

***Photo Phnom Penh Festival 2024***

**Cultural season « Sur le vif »**

**Photo Phnom Penh Festival 2024**

**Christian Caujolle's words on the  
festival**

**Discovering the artists of the Photo  
Phnom Penh festival**

**The Photo Phnom Penh festival in  
Siem Reap**

**House of Photography - Studio  
Images**



## ***Cultural season "Sur le Vif" from September 26 to January 15***

The French Institute of Cambodia is pleased to invite you to discover its new cultural season titled "Sur le Vif" which will take place from September 26, 2024, to January 15, 2025. This season highlights the art of photography, where each image tells a story, capturing fleeting moments and revealing deep emotions.

This new season will feature two highlights: from September 26 to November 9, 2024, a retrospective of works by photographer Mak Remissa will be showcased in the IFC gallery, followed by an exhibition from November 21, 2024, to January 15, 2025, celebrating the fifteen years of the Photo Phnom Penh festival.

Through his artistic creations and photographs, Mak Remissa expresses his vision on environmental issues and reveals the fragile balances of natural and social elements. He also explores the memory of the tragic genocide perpetrated by the Khmer Rouge.

As part of the Photo Phnom Penh festival, the IFC gallery will host, following the exhibition of Mak Remissa, a selection of photographs tracing the fifteen years of the festival's history. This exhibition aims to promote exchanges between European and Asian artists. Sixty photographers who have previously exhibited at the festival have been invited to submit an unpublished photograph or one that has never been displayed in Cambodia before. These artists primarily come from Europe and Asia. This retrospective will provide a comprehensive overview of the evolution of photography and its impact in Cambodia.

On the wall of the IFC media library, the works of Ourng Sam Ang will be showcased. He captures the beauty and complexity of the world, making landscape photography his area of expertise. As a representative of the young Cambodian photography scene, he offers a unique and innovative perspective on the country's natural heritage treasures.

“Sur le Vif” is the perfect opportunity to discover and appreciate the art of photography in all its forms. Through these exhibitions, we invite you to explore the richness of photographic know-how.

Whether it's capturing an intimate portrait, exploring grand landscapes, or documenting authentic moments, photography reveals the beauty and complexity of the world around us. These images allow for the discovery of countless creative possibilities, providing a dynamic platform for personal or collective expression.

We look forward to welcoming you all to celebrate creativity and visual expression at the French Institute of Cambodia and at all the festival venues.

## ***Photo Phnom Penh Festival 2024***

The Photo Phnom Penh festival has quickly established itself as a major international event for photographers and photography enthusiasts in Southeast Asia. Founded in 2008, this festival has become an essential platform for meetings among artists from Asia, Europe, and Cambodia, eager to share their passion. It promotes exchange and collaboration among participants from diverse backgrounds.

The Photo Phnom Penh festival aims to promote exchange, encourage cultural and environmental preservation, while cultivating a rich creative diversity. Its goal is also to support the emergence of young Cambodian photographic talents.

This year, the festival inaugurates the "Studio Images, House of Photography" school.

This new edition invites you to discover Cambodia from a fresh perspective. Embark on an adventure through the country by following a photographic trail that showcases landscapes and moments captured by artists.

Begin your journey in Phnom Penh, where the IFC invites you to delve into the works of Ourng Sam Ang and a retrospective of sixty photographers who have shaped the festival's history. Continue to the French Embassy, where the walls feature the captivating photographs of Vincent Fournier. The Grande Factory will open its doors to reveal the artistic talent of Alexandre Bergamini, a resident of the Marguerite Duras villa, who combines photography and writing.



You will also be able to discover the works of students from the École nationale supérieure de la photographie in Arles at the Factory, alongside those of photographers Aglaé Bory and Jean-François Spricigo. The Sosoro Museum will be ready to present the works of Christine Spengler. Afterwards, you can visit the F3 Factory (Friends Futures Factory) to view the photographs of Mech Sereyrath. The Bophana Center will showcase the work of Ly Sovanna. The La Plantation hotel will exhibit the new work of Vietnamese artist Chiron Duong.

Following this journey, you will be able to travel through Cambodia, this captivating country, and enjoy photographic exhibitions and events in the heart of Siem Reap and Battambang, which will offer you new photographic perspectives on Southeast Asia.

## ***Christian Caujolle's words on the festival***

In 2008, the Photo Phnom Penh festival was born on the initiative of the French Cultural Center, now the French Institute of Cambodia (IFC). Alain Arnaudet, who was then its director and had already launched a dance festival, a street music festival, and theater activities, had met two young people who wanted to exhibit their photographs in an establishment that was not yet what it is today with its gallery, its library and its restaurant. Concerned by the issues that were emerging around the image and aware of the fact that there was no structure in the country providing access to or training in photography, he decided to create an annual festival dedicated to it.

We very quickly defined the basis: exchanges between Asian cultures and those of the rest of the world, especially Europe, presentation without

favoring any style or school of contemporary photography practices, showcasing authors and artists of all origins and aesthetics and helping the emergence of contemporary Cambodian photography. The first year, it was difficult to find four Cambodians whose work could be exhibited and the public was, in its vast majority, made up of expatriates. For the tenth edition, we were able to exhibit ten high quality Cambodian photographers on the large wall of the French embassy, we projected twenty-five of them during the opening night, the public was already very largely Cambodian, more than a hundred volunteers allowed the event to run, the small structure of the Studio Image permitted to initiate and train young photographers within the IFC and they naturally found their place in subsequent editions. A successful bet, then.





For two years, in addition to the usual program, we have added a focus on a "guest country". After Switzerland and Taiwan, this fifteenth edition will welcome France, which has been a loyal supporter of the event since the beginning thanks to the French Institute, Paris and Phnom Penh. From Christine Spengler at Sosoro Museum on the occasion of the fiftieth anniversary of the historical photography she took during the first bombing of Phnom Penh by the Khmer Rouges in 1974 to the research linking photography, science and fiction of Vincent Fournier on the wall of the French embassy, through the proposals with contrasting aesthetics of Jean-François Spricigo and Aglaé Bory in the field of documentary, among others, France is therefore in the spotlight. With new Cambodian authors as Ly Sovanna at Bophana Center, our partner from the first edition and Vietnamese artist Chiron Dong, the dialogue is established as every year between the two continents.

As generous birthday present, a group exhibition brings together in the IFC gallery sixty artists who have already participated in Photo Phnom Penh and who offer us new works, some of which are on video. Diversity here again with signatures from all around the world, radically different stylistic proposals, from documentary to narration, from testimony as well as dream. A survey of what's photography today and a beautiful presence of what can now be considered as a new school of Cambodian photography. A development that has been, since the beginning of the festival, helped and supported by the local delegation of the European Union.

This fifteenth edition coincides with an important event, the opening, finally, of a training and professionalization structure for photography and image. Taking the title of Studio Images, this school is thanks to the support of the Swiss Agency for Development and Cooperation (SDC) an independent structure that establishes links with

other establishments in the world and among others with the École Nationale Supérieure de la Photographie in Arles is born. Active since September, it benefits from the support of the traditional partners of the festival, the French Institute, the European Union, Cambodia Airports and also Cambodia Living Arts and private partners for its first year of existence. And it must prepare and build its future.

Happy birthday Photo Phnom Penh, have a good festival and let's look to tomorrow.

Christian Caujolle

## *Discovering the artists of the Photo Phnom Penh festival*

### **Gallery of the French Institute of Cambodia**

#### **WELCOME BACK: 60 PERSPECTIVES**

This exhibition marks the fifteenth edition of the Photo Phnom Penh festival by asking sixty artists who participated in previous editions to propose new work, never exhibited before, in photo or video.

In their diverse aesthetics and areas of interest, ranging from documentary to conceptual, from the most poetic to the most descriptive, and from the most structured to the most intuitive, they represent a significant approach to the practices and challenges of contemporary photography. The exploration of the world remains meaningful as one

also develops a position within the field of contemporary art.

The sixty photographic proposals, faithful to a festival welcoming since its beginnings all trends in photography, speak of today, of the emotions and the concerns that they provide and arouse.



