

MEP MAISON
EUROPÉENNE
DE LA
PHOTOGRAPHIE

Press Kit



**Photography from
A to Z**

Camille Vivier

10.06.2026–13.09.2026

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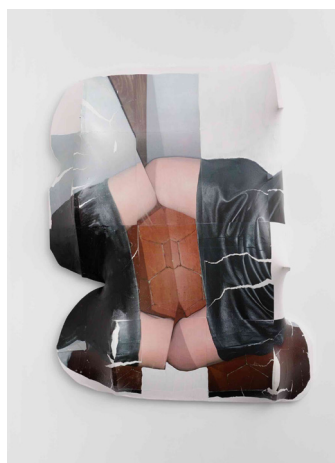
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The Season

The MEP is celebrating its Spring Season with five highlights spread across all its spaces. Designed as milestones, they punctuate the visitor's journey. In the upper galleries, two major exhibitions run throughout the Season—*Photography from A to Z* (Level 2) and *Camille Vivier* (Level 3)—while the MEP Studio space features two artists still relatively unknown to the general public: Winnie Mo Rielly and Martine Dawson. Finally, an unprecedented retrospective of William Klein's film work is presented throughout the Season in the Auditorium, accompanied by an exhibition of works from the MEP's collections (Lower level).

Presented on Floor 2, *Photography from A to Z* offers a striking journey through the history of the Neuflyze OBC Corporate Collection, punctuated by dialogues with prints from the MEP collections. Structured around the logic of an extravagant alphabet, the exhibition unfolds across a multitude of spaces, each serving as an open window onto the photographic medium. Threaded throughout is a narrative of contemporary French, European and international photography—a history as surprising as it is striking, echoing the "chance meeting on a dissecting table of a sewing machine and an umbrella," dear to the Comte de Lautréamont.

On Floor 3, Camille Vivier's images, brought together here in a retrospective presentation, reveal a singular perspective on unusual, sometimes intimate subjects. Body-sculptures, surreal objects, and enigmatic, sensual environments interact within a shared space. Best known for her editorial work, the artist presents, for the first time, a major exhibition dedicated to her work.

The MEP Studio continues its mission of supporting emerging talent. Trained at the École nationale supérieure des Beaux-Arts, Winnie Mo Rielly has developed a multidisciplinary practice at the intersection of photography, sculpture, and performance, presented here through an original body of work. Martine Dawson, supported by the Cnap in 2019 as part of its documentary photography program, offers a personal exploration of the mythology surrounding the conquest of the American West.

Finally, the MEP is honored to present, throughout the season, an unprecedented and comprehensive retrospective of the cinematic work of William Klein, a major artist who would have celebrated his centenary this year. A photographer, painter, and filmmaker, Klein profoundly reinvented the conventions of so-called "classical" photography, establishing a remarkably free and energetic style. His influence, decisive in its time, continues to leave a lasting mark on younger generations today.

The richness and diversity of these exhibitions reflect a plurality of voices and styles, reminding us that photography is a medium in perpetual reinvention—much to our delight.

Julie Jones,
MEP Director



Photography from A to Z

10.06.2026–13.09.2026

Exhibition

From June 10 to September 13, 2026, to mark the Bicentenary of Photography, the MEP will present a group exhibition bringing together 36 artists from the Neuflyze OBC Corporate Collection and the MEP collections, including Nan Goldin, Robert Mapplethorpe, Malick Sidibé, and Sophie Calle. Conceived as an alphabet accessible to all audiences, *Photography from A to Z* weaves unexpected connections between the works. Each pairing opens a door, challenges expectations, and invites every visitor to forge their own interpretation, navigating between intimate reminiscences and shared imagery. These fragments come together to form the small narratives within the grand history of photography, offering an experience that is at once playful, free, and imbued with nostalgia.

What do adolescence, fairy tales, museums, and Burgundy have in common?

Produced on the occasion of the bicentenary of photography, the exhibition *Photography from A to Z* was conceived in close collaboration with the Neuflyze OBC Corporate Collection. It brings together works from this collection, placed in dialogue with works from the MEP collections, offering a cross-perspective between the richness of both photographic holdings. Far from any linear narrative, it unfolds a reading based on associations, encounters, and shifts, where the works dictate their own order, independent of any chronology or hierarchy.

