


**FLÂNEUR**

**NEW  
URBAN  
NARRATIVES**



**“The photographer is an armed version  
of the solitary walker reconnoitering,  
stalking, cruising the urban inferno,  
the voyeuristic stroller who discovers  
the city as a landscape  
of voluptuous extremes.”**

Susan Sontag

Baudelaire describes the *flâneur* as “someone who wanders around the city with the purpose of experiencing it”. Since then, the concept of the *flâneur* has been used as a tool to help understand urban phenomena and modernity, in economic, cultural and historical terms. Walter Benjamin refers to the *flâneur* as a product of modern life, an asphalt botanist, and defines the city as the sacred ground of *flânerie*.

Following the dynamics of the 20th century, the relationship between the art practice and the urban context, became particularly fruitful – as the so called spatial practices show, questioning the city with the contribution of different media and techniques, and defining the artist as a stroller, a wanderer, a *flâneur*.

Baudelaire définit le *flâneur* comme “quelqu’un qui se promène dans la ville pour en vivre l’expérience”. Depuis, le concept de *flâneur* est utilisé comme instrument pour comprendre les phénomènes urbains et la modernité dans des termes économiques, culturels, littéraires et historiques. Walter Benjamin décrit le *flâneur* comme un produit de la vie moderne, un botaniste de l’asphalte et la ville comme un authentique sol sacré de la *flânerie*.

Comme résultat des dynamiques du XX siècle, la relation entre les pratiques artistiques et le contexte urbain se constitue comme une articulation particulièrement productive - tel que le démontrent celles qu’on désigne les “spatial practices” qui, par de différentes stratégies, problématisent la ville, et établissent l’artiste comme un passant, un promeneur, un *flâneur*.





## FLÂNEUR - NEW URBAN NARRATIVES

**Flâneur - New urban narratives** is a network project based on an international partnership of some 20 organisations from 11 different countries. Its main purpose is to carry out artistic interventions in public spaces through contemporary photography.

The Project encourages artists to create new interpretations of the urban terrain, having the concept of flâneur as a starting point and considering the physical context of the city as a social kaleidoscope in constant evolution. Besides the art projects and interventions in the public space, the project is comprised of several other dimensions brought to light in workshops, masterclasses, artistic residences, creative camps and conferences – initiatives intended to foster a critical analysis of contemporary photography and contribute to a discussion about the public space as a social territory.

**Flâneur - Nouvelles narratives urbaines** est un projet en réseau fondé sur un partenariat international qui engage 20 acteurs de 11 pays. Sur le principe d'intervention artistique dans l'espace public ayant pour base la photographie contemporaine.

Le projet défie des artistes à produire de nouvelles lectures sur le territoire urbain, ayant comme point de départ le concept de flâneur et comme contexte physique la ville en tant que kaléidoscope social dans une constante mutation. Outre la dimension artistique et l'intervention dans l'espace public, le projet comporte plusieurs volets, par la réalisation de workshops, masterclasses, résidences artistiques, créatives camps et conférences avec le but de promouvoir une analyse critique sur la photographie contemporaine et contribuer pour une réflexion centrée dans l'espace public en tant que territoire social.



During its two year span, the Project will be represented in the 13 partner cities. The artwork is created by photographers invited to pursue artistic residences in each city, as well as local photographers, thus mixing outside and inside point of views, and it's further complemented by the artwork produced in ateliers open to local residents. The work created in all these cities is presented in photo exhibitions in public spaces, bringing to the squares, parks and streets pieces of artwork, which would normally be enclosed in museums and galleries. It's, at the same time, a process of deconstruction and democratisation of art enjoyment, sharing it with a heterogeneous audience.

**The exhibition display**, based on modular backlit structures, allows for a specific design in each of the different spaces. The display itself becomes a replication of the city, open and accessible 24 hours a day.

Le Projet, qui dure deux années, intervient dans 13 villes partenaires. Le travail est produit par des photographes invités qui participent dans des résidences artistiques dans chacune des villes et, en simultanée, par des photographes locaux, en croisant un regard extérieur et intérieur, complété par le travail réalisé dans le cadre des ateliers adressés à la population locale. Le travail des artistes produit dans les villes partenaires, est présenté par des installations d'expositions de photographie dans l'espace public; ce travail, normalement destiné aux murs de musées et de galeries, est présenté sur des places, des jardins, des rues. Simultanément, un processus de déconstruction et démocratisation de l'accès à la création artistique, en le partageant avec un public hétérogène.

**Le système expositif**, créé à partir de structures modulaires éclairées de l'intérieur, permet une implantation expositive spécifique pour chaque emplacement. Les expositions sont elles-mêmes comme la ville reproduite, ouverte et accessible 24 heures par jour.

**Flâneur** generates a transversal overview of the different social dynamics which are the fabric of the urban territories. The peculiarity of this particular "portrait" is the fact that it's produced by a broad and diverse group of creators, who, with a common theme, take a fresh look at the plurality of realities that define each urban space. Flâneur shares with the public these contemporary and plural views, inviting you to engage in your own *flânerie* around your own city and rediscovering it.

**Flâneur** produit un panoramique transversal et unique sur les dynamiques sociales qui constituent les territoires urbains. La spécificité de ce "portrait" réside dans le fait qu'il est produit par un groupe élargi et diversifié de créateurs qui, à partir d'une thématique commune, jettent un regard nouveau sur la pluralité de réalités qui composent l'espace urbain. Il partage avec le public ce regard contemporain et pluriel sur son territoire, en l'invitant à "flâner" dans leurs villes, en les redécouvrant.

The interventions of the Project comprise 3 main aspects:

### 1. THE CITY

The city, as a whole, is the geographic scope for the invited photographers. With the project theme as a starting point, the photographers are then free to explore the city during the 15-day artistic residencies.