© Manit SRIWANICHPOOM

If, as we are accustomed to, memory, history, identities, concern for nature and ecology are present, we can now also see videos and animated images that were completely absent in the festival's early years.

The artists featured in this exhibition have all made a significant impact in previous editions of the festival. Hailing from diverse backgrounds, they illustrate the truth that art transcends geographical boundaries. This exhibition demonstrates that artistic creativity knows no limits, flourishing beyond borders and uniting cultures around the world.

The names of these fabulous artists and their countries of origin are detailed in the following pages.



© Maika Elan, *It felt safe here*, 2016

© Hicham Benohoud, 2020



Germany	Belgium	Cambodia	China	South Korea	Spain	Russia	United States
Leitolf Eva	Vink John	Hann Enong	Li Wei	Ahn Jun	Muñoz Isabel	Gronsky Alexander	Ackerman Michael
		Khiev Kanel	Luo Dan	Jung Yeondoo			
		Khun Vannak		Lee Gapchul			
		Khvay Samnang		Lee Myoung Ho			
		Kim Hak					
		Lim Sokchanlina					
		Mak Remissa					
		Mech Sereyrath					
		Neak Sophal					
		Soun Sayon					
		Sovan Philong					
		Ti Tit					
		Kong Vollak					



Finland	France	Netherlands	Laos	Myanmar	Slovakia	Sweden	Switzerland
Brotherus Elina	Briend Clément	Van Empel Ruud	Xiong Ka	Nge Lay	Kollar Martin	Klich Kent	Bernard- Reymond Mathieu
	Careme Ludovic						Brugmann Matthias
	Culmann Olivier						Gafsou Mathieu
	Dallaporta Raphaël						Scheidegger Anna- Katharina
	Darzacq Denis						Vionnet Corinne
	Flore						
	Freger Charles						
	Jr						
	Leblanc Laurence						
	Lhuisset Emeric						
	Pernot Mathieu						
	Rousse Georges						
	SMITH						



## ***Wall of the French Institute of Cambodia***

### **Ourng Sam Ang (Cambodia, born in 1996)**

Many important documentary projects are built over time. Going back and back to the same place, following a person for many years, exploring the same situation or the same problem in different places allows us to go beyond simple observations and anecdotes. It has been the choice of Ourng Sam Ang for his photography, which purpose, for all his projects, deal with the long term. A good example is given by his documentation of the evolution and deep changes in Sihanoukville since 2019. This native of Kampot in 1996 had no special reason, except curiosity, to photograph this area. He trained in Kep in the journalism and social media department at the Don Bosco Technical School. It was there that he discovered photography and learned to use a camera. But after his studies, which he completed in 2016, he hardly practiced

photography anymore and worked for Channel 5 in a technical production team for a television. Increasingly passionate about photography, he perfected his skills by following the workshops of Sa Sa Art Projects, then those of Philong Sovan and Marie Le Mounier at the French Institute before a last one with Vandy Rattana.

In 2018 he discovered Sihanoukville, the favorite seaside resort for Cambodians and, seduced by the place, began by creating there landscapes which had become his favorite practice. It was the beginning of his project *The Beloved Kampong Som*. At that time the city was undergoing profound transformation. As part of the Silk Road, the largest deep-water port in the country was equipped with new infrastructure and Chinese investors were massively present. New buildings, new structuration of the town and, in 2019, there were no fewer than 62 casinos in town.



If this activity was slowed down - while a third of the city's population was at that time Chinese - by a decree of August 2019 banning online betting which permitted money laundering. A certain number of Chinese left but the madness of real estate construction wasn't stopped. Until the Covid crisis which completely blocked Chinese tourism and slowed down economic activity. The crisis was there, which left hundreds of buildings abandoned or with construction interrupted. Contemporary ruins.

Ourng Sam Ang documents this situation and the contrast with the quiet and beautiful beach without emphasis, without insisting, without taking a position. He notes and the contrasts between the beach and the large buildings, some still under construction, are shown with subtlety in a great unity of lights and colors. A work that will continue.

Christian Caujolle



© Ourng Sam Ang, *The Beloved Kampong som*

## ***Wall of the French Embassy in Cambodia***

**Vincent Fournier (France, born in 1970)**

We know that some important scientific discoveries are born from dreams. We also know that, over time, everything changes, evolves. The earth, our bodies, species, animals, plants are transformed and, over the long term, real mutations occur. Species disappear, others appear and everything can be different.

The former student of the École Nationale Supérieure de la Photographie of Arles, who first was a creative director and photographer in the field of advertising and film industry works about time, past and future. With images that come as much from his imagination as from his readings, films that inspire him, scientific research that fascinates him as much as the world of science fiction he loves.

Did these plants from *Flora incognita* (Unknown flowers), these animals from *Auctus animalis* and *Post Natural History* exist centuries ago or are they categories to come? The false Latin names invented by the author as if to give them a scholarly and scientific value are only used to make us react and think. Or smile and dream.

These flowers that could exist tomorrow seem animated by an inner force that allows them to offer us an elegant dance. Photography evokes it and builds the collection of an herbarium for the future. The animals, themselves, can be combinations of technology and current species that we easily recognize but they are endowed with new powers, which does not prevent them from being simply beautiful, even more beautiful than some that we know. A world beyond the natural that borders on perfection, which does not exclude humor, often present.





Vincent Fournier, who demonstrates an absolute mastery of the technique, takes us into a museum of hybrid creatures from his own universe. A fiction that could happen and which, for him, translates "the nostalgia for the dreams of the future when I was a child".

Christian Caujolle



© Vincent Fournier, *Zabnjak incognita*



## **Sosoro Museum**

### **Christine Spengler (France, born in 1945)**

She defines herself as a "War Correspondent, Visual Artist & Writer". The two aspects of her visual practice, which also correspond to two moments of her life, are however linked by several points that can be found in photographs whose aesthetics have nothing to do with each other.

For fifteen years, she has, in black and white, been the woman who has borne witness, throughout the world, to the greatest number of armed conflicts. Her photographs with precise framing and always at the right and respectful distance have been published in the most prestigious press media on the planet. They are the memory of a torn, painful, fractured world. But, unlike many of her colleagues, the one who distinguished herself in Vietnam and Cambodia when she was very young at the same

moment of two other French women, Françoise de Mulder and Catherine Leroy, was always more concerned by the situation of civilians in war situations than in the fighting itself. And she always considered women's situation and position. Her way of telling life in a context of death. As a photojournalist, she was, through her aesthetic demands, also a concerned artist.

Deeply and lastingly marked by the suicide she learned of in 1973 in Saigon of her younger brother Eric, she decided, ten years later, to exorcise this personal tragedy by creating images that would "bring the missing back to life". She remembers her visits to the Prado Museum in Madrid when she builds colorful compositions, combining black and white portraits of those who were dear to her and objects, flowers, pearls, plants, shimmering fabrics.

© Christine Spengler,  
*Le bombardement de Phnom Penh, 1974*





In this collection that takes her from her family members to Spanish virgins and bullfighters, from the famous singer Maria Callas to the Mexican painter Frida Kahlo, the French writer Marguerite Duras occupies a special place. She is, as she says, her idol.

On February 11th, 1974, Christine Spengler photographed the first bombing of Phnom Penh by the Khmer Rouge. She gave a dark vision of the end of the world and the image was published around the world. Fifty years later, this photograph comes back to Cambodia as a testimony of memory and a tribute to a great artist.