Each letter becomes a word, and each word summons a group of works that converse with one another, sometimes in surprising ways. Here, *LIFE* magazine meets with Kodak advertising, Noctambules find themselves at the Museum, and Simulacrum negotiates with Truth. These juxtapositions reveal the identity of the Neuflyze OBC Corporate Collection—deeply rooted in contemporary creation, yet tracing its origins back to the avant-garde movements of the 1920s.

From Rineke Dijkstra to Bernard Plossu, and from Agnès Geoffray to Florence Henri, the numerous artists featured in the exhibition reflect a multiplicity of ways of seeing, displaying, and conceptualizing the photographic image.

Drawing inspiration from *Ways of Seeing* (1972) by John Berger, the exhibition borrows from this foundational work the idea that "seeing comes before words": we perceive reality before we can name and conceptualize it. This very principle structures the exhibition's layout, where juxtaposition and enigma take precedence over demonstration. Each gallery presents an association that asserts itself prior to any explanation. Each entry in this lexicon is accompanied by texts, quotes, and anecdotes that illuminate—without ever exhausting—the plurality of narratives conveyed by photography.

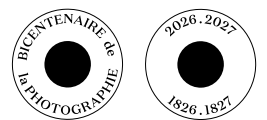
Photography from A to Z builds upon a long-standing partnership between the MEP and the Neuflyze OBC Corporate Foundation, a loyal supporter of the institution for nearly thirty years.

Curators:

Clothilde Morette
in collaboration with
Caroline Stein, Head of Sponsorship
for the Neuflyze OBC Corporate
Collection

Production manager:

Elisa Monteillet



Cover image:
Claude Cahun, *Autoportrait avec miroir*,
c. 1928
Neuflyze OBC Corporate Collection

© Jersey Heritage Trust

The artists

36 artists

Biographical notes are available for [download here](#).

Elina Brotherus (Finland)

Claude Cahun (France)

Sophie Calle (France)

Alexandra Catiere (Russia)

Philip-Lorca diCorcia (United States)

Rineke Dijkstra (Netherlands)

Claudine Doury (France)

Nicolas Floc'h (France)

Agnès Geoffray (France)

Ralph Gibson (United States)

David Goldblatt (South Africa)

Nan Goldin (United States)

Florence Henri (Switzerland and France)

Candida Höfer (Germany)

Frank Horvat (France)

Pieter Hugo (South Africa)

Jean-Baptiste Huynh (France)

Ilanit Illouz (France)

Pierre Joseph (France)

Yohanne Lamoulère (France)

Robert Mapplethorpe (United States)

Joachim Mogarra (Spain)

Yasumasa Morimura (Japan)

J. D. 'Okhai Ojeikere (Nigeria)

Martin Parr (United Kingdom)

Bernard Plossu (France)

Rogério Reis (Brazil)

Bettina Rheims (France)

Sophie Ristelhueber (France)

Martha Rosler (United States)

Bruno Serralongue (France)

Malick Sidibé (Mali)

Patrick Tosani (France)

Ellie Uytenbroek & Ari Versluis (Netherlands)

Anna and Bernhard Blume (Germany)

Kasimir Zgorecki (Poland)

The exhibition overview

The exhibition begins in Burgundy with Nicéphore Niépce, who, between 1826 and 1827, captured the first known photograph in history from the window of his house in Saint-Loup-de-Varennes. Two centuries later, this opening gallery returns to the origins of the photographic medium — at once geographical, historical and imaginary.

Three lexical entries structure this space.

A, for Adolescence, explores this transitional period that photography captures so vividly, between fading childhood and an adulthood yet to emerge. Rineke Dijkstra, Yohanne Lamoulère, and Claudine Doury each bring their own perspective on youth, whether experienced in Marseille, France, on the shores of the North Sea, or at a summer camp in Crimea.

B, for Bourgogne (Burgundy), anchors photography in its place of origin, featuring a selection of images by Ralph Gibson, who explored the region in the early 1990s.