### 2. THE QUARTER

The Masterclasses and ateliers are organised preferably within the area of the exhibition, aiming at specific neighbourhoods or quarters and engaging schools and local associations in order to involve the local residents with the project.

### 3. THE SQUARE

The square is the exhibition site in the public space, in a way, its point of convergence. From the point of view of the intervention, the square is the reflection of the city on a different scale. It's also the departure point for the "Blindwalks" intervention, offering an interaction to the visiting public with the exhibition and the surrounding area.

Le projet intervient dans le territoire urbain dans trois volets :

### 1. LA VILLE

Le travail à développer par les photographes invités a comme cadre géographique la ville dans sa globalité. Ayant comme point de départ le thème du projet, les photographes explorent la ville pendant les 15 jours de durée des résidences artistiques.

### 2. LE QUARTIER

Les Masterclass et workshops sont développés de préférence dans la zone d'implantation de l'exposition, en intervenant dans une zone ou dans un quartier spécifique de la ville, essayant d'attirer des écoles et des associations locales, dans une logique d'engagement du public local dans le projet.

### 3. LA PLACE

La Place est la zone d'installation physique de l'Exposition dans l'espace public, d'une certaine façon, le point clé. Du point de vue de l'intervention, la place reflète la ville à une échelle différente. L'intervention "Blindwalks" est développée dans les proximités de l'espace d'implantation de l'exposition, en proportionnant une interaction avec le public qui visite l'exposition et l'espace environnant.





### **ARTISTIC RESIDENCIES**

15-day artistic residency. Taking photos for the public space exhibition. The work created by the invited photographers depicts an outside view of the city.

### **PHOTOGRAPHY EXHIBITIONS IN THE PUBLIC SPACE**

The work produced in the artistic residencies is exhibited in the public space (squares, parks and other places) of the partner cities, in the project custom-built display.

### **PHOTOGRAPHY MASTERCLASSES AND ATELIERS**

The Masterclass and ateliers are aimed at new photographers and local residents of the exhibition area. They encourage the creation of photographic narratives of the city or the neighbourhood, from an insider's point of view.

### **RÉSIDENCES ARTISTIQUES**

15 jours de résidence artistique.  
Production de photographies pour exposition dans l'espace public. Le travail produit par les photographes invités traduit le point de vue extérieur sur la ville.

### **EXPOSITIONS DE PHOTOGRAPHIE DANS L'ESPACE PUBLIC**

Utilisant le Système expositif développé pour l'effet, le travail produit dans les résidences artistiques est présenté dans l'espace public - places, jardins, etc., des villes partenaires.

### **MASTERCLASS ET WORKSHOPS DE PHOTOGRAPHIE**

Les Masterclass et les ateliers s'adressent aux photographes émergents et à la population locale, de la zone d'intervention de l'exposition. Ils permettent la construction de narratives photographiques de la ville et du quartier sous le point de vue intérieur.







## BLINDWALKS

Blindwalks are a performative drift based on a blindfolded walk in the neighbourhood, accompanied by a guide, while photographing the tour.

Which photos do we “see” when we are not watching?

What makes us want to “watch” and capture?  
How do we experience the city and the act of wandering when we can’t see?

This activity promotes the interaction of the visiting public with the core ideas of the exhibition.

## BLINDWALKS

“Blindwalks” est une déambulation performative, fondée sur l’idée de marcher, se faisant accompagner d’un guide, dans un quartier de la ville, avec les yeux bandés, pendant qu’on photographie le trajet réalisé.

Quelles photographies “voyons”- nous quand nous ne regardons pas ?

Qu’est-ce qui va éveiller notre “regard”, que désirons-nous capter ?

Comment ressentions-nous la ville, et l’acte de déambuler, quand nous ne voyons pas ?

Celle-ci est une interaction avec le public qui visite l’exposition et avec les concepts y compris.



## INTERNATIONAL CONFERENCE

The Conference “Flâneur – New Urban Narratives” held in Lisbon on the 12th and 13 May 2015, was the key moment of the programme. It provided a broad forum for exchanging ideas among the participants and launched the project, both at national and international level. The papers and debates are now part of an important knowledge database which will allow the project to continually expand throughout its two year life.

## CONFÉRENCE INTERNATIONALE

La Conférence Flâneur qui a eu lieu à Lisbonne les 12 et 13 mai dernier, a été un moment clé de la programmation.

Elle a proportionné des moments de réflexion commune entre les intervenants et en simultanée elle a permis la présentation publique du projet, au niveau national et international.

Les réflexions produites constituent une importante réserve de connaissances pour le développement et concrétisation du projet au long des deux années de programmation.







## NETWORK

- Procur.arte - Lisboa, Portugal (Project leader)
- CM Lisboa / EGEAC - Lisboa, Portugal
- Canal 180 - Porto, Portugal
- Cap Magellan - Paris, France
- Derby Quad - Derby, United Kingdom
- First Art - Creswell, United Kingdom
- Fundacja Edukacji Wizualnej - Lodz, Poland
- GLOC - Águas da Prata, Brasil
- ISCTE - Instituto Universitário de Lisboa - Lisboa, Portugal
- ISSP - Riga, Latvia
- Lluèrnia Associació Cultural - Olot, Spain
- Next Level Projects - London, United Kingdom
- Onthemove - Cortona, Italy
- PhotoIreland Festival - Dublin, Ireland
- Photo London - London, United Kingdom
- Triennale der Photographie - Hamburg, Germany
- Universidade Nova - Lisboa, Portugal
- Vsl Sviesos rastas - Kaunas, Lithuania





