

Gilles Raynaldy / Biography

Born in 1968, Gilles Raynaldy is an author photographer, a graduate of the Université Paris 8 and the École Nationale Supérieure d'Art de Paris-Cergy. His work has received several grants and public and private commissions (CNAP, Le BAL / Ministry of Education, Centre d'art le Point du Jour, Documenta Archiv Kassel...), as well as acquisitions by regional and national museum institutions (National Archives of France, Musée des Beaux-Arts de Grenoble, collections of FNAC (National Fund for Contemporary Art), of the Seine-Saint-Denis...).

Since the late 90s, he has been interested in the representation of the gestures and actions of women and men by developing a photographic approach that often borrows from the narrative voice, mixing testimony and creation (see Michel Poivert, *50 Years of French Photography from 1970 to the present day*, Paris, 2019). The question of what makes a "place" also runs through his work, and develops through projects rooted in social contexts and territories particularly rich in diversity.

His first book *Jean-Jaurès*, published by Purpose editions in 2015, was nominated for the Best Author Book Award, *Rencontres de la Photographie d'Arles*, and the Best First Book Award, *Paris Photo / Aperture 2015*. From 2008 to 2012, thanks to an artist residency at the *Bal / La Fabrique du Regard*, Gilles Raynaldy was able to follow the daily life of a Montreuil sur bois school district. Mixing views of architecture, portraits, photographs taken on the fly in classes, courses, sports halls..., attentive to the surrounding landscape marked by the seasons, the book deploys a cinema photography that is similar to the documentary and intimate approaches of filmmakers such as Nicola Philibert, Frederick Wiseman, but leaves more room for mediation, through the suspended time of images.

Very interested in the social universe and urban context of the Parisian suburbs, where his photographic laboratory is located, Gilles Raynaldy has been invited several times to create works in the 93, notably during the commissioning of the construction site of the National Archives in Pierrefitte-sur-Seine, from 2005-2012. In 2013, invited by *La Capsule* art center in Bourget, he photographed for a year the life inside a medicalized retirement home in contact with the elderly, to make a portrait of extreme old age, its humanity and its irrationality. Photographs from this series, entitled "*In the Shadow of the Plastic Palm Tree*" as well as from the *Jean-Jaurès* series, have entered the Seine-Saint-Denis collection. From January 2019 to September 2020, he was elected the winner of the first commission of the new *International College of Photography of the Greater Paris*, with a project around the major urban transformations of the Ivry-sur-Seine river zone. In 2022, he received a commission from the School of Architecture *Paris-Est* to work on students, teachers and their activities.

His second book, "*Welcome my friend*" *The Jungle of Calais, February - October 2016* was published in December 2022 by Éditions Le Point du Jour (French version) and Spector Books (English version). Accompanied by texts from the author Marielle Macé and the sociologist Michel Agier, the book traces a memory by sedimentation of the last nine months of the "Jungle" of Calais before its destruction. Supported by a commission from the *Centre National des Arts Plastique / PEROU*, this work was exhibited in the fall of 2019 at the *Centre Photographique d'Ile-de-France* in the exhibition *Reinventing Calais*.

Currently, Gilles Raynaldy is working on a new project using black and white photography in the Eastern and Northern outskirts of the city of Rome, where urban planning and popular architecture coexist with the Roman countryside, with all its biodiversity richness. Invited by the Pianobi Gallery in Rome to exhibit this work in progress for the first time in March 2023, he has chosen to present an archive of 54 contact prints, in a presentation designed in collaboration with curator Alessandro Silva Dandini.