C, for Conte (Fairy Tale), leads us into the long-standing relationship photography has maintained with the marvelous since its origins, from 19th-century spiritualist photography to Pierre Joseph's "Characters to be reactivated" (*Personnages à réactiver*).

Featured Artists:

Yohanne Lamoulère (FR)

Rineke Dijkstra (NL)

Claudine Doury (FR)

Ralph Gibson (US)

Pierre Joseph (FR)

Claudine Doury, *Artek, Le camp Kiparisini, Crimée ARTEK*, 1994
Neuflize OBC Corporate Collection

© Claudine Doury





The second gallery explores the technical capacity of the photographic medium to capture what the human eye perceives only in fragments—furtively, never truly able to linger. Where the gaze slips, the camera holds. These three words—**D, for Dos (Back)**, **E, for Envers (Reverse/UpSide Down)** and **F, for Face (In Front)**,—bring together eight artists around a single question: what does the body reveal when viewed differently?

Seen from behind, J.D. 'Okhai Ojeikere documents Nigerian women's hairstyles as an expression of cultural pride; Alexandra Catiere captures silhouettes facing the sea; and Robert Mapplethorpe presents his neck like a modern sculpture. Seen from the front, Pieter Hugo confronts viewers with gazes that interrogate the notion of skin colour, while Bettina Rheims photographs androgynous bodies that unsettle traditional representations of gender. Finally, in reverse, Anna and Bernhard Blume stage surreal everyday scenes, while Patrick Tosani photographs bodies from below, rendering them unrecognisable.

Featured Artists:

J. D. 'Okhai Ojeikere (NG)
Alexandra Catiere (RU)
Patrick Tosani (FR)
Pieter Hugo (ZA)
Bettina Rheims (FR)
Robert Mapplethorpe (US)
Anna & Bernhard Blume (DE)

J.D. 'Okhai Ojeikere, *Sans titre (Mpuk Eba)*, 1974
Neuflyze OBC Corporate Collection

© J.D. 'Okhai Ojeikere

The third gallery broadens the scope to practices that combine media, where photography, text, and installation converge around the notions of geography, history, and illusion.

The term **Géographie (Geography)** provides an opportunity to introduce the concept of landscape as an artistic construction with Nicolas Floc'h, who dives into underwater ecosystems, and Ilanit Illouz, who crystallises her images of the Dead Sea shores using salt collected on site.

H, for Histoire (History), plays on the relationship between photography and text: Sophie Calle reenacts a piece commissioned twenty years earlier, while Agnès Geoffray weaves a fiction around memories buried in the vaults of a private bank.

I, for Illusion, dates back to the origins of the medium with Daguerre, a diorama painter before becoming an inventor, and brings together Elina Brotherus and Patrick Tosani, whose works play, each in their own way, with what photography conceals as much as it reveals.

Featured Artists:

Agnès Geoffray (FR)

Sophie Calle (FR)

Nicolas Floc'h (FR)

