About the author
Teacher at the École Nationale Supérieure of Photography of Arles from 1989 to 2016. Christian Gattinoni has been practicing writing and photography since the mid-1970s. He works as an art critic—member of the International Association of the International Association of Art Critics (AICA)—mainly interested in the relationship between photography, other arts and human sciences whose common denominator remains the body. He shares his time between art criticism, curating exhibitions, and image pedagogy.

A propos de l’auteur
Enseignant à l’École Nationale Supérieure de la Photographie d’Arles de 1989 à 2016. Christian Gattinoni pratique écriture et photographie depuis le milieu des années 1970. Il mène un travail de critique d’art—membre de l’Association Internationale des Critiques d’Art (AICA)—qui s’est principalement intéressé au rapport entre photographie, autres arts et sciences humaines dont le dénominateur commun reste le corps. Il partage son temps entre la critique d’art, le commissariat d’exposition et la pédagogie de l’image.
Introduction

Combining the term Foto, spelt more universally without the English or French “ph”, and the term limo meaning “the limit”, the creators of the Fotolimo festival span both sides of the French-Spanish border in the Pyrenean region, between Cerbère and Portbou. The first edition was founded in 2016 as a joint initiative between three associations in the Languedoc-Rousillon-Midi-Pyrénées region: the Lumière d’Encre association in the town of Cérét, Negpos in Nîmes, and Phot’œil in Talairan. The first two will continue alone in the second year.

If the border is defined as a geographical and territorial space where one swings from one side to the other, from one state to another, the people in charge of the festival want to approach it as “this territory of transgression, this immense place of sensitive and aesthetic potentiality. This open stage where innumerable scenarios can take place”. In an even more positive way they envisage it, far from the English terms “boundary” or “border” which accentuate its character of limit, but as an interface, as a place producing exchanges. Wandering, nomadism, pilgrimage, invasion, exile, and colonization have constituted the history of humanity into a history of migration. The political, ideological, and artistic stakes involved justify the urgency they feel to make a frontier, which originally entailed going into battle to fight and defend oneself. Photography and other contemporary art forms serve as the weapons for those participating in Fotolimo. This essay briefly illustrates these themes with glimpses of the diverse works showcased at the festival's premier event.

The Physical Limits of the Border

Several artistic contributions to the festival explore the physical limits of the border. The Belgian artist Hélène Mutter has photographed in digital color intermediate places in almost forty countries at war where borders are indistinct or contested and often represent the very source of the conflict. Her Lines series [discussed in an essay by the artist in this issue] results in a set of quasi-abstract images that show the limits of visual geography.

Maxime Taillez, having lived in the North of France, went back and forth to Belgium while he studied photography at Le 75, an Art School in Brussels. His work scans the no-man’s lands around the old customs posts between the two countries in search of the facts of tourism in the duty-free commercial zones. In the process, he denounces the randomness of the border.

Arno Brignon received a grant for documentary photography from the French Ministry of Culture for his project Freedoors to Spain [Figure 1], whose work was first exhibited at a festival in Ceuta, a Spanish city adjoining Morocco. With the only line of escape the rock of Gibraltar, on a small territory of 20 square kilometres,
migrants, Moroccans, and Spaniards seem to be blocked. The author disowns the situation as follows:

In these places, consumerism is pushed to its caricature. Questionable financial products, tax havens, speculative bubbles, controversial diplomatic relations, more or less legal trafficking have made and still make the wealth of these territories. In atmospheric black and white shots, intimate spaces, places of passage and thresholds organize centrifugal visions.

Daphne Le Sergent created in 2010 an eight-minute video: 24 clichés que j’ai occupés (24 Pictures I Took) [Figure 2]. They were collected in the south of Spain, in the region of Almeria. “El mare del plastico” is made up of 17,000 hectares of greenhouse crops whose spectacular development is based on the overexploitation of immigrant labor. Black and white photos are superimposed with color-video inlays. Each one is introduced by simple actions: arriving, phoning, walking, waiting, getting off, living, working, looking. The notion of border is materialized by the juxtaposition of the fixed image and the moving image of the same place in the same space.

The Issue of Migration

Je suis pas mort je suis là (I am not Dead I am Here) was produced by Laetitia Tura during stays in Morocco and Tunisia to meet migrants who shared their experiences of migratory journey.

For these migrants to Italy another stage is the Greek port city of Patras, here studied by Stephanos Mangriotis in Europa Inch Allah (Europe Godwilling) [Figure 3].

