

MEP
MAISON
EUROPÉENNE
DE LA
PHOTOGRAPHIE

Press pack



Love Songs

Photography and intimacy

30.03.2022 – 21.08.2022

Studio

Motoyuki Daifu

Lovesody

30.03.2022 – 12.06.2022

Karla Hiraldo Voleau

Another Love Story

17.06.2022 – 21.08.2022

President: Jean-François Dubos

Director: Simon Baker

Institutional partner



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The MEP would like to thank the Collector's Circle of the MEP and the Friend's Association of the MEP for their continued support.

"Love generates, or rather reveals something which may be called absolute charm. In the beloved nothing is gauche. Every move of the head, every tone of the voice, every laugh or grunt or cough or twitch of the nose is as invaluable and revealing as a glimpse of paradise"

Iris Murdoch

The Spring 2022 Season at the MEP is about Love with a capital 'L': all its possible joys and all its potential tribulations; love in all its complexity and mystery; and all the everyday poetry that love can reveal. The major exhibition *Love Songs* is a deliberately romantic proposition for rethinking the history of photography, including some of its most celebrated names and landmark bodies of work. The exhibition has been conceived in relation to the old idea of homemade music compilations that (for a certain time at least) people offered to, and exchanged with, their lovers. One reason why *Love Songs* brings this tradition to mind, albeit visually rather than musically, is the sense of being immersed in the emotional landscapes of people we know (people we love) through the words, ideas and emotions of people that we do not. In choosing a playlist of songs that mean something to us by singers that we admire, we are, in a way, offering the feelings expressed to our lovers as our own. And in doing this very intimate 'curatorial' work and sharing it, we permit ourselves to say things that we rarely say, or say ourselves very badly, through a kind of appropriated poetry.

All of the artists in *Love Songs* and, indeed those chosen for the two Studios for this season, have tried to capture something of the essence of love for themselves with the camera. They have, however, done this not only to show what it means (or meant) to them personally, but also what it might mean for us as viewers. In every case the intimacies revealed rely not only on great photographic artistry, but on the artists' emotional generosity, the willingness to share with us not only their work, but their lives and loves.

Cover image

RongRong&inri
from the series "Personal letters", 2000
© RongRong&inri

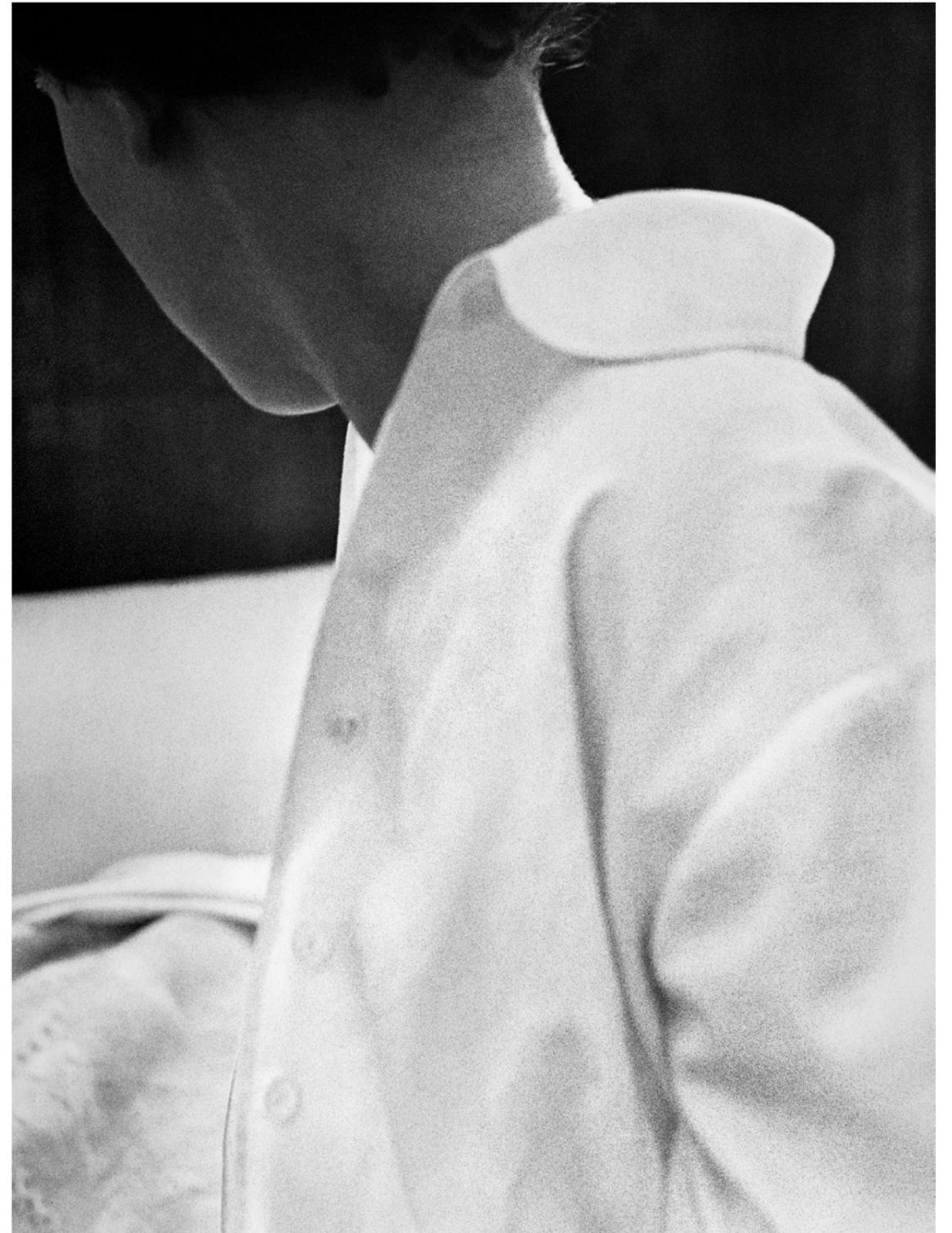
Simon Baker
Director of the MEP and curator of the exhibition *Love Songs*



Galleries +2 +3

Curators:

Simon Baker
Frédérique Dolivet
Pascal Hoël



Love Songs

Photography and intimacy

30.03.2022 – 21.08.2022

#ExpoLove Songs

#MEPParis

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□ The exhibition

The group show *Love Songs* proposes a completely new vision of the history of photography through the prism of intimate relationships, like those between lovers. Bringing together 14 series by some of the most important photographers of the 20th and 21st centuries, it comprises both masterpieces from the MEP collection and loaned works by important contemporary artists, many of which will be exhibited in Europe for the first time. As such, *Love Songs* will show both the importance of this subject to those working now as well as its rich history.

At the heart of the exhibition, and forming the twin points of departure for the history it proposes, are landmark series by Nobuyoshi Araki and Nan Goldin. These seminal works will be exhibited in relation to those produced by other major historic figures including Larry Clark, Emmet Gowin, René Groebli, Herve Guibert, Sally Mann and Alix Cléo Roubaud, as well as series by leading contemporary artists like JH Engström & Margot Wallard, Leigh Ledare, RongRong&inri, Collier Schorr, Hideka Tonomura and Lin Zhipeng (aka No 223).

Drawing inspiration from Nan Goldin's 'Ballad' ("The Ballad of Sexual Dependency", 1986) *Love Songs* is conceived and organised like a musical compilation or mix tape offered to a lover, with Side A, the first half of the show, made up of series from 1950-1990 and Side B, the second half from 1980 to now.

Taking us through many different stories and scenarios photographed between different couples and situations, from the first days of an affair through marriages, honeymoons, domestic bliss and the pain of separation, even to the last days shared between loves, the intimacies shared on film are revealed in all their poetry and honesty.

Love Songs, however, is, above all, a proposition about the nature of the photography: the fact that although the camera is often believed to be 'objective', it has frequently been used to record something about which we can agree on almost nothing, objectively speaking - something entirely subjective. We may not agree on what love is, or how it is supposed to look, how it makes us look, or how it makes us see, yet it has been the subject of some of the most important and moving photographic work of the past century.