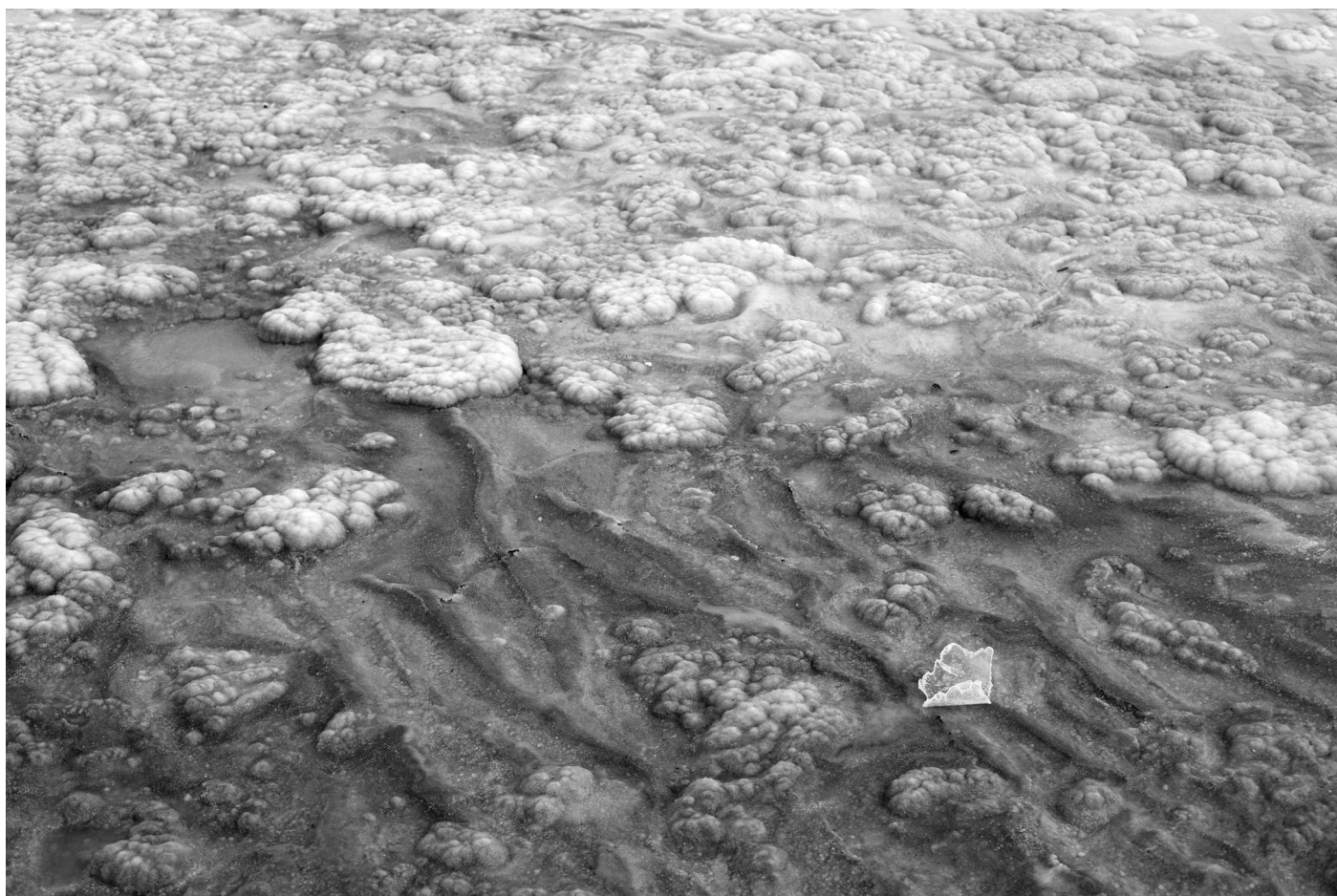
Ilanit Illouz (FR)

Elina Brotherus (FI)

*Ilanit Illouz, Les Dolines (Saline #01),
2016-2022*

Neuflyze OBC Corporate Collection

© Ilanit Illouz





The fourth gallery of the exhibition explores the social and institutional uses of photography: its modes of circulation, dissemination, and consumption, as well as its entry into museum collections. From the press to advertising, from amateur clubs to the museum, it has established itself as an essential tool.

K, for Kodak, and P, for Pub (Advertising), evoke the democratisation of the medium and its integration into consumer society.

J, for Journal (Diary), approaches photography as a daily and intimate practice, akin to a life diary.

N, for Noctambule (Noctambulist), highlights festivities and nightlife as spaces for experimentation.

M, for Musée (Museum), questions the role of the institution in legitimising and writing the history of photography.

L, for Life, looks back at the importance of magazines in the dissemination of images and their potential critical reinterpretations.

O, for Ovale (Oval), presents the historical and formal work of Florence Henri, in connection with the Bauhaus.

Q, for Queer, uses photography as a space to contest gender and sexuality norms, featuring pioneering figures like Claude Cahun and Marcel Moore, as well as contemporary artists like Yasumasa Morimura.

Featured Artists:

Frank Horvat (FR)

Bernard Plossu (FR)

Jean-Baptiste Huynh (FR)

Martin Parr (UK)

Malick Sidibé (ML)

Claude Cahun (FR)

Yasumasa Morimura (JP)

Florence Henri (CH-FR)

Candida Höfer (DE)

Martha Rosler (US)

Martin Parr, *Mona Lisa, Le Louvre*, Paris, 2012

MEP Collection, Paris, France. Gift of the artist in 2014.