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Cultural Organization

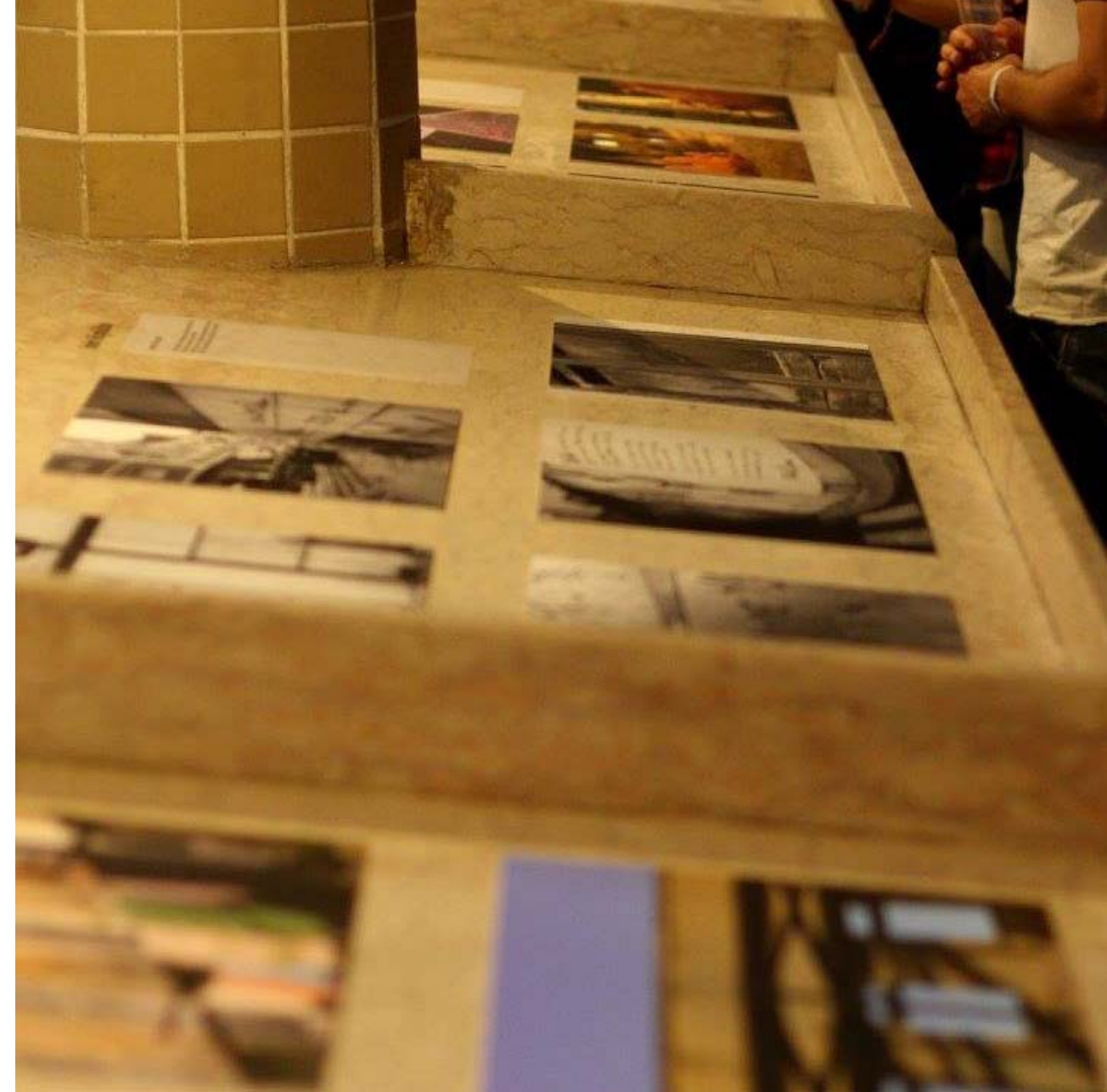
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Procur.arte and partner institutions are responsible for the choice and the presentation of the facts and opinions in this project which are not necessarily those of UNESCO and do not commit the Organization.





(Procur.arte)

