UONG CHHOR (GIO)
La Plantation

Photographs are a manufacturing of spaces. Photographs can interpret real places and create new ones, depending on the selected view. For this first exhibition, this young photographer decided to raise the question of the shape of the space by winning a game – difficult – on the construction perspective, lines of flight, and the center of the image. By placing himself cleverly, he can break the geometric balance to overpass the exercise.

A landscape like the inside of an aircraft cabin, a park as a shopping street or an escalator may, combined with proper treatment of color, invent new spaces and make us see the world from another angle.

Chuong Uong Chhor takes part in the Intersection programme, supported by the European Union (see page 20).

PHOTOGRAPHY
A FAMILY STORY
Bophana Center

During the Khmer Rouge Era, photography studios had been destroyed, so had most of family photographs. However, some of these small pieces of paper, full of precious memories, have been kept away from destruction and carefully preserved until now. It is uneasy to gather them in order to trace, through portraits or scenes, a family story.

From the seventies to the nineties, we recreated a family photo album. Sometimes the Black and white pictures have been colorized in the 80’s. This album is also an encouragement to preserve and to collect the images that keep the memory of the country and its inhabitants.
INDOORS EXHIBITIONS / GALLERIES

VANNAK KHUN
Cambodia

For his first photographic work, this young Cambodian photography student from Studio Images questions his own identity in reference to both the beliefs of his country and the actual situation in Cambodia. He knows how numerology is present—such as games of chance—in Cambodian culture. He also knows, as he says, that “Today, we have all become issues.” So he photographs his own body and his own face with his motorcycle’s license plate, his phone number, his date of birth, and a barcode. The result is a troubling self-portrait whose shadow is a combination of sculptured figures that are both fragile and intermingled.

Vannak Khun takes part in the Intersection programme, supported by the European Union (see page 20).

ZHANG KECHUN
China

While traveling along the Yellow River, Zhang Kechun is not interested in travel photography or in celebrating the river as the foundation of Chinese civilization. Instead, he has produced a soft image with a large format camera, to evoke the excesses of nature compared with almost microscopic human beings, always lost in the immensity—whether they are near an abandoned head of the Buddha, or in front of monumental constructions.

He also brings our attention to the pollution problem of the great river and the regions through which it passes. Throughout thousands of miles of this photographic journey, the river appears destructive, and almost disappearing.
EXHIBITIONS AT THE ROYAL UNIVERSITY OF PHNOM PENH (RUPP)

HARIT SRIKAO
Thailand

Harit Srikao is almost 20, he has been a photographer since the age of 15. His first project is a way to get over one of the worst memories of his life: this good student, who takes evening classes, had to walk home at night when Bangkok’s streets were blocked by the protests between the “red shirts” and “yellow shirts”. During that time, he crossed paths with drunken men fighting with knives, aggressive dogs, prostitutes... Two years later, he decided to walk again along the same path with his camera in order to get over his nightmares. His second photo series is his personal way of expressing profound sadness because he finds that his childhood is now behind him. By comparing remarkable photos of children, light and free and with photos of fetuses in jars in a museum, he produced a startling proposal, elegantly framed, and with the right colors. Harit Srikao is the youngest photographer to participate in this year’s Photo Festival.

Harit Srikao takes part in the Intersection programme, supported by the European Union (see page 20).

ALBAN LÉCUYER
France

In Photoshop, Alban Lecuyer restores apartment buildings around the world: Cuba, Sarajevo today, and naturally in France. For his photography project, he showcases photos that could boast the glory of buildings under construction. With billboards in the background near the sites, the photographer retains the “real people”, who now live in these apartments and the advertising boasts the modern characters and the surrounding progress.