Christian Caujolle



© Christine Spengler,  
*Marguerite et le Mékong*



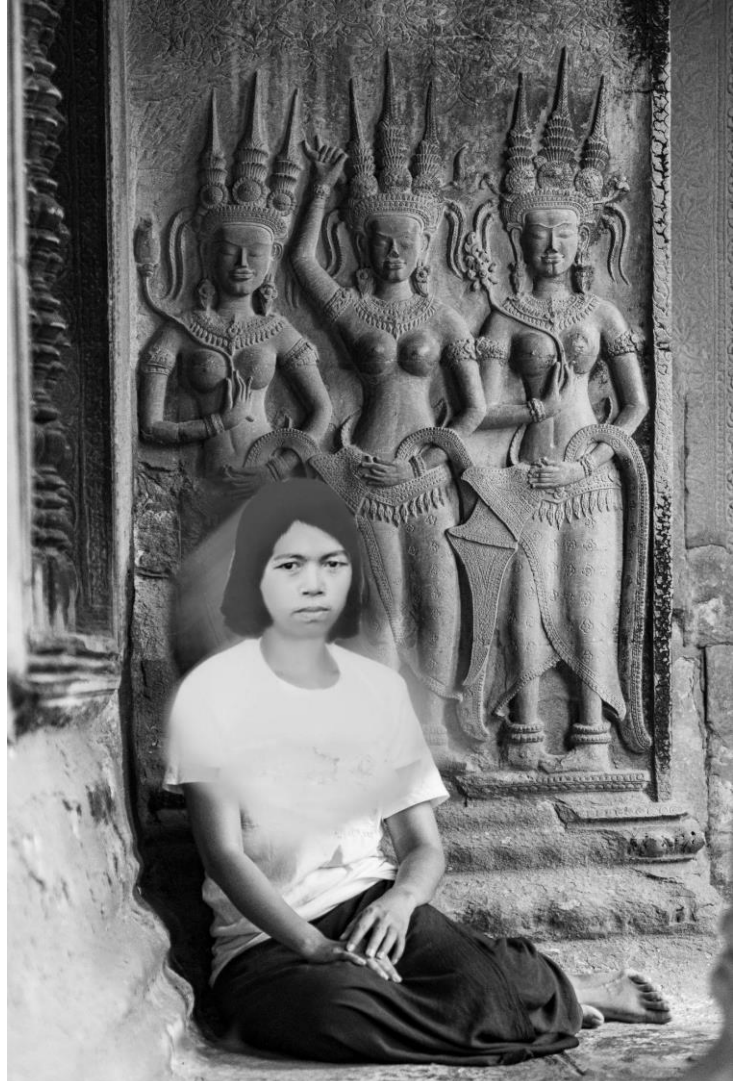
## ***Bophana Center***

### **Ly Sovanna (Cambodia, born in 1979)**

Photography can sometimes allow us to visualize dreams and facts that never existed. This is what Ly Sovanna asked it for his series, the very first of his photographic proposals and which he called *Ranoch Visited Angkor*. “Ranoch” refers to a period when the moonlight becomes increasingly weak at night and Ly Sovanna, born in 1979 in Kampong Cham province and raised in Kampong Thom province, connects it to the death of his mother, whom he lost when he was 13 years old before becoming an orphan the following year. They had both dreamed of going together to visit Angkor Wat, of which she told him: “Angkor Wat is magnificent and has many sculptures and beautiful Apsaras. For the rest of our lives, if we visit Angkor Wat even once, it will be a great blessing.” Since life did not allow for this visit,

the communication professional realized it in photography.

However, photography was not, until recently, Ly Sovanna’s means of expression. After obtaining a degree in information technology in 2003, he was responsible for Catholic media for the National Catholic Office of Social Communications of the Catholic Church in Cambodia until 2009, as well as a journalist. From 2005 to 2009, he was a correspondent for UCANEWS in Cambodia. Since 2009, Sovanna has been in charge of disseminating information for the National Catholic Office of Social Communications in Cambodia. From 2009 to 2014, he was a member of the board of directors of SIGNIS ASIA (SIGNIS is the World Catholic Association for Communication). From 2014 to 2017, he served as vice president of SIGNIS ASIA. Although very interested in photography, it was only in 2024 that he joined Mak Remissa's Nimith Art Space where he developed this project in Angkor.



To allow his mother to visit the temples in images, he called on colleagues, women who, alone, pose in the ruins, walk around, contemplate bas-reliefs, fit into the geometry of a door, meet tourists, pose with the characteristic architecture in front of the three towers of the mountain temple, the only monument to appear on a national flag. And, quite naturally and in perfect harmony with the title of the series, the full moon invites itself in one image and draws the silhouette of the visitor and that of the majestic ruins. But the image of these young women is most of the time blurred or moved to avoid making them too present.

Photography can reinvent the perception of the world or show us what did not exist, but it cannot bring the deceased back among us. The choice of black and white is part of this desire not to put us in front of images that are too realistic. They are not

ghosts, but not really humans, just presences to dream today of a past that was impossible yesterday.

Christian Caujolle

## ***La Plantation***

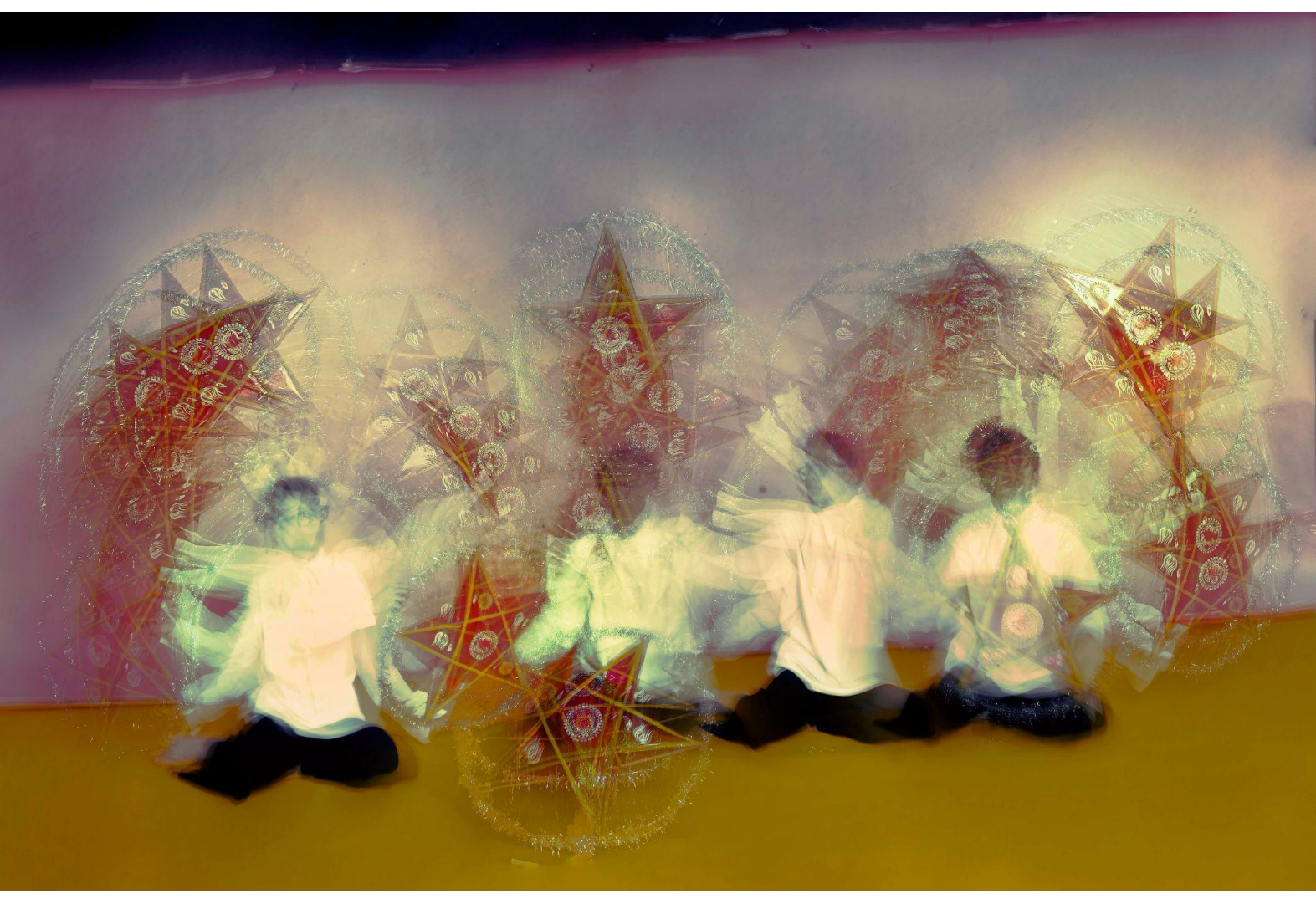
**Chiron Duong, Durong Quang Dat (Vietnam,  
born in 1996)**