TRIENNIAL OF  
PHOTOGRAPHY  
HAMBURG



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Next Level

ISCTE IUL  
Instituto Universitário de Lisboa



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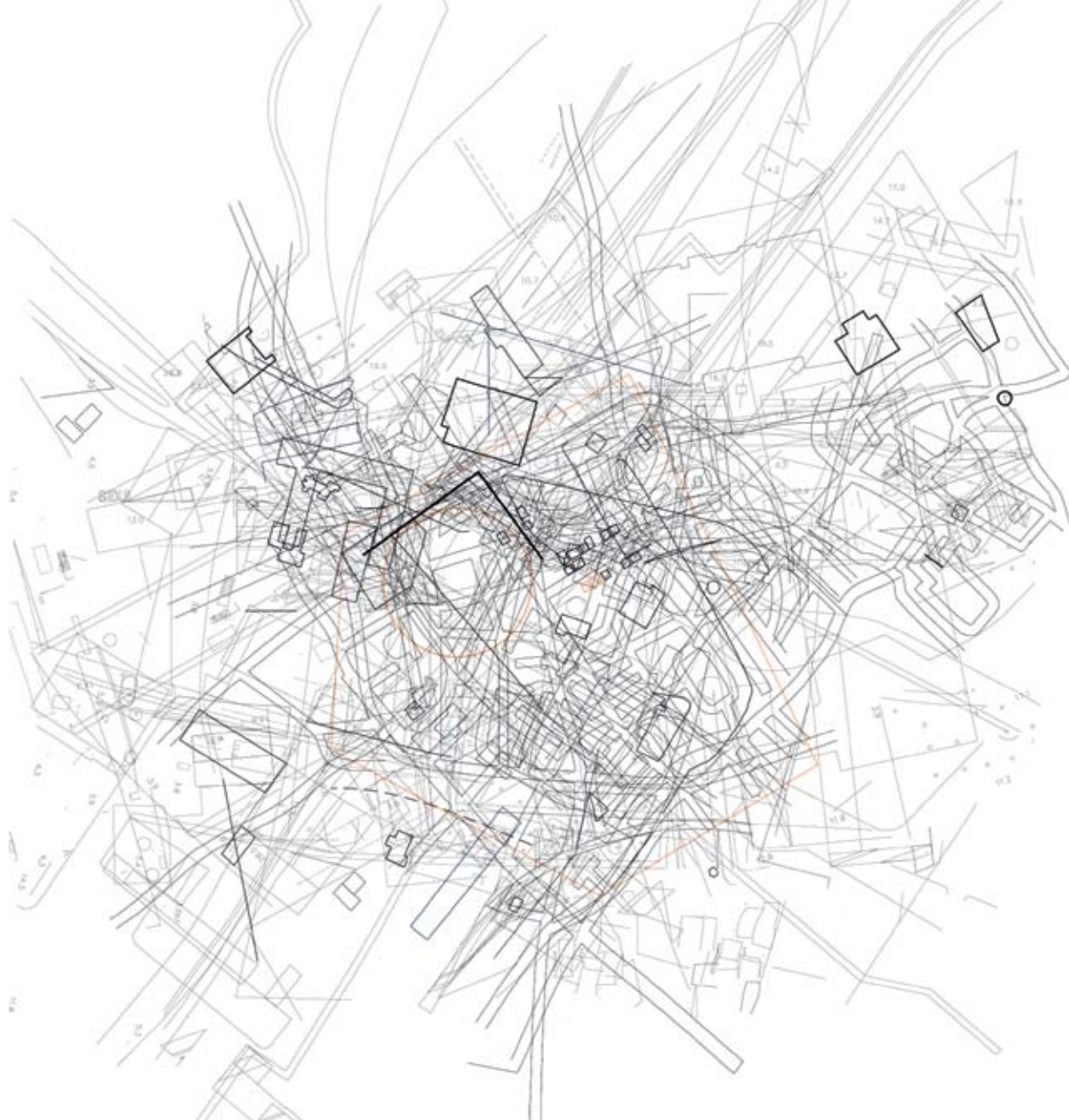


Photo  
London

FSH  
FACULDADE DE CIÊNCIAS  
SOCIAIS E HUMANAS  
UNIVERSIDADE FEDERAL DO RIO DE JANEIRO







**PROJECT ARTISTIC DIRECTOR**  
NUNO RICOU SALGADO (PT)

**MANSFIELD (UK) APR 2015**  
**DAVID SEVERN (UK)**  
**KAJAL NISHA PATEL (UK)**  
FIRST ART COMMISSION

**LONDON (UK) MAY 2015**  
**RUT BLEES LUXEBURG (DE)**  
PHOTO LONDON COMMISSION

**HAMBURG (DE) JUN 2015**  
**GIACOMO BRUNELLI (IT)**  
**VIRGILIO FERREIRA (PT)**  
CURATOR KRZYSZTOF CANDROWICZ (PL)

**ÁGUAS DA PRATA (BR) JUL 2015**  
**VIRGILIO FERREIRA (PT)**  
CURATOR ANTÓNIO CARLOS LORETTE (BR)

**CORTONA (IT) JUL 2015**  
**MARCELLO BONFANTI (IT)**  
**TONI AMENGUAL (ES)**  
**DOUGIE WALLACE (UK)**  
CURATOR ARIANNA RINALDO (IT)

**LISBOA (PT) SET 2015**  
**AUGUSTO BRÁZIO (PT)**  
**MARTINA CLEARY (IE)**  
CURATOR NUNO RICOU SALGADO (PT)



## DAVID SEVERN

**MANSFIELD - APR 2015** FIRST ART COMISSION

This series of photographs celebrates the cultural and working lives of people in the North Nottinghamshire and North East Derbyshire coalfields. Having grown up in the area myself, I have chosen to photograph subjects that resonate with my own memories and family background. The remnants of this area's coal mining and manufacturing heritage are everywhere in both the built environment and the steadfast, stout-hearted working class culture. During this project, I have walked miles of former colliery railway lines flanked by rows of terraced houses, linking village to village with distinctive landscaped mounds once sculpted of coal spoil. Along the way, I have encountered Rock n' Roll fanatics and ballroom dancers, pigeon fanciers and greyhound racers, Bingo callers and brass band players among other characters and community groups. Local industry may have changed but the cultural spirit lives on and

people, young and old, continue to be united by their passions; their musicality, artistry or sportsmanship. The photographs also look at young people coming of age amidst a post-industrial landscape and reflect upon their hopes, prospects, vulnerabilities and strengths. I've discovered personal and collective stories of dedication, like the world championship kick boxer in Langwith, or the Mansfield Skate Plaza designed by local skateboarders, that are testament to their pluck and determination, a defining quality of the coalfields.









## **KAJAL NISHA PATEL**

**MANSFIELD - APR 2015 FIRST ART COMISSION**





When I was asked to participate in this project, I was in the process of documenting the decline of textiles manufacturing in Leicester. My interest in textiles accompanies childhood memories of time spent in hosiery and garment factories, after school and during holidays whilst my mother worked as a sewing machinist. She was employed within Leicestershire's burgeoning clothing industry during the 1970's, up until the period of industrial decline when mass production was shifting to China and India. My mother was a skilled artisan, but classed as an immigrant or simple factory worker.



For this project, my mother's experiences directed my curiosity towards the remnants of local textiles production, its related cottage industries along with other skilled craftspeople in the area. I have chiefly concentrated on the local skills based economy, particularly small enterprise artisans, working with natural materials. I am interested in people's pride when they connect with the history of the land that they inhabit, and the dignity that comes from producing meaningful things. I have looked at the importance of creativity for individuals and the strength and collective identity this brings to communities.



