



**RVM:** Which are the activities of Carmignac Foundation?

**NG:** Over the past 25 years, the Carmignac Foundation has worn on its sleeve the love for contemporary art of its founder. Photography, of course, is considered as well a form of contemporary art. Our striking collection is housed at the Place Vendome in Paris and satellite offices in Europe. Pop Art gets pride of place alongside young artists from less-known countries. The collection helps unify the energies and empower the initiatives of its team of collaborators. In 2012, the Foundation announced plans to establish a site in the south of France on Porquerolles Island, a privileged location within France's National Park of Port-Cros. Moved by a desire to share the collection with the widest possible public, the Carmignac Foundation has an active practice of lending and sponsoring: we sponsored the show *Primitive* by Apichatpong Weerasethakul which opened at the end of 2009 in the Modern Art Museum of the City of Paris; we were the exclusive sponsor of Basquiat from October 2010 to January 2011, in the same venue--the first show in France of such breadth for this artist.

**RVM:** How do you select the theme of the award? Which are your evaluations?

**NG:** The area focus is chosen in concert with Edouard Carmignac based on what is taking place politically in the world at the time and the way it's being reported by the media. There's a concern to account for what is going on, the state of things--to take the pulse of especially sensitive geographies, especially as concerns human rights.



• Davide Monteleone  
*Republic of Chechnya, Russia, 03/2013*  
© Davide Monteleone/VII for Carmignac Gestion Photojournalism Award.

The reporting we seek emphasizes a central standpoint, unique to the photographer, which allows viewers the space of reflection or reaction, distaste or absorption.

**RVM:** In these moments of changes for the photojournalism market, Foundations are becoming essential. How do you relate with it? And how do you see the future of photojournalism?

**NG:** I receive greater and greater numbers of applications, from everywhere: photographers, institutions, magazines of the photographic arts, producers of shows, you name it. This world has burst open, become a kaleidoscope. Today, anything's

possible: images from countries at war get our attention without the author having been there. For example, with the digital explosion has come a revival of "amateur" techniques like those we see Stenope using. Nothing's old-fashioned, nothing's new. And the revolution's not just digital. It's also mobile. Innovation can be seen as a meaningful lens on the trends our era's traversing. If you look at the worlds probed by the images, we seem to be heading with holograms for example, toward 3-D images and leaving the 2-D world. These days, everything is visible. 300 million images are posted every day to Facebook and the like, predicted to rise to 880 billion in 2014. The questions to ask become: What are we seeing? And what can we really see? Then there are the photographers "vacuumed up" by the contemporary art world, just like "primitive" artists.

**RVM:** Did you already choose next year's theme? If yes, why? And did you already decide who will be part of the jury?

**NG:** In 2013, the theme is Iran because of the new elections and saw a new and singular report about a country at the heart of the debate could be very pertinent. I'm choosing jury members according to a theme: academics, journalists, writers, young photographers who aren't well known or highly experienced, and of course photographic professionals.

**RVM:** A little bit of parochialism: in four editions (since the birth of the award), twice the price went to an Italian photojournalist. Do you think that somehow Italian photographers are "more" talented for long term projects?

**NG:** At the Venice Biennial in June 2013, I went to see the Carpaccio show at the School of San Giorgio degli



• Massimo Berruti  
*Title: Saidbachà, Lashkar elder from Mahnbanr*  
© Massimo Berruti, VU' agency for the Carmignac Gestion photojournalism Award

Schiavoni, especially his Saint Jerome with the lion, and the death of Saint Jerome. The movement in the clothing, and the compositions, immediately brought to mind Massimo Berruti's photographs of groups and some of Davide Monteleone's photographs. The political violence in Italy during the '70's has sharply marked Italian society, and Italian history may echoes also. I think Italian photographers have developed a way of "writing" this, a style we can "see", as Proust put it. That's what the Award is looking for--emotion mixed with reason.

**RVM:** What about the collection?

**NG:** The Carmignac Gestion collection today comprises nearly 200 works from the 20th and 21st centuries, including major works by Andy Warhol, Roy Lichtenstein, Keith Haring, Jean-Michel Basquiat and Gerhard Richter. Photography is vital to the collection, with notable works by Andreas Gursky (*Hong Kong Stock Exchange III*), Peter Lindbergh (photos of Keith Richards et Mick Jagger), Martin Parr (*Scottish Food, Scotland, Glasgow*), Alex Prager (*Molly, Lois*), Shirin Neshat (*Mahdokht (Woman knitting)*), Doug Aitken, Anne Deniau (*Unfallen Angels*) et Chen Jiagang (*Furnace*).

**RVM:** Do you think that in the future Carmignac Foundation will further widen its commitment in photojournalism world?

**NG:** I sincerely hope so. I hope we partner with new, courageous, engaged projects in which creativity gets primacy--while retaining our independence.



• Kai Wiedenhöfer  
*Title: Red Container Rockerhit*  
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