Image page 5

René Groebli, from the series "L'Œil de l'amour", 1952
© René Groebli, courtesy of the artist and the gallery Esther Woerdehoff, Paris

"The 'I novel' is the closest thing to photography."

Nobuyoshi Araki



Nobuyoshi Araki, July 7th 1971, from the series "Sentimental Journey" Collection MEP, Paris. Donation of the Dai Nippon Printing Co., Ltd. © Nobuyoshi Araki, courtesy of Taka Ishii Gallery

"For me it is not a detachment to take a picture. It's a way of touching somebody - it's a caress."

Nan Goldin

Another history of photography

Love and intimacy have inspired many great artists to produce moving and significant photographic works throughout the 20th and 21st centuries. "Sentimental Journey" (1971) and "Winter Journey" (1989-90) by Japanese photographer Nobuyoshi Araki, and "The Ballad of Sexual Dependency" (1973-1986) by American photographer Nan Goldin are among the most compelling examples of this practice.

Love Songs proposes situating these two series in the context of the work of other major photographers, all of whom have pushed the boundaries of representing intimacy within their practice. Comprising powerful bodies of work by both French and international artists, from the 1950s to the present, the exhibition *Love Songs* sets out a completely new history of photography.

Love, a way of seeing

Love Songs is also a proposition about romantic relationships explored through the question of the gaze. Although love may be considered as a kind of universal experience, the exhibition shows how, in reality it is inseparable from subjectivity, and the way which we 'look' and 'see' while in love can entirely change the way in which we see the world around us. In "L'Œil de l'amour", for example, René Groebli photographs his young wife, the moments of closeness they share, and invites us as viewers to share a way of looking that transforms everyday life. Through Emmet Gowin's lens, by contrast, family and domestic life are treated as precious, almost sacred subjects. Elsewhere, Sally Mann explores the ways in which the loving gaze treats the body of a loved one when it falters due to illness, reflecting on questions of trust, kindness and acceptance. In his project *Double Bind*, Leigh Ledare juxtaposes his own images of his ex-wife Meghan Ledare-Fedderly with photographs of her taken by her new husband; here the photographer questions the representation of the same model in the context of two different intimate relationships. Depicting different ways of loving, different sexual orientations, and different kinds of relationship, *Love Songs* invites viewers to immerse themselves in a variety of personal worlds, and experience different subjective visions of love.

When photography meets intimacy

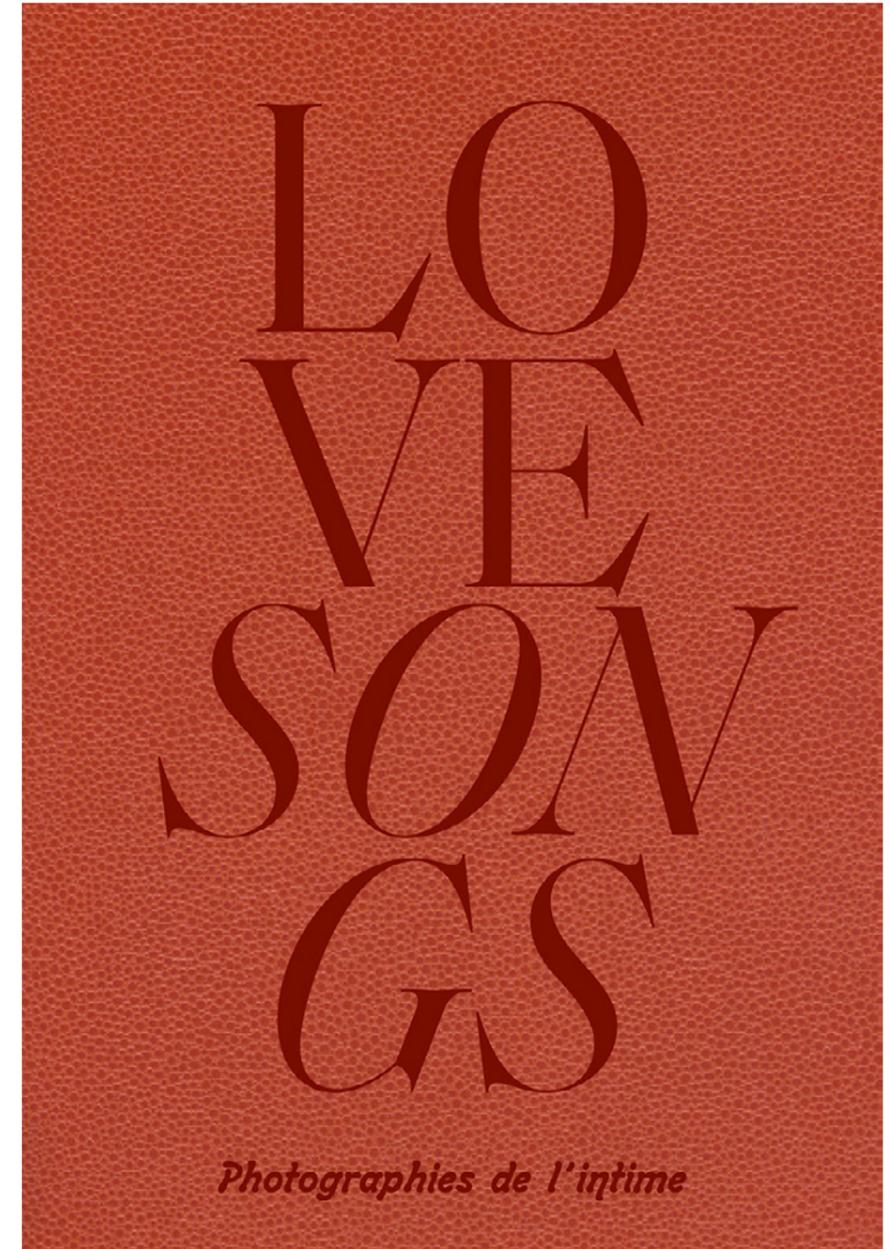
By concentrating on the way photographers create works of art inspired by their personal lives, *Love Songs* seeks further to question the potentiality and limits of the photographic medium. It asks whether love can ever really be 'captured' on film or whether the camera's 'objectivity' renders this impossible. But more than this, what might these works say about the role that the photographers give to us, the viewer? While photographers cannot be accused of voyeurism when it comes to their own lives, what effect does this access to intimacy have for the audience? The works of Hervé Guibert and Alix Cléo Roubaud, in which we enter the private spaces of the bedrooms or bathrooms that the artists occupy with their loved ones, might even make us feel as if we are taking the place of that intimate "other", the photographer. With artist couples working together like JH Engström & Margot Wallard or RongRong&inri, the viewer, is again put into the heart of their relationship, alternates, taking the place first of one partner, then the other.



"The photograph of a loved one, even the very closest of them, alone restores love from afar: the intangibility and that first strangeness, forever fascinating, of a face that one has not seen."

Alix Cléo Roubaud

Alix Cléo Roubaud, *Sans titre* (Self portrait with Jacques Roubaud), 1980
Collection MEP, Paris. Donation of Jacques Roubaud
© Fonds Alix Cléo Roubaud



Catalogue

On the occasion of the exhibition *Love Songs*, a catalogue is being co-published by the MEP and Atelier EXB. It includes all the series presented in the exhibition as well as *Lovesody* by Motoyuki Daifu and *Another Love Story* by Karla Hiraldo Voleau, which are being presented during the same period in the Studio, the MEP's exhibition space dedicated to emerging artists. Introductory essay by Simon Baker, director of the MEP and curator of the exhibition.

Love Songs, Photographies de l'intime, published by Atelier EXB. Texts in French, hardcover, format 19,5x27 cm, 224 pages, 230 images, €45.

