



MEP MAISON
EUROPÉENNE
DE LA
PHOTOGRAPHIE

Press kit



Dana Lixenberg
American Images
11.02–24.05.2026

The Season

The individual and the community, the singular and the collective: this season of exhibitions explores how personal trajectories and shared experiences intertwine through photographic and moving images.

For the first season of 2026, the MEP is delighted to present *American Images*, the first solo exhibition in a Parisian institution dedicated to the Dutch photographer Dana Lixenberg.

For more than three decades, Dana Lixenberg (born in Amsterdam in 1964) has developed a distinctive body of work in which portraiture becomes an act of attention and commitment. A documentary photographer, she works with a large-format camera, embracing a slow temporality that creates a space of encounter grounded in reciprocity. Her precise, pared-down images reveal the dignity of those she photographs, whether internationally known figures—among them Toni Morrison, Prince, and Whitney Houston—or members of marginalized communities. America emerges in all its complexity, from flamboyant icons to those left on the margins of society. Rejecting any single or definitive vision, Lixenberg offers instead a nuanced and multifaceted reading of the United States. *American Images* traces the past thirty years of her work, illuminating the social realities that continue to shape the country today.

The exhibition brings together several long-term projects developed in the United States, including *Imperial Courts*, initiated in the aftermath of the Los Angeles uprising in 1992 and still ongoing today. Other major series—*The Last Days of Shishmaref* (2008) and *Jeffersonville, Indiana* (2005)—reflect the same commitment to the people she encounters, and to the use of photography as a way of responding to the world. For Lixenberg, portraiture is an intimate act: a space in which looking at another becomes a means of understanding and recognition. Her photographs do not confine; rather, they open up reality, allowing it to unfold in all its complexity. Marked by tenderness amid the often precarious social contexts in which they are produced, her images reveal the unfulfilled promise of the American dream.

The season continues in the Studio with two exhibitions that bring together questions of identity, territory, and memory. In the first part of the season, Joel Quayson—Ghanaian-Dutch artist and recipient of the 2025 Dior Photography Prize—uses video and photography as performative spaces in which he presents, constructs, and reveals himself under the gaze of the camera. Identity, masculinity, and the relationship between intimacy and social space are central to his artistic practice. The second Studio exhibition features Johny Pitts, a British artist, researcher, and journalist, who presents a new project at the MEP titled *Black Bricolage*. Conceived as a collage, the work brings together personal archives, photographs, and fragments of narrative to form a representation of contemporary Black experience. The exhibition is part of Pitts's ongoing research into Afropean identity, a concept he has played a key role in developing in relation to questions of identity and shared cultural heritage.

The artists presented this season, with its strong emphasis on portraiture, remind us that being alone does not mean being disconnected from the world. The collective leaves its mark—in our gestures, our bodies, and our memories. Here, photography does more than bear witness to this presence; it invites us to experience it.

Clothilde Morette
Artistic Director, MEP

Cover image:
Dana Lixenberg, *DJ*, 1993

© Dana Lixenberg
Courtesy of the artist and Grimm Amsterdam | London |
New York

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Dana Lixenberg
American Images

11.02–24.05.2026

The exhibition

The MEP is proud to present *American Images*, the first major retrospective devoted to Dutch artist Dana Lixenberg. Spanning more than three decades, the exhibition brings together a committed and deeply human body of work, weaving a multilayered portrait of the United States in which celebrities and lesser-known individuals are approached with equal care and portrayed with dignity.

Born in Amsterdam, Lixenberg sees the United States through the fresh, discerning eyes of a foreigner, offering a nuanced perspective on the myth of the American Dream. After arriving in New York in 1989, Dana Lixenberg began to develop a photographic language grounded in empathy, mutual trust, and attentive engagement. In doing so, her portraits offer a counter-narrative to prevailing media representations of America, a perspective that remains deeply relevant today.

The human figure is central to her work. Moving across a broad social spectrum, from public figures to those living at the margins, her portraits look beyond status, stripping away the distractions of social context to resist reductive readings. Treating her subjects with respect and curiosity, she reveals the human qualities of celebrities while bringing out the individuality and presence of lesser-known sitters. Her practice is shaped by what she often refers to as a “slow dance” with her subjects. This unhurried approach fosters a sense of connection. Working with a 4×5-inch view camera, a demanding instrument that requires rigor and concentration, she transforms each session into an intimate exchange anchored in a shared moment. Carefully composed and marked by unwavering attention to detail, from the tilt of a head to the curve of an arm, her work resists simplification and achieves a sharp visual clarity.

Beginning in the 1990s and working for *Vibe*, *The New York Times Magazine*, *Interview*, *i-D*, *The New Yorker*, *Newsweek* and *Rolling Stone*, Lixenberg produced numerous portraits of figures from popular culture, including images of John McEnroe, Isaac Hayes, Whitney Houston, Iggy Pop, and Kate Moss. Some of these images, most notably those of Biggie Smalls and Tupac Shakur, have since become iconic.

Alongside her editorial work, Lixenberg has also developed several personal bodies of work, including *Imperial Courts*, a long-term project focused on residents of a public housing project in South Central Los Angeles. Over the course of three decades, she returned repeatedly to the community, shaping a complex body of work that moves beyond familiar narratives.

Other projects shown in the exhibition further extend Lixenberg’s exploration of contemporary America, from photographs of homeless families in Jeffersonville, Indiana, to those of the Iñupiaq village of Shishmaref in Alaska, threatened by the thawing permafrost. The presentation also includes test shots made with 4×5 peel-apart Polaroid film, which now form an intimate record of many years of encounters.