To paint a portrait of Vietnamese youth today, Chiron Duong proceeded in a systematic and highly organized manner. He asked each of his models, all different, to come to his studio with two types of clothing, those they usually wear on a daily basis to go for a coffee or meet friends and those they reserve for more important, more formal events, such as cocktail parties, concerts, artistic events. He also asked them to answer a twenty-point questionnaire that allowed him to form a more precise opinion of them. Often surprising questions: Which painting would you like to destroy or burn? Describe a chair that does not exist or describe a mask that you would like to wear, for example. He then had his characters pose, asking them to move,

to throw small objects while lighting them with strobe flashes that allow him to break down the movement and invent, in a rather random way, dynamic compositions. This is how he already proceeded for his series on "Ao Dài", the traditional Vietnamese dress that he published in 2023 in a large book that he titled *Hope for Peace and Love*.

Born in 1996, Chiron Duong did not intend to pursue photography at all and studied to become an architect and landscaper at the University of Ho Chi Minh City.





He continues to work in these fields but, since 2017, he has been interested in photography and has quickly gained recognition in the field of fashion which is his professional activity and he was awarded in France by the Prix Picto for fashion photography in 2020, then in 2022 by the reference festival of fashion and photography of Hyères (France) before receiving in 2022 the Photo prize of Italian Vogue.

This project on youth is an exploration of identity as it's possible to perceive through clothing appearance and asks whether or not it corresponds to a deep, inner reality. A questioning of the conscious and unconscious behaviors of this Vietnamese youth.

Christian Caujolle



## ***Factory***

### **Jean-François Spricigo (Belgium, born in 1976)**

A photograph is a vision, not a reproduction. Or, if it reproduces something, it is the emotion created by something seen in a glance and that it permitted to be catch. This is what each photo of Jean-François Spricigo seems to tell us, he who never ceases, in his daily life as well as during his travels on Reunion Island, Mayotte or Guyana, to observe nature. He questions himself as much as he questions us about the kind of relation we have with it and about the way we consider it and learn from it, or not.

This son of an Italian father and a Belgian mother, raised in Belgium, trained in photography then in cinema and image, also expresses himself through writing, radio and theater, with great freedom.

Even if some of his photographs can be in light colors, he favors a kind of black and white at the opposite of realism and that could be described as literary. He does not tell a story but with his evocations, most of them involving animals, many ones very elegant, but which can also appear dangerous, he knows how to provoke wonder, knows how to tell us gently that we must look attentively and respectfully. And wait for the image to come to you like a gift that he shares.





With him blurs, shadows, backlighting are not effects but a way of touching us and also asking us what we really see.

Among other distinctions, he received the prestigious Prix Nadar in 2023 for his book *Nous l'horizon resterons seul*.

Christian Caujolle



© Jean-François Spricigo

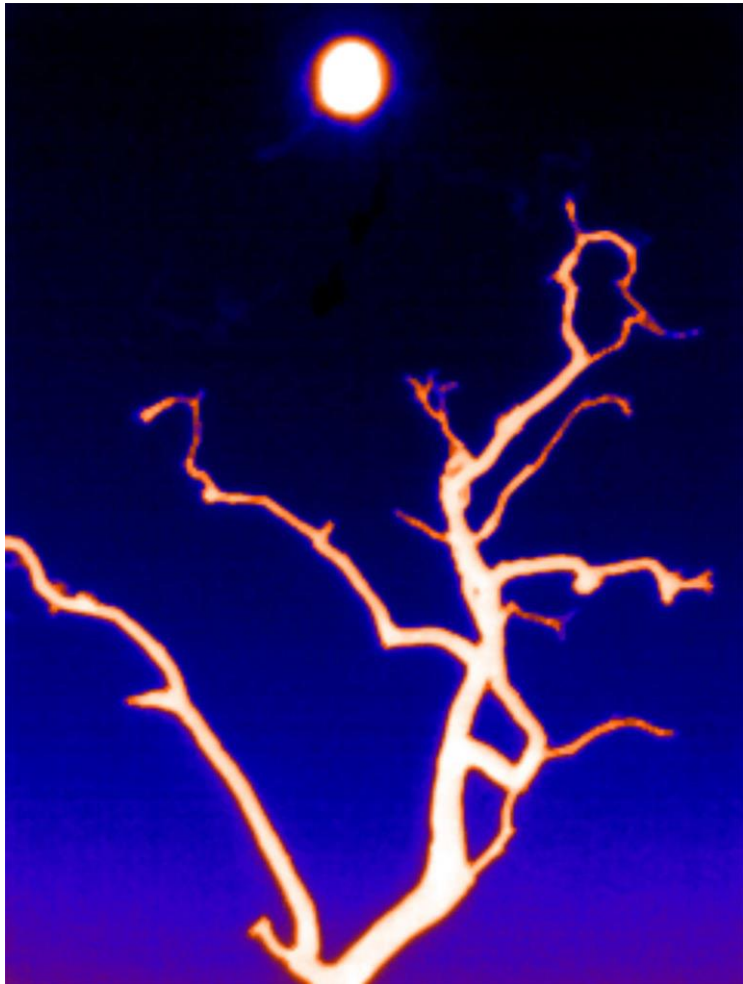
## ***F3 Factory (Friends Futures Factory)***

### **Mech Sereyrath (Cambodia, born in 1993)**

To produce more, to consume more, we always need more energy. This has long been one of the problems that has slowed down Cambodia's economic development and this is why the decision was taken to build the large Lower Se San II dam in Stung Treng province on the river that is an important tributary of the Tonle Sap, and therefore of the Mekong. Inaugurated in 2018, it is the most powerful dam in the country, the one that produces the most electricity. But, as this already happened in other countries, the creation of these gigantic facilities has consequences, both on nature, biodiversity, and on populations. This is how the villages of Kbal Romeas and Sre Pok, mainly indigenous minority groups, disappeared under water, partially or entirely. Some inhabitants agreed

to leave, others refused and live in the forest and boycott the electricity produced by the dam.

The young artist, who also works in video and cinema, has always been interested in environmental issues and new discoveries. Among other things, she has documented air pollution in Phnom Penh, Wat Bo Primary School a role model school in Siem Reap or the relationship between the Mekong and the forest for example. Sereyrath has been pursuing filmmaking, particularly documentary films since her undergraduate and has participated in numerous films including *The expired*, which was selected for the Busan Film Festival in 2023.



To address the consequences of the construction of the large dam, Mech Sereyrath chose, in a photo and video installation, to use infrared film which gives an unreal aspect to everything, which transforms green into red, which evokes both a form of violence and makes everything ghostly.

Sereyrath Mech is an emerging Cambodian visual storyteller based in Phnom Penh, Cambodia. Since high school, Sereyrath has been fond of environmental subjects and new discoveries. By using visual aids to unfold untold stories, she has produced various inspiring artworks such as Contemporary Breath which tackled the sources of air pollution in Phnom Penh, Wat Bo Primary School which depicted a role model school in Siem Reap, Element which revealed correlation between forest and Mekong river, Market to Supermarket which brought in the two aspects of consumption, My neighboring space which captured silence of the

space and the latest work, When the sun reaches the river, that was exhibited in Hong Kong International Photo Festival 2023.

Besides photography, Sereyrath has been pursuing filmmaking, particularly documentary films since her undergraduate. By far, she has involved various films such as Ben and the community, A shot a change, The mask owner, Are you ok?, The stop, Shoes stealer, Gelombang( Wave in Malay), and The expired film which was screened in Busan Film Festival in 2023.