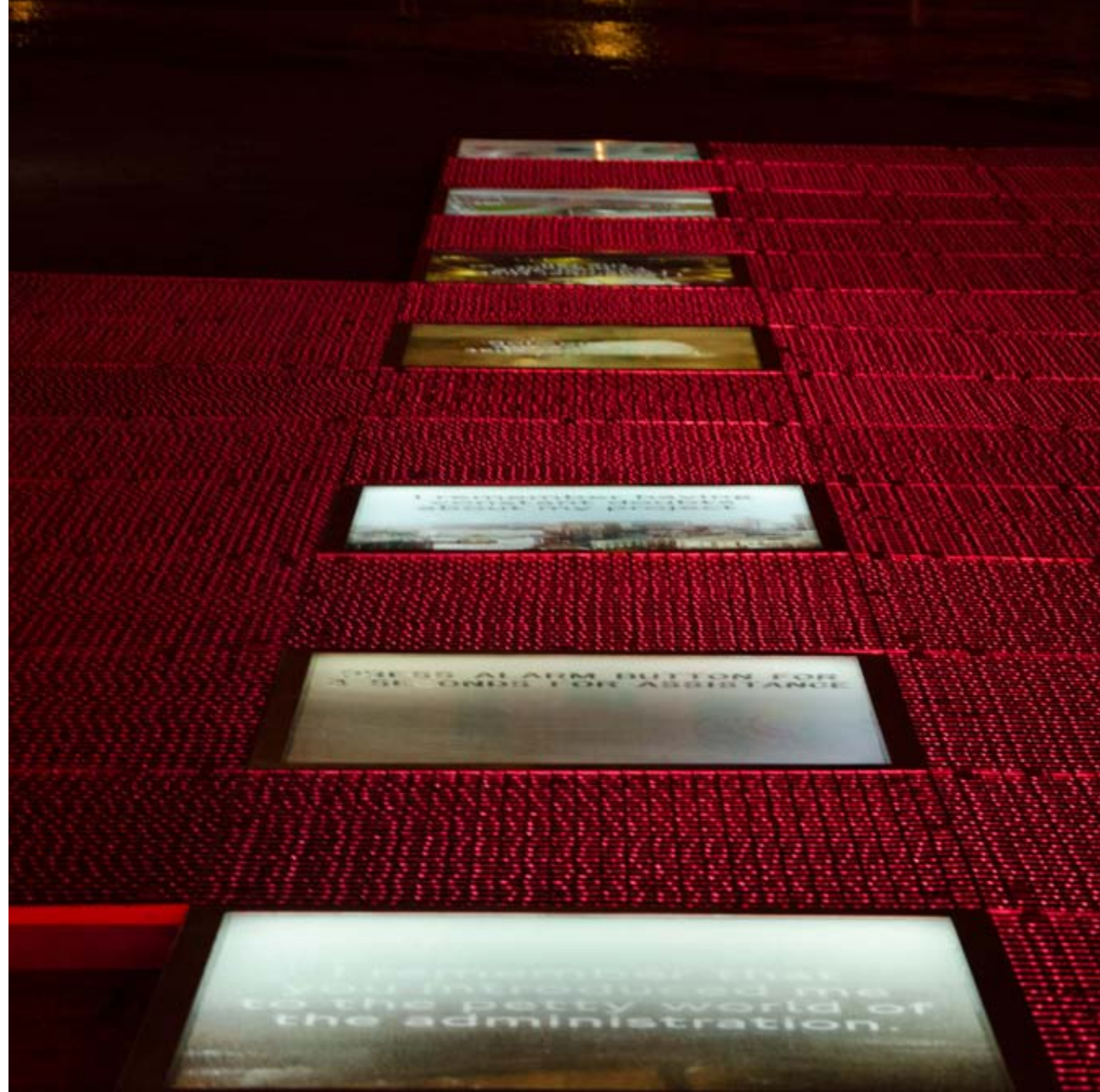
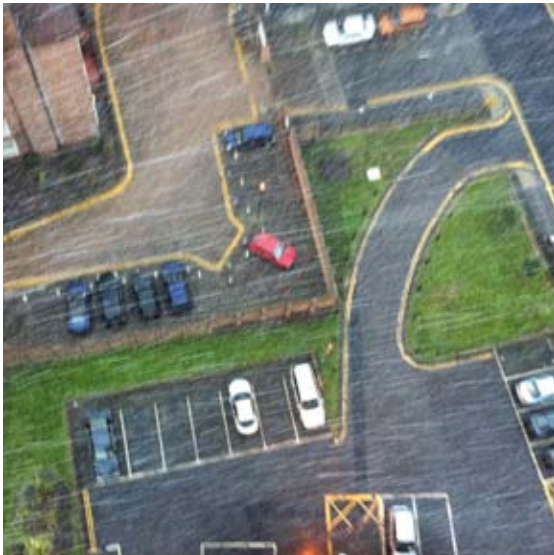


THE TEASER

**RUT  
BLEES  
LUXEMBURG**

LONDON - MAY 2015 PHOTO LONDON COMISSION







“Hamburg” is the new body of work by the photographer Giacomo Brunelli commissioned by the Triennial of Photography Hamburg and Flaneur. Brunelli is best known for his series “The Animals” where he photographed striking portraits of animals in Italy and “Eternal London” where he uses his distinct film-noir style to create a unique and evocative view of the capital and its famous landmarks. For this new project, Brunelli, takes his photographs during daily early morning walks, randomly choosing a person to follow before focusing his camera on them. Working with a removable viewfinder, he photographs his subjects from waist height and other unusual angles, such as directly from behind and with extreme closeups. Working entirely in analogue format, Brunelli shoots his photographs with a 1960s Miranda Sensomat 35mm camera, given to him by his father and hand prints his photographs in the darkroom. In this exhibition, Brunelli takes us around Hamburg, its lakes, HafenCity, Planten un Blomen, Blankenese and other iconic areas that make the city so highly recognisable.



