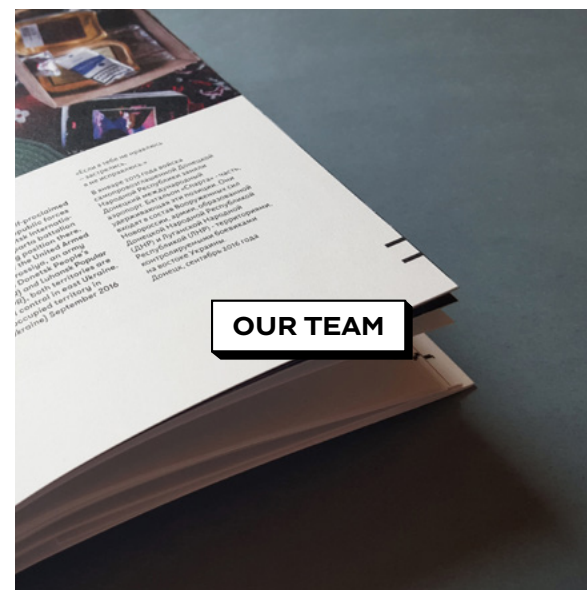
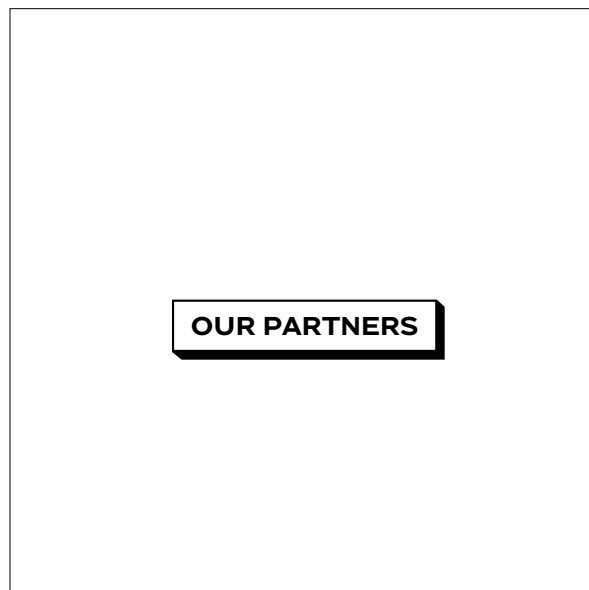


MUSÉE IMMÉDIAT

Writing the history as it happens

Photographing the countries of Eastern Europe in a period of cultural and geopolitical transition

A book and a photographic exhibition proposed by ESSARTER Éditions



CONTACT

ESSARTER Éditions
5 rue Tardieu
75005 PARIS

contact@essartereditions.com
<http://essartereditions.com>

FOLLOW US

[facebook](#)

[instagram](#)

MUSÉE IMMÉDIAT

THE BOOK

THE AUTHORS

OUR PARTNERS

OUR TEAM



CHARACTERISTICS OF THE BOOK

Open Format: 330x235mm

Size closed: 165x235mm

Number of sides: 150

Number of copies: 300

Translated into English,
French and Russian.