Christian Caujolle



## ***Gallery of Studio Images, House of Photography***

### **Soun Sayon (Cambodia, born in 1986)**

In Cambodia, few photographers work or have worked in black and white, first of all because, when there was only film image, amateurs as well as professionals moved on to color and that, little by little, there were no more technical possibilities to develop and print black and white. Then digital became established with its specific color, which is not always the same as that of color film, among others in green.

But for Soun Sayon, who is above all a passionate amateur of photography, it is and must be in black and white. He studied architecture and it is now his profession, the image being a pleasure that he practices (like fishing) in his rare moments of leisure.

We find the architect in his exploration of the city at night, documentary but not descriptive, quite mysterious, very contrasted, playing with shadows and lights framing the structures and showing some people appear in silhouette.

The one who was introduced to photography in 2008 in Battambang with the Phare Ponleu Selpak association, then by following the courses organized by the Photo Phnom Penh festival and the French Institute of Cambodia, has developed a series of portraits linked to his activity. As he frequently goes to the construction sites he is in charge of, he asked workers to pose for him. His series of portraits taken with a view camera was exhibited at Photo Phnom Penh in 2017 but he is showing for the first time other of his portraits, in square format or taken with the fragile and delicate Polaroid film with negative.



© Soun Sayon

## ***Gallery of Studio Images, House of Photography***

**Mabe Bethônico (France, born in 1966)**

*One Traveller After Another* is a project built from the archives of the Swiss geographer Edgar Aubert de la Rüe (1901–1991), preserved at the Musée d'Ethnographie de Genève. In 1953, De la Rüe traveled to the Caatinga region of Brazil as part of a geological mission for UNESCO and published a book recounting his journey.

The exhibition in Phnom Penh will bring together images from Edgar Aubert de la Rüe's photographic collection, as well as photographs taken today by the artist following part of the itinerary described by De la Rüe.

On this occasion, Mabe Bethônico will lead a workshop with young Cambodian photographers on

the issue of the use of archives in contemporary creation. She will also give a lecture-performance for the general public.





## ***Factory***

### **Alexandre Bergamini (France, born in 1968)**

Alexandre Bergamini is a French photographer and writer of Italian origin whose photographic research revolves around an archaeology of memory. He uses intimate archives and writing as a possible legend; photographic legend and "marvelous story where historical facts are transformed by imagination and poetic invention". What is seen and what is out of frame, what is considered real and true and what is no longer.

Born in 1968, he first worked in the field of theater, since 1999 he has published books around photography and several literary texts, poems, stories of intimate travels (India, Japan, cargo ship trips) and historical stories, with themes of abandonment and loss, wandering through travel and encounter, the imprint and absence of his brother Vivian, who committed suicide at the age of

eighteen, and the last part of his work on the theme of returning to life. He has published two books on photography, *Casa central* in 2001, and *Le Livre de Vivian*, in 2019. He has been exhibited in Marseille and at the Dumba collective in Brooklyn. He is currently continuing his project with a book of personal photographic and literary archives, traces and proofs, an X-ray of memory and wandering. Through the family album, Alexandre Bergamini questions intimate and popular history, confronted with official history.

He is the 2024 winner of the cross-residency program "La Route des résidences" co-organized by the French Institute of Cambodia, the French Institute of Vietnam and the Alliance française de Chiang Mai and the writing residency program "Villa Marguerite Duras". He presents a work in progress for which he is in residence, text and legendary photographs around the presence and absence in Hiroshima, entitled "Hiroshima, the return to life."



## ***Factory***

### **Aglaé Bory (France, born in 1978)**

She is undoubtedly part of this rich French documentary school which, for twenty years, has renewed the visual possibilities of the field with great diversity of aesthetics. This work was produced as part of a very exceptional proposal from the French Minister of Culture, in 2022 and 2023 to 200 photojournalists or documentary photographers to show their portrait of France after the Covid pandemic.

The former student in Art History who then continued her studies at the Ecole Nationale Supérieure de la Photographie d'Arles chose to focus her work on the artistic practices of young people in working-class neighborhoods, which she knows well. During Covid, all cultural venues had been closed and the post-Covid period showed how

much young people wanted and needed to rediscover culture.

As always, Aglaé Bory produced portraits and, as usual, took the necessary time to give them a deep meaning. These are not formal portraits but real encounters with young people in their environment. The photographer first met those who were to become her models, spoke with them, they tamed each other, then the young people posed, alone or in groups, many with musical instruments or sketching the dance steps that are their means of expression.

All these images become a family album because the photographer, very precise in her framing which are never effects that would take more importance than the characters, has managed to preserve a great unity of light, soft, peaceful. Like a new birth but also with fantasy.







The former student in Art History who then continued her studies at the Ecole Nationale Supérieure de la Photographie of Arles decided, when she was invited for a residency on amateur sports, to work on river sports, on the Seine and the Marne rivers. In these spaces that are both closed and fluid young athletes find spaces of pleasure and freedom that contrast with the city where they leave.

She who takes many portraits proceeded as always in dialogue with those who were to become her models whose image she never steals. She approached them, spoke with them, put them at ease, to reach a moment when she wanted to photograph them as much as they wanted to let themselves be photographed and participate.

But above all she continued and developed her research on the landscape:

"I have thus created reconstructed landscapes, juxtaposed to recreate fictitious, fragmented, piecemeal panoramas that nevertheless create a whole, connected by the line of the bank that acts as a horizon line. In these composite landscapes, the absent image is just as important as the present images. They are mounted on a flat area of neutral gray, gray being symbolically the color of lack. In this way I try to show a moving, fleeting, elusive landscape that takes us to another space, whose path is sketched through these river landscapes and the athletes who cross them."



She exhibits this work as prints but she also created this presentation for which she did not want a classic slideshow but a montage to compose fluid landscapes that dialogue with the water and the rivers at a slow pace. She accompanied the images with sounds that she had recorded while she was doing the photographic work.

Christian Caujolle



## ***Factory***

### **Seven students from the École nationale supérieure de la photographie in Arles**

« Les Communautés qui viennent » (The Communities to Come) presents a selection of photographs, images, and films by seven graduates from the École Nationale Supérieure de la Photographie in Arles, who received the Jury's Congratulations in 2024. Despite their unique aesthetics and distinct approaches, these works surprisingly share a common thread in exploring the very notion of community.

Whether defined politically, as evidenced by Basile Lorentz in his series on Europe, or based on a utopia, as approached by Doriane Bellet in her photos taken in Cuba, community manifests in various forms. It can be embodied in rural life, as seen in Antonio Del Vecchio's series captured in his native Apulia, or

constructed through an insular logic, poetically evoked by Emeline Ametis with her works on the Caribbean, as well as by Davide Fecarotti in his exploration of a bridge intended to connect Sicily and Sardinia. It can also be confined to the scale of a village in Morbihan, Brittany, or a supporters' club in Martigues in southern France. Each of these works invokes the idea of community, whether characterized by a shared national, ethnic, or religious origin, a common territory, a group of states, or simply by shared interests. Through the apparent heterogeneity of these proposals and the variety of geographic situations, they challenge us to rethink this notion.

In an age of globalization, in which photography plays an active role, what meaning does this term hold today? In an increasingly connected and globalized world, what forms and significances does this notion take, particularly through the lens?

The title directly references the famous book by Italian philosopher Giorgio Agamben, *The Coming Community: Theory Out of Bounds*. While Agamben, in this 1990 essay, questions the possibility for our contemporary societies to move towards a single community without presuppositions, without conditions of belonging, without identity... the works of the young graduates from ENSP instead present a plurality of population groups that, in their political, geographic, and cultural complexities, challenge this notion and, to borrow the words from Doriane Bellet's thesis, ultimately « invite us to contemplate the state of a world that we all inhabit. »

Curator: V. Souben



© Antonio Del Vecchio



© Basile Lorentz



© Simon Bouillere

## ***Phnom Penh Airports***

### **Kem Sovanna (Cambodia, born in 1981)**

Looking at the landscape—crossing it, appreciating it, loving it—is not necessarily the same as truly seeing it. Kem Sovanna genuinely sees it and shares his unique vision with us. More than merely observing, he sculpts the landscape with light, framing it precisely and transforming it into a breathtaking painting crafted by nature. He possesses the patience to wait for the moment when light makes colors vibrate, giving familiar spaces a fresh perspective. With an innate ability to select the perfect moment, he creates harmonious and serene compositions that reinvent the world around him.



