

# Jean-Jaurès

A residency at Le Bal / La Fabrique du Regard - 2008-2012

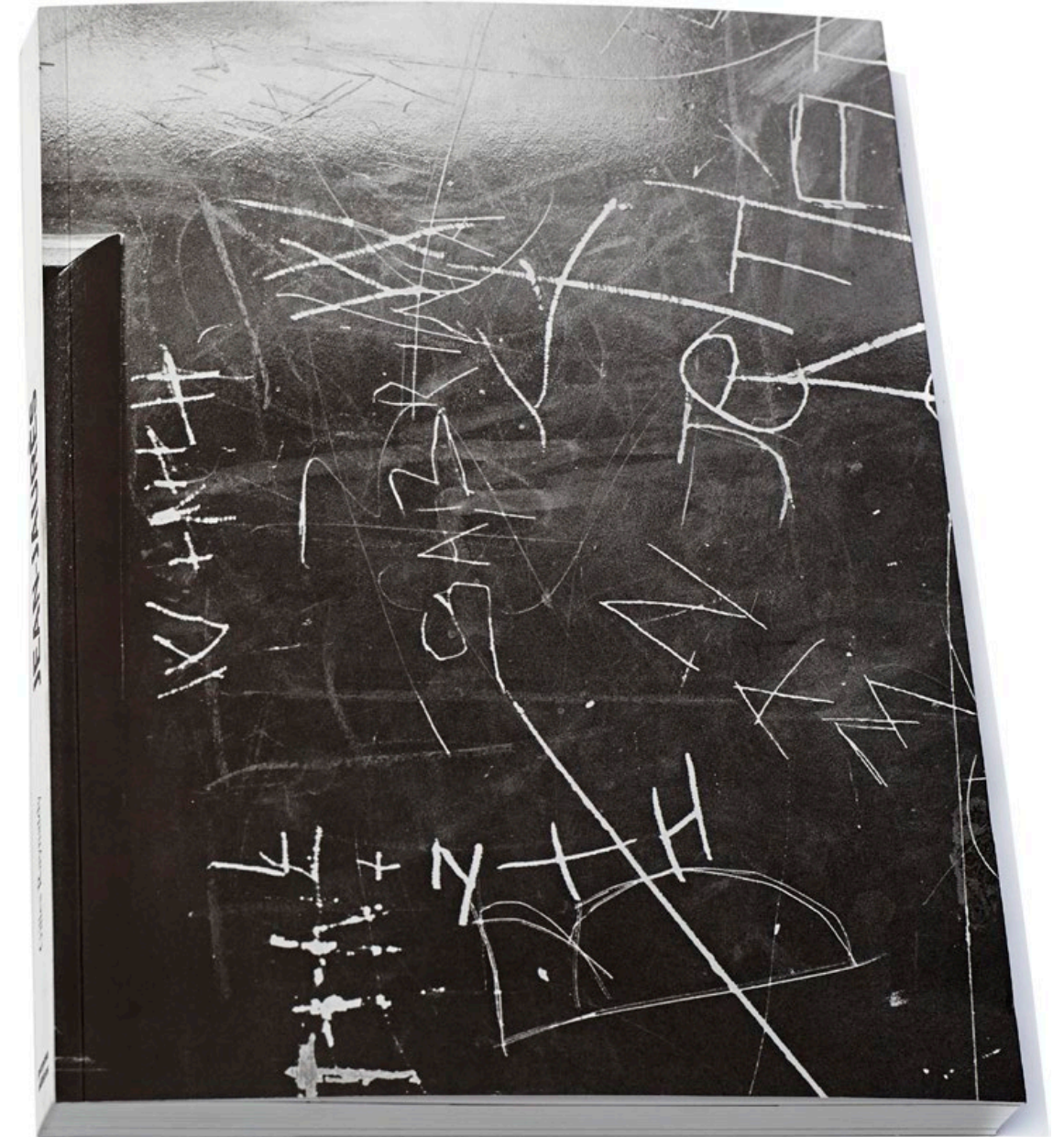
A book published by Purpose Editions - 2015

Gilles Raynaldy spent three years documenting everyday life at the Jean-Jaurès school in Montreuil. The photographs bear witness to the work of the teachers, the administrative and technical staff, but above all to the world of the pupils. They depict the spaces, classrooms, playgrounds, long corridors, toilets, and walls covered in graffiti. In the background, the changing seasons determine the lighting and atmospheres, marking the rhythm of the school year. The photographs capture the signs of adolescence on the faces of the students, in their attitudes, postures, glances and friendly gestures. This photographic work allows us to share, from a distance, the universe of a diverse group of young people from different social backgrounds.