Nowadays in Europe, many areas outside the city center have become ghettos, degraded, violent and periodically, destroyed. The photographer leads us to think about the transformation of the city, its design, and the image that is given to the city. The Photoshop image is always far from reality’s image.
PHOTOPHNOMPENH
31 JANUARY > 28 FEBRUARY 2015
OPENING EVENTS: 31 JANUARY > 4 FEBRUARY

EXHIBITIONS AT THE ROYAL UNIVERSITY
OF PHNOM PENH (RUPP)

KATHARINA LEPIK
Germany

While still a student, this young colorist with subtle palette has already defined the functions she wants to give to photography. Framing portions of the real world she rebuilds it with her fantasy and at the same time, she confuses us establishing visual correspondances. For Gelsomina she has traveled in Europe, Munich, Berlin, London, Blackpool, Bussang, places with strange atmospheres, near circuses, but also funparks, theaters, zoos. Sisterness builds a collection of selfportraits with people looking like her but who have no other kind of relationship with her. What means the appearances? What's reality? Photography asks about it. But, of course, cannot solve it.

SHEN CHAO-LIANG
Taiwan

Taiwan has more than 600 scenery trucks that drive across the country to serve as the backdrop for shows and entertainment, during religious or family holidays, baptisms [christenings], marriages, funerals, as well as business events or neighborhood celebrations, are an opportunity to deploy these platforms. Today, flashy, rich with neon figures and mixing folk, traditional opera, vaudeville and contemporary heroes, often from American popular culture. Whether they are set up near a temple, in the suburbs, near a factory, or at a busy intersection, these ephemeral entertainment venues are very popular and they are amateur actors, usually students who need to earn a bit of extra money. During an investigation over several years, Shen Chao-Liang first realized the “portrait” to the spectacular colors of these scenes erected in the night. Then, in black and white and without effects, he asks singers to wear fringe dress. Girls in mini-skirts and shorts, often in embroidered bikinis, dress up in time for a fast show and move from one stage to the next.

Shen Chao-Liang takes part in the Intersection programme, supported by the European Union (see page 20).
Since 2009, PhotoPhnomPenh offers Cambodian to learn and practice photography art, by attending Studio Images weekly workshop. In 2014, 125 students attend the Studio Image workshops, steered by Sovan Philong and Mak Reissa. As former students of the Studio Images, these two Cambodian photographers contributed to promote Cambodian photography abroad over the past years. Students of Studio Images will present their works in personal or group exhibitions during PhotoPhnomPenh 2015.

PhotoPhnomPenh is partnering up with Royal University of Phnom Penh and Royal University of Fine Arts in order to implement cultural mediation strategies with their students. PPP aims to spread this partnership by working closely with public and private education network.

For further information on cultural mediation activities, please contact:
Noémie Tesson, Cultural Project Officer
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To encourage intercultural dialogue, the EU has been supporting the ‘Intersection’ program as part of the PPP Festival since 2009 to create a platform of meetings between European and Asian artists on photography.

Supported by the European Union, the Intersection project invites 4 Cambodian photographers to engage in a “photographic dialogue” with 4 photographers from other Asian countries and from Europe, on topics related to the city of Phnom Penh. On Tuesday 3rd February, the Intersection screening will present these dialogues and be followed by a discussion with the participants: Caleb Ming, Harit Srikao, Shen Chao-Liang, Emeric Lhuisset, Vannak Khun, Neak Sophal, Serey Kith, and Chung Uong Chhor (Gio).

“The EU is very delighted to be part of the Photo Phnom Penh Festival especially to sponsor the Intersection initiative because it can provide a platform to promote cultural diversity and intercultural dialogue between European, Asian, and Cambodian citizens” said H.E. Jean-François Cautain, Ambassador of the European Union to Cambodia.

In 2015, 8 artists will take part in the INTERSECTION programme:

Harit Srikao (Thailand)
Caleb Ming (Singapore)
Shen Chao Liang (Taiwan)
Emeric Lhuisset (France)

Vannak Khun (Cambodia)
Neak Sophal (Cambodia)
Serey Kith (Cambodia)
Chung Uong Chhor (Cambodia)

This programme is supported by the European Union.
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