© Kem Sovanna







Born in 1981, Kem Sovanna is a Cambodian photographer.

He earned a Bachelor's degree in Business Administration in 2002 and studied photojournalism at the Studio Image of the French Institute in 2012. Since then, he has developed his career as a documentary and sports photographer. In 2023, he furthered his education in Fine Art photography at Nimith Art Space.

Prior to becoming a full-time photographer, Sovanna worked in the private sector from 2000 to 2012 and has also served as a government officer in 2018.



© Kem Sovanna

## ***The Photo Phnom Penh festival in Siem Reap***

Five years ago, during the 10th edition of Photo Phnom Penh, we proudly extended our celebration to Siem Reap, showcasing the work of ten talented Cambodian photographers. Although none hailed from Siem Reap, this exhibition marked a significant moment in our journey of nurturing photography in Cambodia.

Since then, Photo Phnom Penh has continued its commitment to fostering creativity through annual workshops, engaging with emerging photographers and providing a platform for their voices. The 2019 workshop was particularly inspiring, revealing a wealth of talent and innovative perspectives that surprised and delighted us.

This year, as we celebrate the 15th edition of Photo Phnom Penh, we're excited to return to Siem Reap.

Following the main event in Phnom Penh, we will open a series of exhibitions across various locations in Siem Reap, spotlighting the exceptional quality and creativity of local photographers.

From documentary to conceptual work, these exhibitions represent the culmination of dedicated projects crafted by Siem Reap's own photographers. Each piece reflects their unique vision and experiences, and we take great pride in showcasing their work. This exhibition is not just a celebration of photography; it is a testament to the vibrant artistic community that thrives in Siem Reap.

Kanel KHIEV,  
Co-Curator, Head of Media team

## ***Alliance Française Siem Reap***

### **Hann Enong (Cambodia)**

Sometimes we feel lost. We don't know what's our place in this world nor where it is. Lightly, with a very sure sense of color close to pictorial references, a young woman invents one, two, three, maybe a thousand places for herself. To do this, she stages in spaces she chooses precisely and frames with care, at sunset or by night. An atmosphere of mystery, more questions than answers, but the invention of an inner world that photography makes possible to look at. And, at the end, a very contemporary approach combining cinema and painting.

Born in 1993, she is the founder of SAHAT and lives in Siem Reap province. Her training in finance allowed her to work for various companies in the tourism industry before discovering her passion in

the field of fashion design. Photography and painting serve as her creative outlets, enabling her to escape the routine of her daily professional life and create something new. Her first real experience in photography was the workshop organized with SOVAN Philong by the Photo Phnom Penh Association at the end of 2019. The exhibition is the result of those two weeks of experiment in Siem Reap.



© Hann Enong

## ***Alliance Française Siem Reap***

### **Soeun Bunsor (Cambodia)**

Embodying both male and female characters, the photographers narrate the well-known story of Dap Chuon and his wife in their historic home. This series uses photography as a form of storytelling, blending elements of fiction with rich realism, and bringing the historical tale to life within the intimate setting of their home.

Going beyond mere documentation, it creates a dialogue between past and present, encouraging reflection on the roles we play in our own histories. Through this lens, we can appreciate the resilience of love and the intricate tapestry of human experiences that connect us all.

Born in 1987, SOEUN Bunsor lives and works in Siem Reap. He graduated with a Bachelor's degree in Archaeology from the Royal University of Fine Arts in

2010. He joined INRAP for archaeological he works full-time in the Department of Communication at APSARA Authority. In addition to his archaeological work, Bunsor is talented in singing dual voices - both male and female - and is increasingly recognized as Yeay Khla on social media.



© SOEUN Bunsor - Yeay Khla

## ***Alliance Française Siem Reap***

### **Lay Chanveasna (Cambodia)**

Lay Chanveasna was born in 1989 in Siem Reap. His journey into photography began in 2012 while working with children and engaging in field reporting and proposal writing. Over the past ten years, he has developed a deep passion for capturing images.

“My favorite subjects include landscapes, macro photography, and birds, which I have explored extensively. In 2019, I had the opportunity to participate in a photography workshop with SOVAN Philong, where I was introduced to conceptual art - an exciting new area for me to learn and develop further. Each photo tells a story, and sometimes these stories can change the world. I am eager to use photography as a means to create positive change.”

One in five Cambodian women is a victim of domestic violence, turning what should be a sanctuary into an unsafe and unharmonious environment. Women have the right to live free from all forms of violence. Together, we can work to end this situation and create a safer community for all.



© LAY Chanveasna

## ***Alliance Française Siem Reap***

### **Chhen Vannak (Cambodia)**

***Srey Ni & GN, 2019***

A story, told calmly in a documentary style and without any effects. There is no judgment either; it is a story that should be simply “normal,” “banal.” Srey Ni and GN were two women who loved each other and lived together in Siem Reap for three years. Their relationship faced harsh discrimination, including from their loved ones. But this only strengthened their love. Over time, their bond allowed them to support each other, and eventually, their relationship was accepted by most of the people around them. They now live together, enjoying a supportive work environment and the acceptance of their friends and family. This story invites us to reflect on identities and to accept and respect differences. Ultimately, it

is a glimmer of hope—a positive story that makes no noise or harm.

***Och..., 2021***

Who am I? How can I be defined and what can define me? It is around these fundamental questions, by questioning his own identity, that CHHEN Vannak develops *Och...*, an original series in which he is both the subject and the object. He knows that we cannot reduce someone to their physical appearance - even if this is too often what social rules impose - and he seeks to make visible a complex deep self, both gentle and anxious, harmonious and full of doubts. Which gives a whole with dark tones and an expressionist style.

“*Och...* is scar the journey and overcomes engraved within me. Showcasing the struggles from the past, and the experiences that have made me exist. The disconnection between my body, soul, and family keeps me grounded and descended from society.”



CHHEN Vannak born in 1993 in Siem Reap, Cambodia is a Phnom Penh-based artist working in photography, design, video, and performance. A 2016 graduate of the Faculty of Information and Technology, he founded project called 'mool creation', focusing on creative consultation and conceptualization. Vannak's work explores identity and existence. Recent exhibitions include *Is Beauty Truly Resilient* at 5Pointz and the University of Kon Kaen (2024), and *Neak Leng Tek* at Treeline Gallery (2023). He has participated in the Angkor Photo Workshop and is developing the ongoing photo piece *Holding On*. He completed the Contemporary Documentary & Photography Program at Sa Sa Art Projects (2020) and has been involved in group exhibitions such as *Adaptation?* (2021), *The Simultaneous* (2021), and the projection *Someone Like You* (Sreyni & GN) at Mirage, Siem Reap (2021). He also participated in a photo workshop in Siem Reap (2019).



© Chhen Vannak

## ***Alliance Française Siem Reap***

### **Roun Ry (Cambodia)**

ROUN Ry, from Banteay Mean Chey, moved to Siem Reap in 2006 for education, and discovered photography through Anjali House and Angkor Photo Festival. It became a passion and he held his first solo exhibition in 2019 and has participated in several international festivals, with his work featured in various publications. In his series in black and white, he focuses on « *The Loss and Restoration of Mangroves in Cambodia* ». He uses precise framing, a diversity of point of views and distance and the use of black and white and of quite spectacular lights give a kind a dramatic ambient to his series.

« My series documents the impact of this destruction and highlights local restoration efforts.

Residents express concern over dwindling fish yields as mangroves are cleared for development,

harming both biodiversity and community well-being. Climate change further exacerbates these threats, with rising sea levels and temperatures jeopardizing fragile ecosystems. If we don't act to preserve and restore mangroves, we will face severe consequences. Communities are beginning to unite to save the remaining mangroves, and my project aims to tell their story of resilience in the face of adversity. ».