In a second phase, Gilles Raynaldy conducted an intervention in the places where the photographs were taken. Around forty large and medium-sized posters, printed on architectural plans using a photocopier, were affixed to the school's walls. This in-situ exhibition invited the viewer to explore the middle and high school. However, within this enclosed space, it mainly served as a way to offer the students images of themselves, to play with representation and reality, and to disrupt the time and space of the school complex. Over the course of weeks, the fragile posters, left unprotected, deteriorated due to both intentional and unintentional actions by the students. Gilles Raynaldy documented these processes of wear and tear; in the images he took, one can see tears, graffiti, burns, spittle, traces of kisses, restorations... The fate of the posters raises questions about the power of images, their reception, the way we look at them and they look at us, iconoclasm as a sign of appropriation or revolt, and the viewer's participation in the work of art.

A book documenting this experience, entitled «Jean-Jaurès», was published in June 2015 by Purpose Editions. It was nominated for the Best Author Book Award at Rencontres d'Arles 2015 and for the Best First Book Award at Paris Photo Aperture 2015.

(Excerpts from the series)



**Related link:**

<http://www.purpose.fr/jeanjaures-fr.html>





Year 7 french lesson, 2010



Pupil, 2009



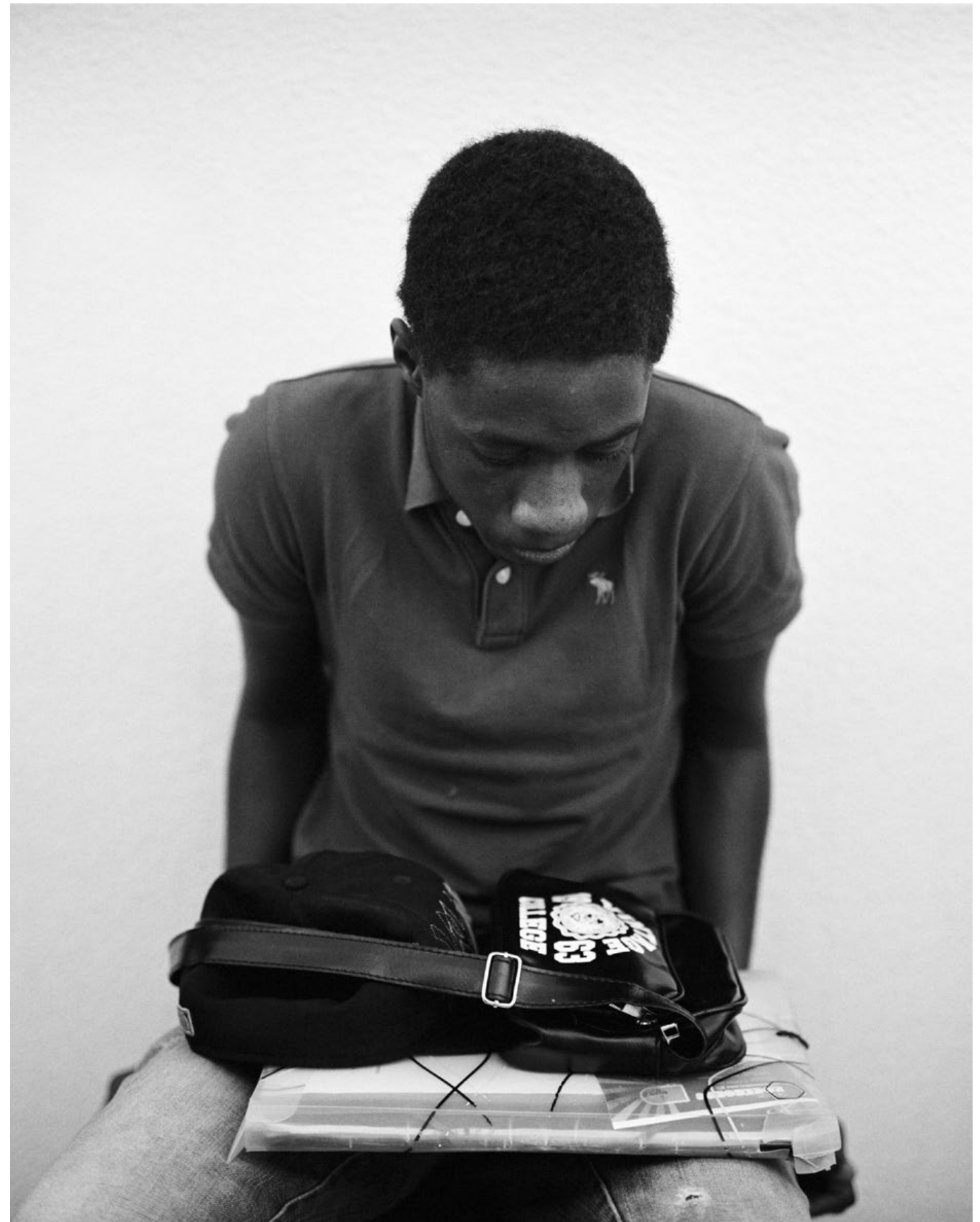


College playground in autumn, 2009





*Oral Baccalaureate candidate, 2011*



*Oral Baccalaureate candidate, 2010*









Year 10 pupil doodling, 2010



"If I were 18" a Year 10 essay, 2010





*Year 7 pupil scribbles on her palm, 2010*





*Changeover of lessons at college, 2010*



*View of the college playground from the staff room, 2009*





*Four Year 10 pupils at a window, 2010*









*Pupils in the summer rain, 2009*







**Exposition d'affiches photographiques  
dans la cité scolaire Jean Jaurès  
2012**



















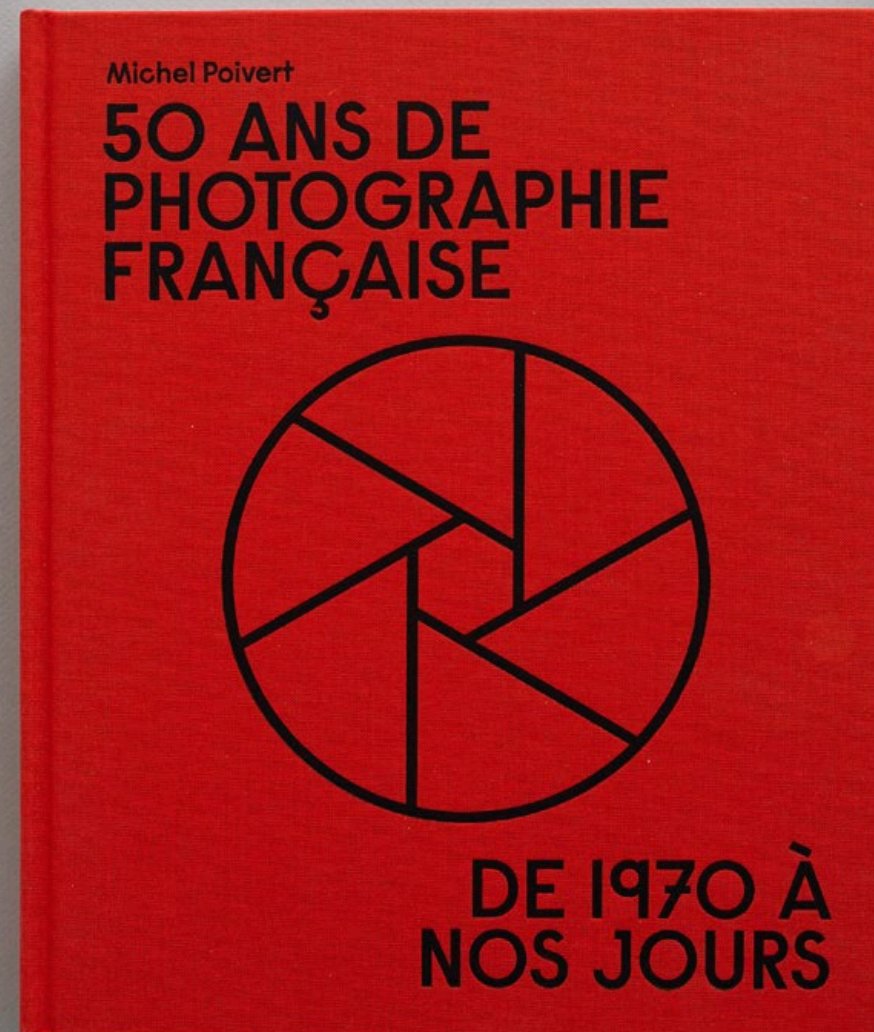
15 views from the book Jean-Jaurès  
 Photographs: Gilles Raynaldy  
 Interview with Michel Poivert  
 166 photographs, 304 pages  
 Format: 200 × 276 mm  
 Bilingual French, English  
 Editorial design: Francesca Alberti and Gilles Raynaldy  
 Graphic design: Gilles Raynaldy and Paul Demare  
 Photogravure: Atelier Philippe Guilvard  
 Printing: Grafiche Siz (Verona, Italy)  
 Retail price: €39 TTC  
 ISBN: 978-2-9546059-0-6  
 Publisher: purpose éditions