□ Exhibition overview

Side A: 1950 - 2000

Divided over the two main floors of the MEP, like two sides of an album, *Love Songs* opens with classic series from the 1950s to the 2000s that depict intimacy, desire and emotional intensity by René Groebli "L'Œil de l'amour" 1952, Emmet Gowin "Edith", 1967-2012 and Nobuyoshi Araki "Sentimental Journey", 1971, and "Winter Journey", 1989-1990. These are followed by the work of two French photographers, Hervé Guibert and Alix Cléo Roubaud, both of whom being aware of their imminent deaths, were deeply affected by their last moments with their lovers. This section concludes with seminal series "Tulsa" (1963-1971) by Larry Clark and "The Ballad of the Sexual Dependency" (1973-1986) by Nan Goldin, who both opened up the boundaries between art-making and intimate lives for generations of photographers. All the series presented in the first section of the exhibition are drawn from the MEP collection.



René Groebli,
From the series "L'Œil de l'amour", 1952
Collection MEP, Paris
© René Groebli, courtesy of the artist
and the gallery Esther Woerdehoff, Paris

"If I had been a poet,
I would have written
poems to her but being a
photographer, my desire
was to preserve memories
and to succeed in
capturing the unforgettable
atmosphere of this trip
with Rita. I decided to offer
her a photographic love
poem."

René Groebli



René Groebli, *L'Œil de l'amour (The Eye of Love)*, 1952

René Groebli married Rita Dürmüller in 1951. The series "L'Œil de l'amour" gathers photographs taken during their honeymoon in Paris the following year. Behind the closed doors of the hotel where the newlyweds were staying, Groebli's sensual and dreamlike vision of marital love is transformed into a visual love poem. Refined graphics, elegant close-ups, meticulous fragments, harmonious light, and wider views shape a real narrative that was published in 1954 in his book entitled *Das Auge der Liebe (The Eye of Love)*. In this surprisingly fresh and natural series, the relationship between photographer and subject is sublimated by their loving closeness, filled with modesty and adoration. Revealing a couple's intimacy in this way was unheard of at the time.

Born in 1927 in Zurich, **René Groebli** is a well-known photojournalist whose work has been published in *Life magazine* and *Picture Post*, among others. His first book, *Magie Der Schiene (Rail Magic)*, published in 1949, secured his place as one of the best post-war Swiss photographers. This book, with its rigorous formal modernism, confirmed his importance in the avant-garde of the interwar period. He published *Das Auge der Liebe (The Eye of Love)* in 1954.

From 1955 onwards, he focused increasingly on colour photography and founded his own studio for advertising and industrial photography. The American magazine *Color Annual* named him "Master of Color" in 1957.

In the early 1980s, he returned to more personal research in black and white. In 1999, the Kunsthau Zurich organized a major retrospective of his work.

Emmet Gowin, *Edith*, 1967-2012

In 1960, Emmet Gowin met Edith Morris at a dance. They got married in 1964, and Gowin began to develop his photographic artwork around Edith's family, the Morris clan, who immediately adopted him. Throughout his career, Emmet Gowin never stopped photographing Edith. Over the years, while the artist may have started producing fewer images, his photographs became increasingly profound and sensitive. Suggesting the ephemeral nature of things, they are a hymn to ageing womanhood and, above all, to the inner strength of the woman he loves.

Born in 1941 in Danville, Virginia, **Emmet Gowin** studied photography with Harry Callahan at the Rhode Island School of Design in Providence. Thanks to his influence, Gowin developed his art by observing his daily life and the world around him without distancing himself from it. This vision is central to his work and contributed to his success. In the early 1970s, he established himself on the New York art scene through exhibitions at the Light Gallery and MoMA.

Since 1973, he has focused on landscapes, particularly those shaped by man or nature, even taking aerial photographs. In recent years, his passion for insects led to photographs of nocturnal moths in South America, which he sometimes associated with his wife, as in the series "Edith in Panama", juxtaposing her silhouette with images of moths.



“For me, pictures provide a means of holding, intensely, a moment of communication between one human and another.”

Emmet Gowin

Emmet Gowin,
Edith, Chincoteague, Virginia, 1967
Collection MEP, Paris.
© Emmet Gowin, courtesy of the artist
and the Pace Gallery, New York

“I am not saying these are true photographs because I shot my own honeymoon! It is simply that I have made love my starting point as a photographer, beginning by chance with an I-novel.”

Nobuyoshi Araki



Nobuyoshi Araki, *Sentimental Journey*, 1971 & *Winter Journey*, 1989-1990

In 1971, Nobuyoshi Araki published his first book, *Sentimental Journey*, a visual diary of his honeymoon with his young wife Yoko. This book marks Araki's veritable debut as a photographer. His artistic universe was already in place: in direct contact with day-to-day reality, he both lived it and transformed it into fiction. The photographic act became an everyday, mechanical gesture, and each of the images that emerged found its place in his way of expressing his experience of time. Its explicit sexualised nature has been controversial but it represents one of the first revelations of intimacy in photography.

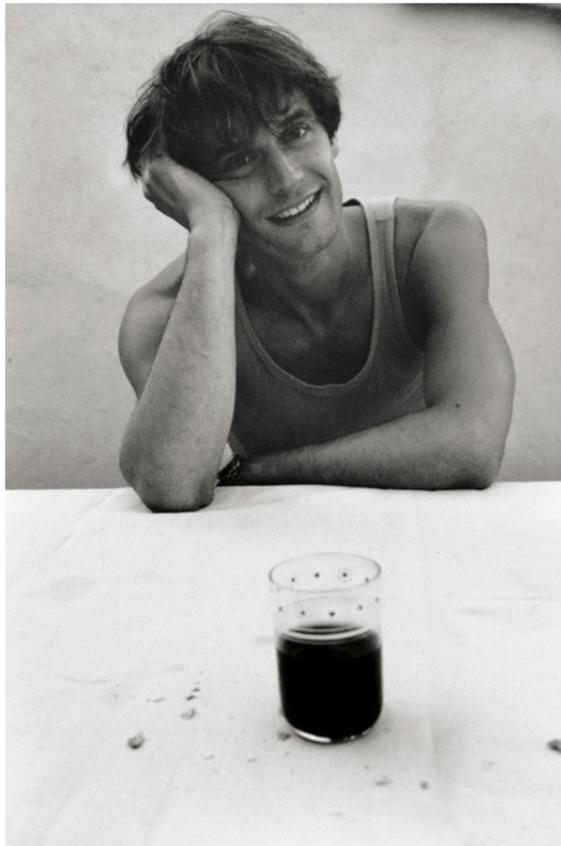
In 1989, Araki prolonged this series with a second ensemble entitled "Winter Journey", a photographic essay documenting the death of his beloved wife and the artist's intense grief.

Born in Tokyo in 1940, **Nobuyoshi Araki** studied at Chiba University. He began his career by working as a photographer at the advertising agency Dentsu before devoting himself fully to his artistic practice.

Araki documents all the moments of his life: what he sees of the world around him, his intimacy, his obsessions, sex, death and nudity, which he assembles in order to develop a new photographic genre in photography.

His wife Yoko was his muse. Also included in his work are the famous images of Kinbaku (the Japanese art of bondage), as well as series on flowers or his cat, Chiro. During his career, Araki has published more than 500 books, and his work has been exhibited around the world.

Nobuyoshi Araki
From the series "Sentimental Journey",
1971
Collection MEP, Paris. Donation of the
Dai Nippon Printing Co., Ltd.
© Nobuyoshi Araki, courtesy of Taka Ishii
Gallery



Hervé Guibert, *T. au verre de vin, tête penchée, Santa Caterina, 1983*
 Courtesy of Les Douches la Galerie,
 Paris
 © Christine Guibert

Hervé Guibert, *Thierry*, 1976-1991

Hervé Guibert met Thierry Jouno in 1976. They had a passionate love story that lasted 15 years. Identified only with the initial T., he is the main character in a book assembling his written journals (1976-1991), *Le Mausolée des amants* (*The Mausoleum of Lovers*), published in 2001.