MENU



MUSÉE IMMÉDIAT

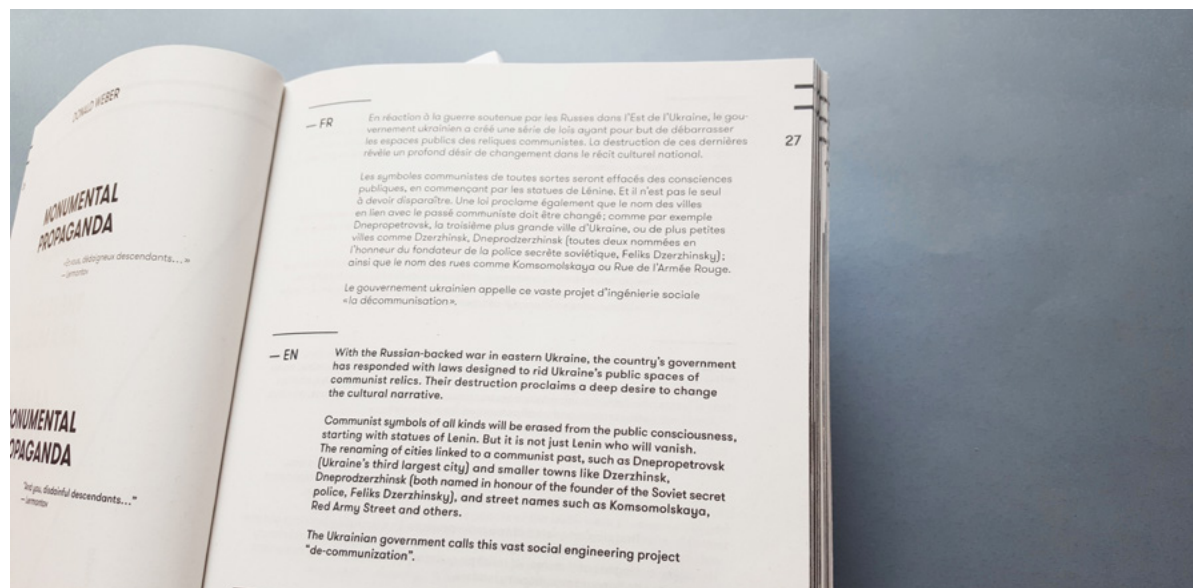
THE BOOK

THE AUTHORS

OUR PARTNERS

OUR TEAM

MENU



In Ukraine, Latvia and Belarus, history is written as it happens. Our book *Musée Immédiat* defines a trace of this mutation.

Musée Immédiat builds upon the text of Larion Lozovoy, *Weak Hegemon*, published in the annex of *Ukraine Post-Euromaidan!*. This text redefines the role that museums play in the current political context of Ukraine.

Our book deals with the phenomenon of the immediate establishment of critical / transitional cultural situations (constant upheaval of borders, manipulation of the cultural and historical past, artistic waves around wars and destructive conflicts) in the countries of Eastern Europe, such as Ukraine, Belarus and Latvia.

The museum is the place where history, a story, is recorded.

But what is history?

Is it a chronology?
Is it a set of events?
Is it a people?
A heritage?
Newspapers?
Books?