# 50 ANS DE PHOTOGRAPHIE FRANÇAISE DE 1970 À NOS JOURS

By Michel Poivert

Published by Ed. Textuel, 2020

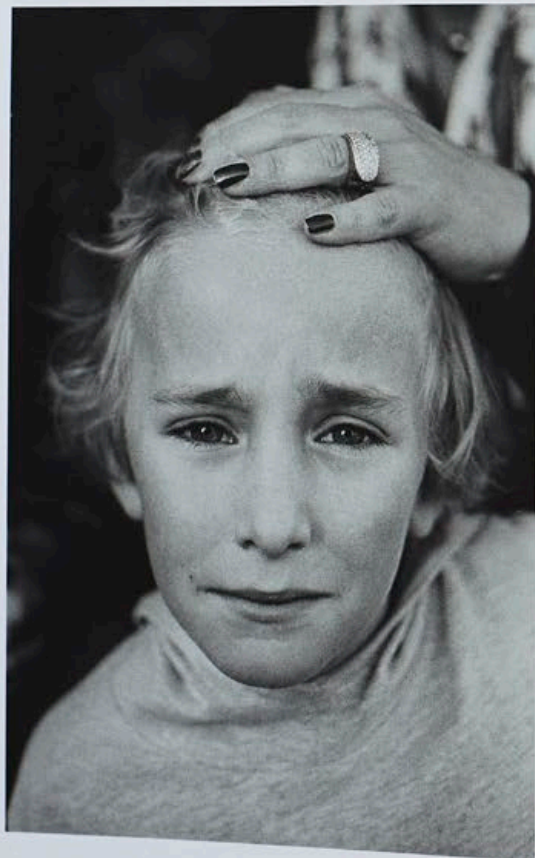


Diverging from the approach dictated by serial protocol, Gilles Raynaldy focuses on a long-term representation of the population in a suburban school institution in Paris: the Jean-Jaurès school complex in Montreuil. Youth has become a classic theme since the 1970s, but the renewal of generations reshapes behavioral codes as well as institutional responses. Immersed in the life of the institution, the photographer's work involves not only creating images but also sharing them through exhibition experiences in communal spaces, where high school students engage in a dialogue with their own image. It entails finding an almost seasonal rhythm, understanding architecture as well as classroom organization, and observing micro-gestures that range from seduction to concern.

As a substantial volume, Jean-Jaurès (2015) is part of a history of patient works that manage to combine documentary rigor and evocative power, as summarized by the photographer: «I don't think we can exclude the function of testimony from my work. It seems to me that testimony and the pursuit of strength are inseparable. What particularly interests me in a documentary approach is not so much its demonstrative or objective value, but its ability to imbue a presence and a time that photographs bring to the surface under the viewer's gaze.»

The synthesis of being a witness and a form creator is enhanced by the attitudes of research and commitment. A new way of being humanistic has been constructed in photography.





Alexandra Cotiero, *Zacharie*, Chalon-sur-Saône, 2011



Gilles Raynaldy, *Une élève de sixième écrit dans sa main*, cité scolaire Jean-Jaurès, Montreuil, 2010