Of Thierry, Hervé Guibert took delicate portraits, images with a gentle poetry, very sensual, in which he sublimates his lover's nude body. His face is rarely revealed, but the photographer's desire for him is omnipresent, yet without provocation. His book *Le Seul Visage* opens with a photograph of Hervé's hand on Thierry's naked torso soberly titled *L'Ami*. *Le Fiancé*, another image in which Thierry wears a tulle wedding veil, tinged with playful self-deprecation, is the only allusion to the relationship between the two lovers.

Born in Saint-Cloud, France, in 1955, **Hervé Guibert** was a writer and photographer. His writing was mainly based on autobiography and autobiographical fiction. He was also known for his numerous writings on photography. In 1990, he revealed his HIV-positive status in his novel *À l'ami qui ne m'a pas sauvé la vie* (*To the Friend Who Did Not Save My Life*), which helped him reach a broader public. Starting at the age of 18, Hervé Guibert produced a body of black-and-white photographs based on his personal universe and made up of portraits of his family and friends.

He died in 1991 at the age of 36.

In 2011, the MEP organised the first retrospective of his photographic work.

Alix Cléo Roubaud, *Untitled*, 1980-1981

Alix Cléo Roubaud is a photographer who produced an exceptional body of work from 1979 to 1983. In 1980, she married the mathematician and poet Jacques Roubaud. He would accompany her in every step of her photographic career.

Alternating between peaceful moments and severe asthma attacks, she sensed she was running out of time. Her anxieties drove her to accumulate images of the daily life she shared with the man she loved. She photographed her husband in the quiet of their home, at his desk or reading on a sofa in their family home in Saint-Félix. The artist also took photographs during Jacques Roubaud's professional trips, traveling with him and creating series of the couple in bed in hotel rooms, or self-portraits in which both of them are visible. The resulting images are a testimony to their complicity, and show the two lovers, lightheartedly playing with their erotic imagination.

Born in Mexico City in 1952, **Alix Cléo Roubaud's** career was short-lived due to her untimely death in 1983, at the age of 31, from a pulmonary embolism. In parallel with her photographic work, she kept a written diary that was published posthumously by her husband. Her photographic corpus (652 photographs left pell-mell after her death) can be found in important collections from various institutions (the BNF or French national library, the MEP, the Centre Pompidou...). Her intimate and profoundly experimental oeuvre consists of a limited number of photographs, all printed by the artist, who afterwards destroyed the negatives.

The series "Si quelque chose noir", made up of 17 prints, was shown for the first time in 1983 at the Rencontres d'Arles photography festival.

In 2014, the BNF presented a retrospective exhibition of Alix Cléo Roubaud's work, titled *Quinze minutes la nuit au rythme de sa respiration*.



Alix Cléo Roubaud, *Le 12.IV.80, Hôtel Zalagh, Fès, chambre 331, 1980*
 Collection MEP, Paris. Donation of
 Jacques Roubaud.
 © Fonds Alix Cléo Roubaud

Larry Clark, *Tulsa*, 1963-1971

Larry Clark burst onto the New York art scene in 1972 with the publication of *Tulsa*, a small, limited-edition book showing photographs of his friends, youth on the fringes of society with erratic lifestyles: informal photographs of their daily routine, filled with drugs and violence, a book about “forbidden photos, photos we weren’t supposed to take, a life that wasn’t supposed to happen”. Breaking the taboos of the time, his powerful narrative story has become a cult book.

Sharing his friends' daily lives and addictions, Larry Clark produced an autobiographical body of work that marked the history of photography with its subject matter, paving the way for countless other photographers.

Born in Tulsa (United States) in 1943, **Larry Clark**, an American photographer and filmmaker, published *Tulsa* in 1971, a book whose uncompromising assessment of American youth adrift caused a scandal on the art scene.

In the mid 1970s, his second book, *Teenage Lust*, is a sulphurous and provocative account of adolescent sexuality.

Starting in 1995, he turned to film and made several movies, the first of which, *Kids*, was screened at the Cannes and Sundance film festivals and made a name for itself with its dark subject matter: the troubles of young New Yorkers who fall into drug addiction.

His first retrospective exhibition in France was organised in 2011 at the Musée d'Art Moderne de la Ville de Paris, whose decision to ban the exhibition to under-18-year-olds was extremely controversial.



Larry Clark, *Sans titre*, 1963
From the series "Tulsa"
Collection MEP, Paris
© Larry Clark, courtesy of the artist and
Luhning Augustine, New York.



Nan Goldin, *Nan and Brian in bed*, New York City, 1983
From the series "The Ballad of Sexual Dependency"
Collection MEP, Paris
© Nan Goldin, courtesy of Marian Goodman Gallery.

Nan Goldin, *The Ballad of Sexual Dependency*, 1973-1986

Published in 1986, part artwork and part private diary, Nan Goldin's *The Ballad of Sexual Dependency* sits squarely on the boundary between art and documentary. Inviting the viewer into her own existence, she depicts her group of friends in spontaneous photographs that reflect the daily life of a community whose members hide nothing: partying, sex, anxiety, drugs, violence, in tender and raw images, with saturated colours.

Nan Goldin focuses on the roles men and women are given in their childhood and the effects they have on love relationships. She questions the limits between autonomy and dependence in couples and evokes the tension that can lead to relationships filled with conflict and often violence.

Born in 1953 in Washington, **Nan Goldin** revolutionised photography in the 1980s, making her life into her work. "The Ballad of Sexual Dependency" is the iconic and foundational photographic series for her entire body of work. In 1987, she presented the project for the first time in Europe at the Rencontres de la photographie festival in Arles in the form of a slideshow accompanied by a musical playlist. In 2017, MoMA organised an important retrospective of "The Ballad", with over 700 images from this work.

Throughout her life, she has continued to photograph her loved ones. Her work has been exhibited worldwide.

Side B: 2000 - 2020

The second floor of the show presents more contemporary works, made from the 2000s to the present day. Two intense love stories lived and photographed by two photographer couples are on display: on the one hand, Swedish photographer JH Engström and French photographer Margot Wallard with "Foreign Affair", 2011, and on the other, Chinese artist Rong Rong and Japanese artist Inri with their series "Personal letters", 2000. This is followed by Sally Mann's series "Proud Flesh" (2003-2009) and Collier Schorr's "Angel Z", (2020-2021), both of whom photograph their partners' bodies in different contexts. Three other iconoclastic series close the exhibition: "Photographed Colors of Love" (2005-2021) by Lin Zhipeng, aka n°223, who reveals the sexuality of youth in China today; "Double Bind" (2010) by Leigh Ledare, who re-examines his relationship with his ex-wife; and Hideka Tonomura in "Mama Love", 2007, who inserts herself into her mother's romantic life.



Lin Zhipeng (aka n°223),
Green Light, 2010
© n°223. Courtesy of in)(between gallery.

"We don't overthink things,
we just live out our story
and take photographs."

JH Engström &
Margot Wallard



JH Engström & Margot Wallard,
***Foreign Affair*, 2011**

At the beginning of their passionate love story, photographers JH Engström & Margot Wallard meet Yasunori Hoki, founder of the publisher Super Labo in Japan, offered them carte blanche to produce a book together. The artists collaborated on an exciting and liberating project whose nature reflected their passion, which resulted in *Foreign Affair*.

The images are a hymn to desire, a celebration of carnal and spiritual love as sharing, as a total abandonment to the other, trustingly and without inhibition. The couple surrender themselves, uninhibited, in a straightforward, joyful and sincere manner. The images are raw, sultry and close to the body. Although each of them lives in a different culture and a different environment, an intense intimacy and fusion emerge from these images. Aware of the fleeting nature of such an intoxicating love, the artists seek to record it, to preserve its burning trace.

Margot Wallard is a French photographer born in 1978. Her photographic projects are linked to events in her personal life but her intention is to have them address more universal issues. She has published several books: *My Brother Guillaume & Sonia*, started in 2008 and published in 2013, in which she photographs her brother and his girlfriend, both alcoholics, and both of whom have since passed away. With *Natten*, published in 2017, she talks about grieving and her relationship with nature in the Swedish countryside.