For Les traverses (The Crossbars) Aglaé Bory brings together two sets: Mers intérieures (Inland Seas) which aligns men and women with their backs to the sea, and Les invisibles (The Invisibles), which reveals their faces [Figure 4]. In the same way, the most sensitive images of Border Line by Richard Petit [Figure 5], produced during his residency at Lumière d’encre, are these deliberately blurred alignments of male bodies that

Maxime Taillez, having lived in the Nord of France a lot and traveled back and forth to Belgium until he did his studies at the school of photography “le 75” in Brussels. He scrutinizes the no-man’s lands around the ancient posts of douane between the two countries in search of facts of tourism in the zones commerciales hors taxes. He denounces thus the aléatoire of the frontière.

Arno Brignon has received a Bourse à la photographie Documentaire du Ministère de la Culture for his project Freedoors to Spain [Figure 1], which has been exhibited for the first time at the festival of Ceuta, the Spanish city situated in the Maroc voisins. On a territory of 20 kilometers carrés, Migrants, Moroccans and Espagnols seem to be blocked with only the rock of Gibraltar. The author thus denounces the situation:

Dans ces lieux, la société de consommation est poussée à sa caricature. Produits financiers douteux, paradis fiscaux, bulles spéculatives, relations diplomatiques controversées, trafics plus ou moins légaux ont fait et font toujours la richesse de ces territoires. Dans des clichés atmosphériques en noir et blanc, espaces intimes, lieux de passages et seuils organisent des visions centrifuges.

Daphné Le Sergent crée en 2010 une vidéo de huit minutes : 24 clichés que j’ai occupés [Figure 2]. Clichés qui ont été recueillis dans le Sud de l’Espagne, dans la région d’Almeria, « El mare del plastico » est constituée par 17 000 hectares de cultures sous serres dont le développement spectaculaire repose sur la surexploitation de la main d’œuvre immigrée. Ces clichés en noir et blanc sont superposées avec des incrustations de vidéo couleur. Chacune est introduite par des actions simples « Arriver, téléphoner, marcher, attendre, descendre, habiter, travailler, regarder ». La notion de frontière est matérialisée par la juxtaposition entre image fixe / image mouvante d’un même lieu.
make us aware of all the migrants who disappear from our daily screens while trying to cross borders at the risk of their lives. At the edge of the shore or in the depths of the forest, the ghostly views of these shipwrecked people are deeply moving, between fact and fiction.

Jacqueline Salmon produced *Le hangar* (*The Warehouse*) on the accommodation sites of Sangatte. Following Paul Virilio’s book *Chambres précaires* (*Precarious Rooms*) from “Samu social” in Paris. She testifies to the living conditions of migrants by using only the materials available to them: UN camp style tents, algeco shelters, folding beds, khaki blankets, and mixtures of government-issued civilian and military fabrics. Conversely, Thierry Dana for his series *El Hogar* (*Home*) shows the daily needs of an Afghan refugee family at last appeased in Geneva.

In a more experimental way, Francesca di Bonito studies these *Migrations* [Figure 6] through the biological cycles of the living bodies and the displacements of population as social bodies which are thus caught in the same movement.

Ronny Trocker produced his animated film *Estate* based on the famous photo by Juan Medina showing an African emigrant emerging from the water exhausted and walking on all fours on a beach where indifferent tourists are lounging. The cliché published in the press finds a second life which accentuates its scandalous character.
Patrick Zachmann produced a 52-minute video Mare Mater, made between 2009 and 2013 [Figure 7]. Between diary and documentary, he goes in search of the origins of his Jewish family from Algeria that he compares to the destinies he encountered of “migrants leaving their countries on the southern shore of the Mediterranean, fleeing unemployment, dictatorship and lack of future. The dream of a Europe that will never be as beautiful, as welcoming, as rich as seen from the other side”.

Communities

Not wanting to be satisfied with the sole question of migrants, the people in charge of the festival open their concerns to the definition in images of different communities. Hence various returns on recent history.

In order to give an account of this lost territory that East Germany has become, Leila Danerol has equipped herself with an old medium format silver camera “made in USSR”. [Figure 8]. This contemporary tool of the historical situation that ended in 1990 allows her to visually render the traces of this disappeared territory.

Anne Leroy focuses on Abkhazia, an independent territory since 1992 that stretches from the shores of the Black Sea to the mountains of the “Great Caucasus” and shares border areas with Russia and Georgia.