# f/stop Festival Leipzig, Germany, 2016



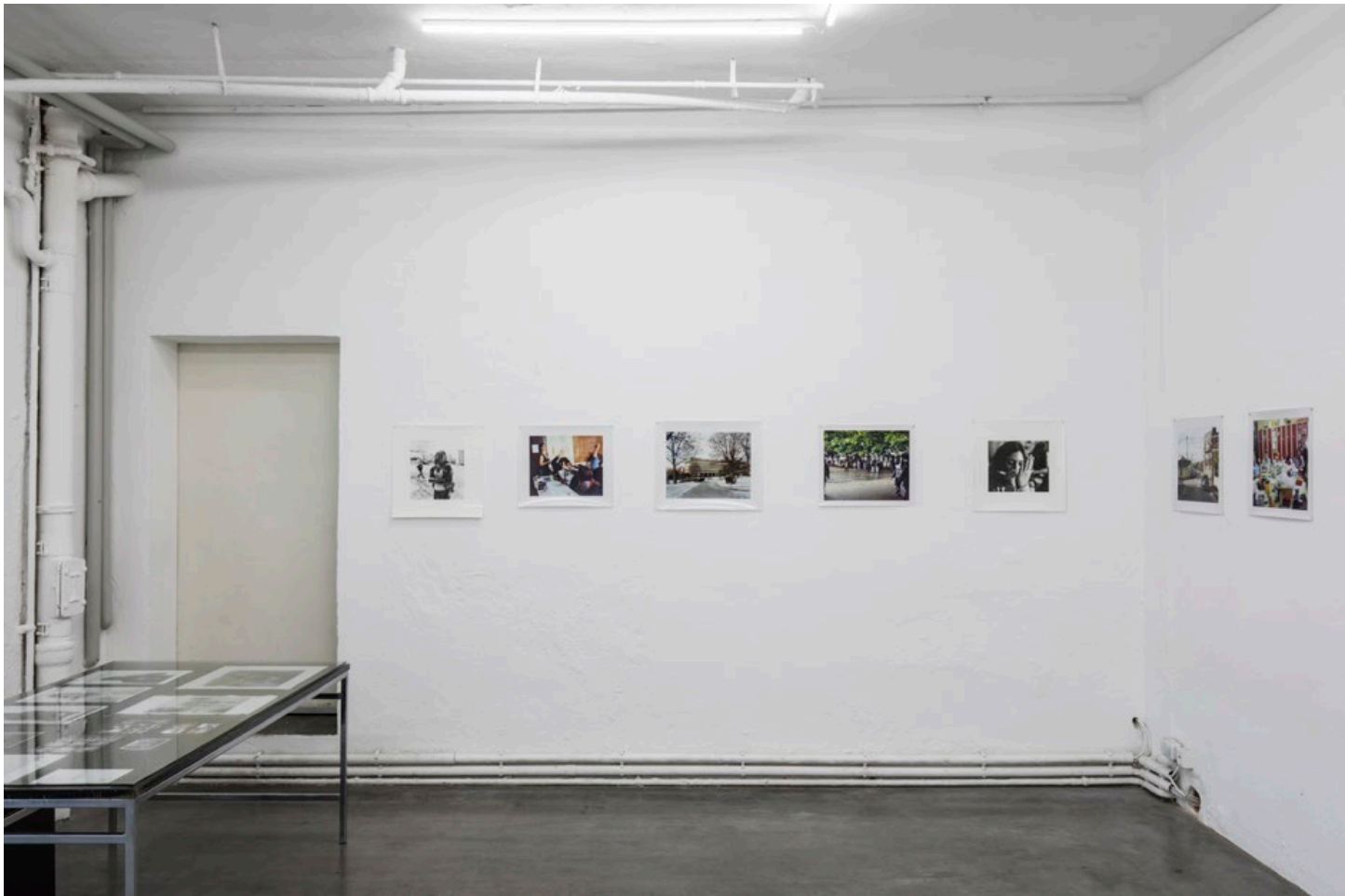


Exhibition catalog, f/stop Festival  