MUSÉE IMMÉDIAT

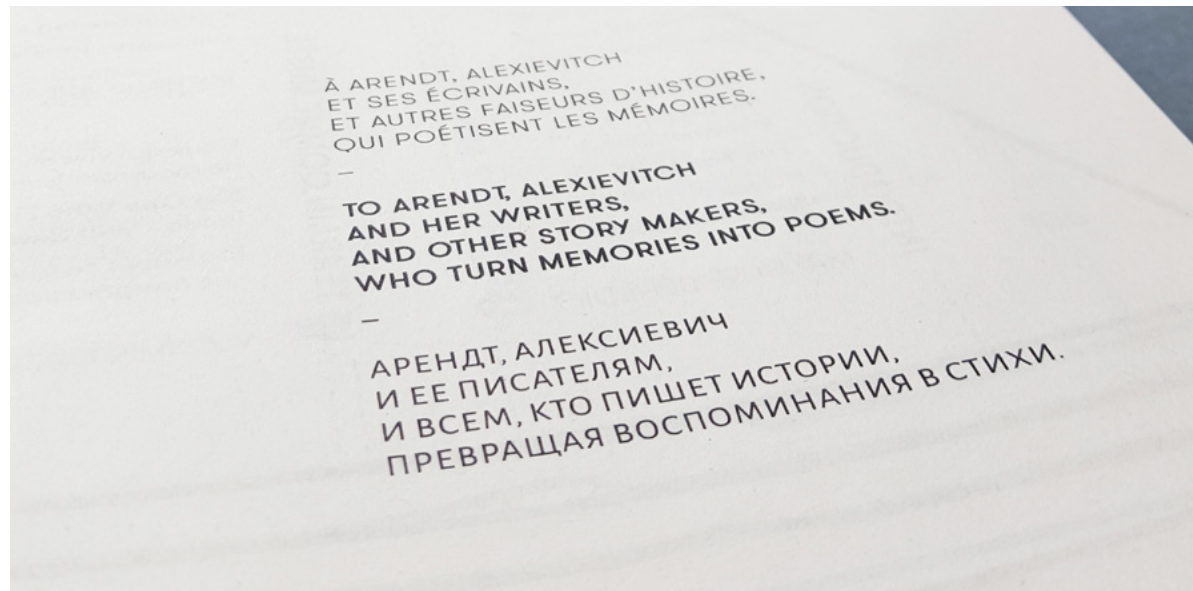
THE BOOK

THE AUTHORS

OUR PARTNERS

OUR TEAM

MENU



History is not a universal truth, history is a subjective interpretation of a current or old event. In other words, history is a sort of individual truth in which everyone has their own ideas. We cannot rewrite history, but it is easy for us to select, shorten, retain or throw elements into the background of contexts, to be influenced or appealed to.

Constructing commemorative objects in public spaces, museums, monuments in memory of the dead, statues, street/place names have become the ways to create both temporal and permanent markers of the ideology of a nation. These markers make up a chronology, a study of time, the memory that each society wishes to safeguard and exploit to the benefit of its interests. George Orwell said: "Who controls the past controls the future. Who controls the present controls the past."¹ Is that not the idea that seizes certain historical museums?

The Belarusian writer Svetlana Alexievich appropriates history using the transcribed testimony of hundreds of people who have experienced the same event. Her personal history, punctuated by retractions from witnesses and trials for supposed attacks on the sentimental memory, has shown the paradox in the perceptions of the course of history.

Through the historical forms of imagery and writing, this project is an invitation to the appropriation of the concept of history in a civil society whose identity base is destroyed.

We are proud to announce that we are working with amazing and great authors and photographers, all coming from varying and special backgrounds:

- Mai Anne Bénédict
- Donald Weber
- Sandra Alek
- João Victor Bolan
- Kate Motyleva
- Vladimir Rakitsky
- Mathilde Vaveau