American Images is co-produced by the MEP in Paris and Fundación MAPFRE in Barcelona and Madrid.

Curators:

Laurie Hurwitz, MEP
Marcel Feil, MAPFRE
Production manager:
Elisa Monteillet, MEP.

A catalogue co-published by MAPFRE and Roma Publications will be released to accompany the exhibition.

This exhibition is organised with the support of the Mondriaan Fund

 **mondriaan fund**
for visual arts & cultural heritage

and of the Embassy of the Netherlands in Paris

 **NL Pays-Bas**

Previous page:

Dana Lixenberg, *Kimberly Denise Jones (Lil' Kim)*, 1997

© Dana Lixenberg
Courtesy of the artist and Grimm Amsterdam | London | New York



Biography



Dana Lixenberg (b. 1964, Amsterdam) is known for her stripped-down portraits that reveal the elemental qualities of her subjects. Working with a large-format view camera, she creates images rich in detail and texture. Their power lies in the relationship she forges with her sitters, strengthened by compositional rigor and a refusal of social stereotypes. After spending many years living in the United States, Lixenberg now divides her time between Amsterdam and New York; the sensibility shaped during those years resonates throughout her work.

Her editorial career includes portraits of numerous cultural figures for publications such as *The New Yorker*, *The New York Times Magazine*, *Vibe* and *Newsweek*. She has developed a number of long-form projects alongside her commissions, each informing the other. These include *De Wallen* (2025), a portrait of Amsterdam's historic red-light district; *The Last Days of Shishmaref* (2008), documenting an Iñupiaq community on an island off the coast of Alaska; and *Jeffersonville, Indiana* (2005), on an unhoused population in a small town. Her most ambitious project, *Imperial Courts* (1993–ongoing), begun in the aftermath of the 1992 Los Angeles uprisings, traces the lives of a public-housing community in Watts over more than three decades. Lixenberg's project led to the book *Imperial Courts 1993–2015* and was awarded the Deutsche Börse Photography Foundation Prize in 2017.

Dana Lixenberg lives and works in Amsterdam and New York. She studied photography at the London College of Printing (1984–86) and the Gerrit Rietveld Academie in Amsterdam (1987–89). Across her practice, major long-term projects are conceived as both photographic series and publications. Her work is held in numerous public and private collections and has been exhibited at institutions such as Aperture Foundation (New York), Mai Manó Ház (Budapest), the Rijksmuseum and the Stedelijk Museum (Amsterdam), the Centre Photographique (Rouen), MMK (Frankfurt), The Photographers' Gallery (London), the Busan Biennale, Huis Marseille (Amsterdam), LACP (Los Angeles), and the Fotomuseum Den Haag (The Hague). She is represented by Grimm Gallery in Amsterdam, London, and New York.

“For me, taking photographs is like a slow dance.”

Dana Lixenberg

Previous page:
Dana Lixenberg, *Tanya K and her daughter Kayrah*, 2021

© Dana Lixenberg
Courtesy of the artist and Grimm Amsterdam | London | New York

Rineke Dijkstra, *Dana Lixenberg*

© Rineke Dijkstra

The exhibition overview

Presented across two floors, this exhibition brings together, for the first time, several bodies of work created in the United States from the early 1990s onward. Born and raised in Amsterdam, Lixenberg developed her artistic vision and saw her career take shape in New York, where she lived from 1989 to 2018. She came of age during a formative period for print media, when magazines carried significant weight, just before the emergence of digital technologies that transformed conventions of self-representation.

After an initial period working for Dutch publications, she began collaborating with American magazines. The exhibition opens with portraits made taken during her editorial assignments, some of which developed into longer-term projects through sustained engagement with specific communities.

Imperial Courts, initiated in the early 1990s, occupies a pivotal place in the exhibition, spanning the entire top floor. After a portfolio from the project was published in the newly launched *Vibe* magazine in 1993, it played a defining role in launching her career.

Series :

Portraits

Jeffersonville, Indiana

The Last Days of Shishmaref

Polaroid 54/59/79

Imperial Courts



Dana Lixenberg, *Helen Gurley Brown*, 1997

© Dana Lixenberg
Courtesy of the artist and Grimm Amsterdam | London | New York

PORTRAITS (1993–2003)

The exhibition opens with a broad selection of colour portraits depicting cultural figures, public personalities, and individuals outside the public eye. Made for or alongside editorial assignments in the 1990s, these images reflect the breadth of American society and culture at the time.

Across these varied contexts, Lixenberg's subjects range from Whitney Houston, Allen Ginsberg, Kate Moss, Leonard Cohen, Jay-Z, and Iggy Pop to a woman on death row in Texas, sex workers in a Nevada brothel, and participants at a prayer revival in Florida. She approaches each portrait with a strong sense of responsibility, fostering an environment of attentiveness and trust. These works also include her now-iconic portraits of Tupac Shakur (1993) and Biggie Smalls (1996), commissioned by *Vibe* and now widely recognized and reproduced worldwide.