Leipzig, Germany, Spector Books, 2016



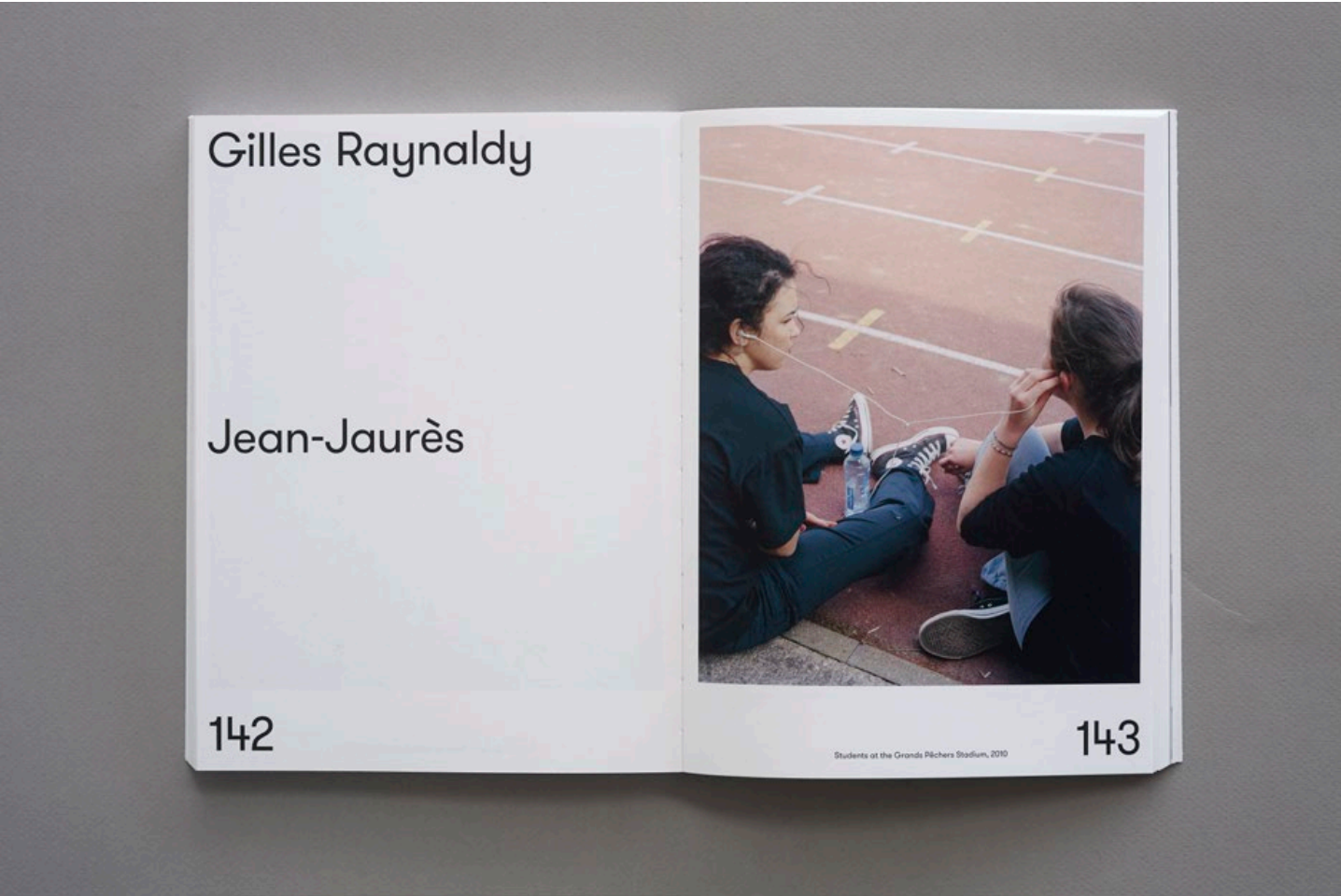


Fotodoks Festival  
Munich, Germany, 2019