## **GIACOMO BRUNELLI**

**HAMBURG**

**HAMBURG - JUN 2015** CURATOR: KRZYSZTOF CANDROWICZ









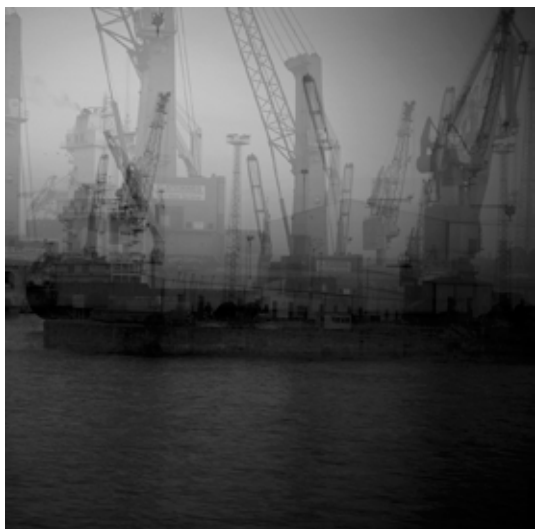


## WANDERINGS

# VIRGÍLIO FERREIRA

**HAMBURG - JUN 2015** CURATOR: KRZYSZTOF CANDROWICZ  
**ÁGUAS DA PRATA - JUL 2015** CURATOR: JOSÉ CARLOS LORETTE

The urban space is based on beliefs and dreams, facts and fantasies, separations and connections, and an innumerable list of contradictions, where everything seems to be or becoming something else. This project has been developed in the city of Hamburg, where I collected these transitory fragments of daily life. My aim is to explore multiple facets of the city, by capturing a range of viewpoints and mixing times and spaces, where people and scenes are juxtaposed into different layers, as if I was looking through an imaginary "Social Kaleidoscope".







CORTONA - JUL 2015 CURATOR: ARIANNA RINALDO

## MILAN: THE COMEDY OF WEALTH DOUGIE WALLACE

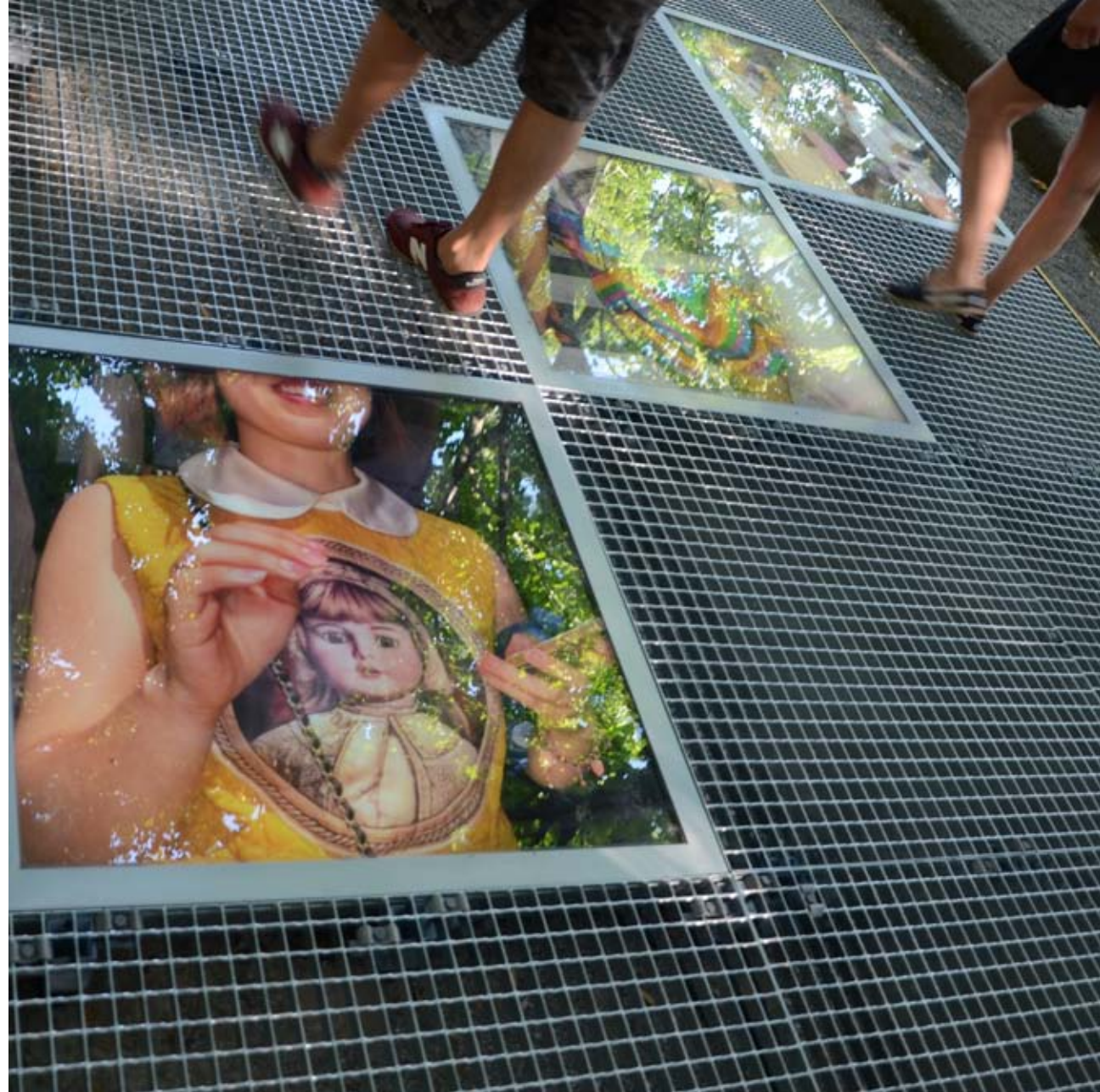
**[Doorman]** The occupation dates back at least to the time of Plautus under the Roman Republic where its name was *i\_nitor* (from *i\_nua*, “door”, also the root of janitor). The significance of the doorman as the person allowing (or barring) entry dates as far back as Mesopotamian myths and the Greek myths descended from them, including that of Nergal overcoming the seven doormen guarding the gates to the Underworld.