Anna Puig Rosado, a descendant of Jewish grandparents from Odessa and Istanbul, says she has observed Israel from Syria, Jordan, and Egypt. For Escape, Tel Aviv she focuses on the walls, their posters and slogans.

Two creators give an unclichéed version of the Traveler community. First, Hortense Soichet created Esperem by initiating gypsy women from the Carcassonne region to photography over several years. These workshops organized by the GRAPh have resulted in an edition and a traveling exhibition. Then, the Catalan Neus Sola shows with Dolls the daily life of young gypsies. In 2020 she joined the Fotolimo organization with her aladeriva lab that she runs with David

Jacqueline Salmon has produced Le hangar sur les sites d’hébergement de Sangatte. In following the book Chambres précaires de Paul Virilio sur le Samu social à Paris, she testifies to the living conditions of migrants through the only material: type camp onusien tents, algeco shelters, civilian and military beds; kaki blankets… In contrast, Thierry Dana for his series El Hogar shows the daily life of a refugee Afghan family in Geneva.

De façon plus expérimentale Francesca di Bonito étudie ces Migrations [Figure 6] à travers les cycles biologiques des corps vivants et les déplacements de populations en tant que corps sociaux qui se retrouvent ainsi pris dans un même mouvement.

Ronny Trocker has produced his animation film Estate d’après la célèbre photo de Juan Medina montrant un émigré africain sortant de l’eau épuisé et avançant à quatre pattes sur une plage où se prélassent des touristes indifférents. Le cliché paru dans la presse retrouve une seconde vie qui en accentue le caractère scandaleux.

Patrick Zachmann has produced Mare Mater, a 52-minute video whose making spanned from 2009 to 2013. [Figure 7] Between diary and documentary, he sets out to search for the origins of his Jewish family from Algeria and compares them to the stories he encountered of “migrants leaving their countries on the southern shore of the Mediterranean, fleeing unemployment, dictatorship and lack of future. The dream of a Europe that will never be as beautiful, as welcoming, as rich as seen from the other side”.

Communautés

Ne voulant se contenter de la seule question des migrants, les responsables du festival ouvrent leurs préoccupations...
Del Campo. Following studies in humanities, art, and image therapy, she engages in participatory photography projects.

David del Campo bears witness to the pre-Islamic Yazidi minority refugees in Kurdistan. On August 3, 2014, the Islamic State committed the last of 74 genocides against this community. He photographed their modest tents where they inscribed 3/8 in memory of these facts and the smartphone screenshots where they inform their families about their precariousness on social networks and get informed in return.

The Borders of Gender

Patrice Loubon and Patric Clanet, who are in charge of the NegPos Center for Photographic Art, are attentive to the creation in Latin America and have therefore exhibited several representatives in Nîmes. From a well-established documentary tradition, photography in Cuba has found its own place in artistic education, where the Higher Institute of Art (ISA) is particularly active. For Fotolimo, they have chosen creators who focus on another type of border, more intimate that of gender, sexual identity, and the transgressions that are attached to it.

The Cubans, Yuri Obregon Batard in a serial approach raises the signs of Cubanity in all its excesses, and Alejandro Pérez Alvarez works in a color documentary vein. In his series El Silencio del Cuerpo (The Silence of the Body), he invites us to discover with modesty and respectful distance the world of transgenders in Cuba (Figure 9). As for Yomer Montejo Harrys, he uses X-rays to illustrate some of the thorniest issues of this society in Havana, which has many problems including: the desire to leave, prostitution, and bureaucracy. The Chilean Carla Yovane Pérez gives a personal vision, soft and intimate, of Chilean male prostitutes.

As for the canons of femininity, they are staged by Noncedo Gxekwa from Johannesburg. She claims a distanced studio aesthetic close to fashion, while another Chilean, Zaida González Ríos, mixes in her self-staging the cycles of life and death, realism and mysticism, colorization and kitsch, in the service of a very virulent social criticism, in a provocative and liberating outrage that challenges the clichés of femininity.

The French Fabien Dupoux takes advantage of a Chinese opera he observed in Laos in 2015 to show how open can be the Southeast Asian societies towards homosexuality and trans-identity.

Conceptualization

The first round table in 2017 brought together Gregory Tuban, a geographer who looks back at the borders of the Third Republic, a historian, Guillaume Lacquement, who looks back at the geography of the inter-German border (Figure 10) and Mathilde Pette, a sociologist who comments on contemporary migratory flows from à la définition en images de différentes communautés. D'où divers retours sur l'histoire récente.