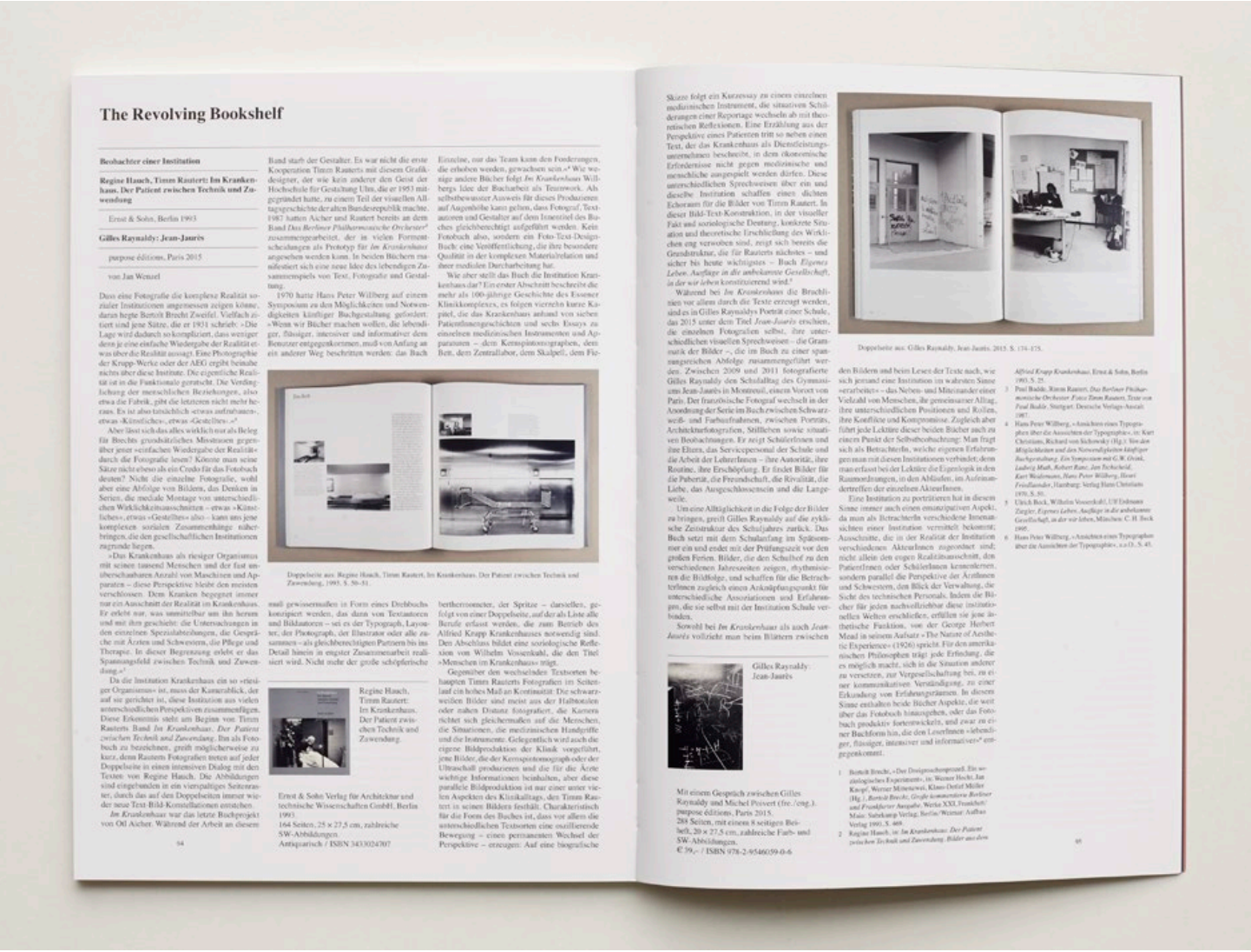
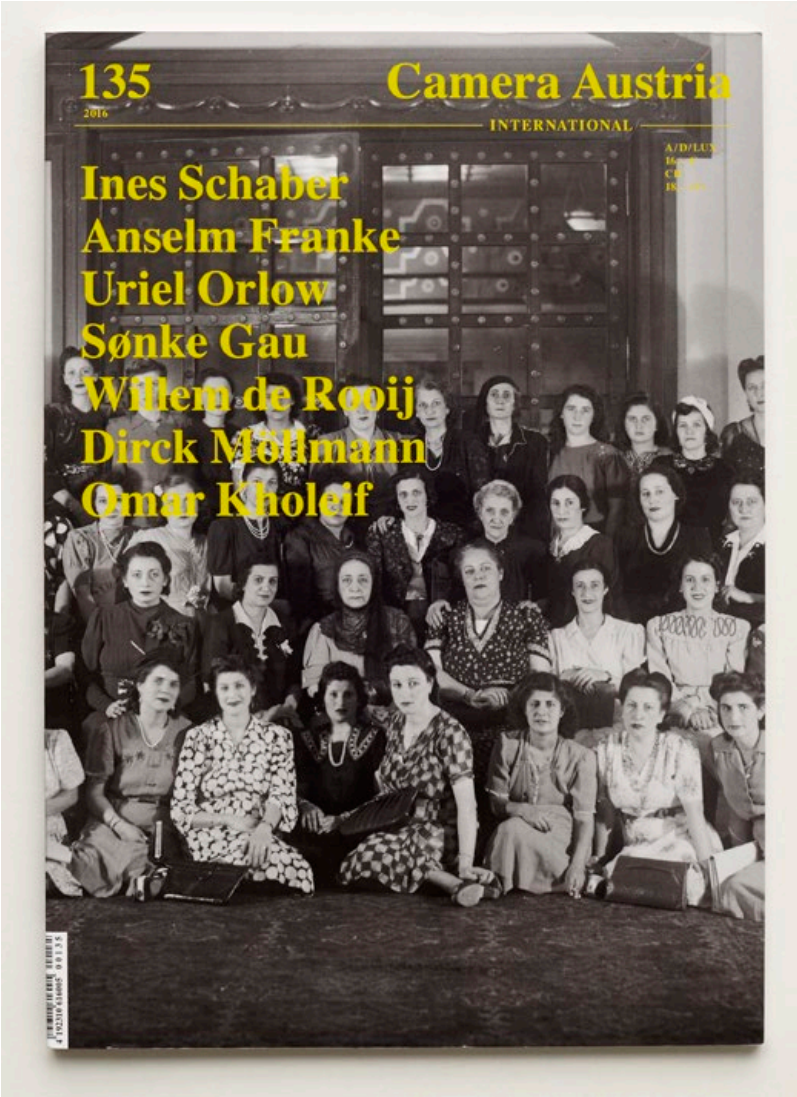
Exhibition catalog, Fotodoks Festival,  
Munich, Germany, 2019