Dana Lixenberg, *Kamaal "Q-Tip" Fareed, Ali Shaheed Muhammad and Malik "Phife" Taylor (A Tribe Called Quest)*, 1997

Next page: Dana Lixenberg, *Tupac Shakur*, 1993

© Dana Lixenberg
Courtesy of the artist and Grimm Amsterdam | London | New York







JEFFERSONVILLE, INDIANA (1997–2004)

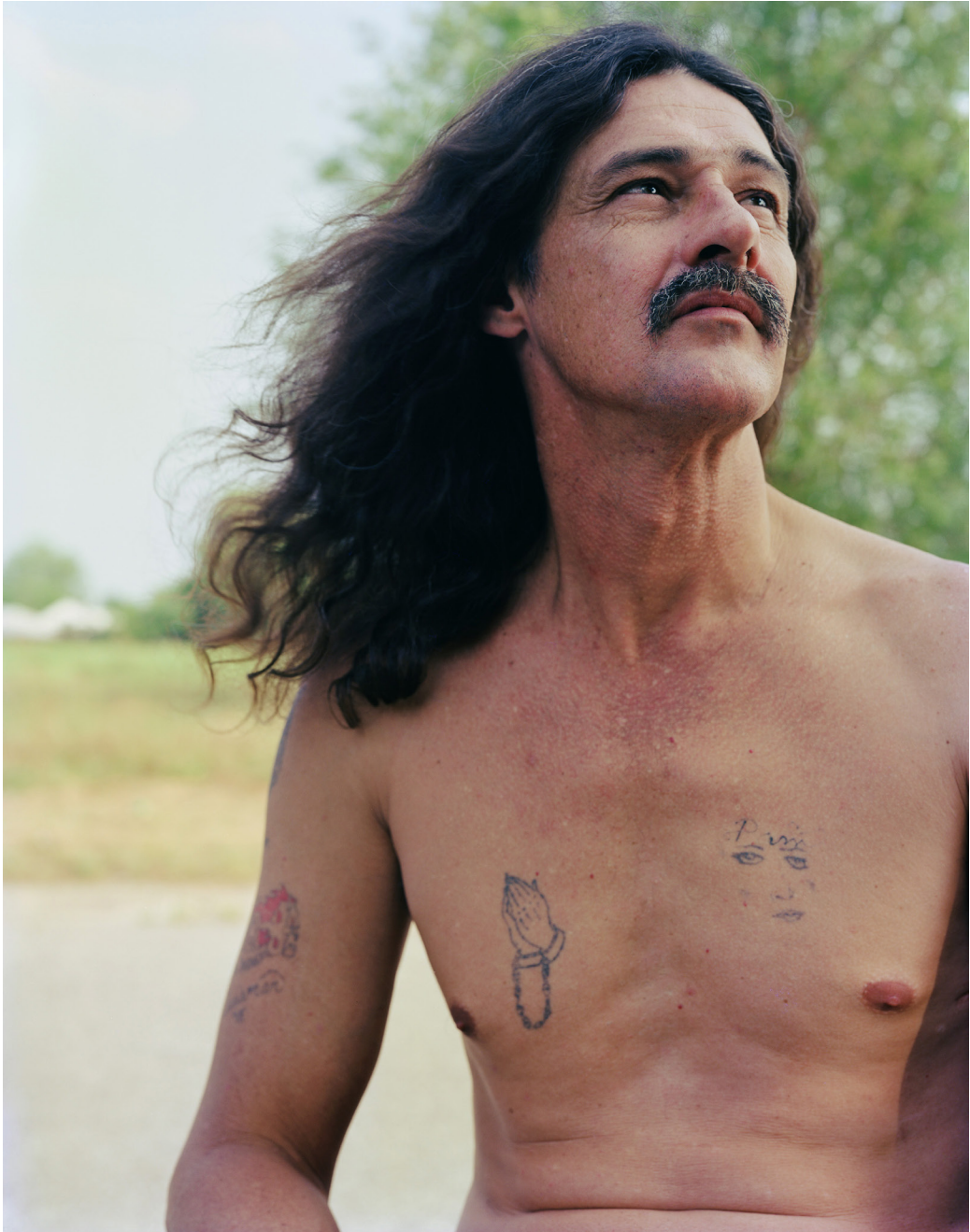
In 1997, Dana Lixenberg was commissioned by *Jane* magazine to photograph residents of Haven House, a temporary shelter in a small town near the Kentucky border that supports unhoused individuals and families. What began as a single assignment evolved into a long-term personal project to which she returned repeatedly over the years. From her first visit, she was struck by the diversity of the people she encountered, who did not conform to prevailing stereotypes of homelessness. She photographed her subjects largely outside the shelter, portraying them with dignity and presence, removed from the immediate context of their circumstances. She also turned her attention to the landscape, depicting the modest, everyday settings whose apparent ordinariness belies a more complex social reality. Taken together, the project captures the pervasiveness of homelessness at a local level while pointing to its broader presence across the United States.

“I’m less interested in the persona someone wants to project than in what is actually happening with them at the moment of the encounter.”

Dana Lixenberg

Dana Lixenberg, *Patricia Miller*, 1998

© Dana Lixenberg
Courtesy of the artist and Grimm Amsterdam | London |
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THE LAST DAYS OF SHISHMAREF (2007)

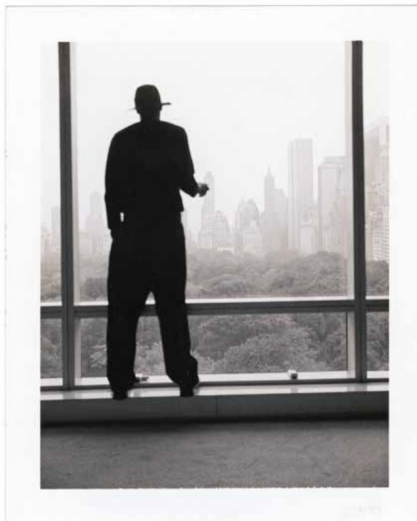
This series focuses on an isolated Alaskan village on Sarichef Island in the Chukchi Sea. The Iñupiaq community of Shishmaref, home to approximately 600 residents, faces accelerating coastal erosion linked to climate change, which threatens not only land and housing but also long-standing ways of life. Lixenberg spent several weeks there in both winter and summer, observing the rhythms of daily life. The resulting body of work brings together portraits, interiors, and landscapes to form a nuanced portrayal of a community undergoing profound change.