**[Toydogs]** The diminutive size and winsome expressions of toy dogs illustrate the main function of this group: to embody sheer delight. A stalwart celebrity accessory, as essential as a pair of designer sunglasses. Often referred to as handbag dogs they have been known to not forget how to be a dog at all.

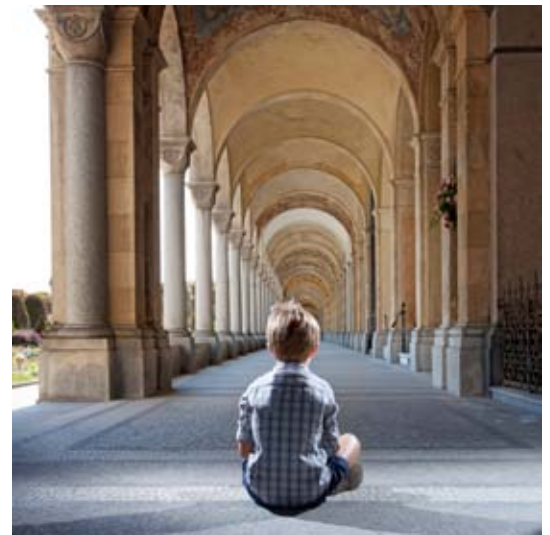
**[Shop ‘Til you Drop]** Wearing oneself out in the pursuit of things. The flip side of accumulation is depletion. To reach the point of no longer having the use of your legs after a day in the high-octane pace of fast-lane materialism. The aspiration is that the exhaustion one feels is a measure of the amount one has consumed.

**[Veblen Goods]** Luxury goods, such as expensive wines, jewellery, fashion, designer handbags, and luxury cars in demand because of the high prices asked for them, known as the Veblen effect – named after economist Thorstein Veblen, who first identified conspicuous consumption in the late 19th century as a mode of status seeking in his thesis *The Theory of the Leisure Class*.











Carlo Mollino, architect, photographer, designer, airplane pilot, writer, an eclectic figure of XX century Turin, far from the architectural mainstream, he lived his research as a spiritual journey, that brought him to realize the Afterlife house, on the river Po, in the heart of Turin. He never lived in that small flat that was meant to be the house of his soul, left on this earth like a shell, after the mollusk's death. Following Mollino's invitation to use architecture as a mean of inner knowledge, Marcello Bonfanti, investigates the gateways that define the rooms of the soul, starting from Mollino's flat where the architect used to photograph his famous female nudes, driven by a powerful voyeuristic attraction towards his models, that had nothing tactile nor carnal, using the female figure as an aesthetic instrument for his artistic production that he lived as an immersion in the primal realm. He often drew using two hands, as when he designed the Regio Theatre, the non-monument, the place of representation of life, where floors and stairs become symbols of an introspection that can lead to the mental trap of obsession, represented by the Lingotto's ramp, a courageous structure of the beginning of the XX century. A trap from which we can escape through reason and knowledge, towards the redeeming solution and the reconnection with Nature, symbolized by a walk through the Academy of Science, an 18th century institution, an Enlightenment stronghold. In the dualistic tradition, the way out can become the realm of ego and evil as in the black esoteric tradition of Turin, symbolized by the spaces of the New Jail. The journey ends at the Monumental Cemetery, where the innocent glance of two children is confronted with the final destination, identical to the starting dimension from which they came to complete the earthly journey.