# Review of the book «Jean-Jaurès»

## Text by Jan Wenzel in Camera Austria International, 135, 2016





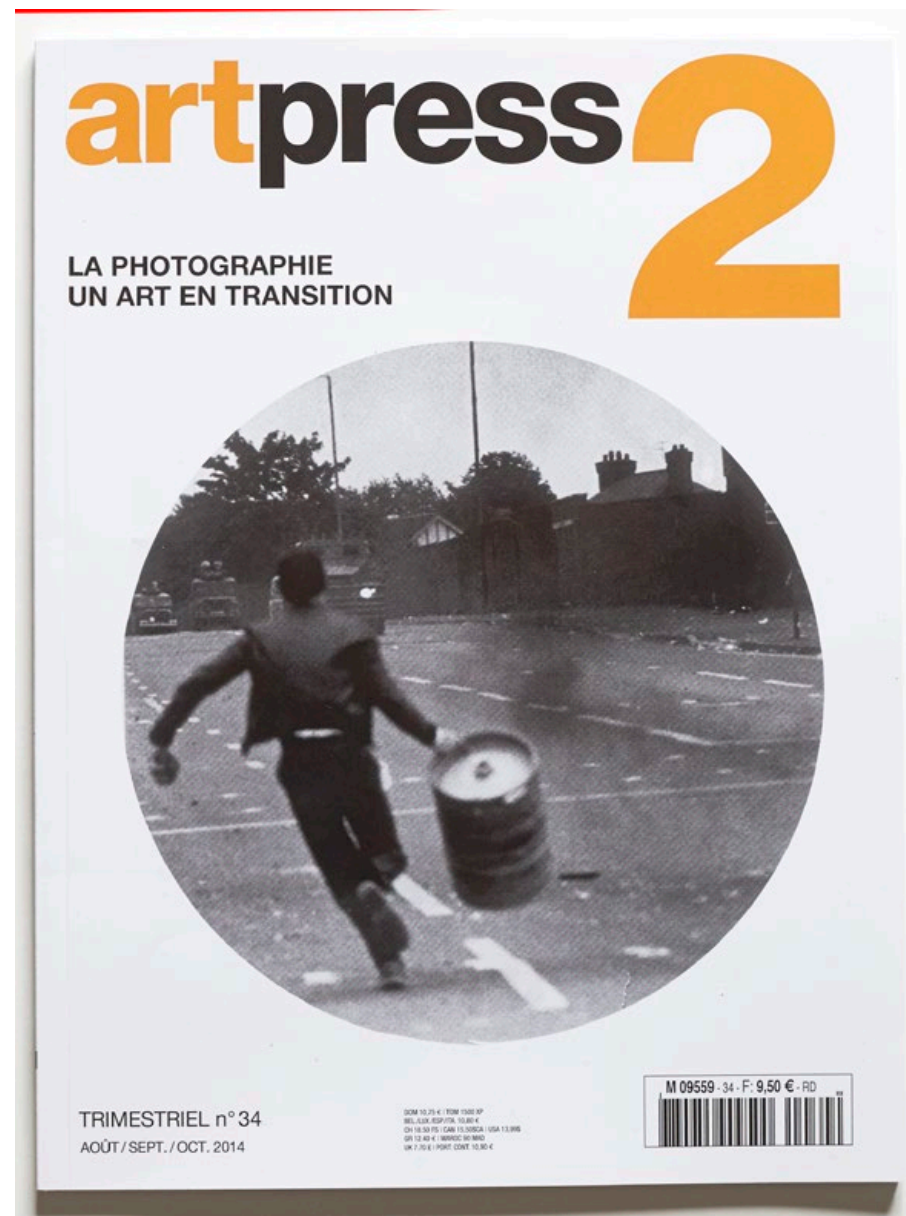
***Jean-Jaurès - Set of 3 framed black and white and color photographs - 40 x 50 cm***

***Seine-Saint-Denis Departmental Collection of Contemporary Art***





# « La veine démocratique », Michel Poivert Art Press 2, 2014



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exceptions que constituent Cindy Sherman et Andreas Gursky. C'est dans ce renoncement même que s'est développée une économie de la pénurie : livres nombreux mais quasiment à compte d'auteur, aides à l'édition et à l'exposition (en France), multiplication des résidences et des commandes comme des « bourses », et enfin, symptôme fort s'il en est, développement tous azimuts, voire concurrence entre les « prix ». Palliant autant que faire se peut un marché sans conviction, la photographie et ceux qui la font se retrouvent dans une situation où la réussite de rares stars a fini de faire rêver. Paradoxe encore, et cette fois-ci technique, l'effondrement des laboratoires argentiques sur le plan industriel a laissé place à une niche pour un artisanat d'art prestigieux et qui connaît aujourd'hui un regain prometteur. Finalement, la création photographique incarne pour beaucoup de « décideurs » une sorte de politique artistique et culturelle *low cost* (expositions, festivals, commandes, etc.). Pourquoi pas ? Comme sur le marché du travail en général, et conformément au statut de l'artiste, les photographes sont des précaires, qu'ils soient du reste dans la création, l'information, l'illustration ou tout cela à la fois – quelques euros souvent pour une image publiée dans les plus grands journaux, une marge infime sur les ventes en galerie une fois réglée la production. Mais, curieusement, un phénomène de rente s'est développé en miroir, avec les fameux « droits » d'utilisation des images entrant dans la poche d'intermédiaires ou d'ayants droit qui, en alourdissant les budgets de réalisation d'ouvrages, condamnent une diffusion des savoirs. Décidément, ce qui est souvent brandi comme une « démocratisation » des images ressemble plus à une économie à bout de souffle où l'on ne sait plus où se place la valeur réelle des photographies.

Gilles Raynaldy  
*Intercours au collège, cité  
scolaire Jean-Jaurès, Montreuil,  
2010*

Le « paradigme » de l'art contemporain, pour reprendre l'idée de Nathalie Heinich<sup>1</sup>, n'aura donc été un cadre pour la création photographique que pour une génération. Sa persistance est réelle mais



Vacarme n°62 : “Portraits Joués”  
porfolio p. 142-51