Previous page: Dana Lixenberg, *Justin 'Doug' Edwards*, 2000

Dana Lixenberg, *Fred Charlie Weyiouanna, Serpentine Hot Springs*, 2007

© Dana Lixenberg
Courtesy of the artist and Grimm Amsterdam | London | New York





POLAROID 54/59/79 (1993–2010)

The exhibition continues with an installation of Polaroids. Between 1993 and 2010, she used 4×5-inch, peel-apart Polaroid film to test light and composition for both editorial assignments and personal projects. This process allowed her to see the results immediately and often share them with sitters, helping to put them at ease and build trust. Lixenberg often gave one or several Polaroids to the people she photographed. For some sessions, few, if any, remain in her archives.

Polaroid film production ceased in 2008, and Lixenberg used her last box in 2010. Years later, she revisited this archive, selecting images for the book *Polaroid 54/59/79* and presenting them in an exhibition. More than technical tests, these Polaroids offer insight into a working method shaped by a material that is no longer produced. Made quickly and without too much concern for perfection, their surfaces bear scratches, flaws, and fingerprints that speak to the immediacy of the moment. Initially intended as working tools, they have since become traces of encounters spanning nearly two decades. This gallery also includes a slideshow presenting hundreds of outtakes from Lixenberg's photo sessions.

“Virtually all the celebrities portrayed by Lixenberg are rendered in a vulnerable way, and perhaps that’s why these images warrant repeated viewings... It is almost the reverse of what she does with non-celebrities. With them, Lixenberg reveals their charisma, by delineating the qualities unique to their personas.”

George Pitts, artist and photography director of *Vibe*

Dana Lixenberg, *Jay-Z, at the Trump International Hotel & Tower, New York, NY, 1998, Vibe*

© Dana Lixenberg
Courtesy of the artist and Grimm Amsterdam | London | New York

IMPERIAL COURTS (1993–ongoing)

The entire third floor is devoted to Lixenberg's long-term project *Imperial Courts*, her most sustained and extensive body of work. Initiated in 1993, in the aftermath of the 1992 Watts uprising, the project emerged from the social and political context surrounding the acquittal of four police officers who had been filmed viciously beating Rodney King, a black motorist.

Introduced to the community by Tony Bogard, a local Crips gang leader, she gained access to residents of the Imperial Courts housing project in Watts. She produced a series of portraits that moved beyond the one-dimensional media representation of poverty and violence. Using a large-format camera for the first time and working in black-and-white, she created pared-down portraits that emphasize the presence of each sitter.

After completing the initial series in 1993, Lixenberg remained in contact with residents and continued to visit Imperial Courts regularly, often bringing them prints of her portraits. She resumed photographing in 2008 and has returned annually to make new portraits ever since. Through repeated visits and the development of long-lasting relationships, the project evolved into a collaborative portrait of the community.

As people had children, became grandparents, were incarcerated or passed away, the portraits began to take on new meanings. In 2015, the book *Imperial Courts 1993–2015* was published in conjunction with an exhibition in Amsterdam; Lixenberg also produced a special community edition for the people photographed and organized a book launch at Imperial Courts. Over time, the project expanded beyond portraiture to include cityscapes and audio recordings of residents' reflections on the project, which are presented in the exhibition.

Lixenberg continues to return to Imperial Courts with her view camera, extending the portrait series with new photographs, a selection of which is also included here. Her sustained commitment to the community remains central to the work, reflecting both the life of the neighborhood and the agency of those who choose to be photographed.

"I like to strip everything down and really focus on what I'm looking at, to see the subject fully and cut through the noise. I find those moments most revealing, when nothing much is happening, yet there is still a lot to see."

Dana Lixenberg

Dana Lixenberg, *Tish's Baby Shower*, 2008

© Dana Lixenberg
Courtesy of the artist and Grimm Amsterdam | London | New York





IMPERIAL COURTS (VIDEO) (2015)

This immersive, three-channel video installation from 2015 extends Lixenberg's long-term photographic project, deepening her nuanced portrait of Imperial Courts. She began incorporating video into the project in 2012, adding colour, movement, and a heightened sense of everyday life. Lasting 69 minutes, the piece captures routines and celebrations, interweaving moments of banality and festivity to reflect life in the projects. The video portrays a close-knit and resilient community while subtly acknowledging its tensions, from the low rumble of nearby police helicopters to modest monuments commemorating victims of gun violence. Intimacy emerges through portrait vignettes in which individuals speak directly to the camera, sing, or share texts they have written. At other times, people go about their business, seemingly indifferent to the camera, creating a natural, unforced presence. A carefully edited soundscape, from the continuous hum of the nearby freeway to the insistent jingles of ice cream trucks, further draws viewers into the environment.

Previous page: Dana Lixenberg,
China, 1993

Dana Lixenberg, Video still from *Imperial Courts*, 2015

Three-channel video, 69 minutes, color, sound

© Dana Lixenberg
Courtesy of the artist and Grimm Amsterdam | London | New York



Press images

Images are provided exclusively to the press, and only for purposes of publicity for the duration of the *Dana Lixenberg — American Images* exhibition at the MEP. The party reproducing the images must not crop, edit, or add text to the images in any way.