Born in 1969 in Karlstad (Sweden), **JH Engström** spent part of his youth in Paris. In 1993, he moved to Stockholm, where he worked as an assistant to Anders Petersen, who had a decisive influence on the expressive dimension of his work. His photographic work is impulsive and autobiographical. He edits it into sequences and shows it in book form (he has published 21 books in total). The content of each book is conceived as a whole, without any hierarchy between the images. Thus, each portrait or self-portrait, still life or landscape conceals a quantity of memories and makes up a personal, visual and poetic diary addressed to all. In 2021, the famous Photo Poche collection dedicated it's 167th number to his work.

Margot Wallard and JH Engström have published three books together: *Foreign Affair* (2011), *7 Days, Athens, November 2011* (2012) and *Karaoke Sunne* (2014).

JH Engström & Margot Wallard,
from the series "Foreign Affair", 2011
© JH Engström & Margot Wallard,
courtesy galerie of Jean-Kenta Gauthier,
Paris.



“Let’s decide to live with the ‘third eye’ that we have created together.”

RongRong&inri

RongRong&inri
from the series "Personal letters", 2000
© RongRong&inri

RongRong&inri, *Personal letters*, 2000

The Chinese photographer Rong Rong and the Japanese photographer Inri met in 1999. Both accomplished artists, their only common language was photography. When Inri returned to Japan at the end of the year 2000, the two lovers began a fiery correspondence by writing on the edges of the prints they had made together.

The prints from the “Personal letters” series, made in 2000, constitute both the beginnings of their love affair and their first photographic collaboration. The creative process here was fully and equally shared. Alternating moments from everyday life with more sophisticated scenes, playing with symbolic props or glorifying Inri’s eroticized body with the effects of veiled light or colour enhancements. They also photographed each other naked in grandiose landscapes, alone or entwined as if they were one body. These handwritten exchanges of sweet words and promises of eternal love, which were then kept for more than 20 years, have never been shown before.

RongRong was born in 1968 in Zhangzhou, China. Inri was born in 1973 in Kanagawa, Japan, and graduated from the Nippon Photography Institute in Tokyo. This artist couple has been working together since 2000. Their images reflect the intimate world they have created together. Their critically acclaimed series, such as “Mt.Fuji” and “Liulitun” emphasise the relationship of the human body with nature and the urban environment.

In 2007 RongRong&inri founded the Three Shadows photographic art centre in Beijing’s Cochangdi art district. They also established the annual Three Shadows Photography Award, which is intended to help discover and encourage the most promising Chinese photographers.

The 2016 Sony World Photography Awards honoured the couple with an award for Outstanding Contribution to Photography, in acknowledgement of their impact on contemporary photography in China and beyond.

Sally Mann, *Proud Flesh*, 2003-2009

This work was made over a period of six years on the family farm in Virginia (United States), where Sally Mann lives with her husband Larry, who suffers from muscular dystrophy, which has led him to progressively lose the use of his limbs. This hymn to the power of the couple’s bond shows the strength, dignity and nobility of a man who, by encouraging his partner in her project, accepts what some might find disturbing or shameful.

The usual roles between the photographer and her nude model are reversed here: vulnerability and abandonment are on the male side. The physical decay and the disease’s progression are highlighted by the marks induced by the artisanal wet collodion process, which sometimes can resemble cracks, burns or scars. Sally Mann’s images are dominated by sensuality, tenderness and above all, kindness.

Born in 1951 in Virginia, Sally Mann anchors her photographic research in her native landscape. In her work, she asks powerful questions about identity, ethnicity and religion in a land with a dramatic past history. From the 1990s onwards, she photographed the Deep South and presented landscapes that were lush, beautiful and peaceful, but also haunted by the Civil War and the legacy of slavery. Family ties and childhood are also prominent themes in her work, as in her book *Immediate Family*, published in 1992. Her images are characterised by a photographic technique linked to 19th century processes and the use of a traditional large-format view camera.

Her works are exhibited throughout the world and can be found in numerous public collections, such as the Museum of Modern Art in New York. In 2019, the Jeu de Paume devoted a major retrospective to her work. Sally Mann is the winner of the Prix Pictet 2021.

Sally Mann, *Hephaestus*, 2008 (left)
Sally Mann, *Semaphore*, 2003 (right)
from the series "Proud Flesh"
© Sally Mann, courtesy of the artist and Gagosian gallery.



Collier Schorr, *Angel Z*, 2020-2021

In her work, Collier Schorr often addresses issues related to her own intimacy or that of her models. The series “Angel Z”, which was made with Angel Zinovieff, the artist’s lover and collaborator, invites us to penetrate the intimate space of their relationship. While some of the images seem to be posed or “composed” as if they were physical performances captured by the camera, others evoke anecdotal situations from everyday life.

Collier Schorr questions the tension between private and professional relationships when photographers are engaged in a collaboration with someone close to them. The artist confronts the different levels of the relationship, between the banality of everyday life and creative alchemy, and interrogates the nature of the way each partner views the other.

Born in 1963 in New York, **Collier Schorr** works in fashion and advertising. She is particularly well known for her portraits which combine realism with elements of fiction and fantasy. Desire is central to her work: the artist’s own desire but also the viewer’s, which she invites through the sexualized poses of her subjects. Collier Schorr blurs the boundaries of gender and identity and questions conventional norms between homosexuality and heterosexuality, masculine and feminine.

In one of her latest series, gathered in a book entitled *Paul’s book*, she befriended the French model Paul Hameline at their first meeting in 2015 in Paris. She then photographed him frequently, giving rise to a series of intimate portraits and discussions.



Collier Schorr,
from the series "Angel Z", New York, 2021
© Collier Schorr, courtesy of the artist
and 303 Gallery, New York

“Eroticism and voyeurism are as common as walking, eating or taking a shower. Love and sex are absolutely not taboo to me. I don’t know if I will keep on running all my life with my camera after naked bodies, but I think I’m still young and curious enough about this world and everything that revolves around me.”

Lin Zhipeng (aka n°223)



Lin Zhipeng (aka n°223), *Photographed colors of Love*, 2005-2021

In the series “Photographed Colors of Love”, the Chinese photographer Lin Zhipeng (aka n°223) depicts young people who, despite the authoritarian regime in China, live their sexuality to the fullest, without limits. In a style that is raw and direct, he takes a contemporary look at a generation that seeks freedom, revealing its innocence, melancholia and relationship to nudity and sexuality.

His images are bathed in a gentle insouciance. His mises en scène are joyful and spontaneous, inspired by his own life experience. Inciting both fascination and scandal, Lin Zhipeng (aka n°223) photographs his friends, their games, their parties, their eccentric outfits and their sexual behavior without any taboo regarding gender, homosexuality, nudity, desire or fetishism.

Born in 1979 in Guangdong (China), **Lin Zhipeng (aka n°223)** is a true “millennial” artist, venerated on the Internet and social medias. In 2003, he created a blog entitled “North Latitude 223” that brought him a great deal of recognition for his daily posts of photographs accompanied by short texts. He also publishes numerous self-published magazines. Referring to himself as “n° 223” after the police character in Wong Kar-Wai’s film *Chungking Express*, he is inspired by the poetic, dreamlike atmosphere of this director’s films, as well as the loneliness and mystery that surround many of their characters.

Lin Zhipeng (aka n°223) shows his work around the world. His latest solo exhibition, *Polaroids*, was held in 2020 at the Stieglitz 19 gallery in Antwerp (Belgium).

He published *Grand Amour* with Witty Books in 2020 and in 2021, the book *123 Polaroids* was published by Super Labo.

Lin Zhipeng (aka n°223),
Mask & Cherry, 2011
© n°223, courtesy of in)(between gallery



Hideka Tonomura
from the series "Mama Love", 2007
© Hideka Tonomura, courtesy of Zen
Foto Gallery, Tokyo

Hideka Tonomura, *Mama Love*, 2007

Hideka Tonomura and her mother lived together for many years under the influence of a controlling and violent man.