Mangrove forests are vital to coastal ecosystems, preventing erosion and providing habitats for marine species. From 1989 to 2017, Cambodia lost nearly half of its mangrove forests - about 1415 hectares annually - mainly due to salt farming, charcoal production, and shrimp farming. In provinces like Koh Kong and Kampot, destruction rates reached up to 52%. With 75-80% of coastal residents relying on fishing, the loss of mangroves threatens their livelihoods.



© Roun Ry

## ***Along the river (Art center market)***

### **Baty Morokot (Cambodia)**

The small town of Siem Reap - which provides access to the temples of Angkor - is crossed by a long canal on which around twenty bridges have been built, most of them wooden. In recent years and due to the transformations of the city which wants to adapt more and more to the tourist flow, some have been destroyed and replaced by concrete bridges to allow cars to use them.

BATY Morokot documented, calmly and in color, the permanent activity on these old bridges, which are essential to everyone, used by both pedestrians and motorbikes.

Born in 1986 in Siem Reap where she lives and works, she practices painting first and foremost. Her volunteer work in her community is inspired as much

by her observation of daily life, nature and culture. She uses painting as a way to explore memories, a new perspective on ordinary objects and everyday life situations.

She joined Artcation in Chhlong, a workshop program designed for Relais guests and local children, Kratie (2021), she attended the photography workshop led by SOVAN Philong, Siem Reap (2019). She graduated from Build Bright University in the field of Accounting and Finance (2007).



© Baty Morokot

## ***Treeline gallery***

### **Yun Ranuth (Cambodia)**

First it looks very strange. The images are both very simple and totally mysterious. Frontal portraits, tightly framed, repeating the same rules and looking as elements of a documentary series. But the faces are transformed by the presence of seeds of different sizes and colors, stuck to the skin, and the meaning is not obvious. The photographer, lover of nature and photography, transforms his models into living masks and perfectly controls the lighting to avoid effects. He leaves us facing mysteries. For some these faces become disturbing, afflicted with curious illnesses, for others - who recognize the different kinds of seeds - the combination of nature and human being carries a future and hope.

Born in 1996 and based in Siem Reap he is a really self-taught photographer. After studying tourism

and working in the field for some time, he decided to dedicate to photography, which is a real passion. He does commercial work in different fields, from weddings to communication, among others for the hotel industry and local clients. His desire to truly express himself through photography led him to do several workshops, including at Angkor Photo Festival and in 2019 with SOVAN Philong, when he began the series of portraits exhibited at Photo Phnom Penh festival 2020 in Phnom Penh.



© Yun Ranuth



## *Treeline gallery*

### **Hou Sokratana - David James (Cambodia)**

To evoke and visualize the disasters caused by the proliferation of plastic which ultimately ends up in the oceans and has serious effects on fauna, but also on underwater flora, HOU Sokratana (David James) chose the metaphor and compose a little tragic tale. We can see, under a beautiful light, the ballet of the fish, free, then little by little they find themselves confronted with plastic - transparent and therefore barely visible - and are enclosed. Without excessive dramatization a sorry observation to mobilize against this dramatic pollution.

Born in 1982 in Siem Reap, HOU Sokratana (David James) first learned how to draw picture at Color Cambodia, then followed an introductory photography course in 2011 before obtaining his bachelor's degree Civil Engineering. Also, practicing

sculpture, which he has exhibited on several occasions, he completed his training in photography by following the workshop given by SOVAN Philong in 2019. Since 2003, he is also a Tour Guide for Japanese tourists.



© Hou Sokratana (David James)

## ***Center for Khmer Studies (In the garden)***

### **Song Pisith (Cambodia)**

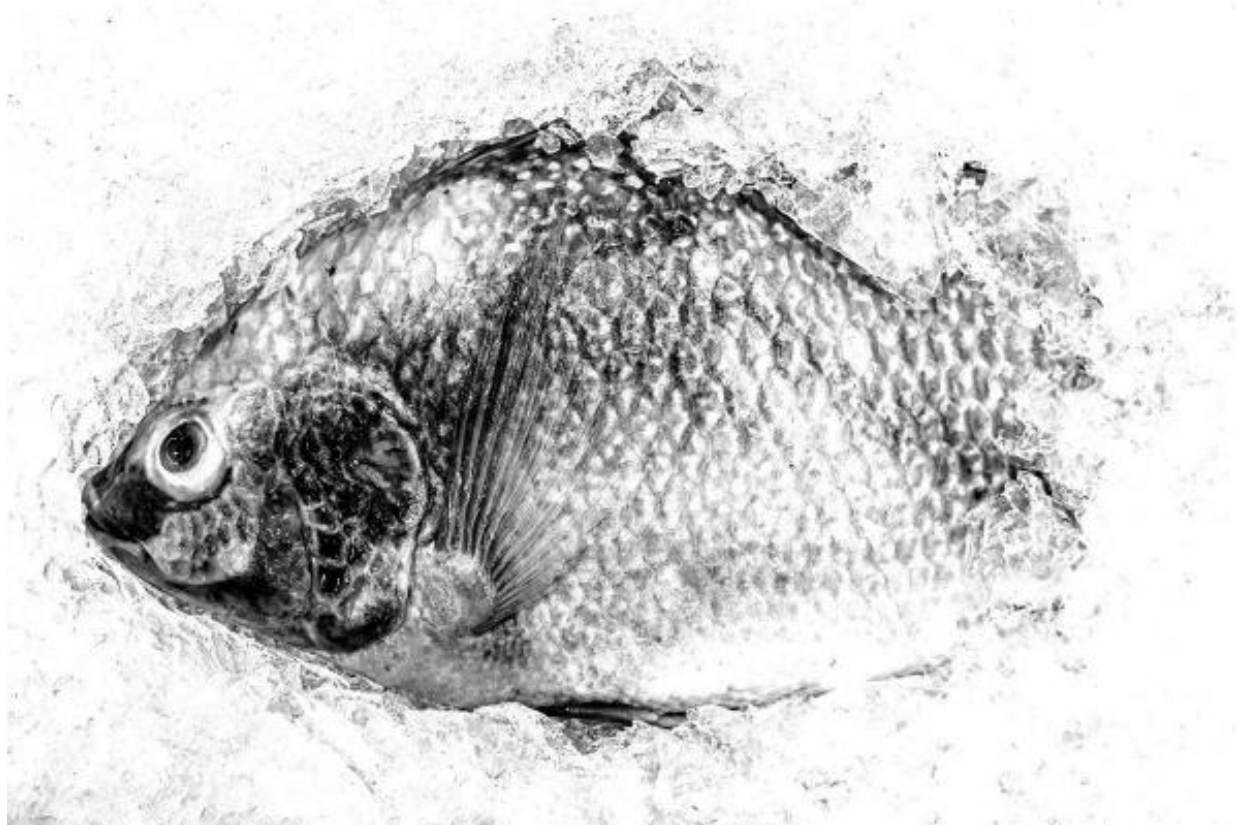
We recognize fish, but what we notice first are their shapes and textures. More than anything, they remind us of sculptures.

"I recently took several photos of seafood and fish stored on ice for long-term preservation. There's something inherently attractive about the interplay between the ice and the fish that draws my attention. After the photo shoot, I extensively experimented with editing the images. I found that using high-contrast black and white made them feel more abstract and imaginative, inviting viewers to see them in new and intriguing ways."

SONG Pisith, born in 1981 in Siem Reap Province, has had a passion for art since childhood. I studied traditional painting at Wat Reach Bo (the pagoda) and modern painting at Color Cambodia Painting

School as a child. He began his photography journey with a film camera in Japan in 2002. Upon returning to Cambodia, he transitioned to digital photography, accumulating over 20 years of experience. Pisith specializes in macro and close-up photography, infrared photography, and landscapes.

In addition to his photography, Pisith is a Japanese-speaking tour guide. Today, he strives for artistic independence, aiming to convey the identity and soul of Khmer art through his photography and direct interactions with tourists.