¹G. Orwell, Nineteen Eighty-Four, Penguin Modern Classic, London 1949

MUSÉE IMMÉDIAT

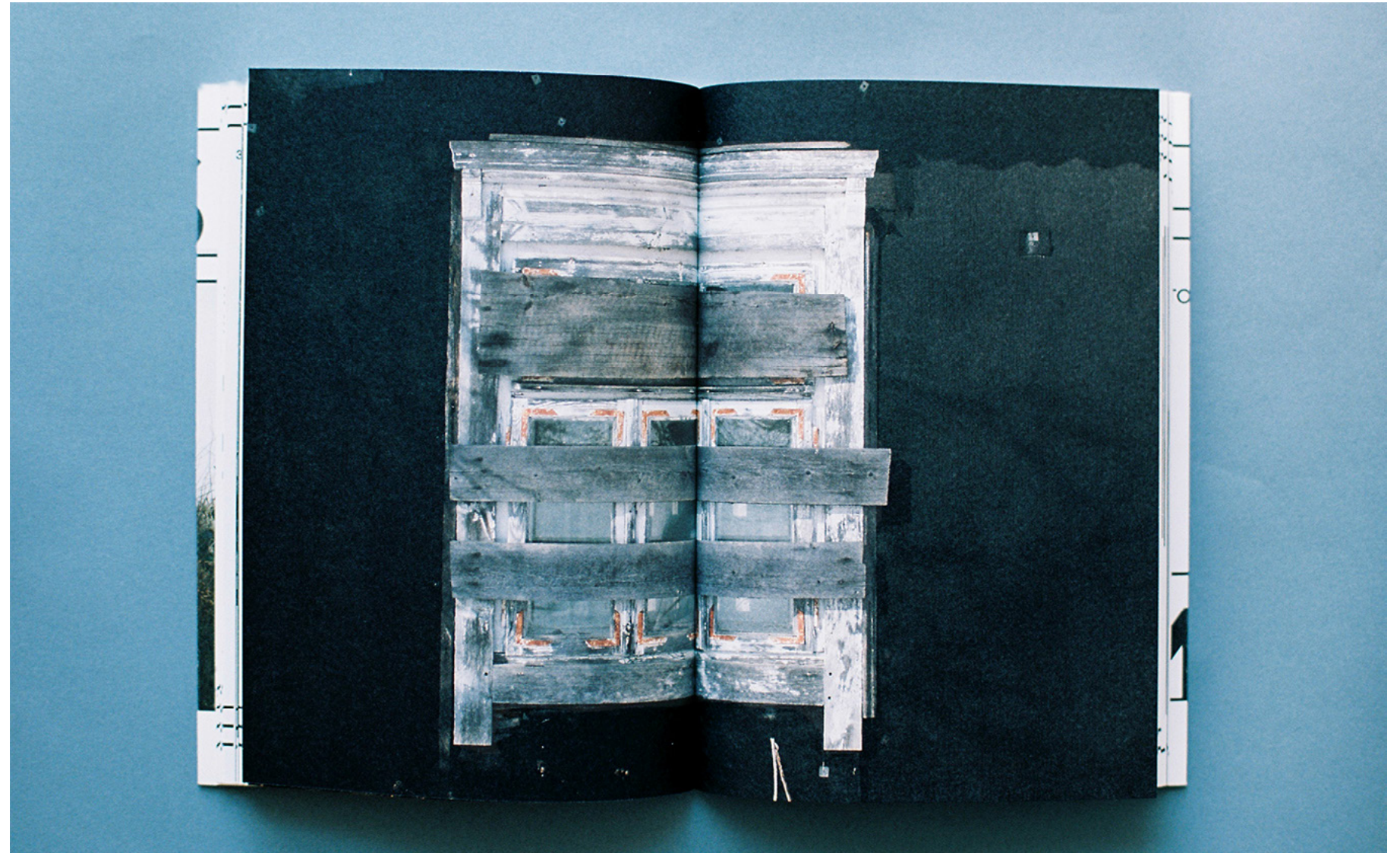
THE BOOK

THE AUTHORS

OUR PARTNERS

OUR TEAM

MENU



MUSÉE IMMÉDIAT

THE BOOK

THE AUTHORS

OUR PARTNERS

OUR TEAM

MENU

"Even so, do not "common grounds" need to be established one way or another, in order to coexist? The immediate incorporation of events and controversial situations in Eastern Europe – namely Ukraine, Belarus and Latvia – appears to echo this idea."

Extract from the text *Far, Far Away* written by Mai Anne Bénédic as introduction of *Musée Immédiat*.



©Donald Weber, Hrebinka, Poltav'ska oblast, 2016

MAI ANNE BÉNÉDIC

Artistic and graphic director Mai Anne graduated from the École Professionnelle Supérieure d'Arts Graphiques et d'Architecture (EPSAA) in 2012. Living in Paris, she works as a self-employed designer in collaboration with agencies. Specializing in printing, symbol work, the visual identity and the creation of concepts, she first studied human sciences, mathematics and economy and considers that creativity has not a defined territory but rather builds bridges between various areas. Behind the graphic designer she hides a passionate philosophy catering for a curious glance on the world. She sees her craft as a way to reach the other with her sensitivity, a way to open a dialogue, to create meaning – in other words, the bonds.

> <http://www.somehow-studio.com/>

DONALD WEBER

Born 1973, Toronto, Canada
Prior to photography, Donald Weber originally trained as an architect and worked with Rem Koolhaas in Rotterdam. Donald is the author of four photography books. Interrogations, about post-Soviet authority in Ukraine and Russia, has reached much acclaim and was selected to be included in Martin Parr and Gerry Badger's seminal *The Photobook: A History, Volume III*.