[Download visuals here.](#)



Dana Lixenberg, *Tupac Shakur*, 1993
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Courtesy of the artist and Grimm Amsterdam | London | New York



Dana Lixenberg, *Helen Gurley Brown*, 1997
© Dana Lixenberg
Courtesy of the artist and Grimm Amsterdam | London | New York



Dana Lixenberg, *Kimberly Denise Jones (Lil' Kim)*, 1997
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Courtesy of the artist and Grimm Amsterdam | London | New York



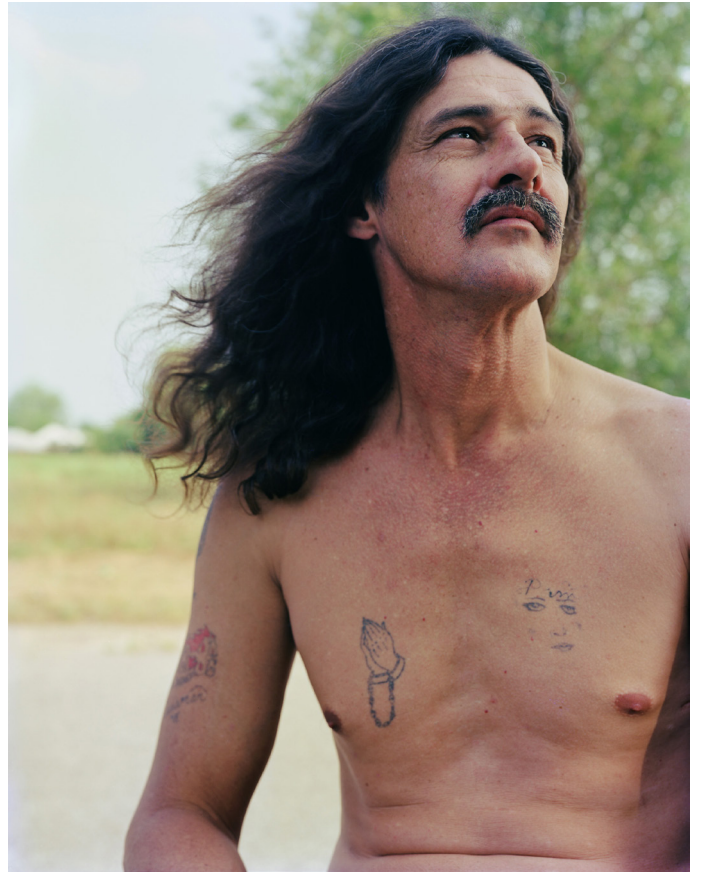
Dana Lixenberg, *Kamaal "Q-Tip" Fareed, Ali Shaheed Muhammad and Malik "Phife" Taylor (A Tribe Called Quest)*, 1997
© Dana Lixenberg
Courtesy of the artist and Grimm Amsterdam | London | New York



Dana Lixenberg, *Ivana Trump*, 1998
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Courtesy of the artist and Grimm Amsterdam | London | New York



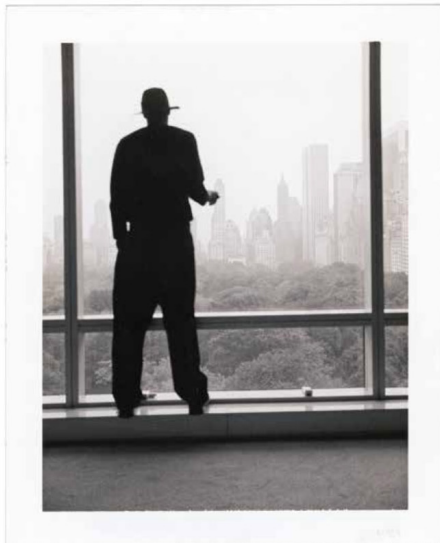
Dana Lixenberg, *Patricia Miller*, 1998
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Courtesy of the artist and Grimm Amsterdam | London | New York



Dana Lixenberg, *Justin 'Doug' Edwards*, 2000
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Courtesy of the artist and Grimm Amsterdam | London | New York



Dana Lixenberg, *Fred Charlie Weyiouanna, Serpentine Hot Springs*, 2007
© Dana Lixenberg
Courtesy of the artist and Grimm Amsterdam | London | New York



Dana Lixenberg, *Jay-Z, at the Trump International Hotel & Tower, New York, NY, 1998, Vibe*

© Dana Lixenberg

Courtesy of the artist and Grimm Amsterdam | London | New York



Dana Lixenberg, *China*, 1993
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New York



Dana Lixenberg, *DJ*, 1993
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Courtesy of the artist and Grimm Amsterdam | London |
New York



Dana Lixenberg, *Tish's Baby Shower*, 2008
© Dana Lixenberg
Courtesy of the artist and Grimm Amsterdam | London | New York



Dana Lixenberg, *Tanya K and her daughter Kayrah*, 2021
© Dana Lixenberg
Courtesy of the artist and Grimm Amsterdam | London |
New York



Dana Lixenberg, Video still from *Imperial Courts*, 2015
Three-channel video, 69 minutes, color, sound
© Dana Lixenberg
Courtesy of the artist and Grimm Amsterdam | London | New York

Cultural Programme

TALKS / PANNEL DISCUSSIONS – *The events are held in French, unless otherwise specified below.*

Thursday, February 12, 7 p.m. | Auditorium: Talk with Dana Lixenberg and curators Marcel Feil and Laurie Hurwitz, followed by a book signing at the bookstore from **8:30 PM**. // *The conversation will be held in English and consecutively translated into French.*

Thursday, March 5, 7 p.m. | Auditorium: Panel Discussion on the new forms of documentary storytelling, focusing on the representation of the individual within the collective. With Valérie Jouve, photographer, Bruno Serralongue, artist, and André Gunthert, historian and photography theorist.

