

AnOther

The Contemporary Photographers to Discover at Rencontres d'Arles

Last week marked the start of **Rencontres d'Arles 2023**, one of the world's most esteemed international photography festivals, which sees thousands of photography fanatics descend upon the ancient French city each year. It's a chance to see work by the medium's most loved – the 2023 iteration features [Diane Arbus](#), [Saul Leiter](#), [Gregory Crewdson](#), [Carrie Mae Weems](#), [Agnès Varda](#) and more – as well as to encounter image-making's ascendent stars from across the globe.

Here, we bring you eight of our favourite new discoveries exhibiting at this year's festival, from a stunning investigation into life in the Peruvian rainforest, and a wonderfully immersive, mixed-media ode to the Camargue, to a poignant interrogation of masculine stereotypes.



Eva Nielsen and Marianne Derrien, *Insolare*, 2023. Installation shot, courtesy of BMW Art Makers

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**Eva Nielsen, Curated by Marianne
Derrien: *Insolare* at Cloître Saint-
Trophime**

This year marks the second edition of the BMW Art Makers programme, an inspiring initiative that supports an emerging visual artist and a curator in their realisation of an exhibition, made especially for the Rencontres d'Arles and Paris Photo. This year's winners are French artist Eva Nielsen and curator Marianne Derrien, whose display, *Insolare*, enters into sublime dialogue with its setting in a shady section of a 12th-century cloister.

Occupying the space where the rural and industrial collide, Nielsen's works saw her venture into the Camargue, a huge triangular island just outside of Arles, camera in tow. Known for its wetlands and sandy beaches, its flamingos and wild horses, and perhaps most famously for its salt marshes, from which salt has been harvested since antiquity, the national park is at once a spellbinding and hostile environment. Over the centuries, its terrain has morphed dramatically, subject to drought and rising water levels, to erosion and the impact of industrialism – a warp and weft upon which Nielsen draws.

Insolare's works, made by overlaying silkscreen images and paintings, convey a partially veiled, poetically fragmented depiction of this singular part of the world, using layering to mirror the process of stratification and the shifting of landscapes over time. They are displayed on architectural structures, comprised of metal rods that exactly match the dimensions and appearance of the cloister's metal window bars, against swathes of sheer fabric printed with Nielsen's images of sedimentation, resulting in a truly immersive experience.