He is the recipient of numerous awards and fellowships, including a Guggenheim Fellowship, the Lange-Taylor Prize, the Duke and Duchess of York Prize, two World Press Photo Awards and shortlisted for the Scotiabank Photography Prize. His diverse photography projects have been exhibited as installations, exhibitions and screenings at festivals and galleries worldwide.

He is represented by Circuit Gallery in Toronto and serves on the faculty of the Royal Academy of Art in The Hague, The Netherlands.

> <http://donaldweber.com>



MUSÉE IMMÉDIAT

THE BOOK

THE AUTHORS

OUR PARTNERS

OUR TEAM

MENU



© Mathilde Vaveau, *Some Latvian Museum*, 2017

Leather armchair for visitors, located after the timeline panels of the history of Latvian KGB, placed just before the basement stairs. Riga, Latvia, february 2017



© Vladimir Rakitsky, *Belarus Testimonies*, 2014.

THE BOY FROM DRUYA
On a hot summer's day in the small town of Druya, a cart stopped near a store. A father has sent his eldest son for a beer. Himself staying sat on the cart, languishing in the hot midday sun and tending to an impatient horse. The fiery redheaded boy ran into the store and grabbed two cans. I managed to ask him to wait and allow me to photograph him. And the boy agreed, asking:

«And in which newspaper will this be printed?»

MATHILDE VAVEAU

Mathilde Vaveau is a French photographer. Since 2014, she has and continues to work in Eastern European countries and tends to specialise in the study of posttotalitarian/ post-soviet countries. Her approach to photography coincides with her interests in history and geopolitics. Mathilde's work principally focusses on Ukraine, but her interests have also led her to work in Russia, Georgia, Latvia and Poland.

She is the author of two photographic books about Ukraine in the 'post-2014 era', approaching the war through the perspective of the landscape and architecture as temporal markers.

She has also attended various residencies in Ukraine and participated in several exhibitions in Ukraine, Georgia, Greece, Germany and France.

> <http://mathildevaveau.bera.me>

VLADIMIR RAKITSKY

Vladimir Rakitsky was born in a village in the south-west of Belarus in 1952.

At ten years old, he went to the city to study at the school of fine arts.

He graduated from The Academy of Arts in Minsk in 1975. He is also a painter.

MUSÉE IMMÉDIAT

THE BOOK

THE AUTHORS

OUR PARTNERS

OUR TEAM

MENU



© Joao Bolan, War in Donbass, 2016. A destroyed copy of the constitution of Ukraine found in the neighborhood next to the airport, Donetsk, 2016

" 21.5 grams of gold represents the heroic actions and contributions made by the awardees towards the Republic and its people."

JOAO BOLAN

A Brazilian photographer based in Paris, João Bolan has worked as a photojournalist since 2013. His latest works are centred on social issues in large urban centres and the aftermaths of armed conflicts. After having graduated from Magnum Photos mastering in Creative Documentary & Photojournalism, João has worked on photography projects in Brazil, Paris, Kenya and Eastern Ukraine. He has since developed a documentary portfolio and a solid working method.

> <https://www.joaobolan.com/>

SANDRA ALEK

When the conflict in eastern Ukraine began in 2014, Sandra Alek had to leave her home, for it had become the battlefield between the Ukrainian army and Russian backed separatists. Forcing her to move to the Donetsk city centre, providing safety for her and her family's lives. Being fluent in English, Sandra started working as a translator and 'fixer' for international journalists covering the conflict.

This work allowed her to visit both sides of the frontline and see the reality and the routine life of her fellow citizens trapped in the middle of the conflict.

Sandra Alek is using her knowledge and ability in the writing of a book about the life of Ukrainians in wartime.