Leila Danerol pour rendre compte de ce Territoire égaré qu'est devenu l'Allemagne de l'Est s'équipe d'un vieil appareil photographique argentique, moyen format, « made in USSR » (Figure 8). Cet outil contemporain de la situation historique ayant pris fin en 1990 lui permet de rendre compte visuellement des traces de ce territoire disparu.

Anne Leroy s’attache quant à elle à l’Abkhazie, un territoire indépendant depuis 1992 qui s’étend des bords de la mer Noire aux montagnes du « grand Caucase » et partage des zones frontalières avec la Russie et la Géorgie.

Anna Puig Rosado descendante de grands parents juifs d’Odessa et Istanbul dit avoir observé Israël depuis la Syrie, la Jordanie et l’Égypte. Pour Escape, Tel Aviv elle s’attache à en montrer les murs, leurs affiches et leurs slogans.

Deux créatrices donnent une version non clichée de la communauté des gens du voyage. Hortense Soichet a créé Esperem en initiant sur plusieurs années des femmes gitanes de la région de Carcassonne à la photographie. Ces workshops organisés par le GRAPh ont abouti à une édition et à une exposition itinérante.
Calais in particular, from the point of view of the human sciences. In 2019 the floor is given to Claire Rodier, author of Xenophobia Business, published by La découverte, where she analyzes the global market of security increasingly privatized, securing borders (surveillance devices and the computerization of visas and passports) to the management of detention centers and the escort of deportees.

Various Techniques and Aesthetics

In 2020, I was invited by Patric Clanet, who was in charge of the research pole of Fotolimo and Pilar Parcerisas, Director of the Summer School Walter Benjamin Cerbère—Portbou, and partner of the Festival for the previous two years, to present at a conference. and roundtable. I entitled it: De la photographie des frontières aux frontières de la photographie (From the Photography of Borders to the Borders of Photography). Apart from my own critical interests I was prompted by the diversity of techniques and aesthetics exhibited.

A graphic designer from Montpellier proposes under the label Débit de Beau her collages as photo-trafics for so many symbolic fights. Camille Carbonaro edits personal archives for her work Appelle moi Victoria (Call Me Victoria) in search of her Italian roots. Jan Lemitz uses Google views to scrutinize his Innocent Passages. Manuel Benchetrit photographs the posters of architectural projects to duplicate L’épiderme de la ville (The Epidermis of the City). Salvatore Puglia reactivates a letter of Hölderlin in a photo-text series that manages his Transit in a photographic road-movie. Caitriona Dunnett treats the border with the archaic process of the cyanotype that makes the Irish Mass Paths more present. Francesca di Bonito exhibits her reliquaries made from anonymous web archives embedded in shells. The performative practice of the Chinese artist Ning Zuohong sees him proceeding to the installation of a red thread as a symbolic link in the trans-border landscapes.

La catalane Neus Sola montre avec Poupées le quotidien de jeunes gitanes. En 2020, elle a rejoint l’organisation de Fotolimo avec son laboratoire aladeriva qu’elle dirige avec David Del Campo. Suite à des études de sciences humaines, d’art et de thérapie par l’image, elle engage des projets de photographie participative.

David del Campo témoigne de la minorité préislamique Yazidi réfugiés au Kurdistan. Le 3 août 2014, l’État islamique a commis le dernier des 74 génocides dont a été victime cette communauté. Il a photographié leurs modestes tentes où ils ont inscrit 3/8 en mémoire de ces faits et les captures d’écran de smartphone où ils informent de leur précarité sur les réseaux sociaux.

Les frontières du genre

Patrice Loubon et Patric Clanet, responsables du Centre d’art photographique NegPos, sont attentifs à la création en Amérique latine et de ce fait ils en ont exposé plusieurs représentants à Nîmes. A partir d’une tradition documentaire bien ancrée, la photographie a trouvé à Cuba sa part propre dans l’enseignement artistique où l’Institut Supérieur d’Art (ISA) est particulièrement actif. Pour Fotolimo ils ont choisi des créateurs s’attachant à un autre type de frontière, plus intérieure, celle du genre, de l’identité sexuelle et des transgressions qui y sont attachées.

