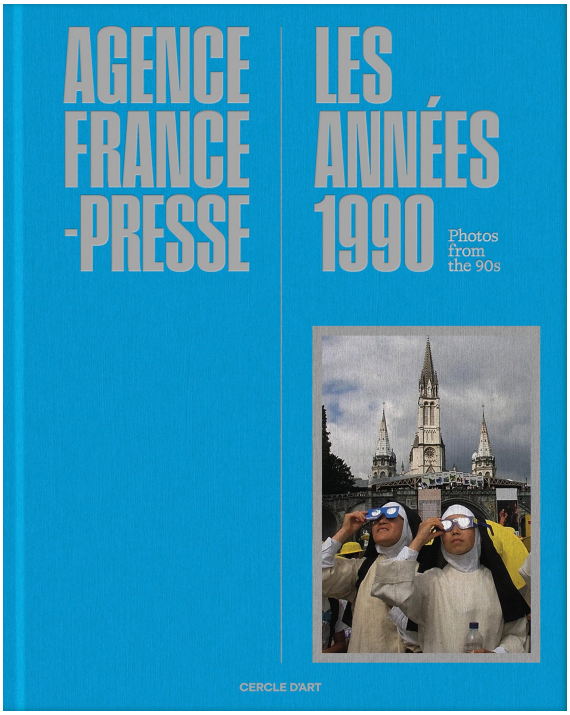
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Les Années 1990/Photos of the 90s

Agence France-Presse

Christophe Calais

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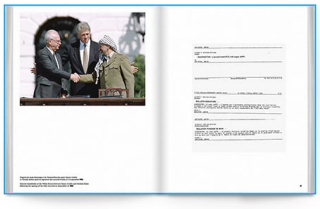
- True photographic treasures, these images combine documentary power with emotional impact, placing each work within a dual dimension: that of testimony and heritage
- An ambitious and unique collection of books devoted to major decades, conceived as a progressive exploration of our recent, global history
- This groundbreaking partnership brings together two complementary French areas of expertise: that of a press agency capturing the world in real time since 1944, and that of a publisher giving images the time and form of a book

The photographic archives of Agence France-Presse are among the most valuable visual testimonies of our contemporary history. This book, published by Éditions Cercle d'Art, brings together a selection of photographs that marked the 1990s, from the collapse of the Soviet bloc to the Tutsi genocide in Rwanda, from Nelson Mandela's release to the handshake between Yasser Arafat and Yitzhak Rabin, as well as the French national football team's victory at the 1998 World Cup. Far more than a book of archives, ***Photos from the 1990s*** constructs a genuine photographic narrative in which each image illuminates its era through both documentary value and aesthetic power. On the occasion of the bicentenary of photography in 2026, this volume highlights the importance of photojournalism in transmitting our collective memory and understanding the present.

Text in English and French.

For over 30 years, **Christophe Calais** has dedicated his work to news imagery and storytelling. After covering numerous international conflicts, notably in Rwanda, he worked with several major press outlets before joining the Magnum agency, where he became editor-in-chief. Since 2021, he has been responsible for showcasing Agence France-Presse's photographic heritage, overseeing projects dedicated to the Agency's archives, their restoration, and their dissemination. Author of several books and curator of exhibitions, he champions an approach to photojournalism that combines documentary rigor, an auteur's perspective, and the transmission of visual memory.







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