In "Mama Love", the artist took photographs in a hotel room documenting her mother's adulterous lovemaking and her newfound freedom. While developing the prints, the artist became aware for the first time of her mother's frontal gaze, her expression of vengeance and rebellion. It became clear to her that this affair was less a meaningful long-term relationship than a quest for happiness. She decided to obliterate the lover and transform his male body into a dark mass, blackening it by literally "burning" it in the darkroom.

Born in 1979 in Japan, **Hideka Tonomura** started photography in 2002. She published *Mama Love*, her first book, in 2008. In 2013, she published *They called me Yukari*, in which she documents her sexual experiences and her new life in Tokyo while working as a hostess in a bar, fragments of stolen images taken by the young woman who goes by the name of Yukari.

Actively presenting her work in Japan and abroad, her recent publications include *Orange Elephant* (Zen Foto Gallery, 2015), *Cheki* (Morel Books, 2018) and *Die of love* (Zen Foto Gallery, 2018).

After being diagnosed with cancer in 2019, Hideka Tonomura founded the "Shining Woman Project", a portrait project dedicated to women fighting the disease.

Leigh Ledare
from the series "Double Bind", 2010
© Leigh Ledare



Leigh Ledare, *Double Bind*, 2010

In the project *Double Bind*, Leigh Ledare continues his work on forbidden intimate relationships and based on the principle of an assumed voyeurism. In 2010, the artist organised two three-day work sessions, each two months apart. First, they reunited Ledare and his ex-wife, Meghan Ledare-Fedderly, in an isolated cabin in the New York countryside; then, a second session in the same location, Meghan and her new husband, photographer Adam Fedderly.

The hundreds of photographs taken by each of the two men with Meghan as their sole model retrace each couple's stay in two different relational contexts: in one case newlyweds, in the other a situation condemned to impossibility.

Born in 1976 in Seattle, **Leigh Ledare**, a former assistant to Larry Clark, is carrying out a profound conceptual reflection on the role of images in contemporary society. The very subversive series he produced on his mother for 8 years, gathered together in his first book, *Pretend you're actually alive*, brought him recognition in France. This project is a profoundly intimate investigation of the artist's relationship with his mother, a prodigy ballerina.

This project forms the basis of his work on the portrait, the collaboration between model and photographer and the limits of what is intimate, private and public.

Leigh Ledare's projects have been widely exhibited in the United States and Europe. Among his recent exhibitions are *Zurich* at the Office Baroque Gallery in Belgium in 2021; *The Plot*, at the Art Institute of Chicago in 2017; and numerous group exhibitions, including a show at the Whitney Museum of Modern Art in New York in 2018.

□ Press images

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LS01
René Groebli
From the series "L'Œil de l'amour", 1952
Collection MEP, Paris
© René Groebli, courtesy of the artist
and the gallery Esther Woerdehoff, Paris



LS02
René Groebli
From the series "L'Œil de l'amour", 1952
Collection MEP, Paris
© René Groebli, courtesy of the artist
and the gallery Esther Woerdehoff, Paris



LS03
René Groebli
From the series "L'Œil de l'amour", 1952
Collection MEP, Paris
© René Groebli, courtesy of the artist
and the gallery Esther Woerdehoff, Paris



LS05
Emmet Gowin,
Edith, Danville, Virginia, 1967
Collection MEP, Paris.
© Emmet Gowin. Courtesy of the artist
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Emmet Gowin,
Edith, Chincoteague, Virginia, 1967
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and Pace Gallery, New York



LS07
Emmet Gowin,
Edith and Elijah, Danville, Virginia, 1968
© Emmet Gowin. Courtesy of the artist
and Pace Gallery, New York



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René Groebli,
From the series "L'Œil de l'amour", 1952
© René Groebli, courtesy of the artist
and the gallery Esther Woerdehoff, Paris



LS08
Nobuyoshi Araki, *July 7th 1971*
From the series "Sentimental Journey",
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Gallery



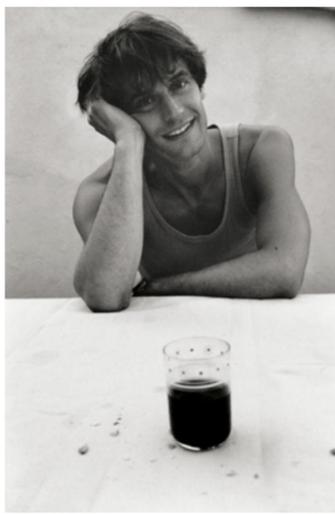
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Nobuyoshi Araki,
From the series "Sentimental Journey",
1971
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LS10
Nobuyoshi Araki,
From the series "Winter Journey", 1989-
1990
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Gallery



LS11
Hervé Guibert, *Le fiancé II*, 1982
Collection MEP, Paris. Donation of
Christine Guibert
© Christine Guibert



LS12
Hervé Guibert, *T. au verre de vin, tête
penchée, Santa Caterina*, 1983
Courtesy of Les Douches la Galerie,
Paris
© Christine Guibert



LS18
Nan Goldin, *The Hug*, New York City,
1980
From the series "The Ballad of Sexual
Dependency"
Collection MEP, Paris
© Nan Goldin / courtesy Marian
Goodman Gallery



LS19
Nan Goldin, *Nan on Brian's lap, Nan's
birthday*, New York City, 1981
From the series "The Ballad of Sexual
Dependency"
Collection MEP, Paris
© Nan Goldin / courtesy Marian
Goodman Gallery



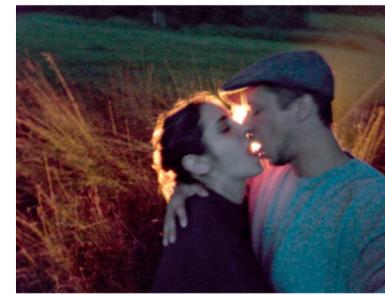
LS20
Nan Goldin, *Nan and Brian in bed*, New
York City, 1983
From the series "The Ballad of Sexual
Dependency"
Collection MEP, Paris
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Goodman Gallery



LS13
Alix Cléo Roubaud, *Le 12.IV.80, Hôtel
Zalagh, Fès, chambre 331*, 1980
Collection MEP, Paris. Donation of
Jacques Roubaud
© Fonds Alix Cléo Roubaud



LS14
Alix Cléo Roubaud, *Untitled*
(Self portrait with Jacques Roubaud),
1980
Collection MEP, Paris. Donation of
Jacques Roubaud
© Fonds Alix Cléo Roubaud



LS21
JH Engström & Margot Wallard,
From the series "Foreign Affair", 2011
© JH Engström & Margot Wallard.
Courtesy of galerie Jean-Kenta Gauthier,
Paris.



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JH Engström & Margot Wallard,
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JH Engström & Margot Wallard,
From the series "Foreign Affair", 2011
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Courtesy of galerie Jean-Kenta Gauthier,
Paris.



LS15
Larry Clark, *Billy Mann*, 1963
From the series "Tulsa"
Collection MEP, Paris
© Larry Clark, courtesy of the artist and
Luhring Augustine, New York.



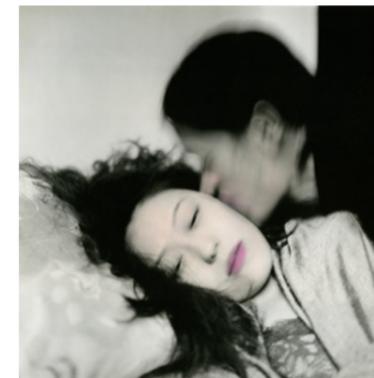
LS16
Larry Clark, *Sans titre*, 1963
From the series "Tulsa"
Collection MEP, Paris
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Luhring Augustine, New York.



LS17
Larry Clark, *Sans titre*, 1963
From the series "Tulsa"
Collection MEP, Paris
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Luhring Augustine, New York.