Les cubains, Yuri Obregon Batard dans une approche sérieelle relève les signes de la cubanité dans toutes ses outrances, et Alejandro Pérez Alvarez travaille dans une veine documentaire couleur. Dans sa série El Silencio del Cuerpo, il nous invite à découvrir avec pudeur et distance respectueuse le monde du transgenre à Cuba [Figure 9]. Quant à Yomer Montejo Harrys, il utilise la radiographie pour illustrer quelques-uns des thèmes les plus épineux de cette société de La Havane en prise avec bien des problèmes : désir de partir, prostitution, et bureaucratie. La chilienne Carla Yovane Pérez donne quant à elle une vision personnelle, douce et intimiste, d’hommes prostitués chiliens.

Quant aux canons du féminin, ils sont mis en scène par Noncedo Gxekwa de Johannesburg, elle revendique une esthétique de studio distanciée proche de la mode, tandis qu’une autre chilienne, Zaïda González Rios mêle dans ses auto-mises en scène les cycles de la vie et de la mort, le réalisme et le mysticisme, la colorisation et le kitch, au service d’une critique sociale très virulente, dans une outrance provocatrice et libératoire mettant à mal les clichés du féminin. Le français Fabien Dupoux profite d’un opéra chinois suivi à Vientiane au Laos en 2015 pour observer dans les sociétés du sud-est asiatique leur ouverture sur l’homme et le transgenre.

La conceptualisation

Une première table ronde réunit en 2017 Grégory Tuban, un géographe qui fait retour sur les frontières de la Île Républicaine, un historien, Guillaume Lacquement qui revient sur la géographie de la frontière inter-allemande [Figure 10] et Mathilde Pette une sociologue qui commente du point de
Return to History under the aegis of Walter Benjamin

In 2018 a collaboration is established with the Memorial of the Camp of Rivesaltes which proposes to host an artist in residence. This camp was the main internment camp of the southern zone from 1941 for Spanish Republicans, foreign Jews, and gypsies, then a deposit center for Axis prisoners of war from 1944 to 1948, and from 1962 a transit camp for Harkis and their families.

First of the residents, Laetitia Tura creates her series *Notre affaire est de passer en traçant des chemins sur la mer* (*Our Business is to Pass by Tracing Paths on the Sea*) [Figure 11]. The meeting of young survivors of the Open Arms, the SeaWatch, or the Salvamento, who arrived in Perpignan from Africa, gives the artist the opportunity to make the link with the families who fought against fascism during the Spanish war. In 1939, 450,000 people made their way to the *Retirada*. Philippe Dollo is also attached to *Ce souvenir là* (*This Memory There*) [Figure 12] he exposes the archives of the maternity of Elne and the Spanish center of Cerbère which were refuges, places of solidarity, and mutual aid. The photographs of the heritage of the town, the drawings of children of the time are confronted with the places captured today by his camera.

After seven years of exile in various European countries, Walter Benjamin, exhausted, arrived in Portbou at the end of September 1940, a few days after having fled Paris the day after the Nazis entered the capital. To bear vue des sciences humaines les flux migratoires contemporains à partir de Calais notamment. En 2019, la parole est donnée à Claire Rodier auteure de *Xénophobie Business*, aux éditions La découverte où elle analyse le marché mondial de la sécurité de plus en plus privatisée, sécurisation des frontières (dispositifs de surveillance, informatisation des visas et des passeports...) à la gestion des centres de détention et l'escorte des expulsés.

Diverses techniques et esthétiques

En 2020, invité à donner une conférence par Patric Clanet, en charge du pôle recherche de Fotolimo et Pilar Parcerisas directrice de l'Ecole d’été Walter Benjamin Cerbère - Portbou, partenaire du Festival depuis deux ans, je l'ai intitulée : *De la photographie des frontières aux frontières de la photographie*. En dehors de mes propres intérêts critiques, j’y ai été incité par la diversité des techniques et esthétiques exposées. Une graphiste montpelliéraine propose sous le label Débit de Beau ses collages en tant que photo-trafics pour autant de *Combats symboliques*. Camille Carbonaro opère des montages d'archives personnelles pour son œuvre *Appelle moi Victoria* en quête de ses racines italiennes. Jan Lemitz instrumentalise des Google Views pour scruter ses *Innocent Passages*. Manuel Benchetrit photographie les affiches de projets architecturaux pour dédoubler *L'épiderme de la ville*. Salvatore Puglia réactive une lettre d'Hölderlin dans une série photo-texte qui gère son *Transit* dans un road-movie photographique. Caitriona Dunnett traite la frontière avec le procédé archaïque du cyanotype qui rend plus présents les *Mass Paths* irlandais. Francesca di Bonito expose ses reliquaires confectionnés à partir d'archives web anonymes intégrés à des coquillages. La pratique performative du chinois Ning Zuohong le voit procéder à l'installation d'un fil rouge comme lien symbolique dans les paysages trans-frontaliers.

