

Images of resistance

For the fourth edition of its research and creation support programme, the Institut pour la photographie is taking a new look at the extensive field of images of resistance in terms both of its photographic, historic and contemporary culture as well as its visual strategies, from the street to social media.

Resistance, defending a cause or rights, political struggles, demands by trade unions and society as a whole, a search for visibility: engagements that take the form of social movements, individual or collective resistance. These will be the themes of the research projects developed.

Nowadays, it is agreed that our relationship with politics is no longer defined mainly by utopian ideas but by acts of resistance. Discreet, individual, or, on the contrary, coordinated by more or less radical projects to transform the world, they no longer target a perfect, ordered world imagined *ex nihilo* through its social and material organisation, but implement new forms of life in the shadows of political and financial power, and, to that end, develop anti-hegemonic logics. The fight for the climate, women's rights, LGBTQIA+ minorities, communities threatened with the destruction of their environment are organising and structuring themselves thus becoming visible as a result of their resistance to the processes that endanger them.

The role of images, as essential as it may be, is no longer to present a utopian idea of the future but to act in the present to transform the world through resistance, dissemination, action networks. In social struggles, images in the widest sense - photography and visual art, performances, dramatization, movies - are part of this movement. Thus, it must imagine its visibility through the form these images take but also the means used to disseminate them in the physical and virtual space.

From a theoretical and historical point of view, we should join J.W.T. Mitchell in questioning what "pictures want" in the sense of the political iconology of resistance. We should also join Donna Haraway in questioning the forms of epistemological and visual contestation of hegemony in particular by studying the phenomena of appropriation and the overturning of the systems of controlling, monitoring and producing visibility. And it would also be useful to look at the methods used to document collective and individual resistance - communities

at war, from the alternative ways of life of Brazil's indigenous populations to farmers in Casamance working to save their ecosystem, not to mention the "zadistes" (green activists) in France or the United States.

From an artistic point of view, the aim is to offer research on images as resistance and, in particular, the way in which protest movements imagine their image, anticipate how they present themselves. The documentary format, currently a subject of much debate, must be imagined, criticised, and transformed if necessary in the same way as the other modes of engagement of images in acts of resistance - forensic architecture, algorithmic thinking, hybrid images, agitprop, work-arounds, intermediality, participative forms, archives, etc. Thus, we will question the place of photography in artistic creation, documentary, visual strategies and dramatization, for a wider visual representation of images of resistance. The research projects will also be able to consider the historical and contemporary diversity of distribution media, publications, reviews, archives, as well as web, blogs, and social media, etc.

The research and creation support programme aims to develop and combine various approaches to photography - history of photography, anthropology of images, visual studies, digital humanities, human and social sciences, science, research in visual arts, and more. With an international focus, but with strong roots in its region, the Hauts-de-France, the Institut will also pay special attention to projects which make use of specific resources and which participate in the programme's various public events. As every year, this call is open to photographers, artists, researchers, and curators.