© Song Pisith

## ***Templation Angkor Resort***

### **Sem Sara (Cambodia)**

Home should be a harmonious place for everyone, so why has this warm shelter been abandoned, whether in the forest or a bustling town? The contrast between its inviting exterior and the emptiness within raises questions and sparks curiosity. What stories lie hidden in its walls? There must be a poignant tale behind the owner's sad decision to leave it behind, one that echoes the complexities of life and the passage of time.

“Born in 1989, art has always been one of my greatest passions. From an early age, I found joy in writing novels, crafting intricate narratives that allowed me to explore the depths of human experience. This hobby remains a cherished part of my life, serving as a foundation for my creative expression.

In 2015, I discovered my love for video and photography, which have since become essential outlets for my creativity. These visual mediums enable me to capture fleeting moments and emotions, offering a new dimension to storytelling. I aim to share my unique perspective with others, weaving together images and narratives that resonate on a deeper level.”



© Sem Sara

## ***NeakBong Residence***

### **Sok Rina (Cambodia)**

No matter the circumstances, rice has always been a vital staple for all Cambodians, particularly those in Asia. Agriculture plays a crucial role in the nation's development, encompassing food security, income generation, employment, and the improvement of the population's nutritional status.

Born in 1988 in Siem Reap, Rina is a self-taught photographer, supported by her family. After graduating, she began her career as a photographer, working with various institutions in Siem Reap.

In 2016-2017, Rina participated in The Japan Professional Photographers Society (JPS) photography competition in Japan, winning an award for two consecutive years. In 2019, she attended the photo workshop led by SOVAN Philong, organized by the Photo Phnom Penh Association

(PPPA). In 2021-2022, Rina took part in the International Photography Awards (IPA) in the United States in the Professional: Architecture category, earning a certificate in professional photography as well.

Rina has now created a small gallery of her own to showcase some of her work in photography. Ultimately, her dream is to see the photography industry in Cambodia grow and expand like in other countries.



## ***Glow Inn Hotel***

### **Lim Bunhong (Cambodia)**

Angkor is, of course, the temples, the sculptures, and the splendor that has transcended centuries, still resonating with us today as powerfully as it did at its inception. But Angkor has also been a hub of people, activities, and the intricate relationship between nature and humanity - an embodiment of deep cultural beliefs. Angkor is not merely a mausoleum; it is a living entity.

Everything that has withstood the test of time - transforming and evolving while remaining solidly grounded - must be preserved, celebrated, and cared for. We need to look attentively and respectfully at the moss that adorns a statue, the gestures of a young woman, those of a monk, and even those of a monkey, alongside the diligent efforts of the workers.

Born in Siem Reap in 1983, LIM Bunhong works in field of Conservation of Angkor Monument & Intangible Heritage Research in Angkor Site. Naturally attuned to these themes, he describes himself as “Angkorian and Cambodian.” He skillfully frames details while situating scenes within the landscape, capturing fragments and embracing the expansive vision of Angkor.



© Lim Bunhong



## ***Cambodian National Youth Center***

### **Soeum Hoeung and Chau Sophon (Cambodia)**

What does it feel like to own the life you want? To not just dream, but to truly live your dreams? *367 Days* chronicles the extraordinary journey of two Cambodian women who embarked on a daring adventure across 25 provinces of Cambodia on their motorbikes. Over a transformative year, they embraced complete freedom, exploring the rich tapestry of their homeland while forging an unbreakable bond of friendship.

This project is more than just a travel narrative; it's a vibrant collection of stories, experiences, and flavors that reflect the essence of life in Cambodia. As the riders evolve into writers, they create a unique space for learning, support, and growth, infusing their journey with creativity and empowerment.

The 12,000 km journey over 367 days marks the beginning of two women's inspiring stories of courage, self-discovery, and a love for their own country.

SOEUM Hoeung was born in Siem Reap Province and raised by a devoted single mother. Immersed in a vibrant rural lifestyle which rich in history, culture and nature, she learned the values of community and cooperation from a young age.

With a passion for learning and travel, Hoeung has faced challenges but remained dedicated to growth. In 2007, she earned a scholarship to study Agricultural Economics and Rural Development at the Royal University of Agriculture in Phnom Penh. After returning to her hometown in 2016, she worked as a community development worker on education and environmental projects. In 2020, she traveled around Cambodia with her good friend Sophon to explore their roots.



© Soeum Hoeung et Chau Sophon

In 2024, Hoeng was awarded a scholarship for a Master's degree in Sustainable Development Goals in New Zealand. She believes in personal growth, participation, and collaboration to foster a prosperous and harmonious community.

CHAU Sophon is dedicated to empowerment, with over 10 years of experience in both development and private sectors. She focuses on creative ways to empower youth and young women in the areas related with social accountability, peace, education, livelihood, and entrepreneurship.

Sophon is passionate about motivating people gain the confidence to pursue their goals and contribute positively to society. She has served as a volunteer, mentor, facilitator, coordinator, leader, coach, speaker, and advocator.

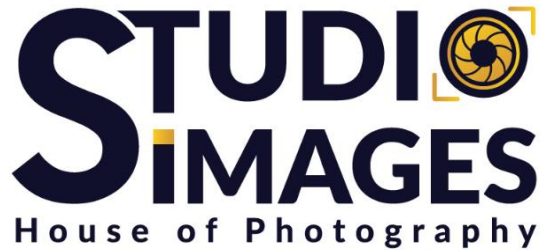
In 2020, she fulfilled her dream of traveling to 25 provinces in Cambodia to demonstrate that one's capability is not defined by gender or social status.

She encourages others to own their lives and create their own opportunities. This journey inspired her to work on a book with a travel partner, sharing their experiences and positive stories, set to launch in 2025.

## *House of Photography - Studio Images*

As the first photography training center in Cambodia, Studio Images is a photography and media school in Phnom Penh. Placed under the aegis of the Ministry of Labor and Vocational Training, it offers a two-year program designed to develop solid theoretical and practical knowledge in the artistic and technical fields of photography.

The school provides its students with access to a digital lab, a studio, an exhibition space, a library with over 2,000 books, and an analog photography lab.





Studio Images, House of Photography, will also offer a two-year scholarship program for students wishing to pursue a career in photography.

The school prepares the young Cambodian generation for various careers such as artistic photographer, studio/commercial photographer, event photographer, videographer, photojournalist, retoucher and post-production specialist, exhibition director, and editor.

The course offers several key lessons such as solid technical training, practical experiences, theoretical courses on the history of photography, regular workshops and meetings with professionals, as well as foreign language classes. Upon completing the program, students will receive a diploma, validating their two years of study.

The school also offers workshops for both beginners and advanced photographers, allowing everyone to deepen their skills.

The teaching and support team consists of recognized professionals and artists, ensuring high-quality instruction to prepare students for success in the field of photography.

Students will benefit from the dynamics of the Photo Phnom Penh festival, a professional springboard for Cambodian creators.



## Practical information



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## Hours

The gallery of the French Institute of Cambodia is open:

→ Monday to Thursday: 10 AM - 6 PM

→ Friday to Saturday: 10 AM - 5 PM

We offer free guided tours at the French Institute of Cambodia.

## Reservations :

[info@ifcambodge.com](mailto:info@ifcambodge.com)

## Visits and workshops

### Open to all

#### Guided tours

In French, Khmer, and English

→ Monday to Saturday: 9:00 AM - 5:00 PM

### Schools and NGOs

#### Preparation visit for teachers

In French, Khmer, or English

→ By reservation - Free

#### Guided tour for classes

In French, Khmer, or English

→ Monday to Saturday: 9:00 AM - 12:00 PM, 2:00 PM - 5:00 PM

→ By reservation – Free

#### Film screening

2\$ per person

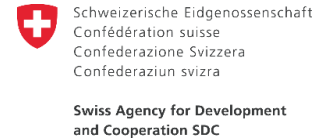
The team at the French Institute of Cambodia is looking forward to welcoming you!



**Cultural Manager:**  
Borin KOR

**Head of Mediation and Film Sector:**  
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EPSON



FT GALLERY



ROBTHORT

LUMIX