Retour sur l'Histoire sous l'égide de Walter Benjamin

En 2018, une collaboration s’établit avec le Mémorial du Camp de Rivesaltes qui propose d’accueillir un artiste en résidence. Ce camp a été tour à tour principal camp d’internement de la zone sud à partir de 1941 pour les républicains espagnols, les juifs étrangers et les tsiganes, puis un centre de dépôt de prisonniers de guerre de l’Axe de 1944 à 1948 et à partir de 1962, un camp de transit des Harkis et leurs familles.

Première des résidentes, Laetitia Tura réalise sa série *Notre affaire est de passer en traçant des chemins sur la mer* [Figure 11]. La rencontre de jeunes rescapés de l’Open Arms, du SeaWatch ou du Salvamento, arrivés à Perpignan depuis l'Afrique, donne l’occasion à l’artiste de faire le lien avec les familles qui ont lutté contre le fascisme pendant la guerre d’Espagne. En 1939, 450 000 personnes font le chemin de la *Retirada*. Philippe Dollo s’attache aussi à *Ce souvenir là* [Figure 12], il expose les archives de la maternité d’Elne et du centre espagnol de Cerbère qui ont été des refuges, des lieux de solidarité et d’entraide. Les photographies du fonds patrimonial de la commune, les dessins d’enfants de l’époque se confrontent aux lieux saisis aujourd’hui par son appareil.

Après sept ans d’exil dans différents pays d’Europe, Walter Benjamin, épuisé, arrive à Portbou fin septembre 1940.
witness to this, I could only project images from the series Konstellation Benjamin (2005-2009), a work by Arno Gisinger, artist and teacher-researcher, developed with the philosopher Nathalie Raoux. They focus on the years of exile of the German philosopher. From Berlin 1933 to Portbou 1940: thirty-six still images taken by the photographer during Walter Benjamin’s years of exile bear witness to the current state of these places and non-places of memory, accompanied by a quote from his correspondence.

Upon arrival at the Spanish border, Benjamin carried in his luggage a copy of the original entrusted to the writer Georges Bataille, then secretary of the National Library at the Cabinet of Medals, his essay: Theses on the Philosophy of History. He comments there the word according to which “the historian is a prophet who looks back” he is the angel of the history. He defined it thus:

There is a painting by Klee called Angelus Novus. It shows an angel who seems to be moving away from something to which his gaze seems to be fixed. His eyes are wide open, his mouth is open and his wings are spread. This should be the appearance of the Angel of History.

Benjamin considers history from the reverse side of official history: that of the victims, the dominated, the catastrophes.

Today, when museums and places of culture are closed and the pandemic poses sanitary borders that are more restrictive than ever before in history, making borders with artworks is more necessary than ever. The people in charge of Fotolimo prepared with modesty but great resolution their edition for the fall of 2021.

A l’arrivée à la frontière espagnole Benjamin portait dans son bagage une copie de l’original confié à l’écrivain Georges Bataille alors secrétaire de la Bibliothèque nationale au Cabinet des médailles. Son essai : Thèses sur la philosophie de l’histoire. Il y commente le mot selon lequel « l’historien est un prophète qui regarde en arrière », il est l’ange de l’histoire. Il le définissait ainsi.

Il y a un tableau de Klee dénommé Angelus Novus. On y voit un ange qui a l’air de s’éloigner de quelque chose à quoi son regard semble rester rivé. Ses yeux sont écarquillés, sa bouche est ouverte et ses ailes sont déployées. Tel devra être l’aspect que présente l’Ange de l’Histoire.

Benjamin envisage l’histoire à partir de l’envers de l’histoire officielle : celle des victimes, des dominés, des catastrophes.

Aujourd’hui que les musées et les lieux de culture sont fermés alors que la pandémie pose mondialement des frontières sanitaires plus contraignantes que jamais dans l’Histoire, faire frontière avec des œuvres est plus que jamais nécessaire. Les responsables de Fotolimo préparent avec modestie mais grande résolution leur édition pour l’automne 2021.