Thursday, March 19, 7 p.m. | Auditorium: GAZE TALK with the editorial team of Gaze Magazine, a magazine celebrating the female gaze. Speakers to be confirmed.

Saturday, March 21, 5 p.m. | Auditorium: Panel Discussion *Street Photography, Fashion, and Portraiture*. With photographers Hugues Lawson-Body, Maï Lucas, and Kelly Anthony-Koffi. Pannel proposed and moderated by Nadine Hounkpatin, co-founder of TheArtMomentum and consultant for artistic and cultural projects.

Saturday, March 28, 5 p.m. | Auditorium: Talk with Enzo Lefort, fencer and photographer, about his documentary *Fôs* and his photographic work.

Saturday, April 11, 4 p.m. | Studio: Visit of the exhibition *Black Bricolage* with the artist Johnny Pitts, followed by a book signing at the bookstore from **4:30 p.m.** // *The artist will speak in English.*

Thursday, April 23, 7 p.m. | Auditorium: Panel Discussion on the representation of marginalized communities and invisibilities. Speakers to be confirmed. In partnership with Centre national des arts plastiques (Cnap).

Thursday, April 30, 7 p.m. | Auditorium: Talk with Dana Lixenberg in conversation with Roger Willems from Roma Publications, the publishing house that has published several of the artist's books, including the catalogue of her exhibition at the MEP. // *The conversation will be held in English and consecutively translated into French*

Thursday, May 21, 7 p.m. | Auditorium: Panel Discussion for the launch of *The Photographer*, an annual thematic magazine dedicated to contemporary photography. Speakers to be confirmed.

SCREENINGS – *All films are shown in their original language (English) with French subtitles.*

Thursday, February 26, 7 p.m. | Auditorium: Screening of *Thru' Dutch Eyes* by Pieter van der Houwen (Netherlands, 1999, 50 min) – a documentary following the artist Dana Lixenberg.

Saturday, March 7, 2 p.m. | Auditorium: Screening of *Public Housing* by Frederick Wiseman (USA, 1998, 3h50).

Thursday, March 26, 7 p.m. | Auditorium: Screening of *Grey Gardens* by David and Albert Maysles (USA, 1975, 1h40).

Thursday, April 2, 7 p.m. | Auditorium: Screening of *Killer of Sheep* by Charles Burnett (USA, 1977, 1h23).

Thursday, April 16, 7 p.m. | Auditorium: Screening of *A Woman Under the Influence* by John Cassavetes (USA, 1974, 2h35).

Thursday, May 7, 7 p.m. | Auditorium: Screening of *The Last Days of Shishmaref* by Jan Louter (Netherlands, 2008, 1h33).

BOOKCLUB – *These events are held in French; some English translation can be provided by the moderator if necessary.*

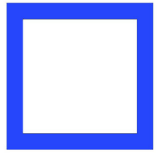
Thursday, February 19, 7 p.m. | Library: A chat with photojournalist Corentin Fohlen, focusing on his portrait practice and his latest book *Regardez ici pour voir* (Light Motiv, 2025).

Thursday, March 12, 7 p.m. | Library: A chat with photographer Vincent Desailly, on his artistic influences and how he captures communities in his series.

Thursday, April 16, 7 p.m. | Library: A chat with editors from *Transbordeur*, the ten-year-old annual magazine, on its editorial process, evolution, and critical perspective on the role of photography in society.

