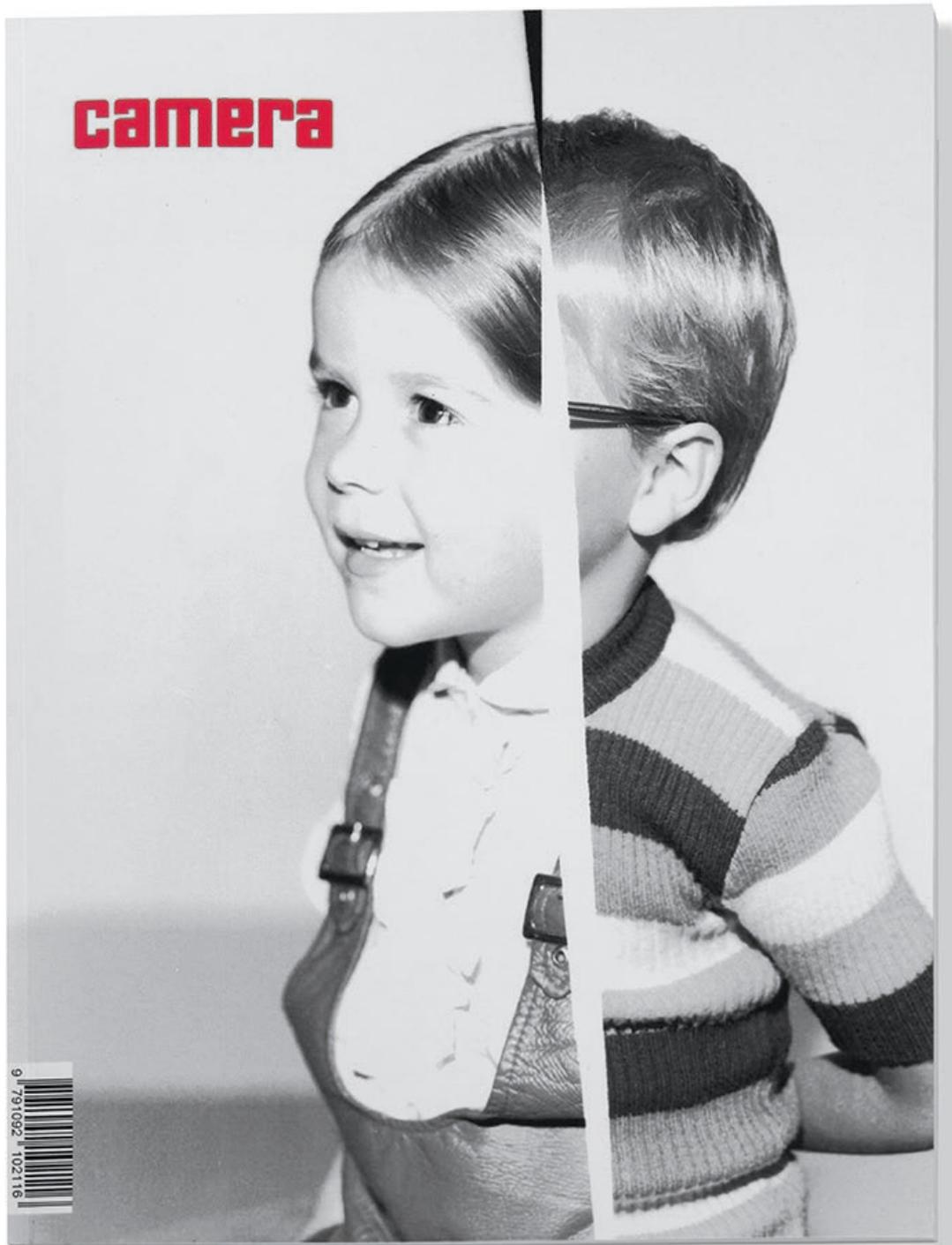


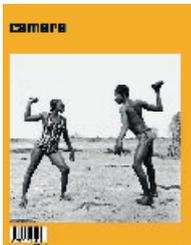
JOACHIM SCHMID, INVITEE OF *CAMERA* #8, AVAILABLE IN NEWSSTANDS AND BOOKSTORES ON NOVEMBER 8



A quarterly photography magazine
Available in France and worldwide



Camera #1
Jan/Feb/March



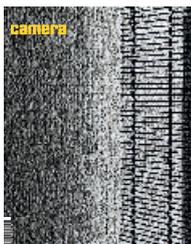
Camera #2
April/May/June



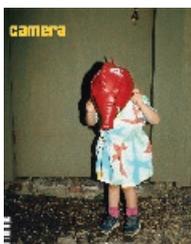
Camera #3
July/Aug/Sept



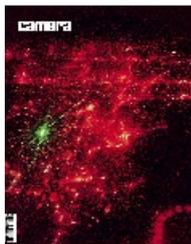
Camera #4
Oct/Nov/Dec



Camera #5
Feb/March/April



Camera #6
May/June/July



Camera #7
Aug/Sept/Oct

CAMERA #8: WELCOME TO JOACHIM SCHMID

This issue is dedicated to the second life of vernacular photographs, and notably to their appropriation by artists who turn them into artworks. **Joachim Schmid**, as one of the most representative artist of this ever growing trend, is the invitee of the Encounter. For more than thirty years, he's been picking up and collecting in the street and the Internet ordinary pictures that he then recycles, hence building a unique and abundant conceptual work, which questions the role of the photographer, the status and the future of photos.

Photography historian and specialist in photomontage, **Valentine Plisnier** met Joachim Schmid and interviewed him about his work and its evolution. She then had a "carte blanche" to take a look at representative samples of different forms of image appropriation, covering a range from fine art photography to contemporary art, showing that those forms follow the evolution of photography, the use and the banalization of photographs. Valentine Plisnier also chose the portfolio by the emerging artist, **Coco Fronsac**, who paints in gouache on old photos of the end of the 19th and early 20th century to give them a new life.

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CAMERA, THE REVIVAL

Founded in 1922, closed down in 1982, *Camera* is still considered as one of the most mythical photography magazines of the 20th century. Thirty years after its disappearance, it returned in January 2013 to pursue its original vocation: publication of the work of the best contemporary photographers while providing the general public with the criteria needed for sound appreciation.

Intended to be read as well as looked at, *Camera* conserves the rigorousness of the original editorial line, but in a new, original form. It will now focus on an in-depth conversation with a guest. *Camera's* intention is also to build bridges between acknowledged masters and rising talents. 12 pages of the magazine are dedicated to the portfolio of an upcoming photographer, and a one-year travelling exhibition for each portfolio is organized on sites chosen by its partners.

To follow what's happening in photography today, *Camera* will then highlight a specific place, project or initiative, regarded as innovative and original; discuss discriminatingly news of the photography market; interview an important photography collector; propose a selection of photographic prices and residencies, and of the latest photography books from France and elsewhere.

TEAM

Publisher:
Bruno Bonnabry-Duval

Editor in chief:
Jonas Cuénin

Special contributor:
Valentine Plisnier

Managing editor:
Stéphanie Jacquet

Art director:
Bixtan da

CAMERA #8 SPECIFICATIONS

Quarterly bilingual magazine
(French/English)

4 issues per year

84 pages

Size: 8.8 x 11.4 inches

Newsstand distributor: KD presse / Presstalis

Bookstore distributor: Pollen Diffusion

International distribution: KD presse / Pineapple media London / Presstalis
International

Subscription and single copy sales: www.camera-publications.com

Retail price: 9 euros

More on: www.camera-publications.com

Contact: redaction@camera-publications.com - 00 +33 1 42 46 10 23