**FILM CITTÀ: AN HOMAGE TO CARLO MOLINO**  
**MARCELLO BONFANTI**



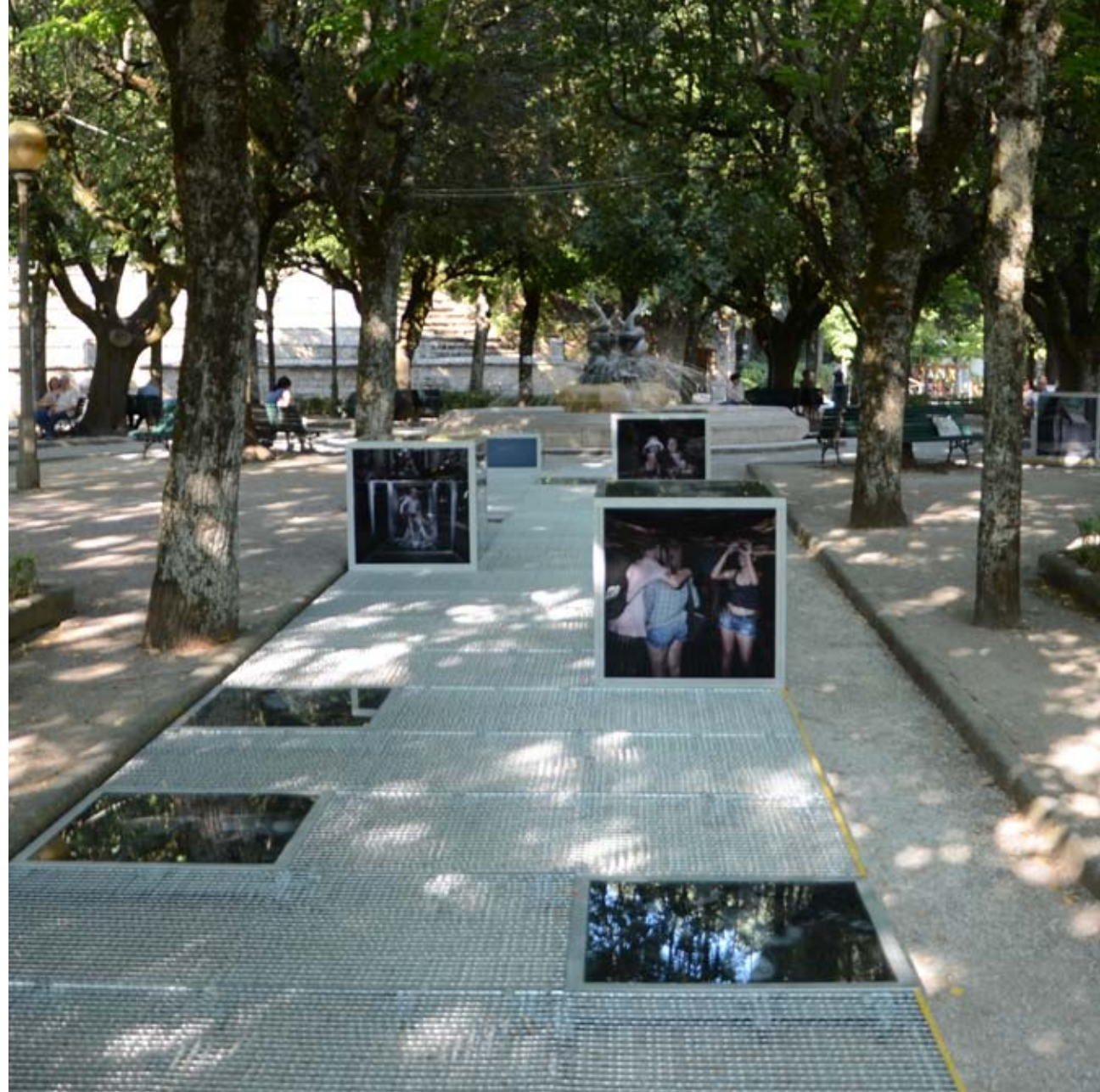


Taking the concept of Flaneur as a point of departure, the city of Rome offers an unmatched backdrop for reflecting on the themes of production/creation, use and consumption of images. The great tourist attraction of Rome is precisely that: the contemplation of images, from paintings to sculpture, to buildings and monuments – icons that in their time were created for propagandistic purposes, principally religious. Just like any mundane tourist, Amengual sneaks around these monuments, documenting the interaction between tourists and the iconic masterpieces. Through his camera he transforms the anonymous tourist into a living work of art, adopting a strong *chiaroscuro* technique that draws from the Baroque style. iCona plays on the word “Icon”, and hints to the most popular technological tool of the 21st century for producing and sharing images via the internet. At the same time, it refers to the first person pronoun in English, “I”, being a reflection on the dominating nihilism of our culture, whereby the selfie has become its crowning visual manifestation.

iCONA  
**TONI AMENGUAL**











# BANG! AUGUSTO BRAZIO

LISBOA SET 2015 CURATOR: NUNO RICOU SALGADO

Augusto Brázio created the series Bang! based on the life and wanderings around the suburbs of Lisbon, where he lives. Bang! is the first chapter of a trilogy.

Describing his work as documental, Augusto Brázio, sees the suburbs of the city as his humus and base, from which he draws slices of reality to create fictional chapters. Bang! is a piece of work that emerged from a template that the artist has been developing for some time. In Bang! Augusto Brázio reveals to us a hard and dark night. A night made of sex, religion, and shows. But also a suburb with a fading identity, just like any other suburb in any other part of the world.





The city is like a great vessel with sails hoisted high every morning from each window. Flames of colour infused with sunlight against the clear blue of July sky, filled with swallows and air so warm it reaches out like a touch. People pass, wave upon wave, each in their own silent thought. Who would want to ever leave this state of wandering. An immersion in the vivid moment of all that arrives and departs. The undertow of loss and longing, washed in like memory, caught in a hidden glance.

In responding to the invite to be a Flâneur of Lisbon, I was interested in the constancy of the city as a fixed place, and the unique relationship of this city to a long history of navigation, of travelling out into the unknown. In Lisbon I walked a line between the land and the sea, because this place is both.

AT NIGHT WE DREAD OF TALL SHIPS

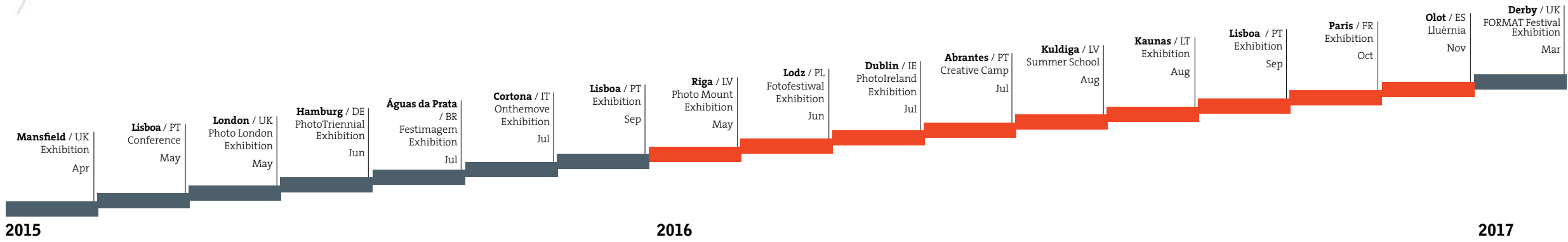
**MARTINA  
CLEARY**

LISBOA - SET 2015 CURATOR: NUNO RICOU SALGADO











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**FLÂNEUR**