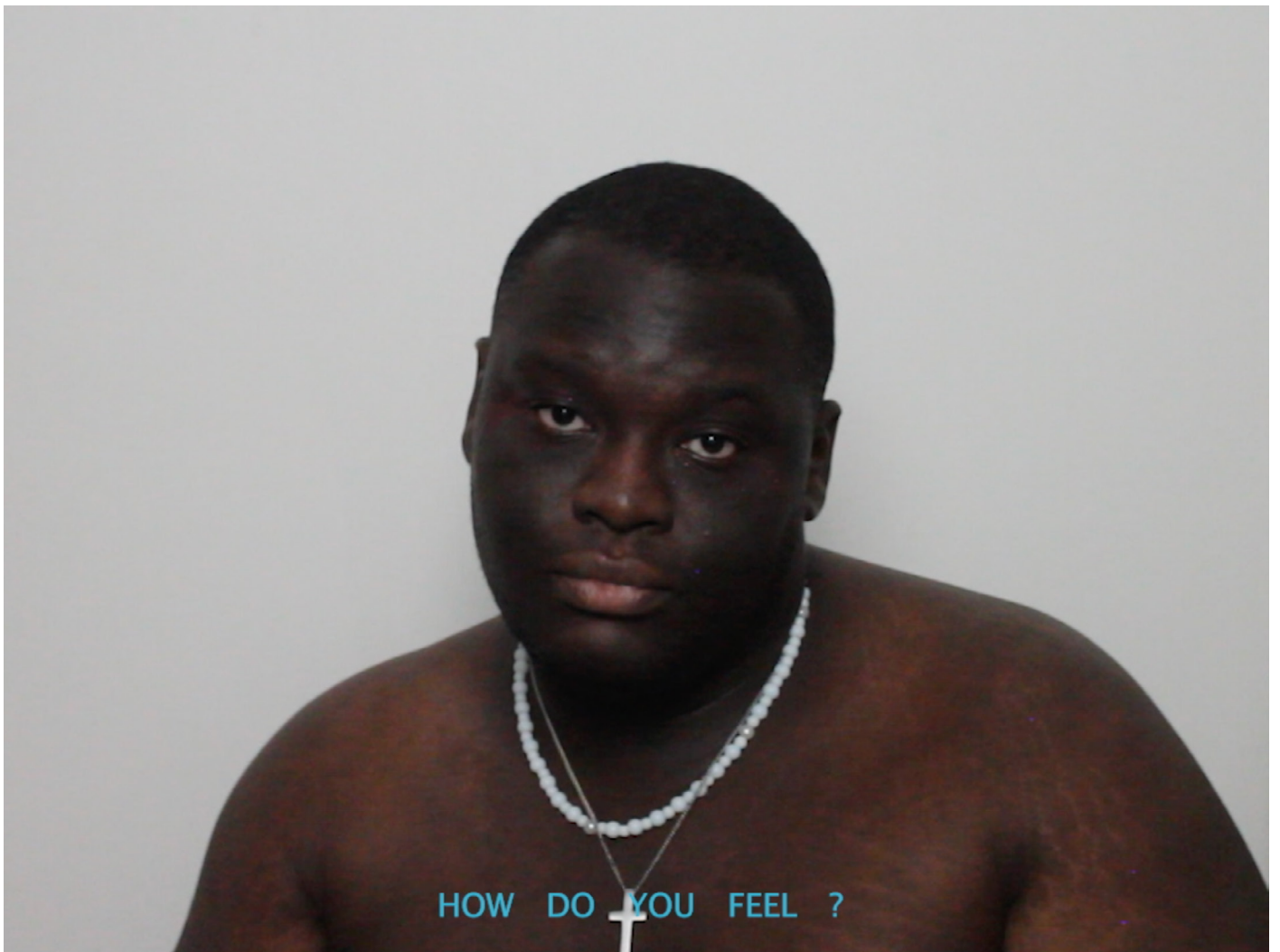
* *This is a provisional schedule: dates, times, and speakers are subject to change. Additional events are planned, and details will be announced later. Please consult the "Événements (Events)" section on the MEP website for the latest information.*

* *Reservation is recommended through the [online ticketing system](#), under the "Événements (Events)" section. Tickets for events are priced the same as museum admission and also grant access to the exhibition*



MEP

STUDIO



Joel Quayson

How do you feel?

11.02–05.04.2026

The exhibition

MEP Studio presents the first solo exhibition by Ghanaian-Dutch artist Joel Quayson, winner of the 2025 Dior Prize for Photography and Visual Arts for Young Talents. Working primarily with photography and video, he examines the multiple layers of his identity: culture, religion, gender and sexual orientation, as well as how they interweave and sometimes clash.

The exhibition brings together two videos, each conceived as an intimate self-portrait. In *How do you feel?* (2024), facing the camera as if before a mirror, Joel Quayson timidly changes clothes – from sober attire into party wear – while a voice relentlessly repeats the same question: "How do you feel?" In this stripped-down and poignant video, the artist courageously reveals his vulnerability. Shaped both by a Christian upbringing and his queer identity, he exposes the permanent tension between self-expression and cultural and familial expectations. The second video, *Dance like no one is watching* (2025), is a montage of sequences showing the artist dancing in an empty room. Continuing his identity exploration through performance, the work expresses the liberating power of solitary dance, paradoxically filmed to be offered to the public gaze. Responding to each other, these two works articulate restraint, emancipation and the desire for self-affirmation.

This introspective work, delicate and sincere, where vulnerability, pride and strength are expressed, speaks to a universal experience amplified in the digital age: the conflict between the impulse toward authenticity and the fear of judgment. What do we choose to show others? What do we keep to ourselves? And ultimately, how do we feel?

Born in 1997 in The Hague, **Joel Quayson** is a Dutch visual artist and photographer of Ghanaian descent. A graduate in photography from the Grafisch Lyceum in Rotterdam, he is currently continuing his studies at the Royal Academy of Art in The Hague.

Curator

Victoria Aresheva, MEP

Production manager

Élisa Monteillet, MEP

This exhibition is organised with the support of

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MEP Studio supports emerging artists

In parallel with the Galleries' programming (levels +2 and +3), which features large-scale exhibitions by established artists every four months, the Studio (level +1) presents emerging artists in their first institutional solo shows, with two exhibitions per season.

Cover image:

