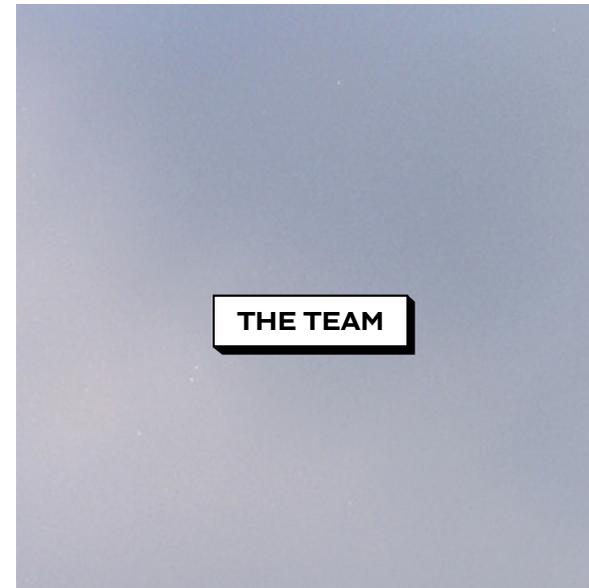


A SILENTIO

CLAIRE LAUDE

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"The new constructions in the mountains are not only signs of the adaptation of agricultural spaces to their environment. [...] The "giacciaie" are in my opinion dead buildings that no longer have a function." Alessandro Anderloni, Artistic Director of the Lessinia Film Festival

In her writing and photography, Claire Laude's book interrogates with the examples of two Mediterranean countries, Italy and Greece, our relationship to the land and the notion of permanence in the landscape. Which traces settle history and human activities in a rural landscape? What sense can be gleaned from the presence of such residue?

In exploring the origin, the evolution, the function of two traditions, and in studying the build that hosts them, Claire Laude questions the need to bring attention to what exists, memory as resource.

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The book investigates three particular cases:

- the ruins of 'ghiacciaie' or 'icehouses', buildings that were used to produce and store ice in the region of Lessinia, Italy.
- the ruins of Ismail, a village on the Cyclades Tinos Islands, its terraces, agriculture, and beekeeping.
- the ruins left after the departure of the inhabitants in Lagia, a Southern Greek region.

Over the course of the book, parallels are drawn between these three examples of architecture which reflect the current political, economic, social and cultural context of the two countries.

How is it that villages (entirely or in part) have come to be abandoned or bit by bit left to fall into ruin? What is today's attitude when it comes to conservation and heritage? How can we envisage the loss of traditions, the disappearance of one, the decline of another, and the danger for a species linked to it?

For the most part, man's responsibility and his exploitation of resources are examined with regard to his belonging to a cycle, a chain, of repercussions at a global level.

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Claire Laude is an architect and artist, and has been living in Berlin since 1997. She studied photography at the FAS Berlin (2001 - 2006), at the Ostkreuzschule Berlin in a master class with Arno Fischer (2008-2011) and then trained as a curator at the University of the Arts Berlin (2013). Between 2010 and 2017, she was a co-founder and member of the photographer and exhibition' space collective *expl2/ exposure twelve*. Her work has been awarded a grant and residency in Russia and Lithuania (2016-17), an exchange program between the artist house Künstlerhaus Lukas Ahrenshoop, the art center, Gallery, Kaunas (2017). She was a finalist for the Virginia Prize and for Vacatio, Festival Fotografia, MACRO Museum of Contemporary Art in Rome. Her work has been exhibited internationally, in France and Germany, and published in *BLOW Photo*, *Libération*, *Le Monde*, éditions Filigranes, *L'Oeil*, *Phases Magazine*, *VTph - Visual Thoughts*, *Der Greif*. In 2010, his photographs «Berliner Jahrhundertssläden» were published by Lehmann Verlag Publisher.

<http://www.clairelaude.de>

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ESSARTER Éditions is an association specialised in photo-documentary books. Its creation was born from the meeting between Mathilde Vaveau, photographer, and Lou Reichling, graphic-designer. Paul de Lanzac, photographer, joined them a few months later. Based on their common interests – books, documentary photography and literature – and their complementary skills, their main objective is to create books where texts and images meet and sometimes confront each other.

Collectively and without distinction, we are working with scholars, photojournalists, amateurs, academics, inhabitants, tourists, experts, and neophytes.

It is through the printed book that we wish to record our society: the book is both a literary and a visual essay. Between the documentary, which offers visibility on selected facts in images, and the fiction, which tells stories through words, our books offer to curious readers new and original literary experiences.

Our books address some of the major societal, political, and historical issues by looking closely at borders, conflicts, migrations, and cultural belonging. How and why should history be made a modular object?

How does popular heroism construct official history? How can we understand today's inequalities through the revolts of the past?

Why is it necessary to talk about borders, exile, and migrations today?

Why is it important to think about the memory of the landscape and man's imprint on it?

«ESSARTER» means to clear away the undergrowth, to clear a piece of land to open a field, a fresh and unexplored area. Each new project is the meeting of authors, who have infiltrated moving terrains, outside the lines drawn by the giants. They all investigate drifting places, searching, cutting, cropping, sorting out information, with their experiences, their past, and their knowledge.

CO-FOUNDERS

LOU REICHLING After studying art in Épinal and then typographic and editorial design at the École Estienne in Paris, Lou Reichling began to work as a freelance graphic designer in the varied field of arts and culture.

Her work explores text and the forms it can take. Her research focuses on the link between the container and the content in their visual layouts. In 2017, she created with Mathilde Vaveau, the Essarter Éditions photo-documentary publishing house, with the vision to expand her research into the text and its container.
<http://loureichling.com/>

MATHILDE VAVEAU

Mathilde Vaveau is a French photographer. She has been working in Eastern European countries since 2014 and tends to specialise in the study of post-totalitarian/post-Soviet countries. She approaches photography from the perspective of her interests: history and geopolitics. She has worked mainly in Ukraine, but also in Russia, Georgia, Latvia, Poland, Ireland and France. She is the author of two photographic books on post-2014 Ukraine, addressing the war through landscape and architecture as temporal markers. She is also co-editor of 4 books on the same subject. In 2017, she started ESSARTER Éditions with Lou in order to promote photography and publishing.

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