MUSÉE IMMÉDIAT

THE BOOK

THE AUTHORS

OUR PARTNERS

OUR TEAM

MENU



*©Kate Motyleva, My
annexed family, 2016.
Kiosk with women's
underwear. Central
market of Luhansk.
November 2016*

KATE MOTYLEVA

Kate Motyleva was born in Luhansk, Ukraine in 1988. She graduated from The Luhansk Art College in 2010 and Moscow Institute for Contemporary Art in 2015. Working in documentary and art photography, Kate is based in Haifa, Israel.

facebook.com/katemotyleva

MUSÉE IMMÉDIAT

THE BOOK

THE AUTHORS

OUR PARTNERS

OUR TEAM

MENU

THEY TRUSTED US AND HAVE GRANTED US THEIR SUPPORT:



MUSÉE IMMÉDIAT

OUR PARTNER BOOKSHOPS:

FRANCE :

– La Friche librairie
36, rue Léon Frot
75011 Paris

– Librairie La Manoeuvre
58, rue de la Roquette
75011 Paris

– Librairie Photographique le 29
29 rue des Recollets
75010 Paris

– Folies d'Encre Montreuil
9 avenue de la résistance
93100 Montreuil

– Librairie Millepages
91, rue de Fontenay
94300 Vincennes

– Le Bal des Ardents
17, rue Neuve
69001 Lyon

– Librairie Ouvrir l'oeil
18 rue des capucins
69001 Lyon

– Librairie La Virevolte
4 Rue Octavio Mey
69005 Lyon

– L'Ascenseur Végétal
20 rue Bouquière
33000 Bordeaux

– Jules & Jim
2, impasse Firmin Guy
74300 Cluses

– Librairie du Frac Bretagne
19 Avenue André Mussat,
35011 Rennes

– Friche La Belle de Mai
La Salle de machines
41 rue Jobin
13003 Marseille

– Histoire de l'Oeil
25 rue Fontange
13006 Marseille

– Zoème
8 rue Vian
13006 Marseille

UNITED KINGDOM :

– Arnolfini Bookshop
16 Narrow Quay
Bristol BS1 4QA

– Housmans Radical Booksellers
5 Caledonian Road, Kings Cross,
London N1 9DY

THE BOOK

THE AUTHORS

OUR PARTNERS

OUR TEAM

MENU



MUSÉE IMMÉDIAT

THE BOOK

THE AUTHORS

OUR PARTNERS

OUR TEAM

MENU

ESSARTER ÉDITIONS

ESSARTER meaning to strip clear and liberate a space, re-establish a terrain, to make accessible an unexplored area.

This project brings the meeting of personalities infiltrated across a shifting terrain, the surveying of those drifting lines drawn by the giants. All brought together into the form of a book, a text.

Etymologically: a complex weaving of words, sometimes abusive in their revolutionary order. With a fundamental interest in history and contemporary geopolitics, our publishing house attends to these two sciences through the tools for expression that are photographing and writing. Our editorial line wishes to be documentary and art, exposing and editing, inviting scholars, neophytes and amateurs.

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 varying field of arts and culture. Her speciality work has, and does, involve many a different cause : Opéra de Paris, Music Festival, Plausible Possible, Dufaÿ architect ... Her work relies mainly on the 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. Since 2014, she has and continues to work in Eastern European countries and tends to specialise in the study of posttotalitarian/post-soviet countries. Her approach to photography coincides with her interests in history and geopolitics. Mathilde's work principally focusses on Ukraine, but her interests have also led her to work in Russia, Georgia, Latvia and Poland. She is the author of two photographic books about Ukraine in the 'post-2014 era', approaching the war through the perspective of the landscape and architecture as temporal markers. She has also attended various residencies in Ukraine and participated in several exhibitions in Ukraine, Georgia, Greece, Germany and France.

<http://mathildevaveau.bera.me>

CONTACT

ESSARTER Éditions
5 rue Tardieu
75005 PARIS

<http://essartereditions.com>

DIRECTION ÉDITORIALE & ARTISTIQUE

Mathilde Vaveau | Bristol (UK)
m.vaveau@essartereditions.com

Lou Reichling | Paris (FR)
lreichling@essartereditions.com

EDITOR & TRANSLATOR

Henry Chesher | Bristol (UK)
h.chesher@essartereditions.com

PRODUCTION MANAGER

Alice Lognonné | Bordeaux (FR)
a.lognonne@essartereditions.com

FOLLOW US

[facebook](#)

[instagram](#)