LS24
RongRong&inri
From the series "Personal letters", 2000
© RongRong&inri



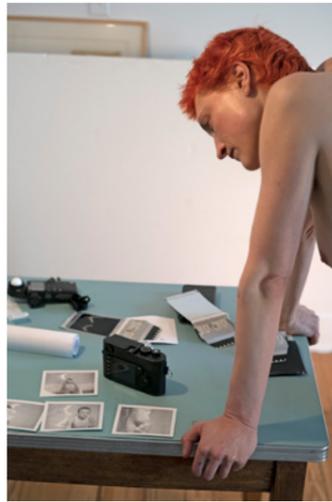
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RongRong&inri
From the series "Personal letters", 2000
© RongRong&inri



LS26
RongRong&inri
From the series "Personal letters", 2000
© RongRong&inri



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Collier Schorr
From the series "Angel Z", New York, 2020
© Collier Schorr, courtesy of the artist and 303 Gallery, New York



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Collier Schorr
From the series "Angel Z", New York, 2020
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Collier Schorr
From the series "Angel Z", New York, 2020
© Collier Schorr, courtesy of the artist and 303 Gallery, New York



LS35
Leigh Ledare, from the series "Double Bind" 2010
© Leigh Ledare



LS36
Leigh Ledare, from the series "Double Bind" 2010
© Leigh Ledare



LS30
Lin Zhipeng (aka n°223),
Mask & Cherry, 2011
© n°223, courtesy of in)(between gallery



LS31
Lin Zhipeng (aka n°223),
White Neck And Flower, 2010
© n°223, courtesy of in)(between gallery



LS32
Lin Zhipeng (aka n°223),
Green Light, 2010
© n°223, courtesy of in)(between gallery



LS37
Leigh Ledare, from the series "Double Bind", 2010
© Leigh Ledare



LS33
Hideka Tonomura
From the series "Mama Love", 2007
© Hideka Tonomura, courtesy of Zen Foto Gallery, Tokyo



LS34
Hideka Tonomura
From the series "Mama Love", 2007
© Hideka Tonomura, courtesy of Zen Foto Gallery, Tokyo

Studio +1

The MEP supports young artists

In parallel with the four-month-long programme in the Galleries (on floors +2 and +3) presenting major exhibitions and work by established artists, the Studio (on level +1) is organized according to a shorter timetable, offering emerging artists the opportunity to exhibit their work for the first time in an institutional setting.

Curator:

Laurie Hurwitz

The MEP thanks Jeffrey Rosen and the Misako & Rosen gallery, Tokyo for their precious assistance in the organization of this exhibition.

The exhibition is organized with the support of Christian Dior Parfums.

#MotoyukiDaifu
#StudioMEP



Motoyuki Daifu

Lovesody

30.03.2022 – 12.06.2022

□ Exhibition

The MEP is proud to present the first institutional exhibition in Europe of the young Japanese artist Motoyuki Daifu. Organized in conjunction with the show *Love Songs*, this exhibition presents the series "Lovesody" (2008), an intimate portrait of a whirlwind relationship that he calls his "rhapsody of love".

In 2008, Motoyuki Daifu was 23 years old and fell in love at first sight with a single mother of a two-year-old boy, pregnant with her second child. Their relationship became the subject of a series of colour photographs full of joy and tenderness but also tinged with melancholy, coining the term *Lovesody*, a portmanteau combining the words "love" and "rhapsody", which for him encapsulated this intense and unexpected story.

Through these candid snapshots, the photographer paints a moving and unvarnished portrait of their daily lives. Citing Juergen Teller's raw and seemingly spontaneous images as an influence, Daifu reveals their small, chaotic flat in intimate, unstaged photographs. Cluttered with toys, colored plastic objects, dirty dishes - piles of crumpled clothes, overflowing bin bags, Hello Kitty baby items, plates of half-eaten toast - this cramped space, with its joyful disorder, seems a world away from our preconceived notions of the structured, minimalist Japanese home we might think of in relation to Marie Kondo, the Japanese guru of domestic tidying.

Their relationship would last only six months, through the end of her pregnancy and the first weeks of the newborn's life. The fleeting nature of their love, combined with the young woman's vulnerability as the birth of her second child approaches, makes the images even more poignant, and reveals Motoyuki Daifu as the sensitive witness to a period filled with both happiness and uncertainty. *Lovesody* makes it possible for the viewer to feel the artist's ambiguous position; his gaze shifts from a fervent lover to a complicit friend, a protective father, even a child seeking his mother's attention. All the while, he invites us to discover beauty and grace in life's inevitable disorder.

Born in Tokyo in 1985, **Motoyuki Daifu** lives and works in Kanagawa. He graduated from Tokyo Visual Arts College in 2007. At the age of 19, while still a student, he decided to devote himself to photography, documenting his family of seven people sharing a small, chaotic flat, in intensely personal, unstaged photographs. Since then, his daily life has become a continual source of inspiration for his work.

In 2014, Daifu was one of the finalists for the prestigious Prix Pictet and for the Nissan Art Award in 2017.

Numerous books have been published on his work, including *Lovesody* (Little Big Man Books, 2012) and *Project Family* (Dashwood Books, 2013); his photographs are also reproduced in *Hypermarché-novembre* (The Gould Collection, 2018) which juxtaposes his images with poems by the French writer Michel Houellebecq.

The artist lives in Kanagawa, Japan.

He is represented by Misako & Rosen Gallery, Tokyo.

□ Press images

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MD01
From the series "Lovesody", 2008
© Motoyuki Daifu



MD02
From the series "Lovesody", 2008
© Motoyuki Daifu



MD03
From the series "Lovesody", 2008
© Motoyuki Daifu



MD04
From the series "Lovesody", 2008
© Motoyuki Daifu

The MEP supports young artists

In parallel with the four-month-long programme in the Galleries (on floors +2 and +3) presenting major exhibitions and work by established artists, the Studio (on level +1) is organized according to a shorter timetable, offering emerging artists the opportunity to exhibit their work for the first time in an institutional setting.

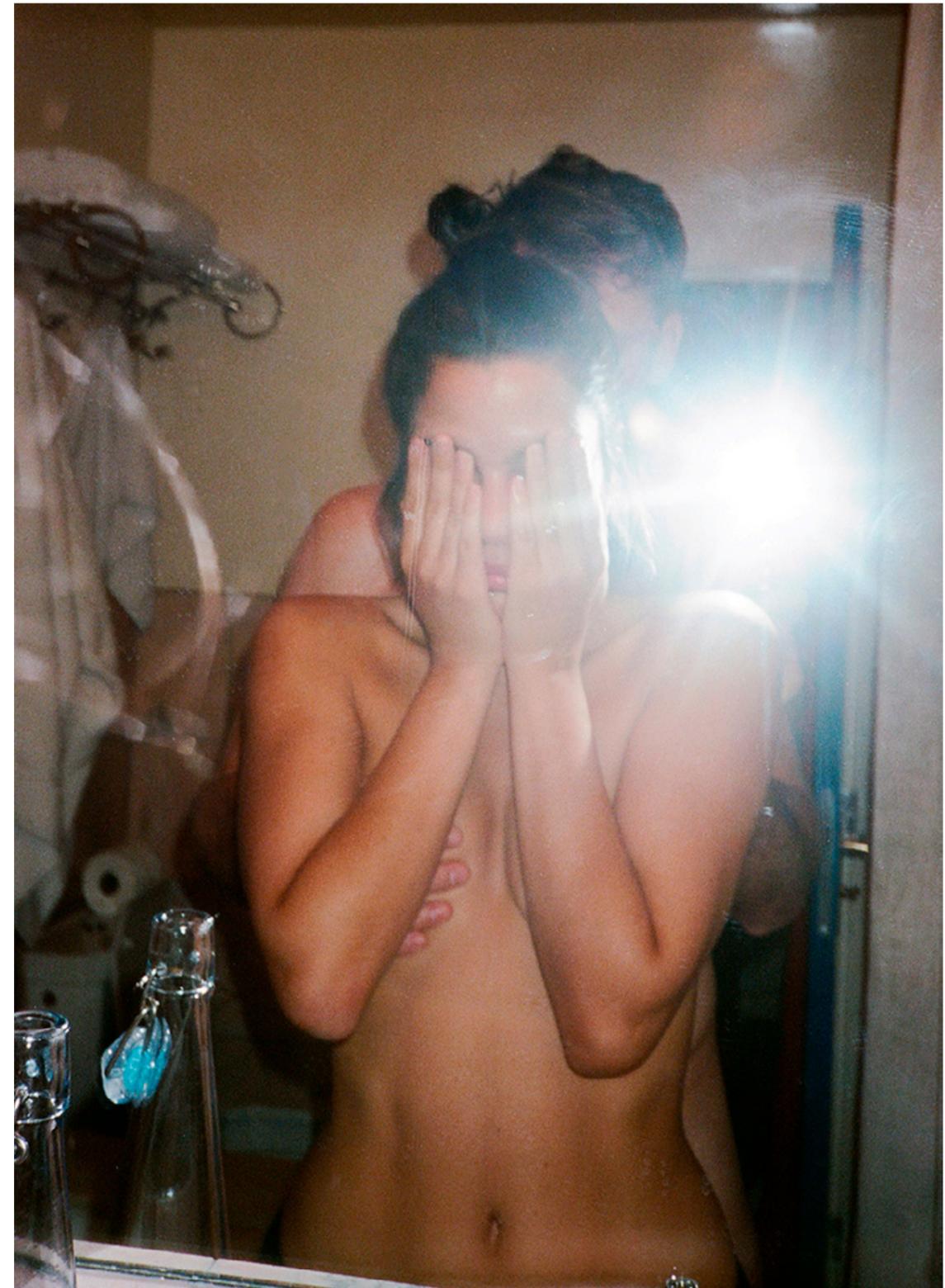
Curator:

Clothilde Morette

The exhibition is organized with the support of Christian Dior Parfums.

#KarlaHiraldovoleau

#StudioMEP



Karla Hiraldo Voleau
Another Love Story
17.06.2022 – 21.08.2022

□ Exhibition

In the Studio gallery, the French-Dominican photographer Karla Hiraldo Voleau presents her recent project *Another Love Story*, created in response to the MEP's invitation to show her work on the occasion of the *Love Songs* season. This is the artist's first solo exhibition in France.

Karla Hiraldo Voleau's artistic work focuses on intimacy as a critical space. Gender, sexuality, emotions and the body are all subjects she tackles in her photographs in order to reveal what is played out beyond appearances.

The artist stages herself in her artistic projects, thereby blending autobiographical narratives and fictions. The project *Another Love Story* is based on a personal story; she presents a series of photographs and texts that reconstruct and replicate the last months of her relationship. The artist reflects on the photographic medium as a fictional tool and devises a mise en scène of the feeling of love, thus showing the way we reproduce the norms and social evaluations that are supposed to define a couple, often unconsciously.

Detailing the last months of her relationship with the man she has chosen to call X for the sake of anonymity, Karla Hiraldo Voleau recounts a major change that took place during their relationship, namely her discovery that her companion was leading a double life. This revelation was made during a conversation between the artist and X's other partner which she chose to transcribe and present in the exhibition. From that moment on, a reversal took place. This discovery deeply unsettled her identity and chipped away at her beliefs. What to do when you find yourself dispossessed of your own story?

Karla Hiraldo Voleau decided to reappropriate this story by replaying different moments of their relationship and identically reproducing personal photographs the couple had taken in the past. She established a protocol for the shooting, becoming artistic director, going back to locations that served as a decor for their moments together and hiring a model to assume the role of her companion.

The choice of a "stand-in" was both a means of legal protection and a remarkable way for the artist to free herself from her former lover. Both performer and photographer, Karla Hiraldo Voleau offers a mise en abyme of her own story and makes palpable the social codes attached to the couple.

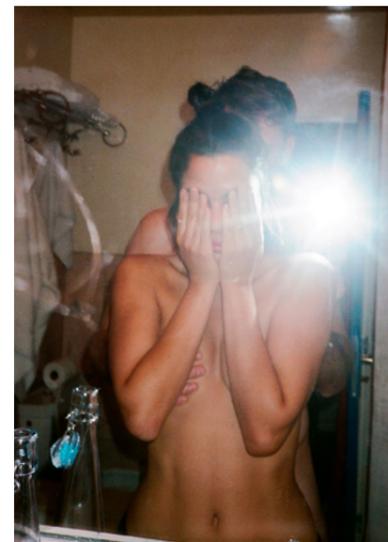
Another Love Story proposes a reflection on the photographic medium and its place as a silent witness of our lives. Here, images fail to capture the truth of a relationship, bending instead to our desires, to our wishes, to reveal the feeling of love even when it ultimately remains elusive.

Karla Hiraldo Voleau, born in 1992, is a French-Dominican artist who lives and works in Lausanne (Switzerland).

She graduated from ECAL, Lausanne, with a master's degree in Photography in 2018. She participated in the 2020 edition of the Foam Talent and Olympus Recommended Fellowship. Her work was presented at Paris Photo in 2019, the Rencontres d'Arles festival in 2017 and in Plat(t)form 2019. Her first photo book, *Hola Mi Amor*, co-published by Self Publish Be Happy and ECAL, was selected for the Aperture First Book Award in 2019.

□ Press images

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KHV1
Karla Hiraldo Voleau
Another Love Story, 2021
© Karla Hiraldo Voleau



KHV2
Karla Hiraldo Voleau
Another Love Story, 2021
© Karla Hiraldo Voleau



KHV3
Karla Hiraldo Voleau
Another Love Story, 2021
© Karla Hiraldo Voleau



KHV4
Karla Hiraldo Voleau
Another Love Story, 2021
© Karla Hiraldo Voleau

□ Coming soon

The MEP is proud to present the most important retrospective to date, and the first in France, devoted to the Ukrainian artist Boris Mikhailov. Considered one of the most influential contemporary artists in Europe, his practice has evolved over more than five decades to encompass documentary photography, conceptual practice, painting and performance.

Starting in the late 1960s, Mikhailov began his career by capturing the influence of the Soviet regime and its ideology on everyday life, before later moving on to explore the social and political consequences of the collapse of the USSR. His work, often marked by irony and self-mockery, plays with a wide range of everyday and propaganda imagery, to bear witness in uncompromising terms to both the harsh social realities and absurdities of his time.

Conceived in close collaboration with the artist, this major exhibition brings together nearly 400 works to reveal the breadth and diversity of his practice, from such emblematic photographic series as "Red" and "Case History" to seldom exhibited, iconic images and important recent work. Whether staging himself in burlesque poses in "I am not I" or "Crimean Snobbism", or transforming vernacular photographs in "Luriki" and "Sots Art", Boris Mikhailov combines humor and tragedy, consistently defending a wild and energetic artistic freedom as both a means of resistance to oppression and potential emancipation. For Mikhailov even the most serious subjects can be deeply comical, and every joke is deadly serious.

Boris Mikhailov, from the series "Red",
1968-1975
© Boris Mikhailov, VG Bild-Kunst, Bonn



Boris Mikhailov

07.09.2022 – 23.01.2023

Useful information

□ MEP

Maison Européenne de la Photographie
5/7 rue de Fourcy 75004 Paris
+33 (0)1 44 78 75 00 – mep-fr.org
M° Saint-Paul (line 1) or Pont Marie (line 7)

Opening hours

Wednesday and Friday from 11 am to 8 pm
Thursday from 11 am to 10 pm
Saturday and Sunday from 10 am to 8 pm*
Ticket office open till 7:30 pm
Closed on Monday and Tuesday
* Only for MEP members on Sunday 10 am to 11 am

Admission fee

Full price: €10
Reduced price: €6
Pass MEP*: €40
Pass MEP* 18-30: €25
Pass MEP* Donor: €120
*Pass for two people for an entire year

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