Joel Quayson, *How do you feel?*,
Video, 4'28", 2024

© Joel Quayson

#joelquayson

#mepstudio



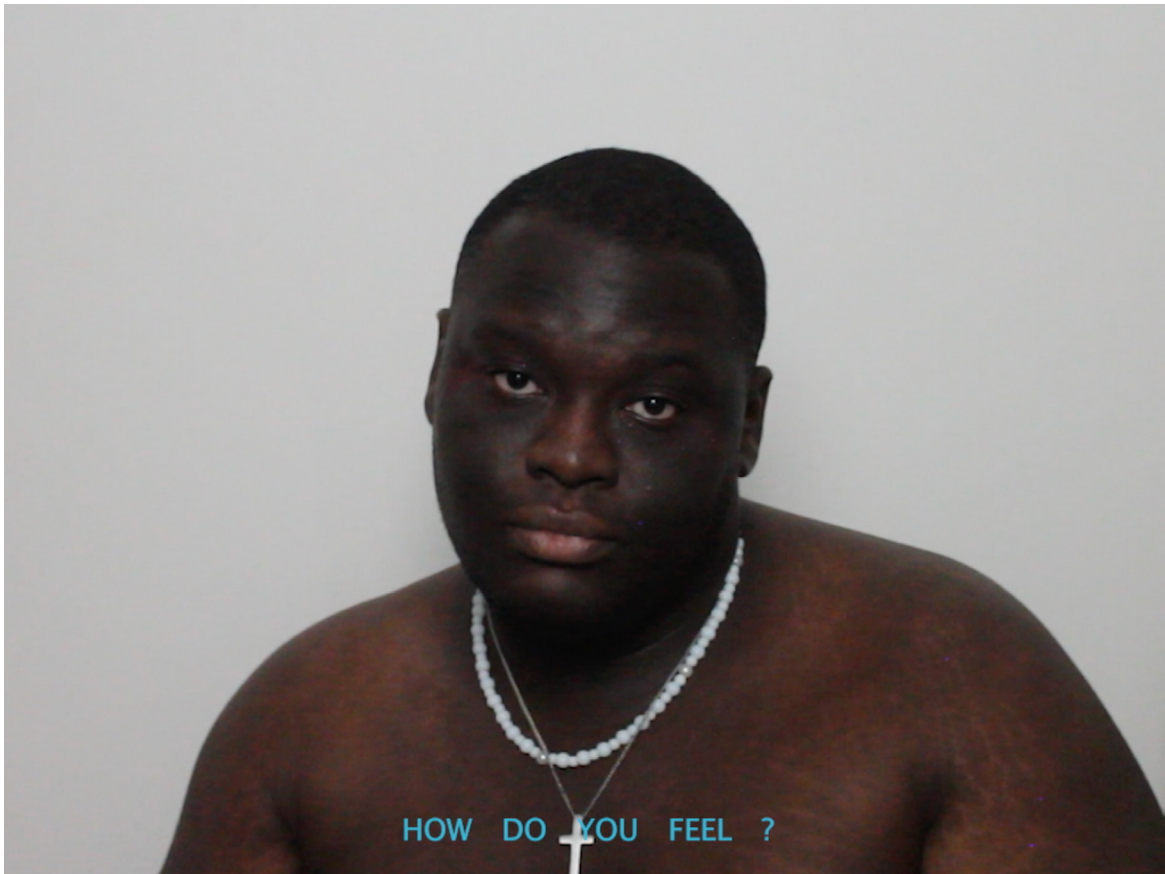
Press images

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[Download images here.](#)



Joel Quayson, *How do you feel?*, Video, 4'28", 2024
© Joel Quayson



Joel Quayson, *How do you feel?*, Video, 4'28", 2024
© Joel Quayson



Joel Quayson, *How do you feel?*, Video, 4'28", 2024
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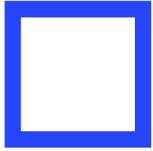
Joel Quayson, *Dance like no one is watching*, Video, 4'03", 2025

© Joel Quayson



Joel Quayson, *Dance like no one is watching*, Video, 4'03", 2025

© Joel Quayson



MEP

STUDIO



Johnny Pitts

Black Bricolage

10.04–24.05.2026

The exhibition

In the second part of the season, MEP Studio welcomes the British artist Johny Pitts.

Bringing together twenty years of visual research devoted to the African diaspora in Europe and around the world, Johny Pitts presents his project *Black Bricolage* in the MEP Studio. Photographs, archives, personal documents, and testimonies are interwoven through plays of reflection, blur, and assemblage, offering a subtle and nuanced representation of contemporary Afro-descendant experience.

A writer, filmmaker, photographer, and journalist, **Johny Pitts** (lives and works in London) has developed a major body of work around Afropean identity, a concept describing the experience of being Black and European. From London to Lisbon, via Brussels and Berlin, he encounters Afro-descendant communities and brings back images of formal and documentary power.

The recipient of several distinctions, including the European Essay Prize and the EM Forster Award, he has presented solo exhibitions at The Photographers' Gallery in London in 2023 and at Foam in Amsterdam in 2020. His work is also part of the permanent collection of the Victoria and Albert Museum.

Curator

Clothilde Morette, MEP

Production manager

Élisa Monteillet, MEP

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MEP Studio supports emerging artists

In parallel with the Galleries' programming (levels +2 and +3), which features large-scale exhibitions by established artists every four months, the Studio (level +1) presents emerging artists in their first institutional solo shows, with two exhibitions per season.

Cover image:

Johny Pitts, *Tunmise*, 2021

© Johny Pitts

#johnypitts

#mepstudio



Press images

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Johny Pitts, *Rye Lane*, 2021
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Johny Pitts, *Tunmise*, 2021
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Johny Pitts, *Baker Street, London*, 2010
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Johny Pitts, *A Portable Paradise, Clichy-sous-Bois*, 2010
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Johny Pitts, *African Development, Finsbury Park*, 2010
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President : Jacques Bungert

Director : Julie Jones

Institutional Partner of the MEP



Exhibition in co-production with

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The MEP wishes to thank the MEP's Collectors Circle and the Society of Friends of the MEP for their continued support.

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Useful information

MEP — Maison Européenne de la Photographie

5/7 rue de Fourcy 75004 Paris

01 44 78 75 00 – mep-fr.org

Metro stops: Saint-Paul (Line 1) and Pont Marie (Line 7)

Opening hours

Wednesday–Friday: 11 a.m.–8 p.m.

Thursday: 11 a.m.–10 p.m.

Saturday–Sunday: 10 a.m.–8 p.m.

(Exclusive access for members on Sunday mornings,
10 a.m.–11 a.m.)

Monday–Tuesday: closed

Admission

Full price: €13

Discounted admission: €8

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