© Martin Parr / Magnum Photos

The fifth and final gallery explores photography through its classification systems, norms, and codes, which it helps to establish just as much as it challenges. From the scale rule to taxonomy, from simulacrum to truth, from the crossroads of struggles to the spirit of the times, these entries outline a plurality of perspectives on the world.

R, for *Règle d'échelle (Scale Rule)*, highlights, through the work of Joachim Mogarra, the poetic potential of ordinary objects, repurposed to evoke monumental architectures.

T, for *Taxonomie (Taxonomy)*, presents the work of Ari Versluis and Ellie Uyttenbroek, who, since 1994, have been cataloging clothing styles from around the world, revealing both the uniformity and the uniqueness of social groups.

U, for *UV*, and W, for *Weekend*, focus on practices related to leisure and holidays—a privileged domain of vernacular imagery—featuring the work of Rogério Reis.

S, for *Simulacre (Simulacrum)*, explores, alongside Kasimir Zgorecki, the studio's capacity to produce identities and stage social aspirations.

X, for *Interdit (Forbidden)*, directly confronts the political dimension of the medium: Philip-Lorca diCorcia photographs young men in Los Angeles in response to the censorship of Senator Jesse Helms.

V, for *Vérité (Truth)*, brings together David Goldblatt, diCorcia, and Sophie Ristelhueber around a single question: what does it mean to bear witness to reality?

Finally, **Y, for *Carrefour des luttes (Crossroads of Struggles)***, and **Z, for *Zeitgeist***, conclude the exhibition. Bruno Serralongue documents political, social, and environmental commitments, while Nan Goldin embodies photography's ability to capture, from an intimate perspective, the spirit of an era, its tensions, and its transformations.

Featured Artists:

Joachim Mogarra (ES)

Ari Versluis (NL)

Ellie Uyttenbroek (NL)

Kasimir Zgorecki (PL)

David Goldblatt (ZA)

Rogério Reis (BR)

Sophie Ristelhueber (FR)

Philip-Lorca diCorcia (US)

Nan Goldin (US)

Bruno Serralongue (FR)

Nan Goldin, *Self Portrait with eyes turned inward*, Boston, 1989
Neufelize OBC Corporate Collection

© Nan Goldin





Camille Vivier

10.06.2026–13.09.2026

The exhibition

From June 10 to September 13, 2026, the MEP will present the first retrospective exhibition dedicated to French artist Camille Vivier, a prominent figure in contemporary photography. Through a selection of works where bodies, sculptural forms, and uncanny presences converse, a universe where both sensual and enigmatic unfolds, shaped by multiple references and unexpected visual echoes. Camille Vivier's female figures fascinate as much as they unsettle, asserting the full power and complexity of their identities.

For over twenty-five years, Camille Vivier (b. 1977, France) has developed a practice at the intersection of fine art photography and fashion photography. Her work, centred on the body and still life, engages in a dialogue with commissions produced for major magazines. From these two facets emerges a singular visual language, where sensuality, mystery, and poetry intertwine to interrogate the relationship between the animate and the inanimate.

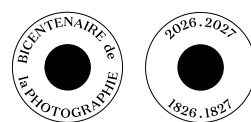
At the heart of her practice, female representation—and more specifically the nude—unfolds through numerous cultural references. Fascinated by figures of powerful women from the fine arts, pop culture, and underground scenes, she also draws inspiration from literature, comics, and early Hollywood icons. Her models assert their presence powerfully. The unconventional bodies of female bodybuilders—Sophie, Tjiki, Deborah—constitute a privileged field of exploration. Through them, the artist engages in a reflection on the plurality of femininities, where the construction of the body and of identity resonates with the practice of sculpture.

In enigmatic stagings, these figures converse with anthropomorphic objects chosen for their aesthetics as much as for their symbolic significance: monumental sculptures in the public space, votive candles, modernist puppets, or the biomechanical sets designed by H.R. Giger for Ridley Scott's *Alien* (1979). Photography becomes the site of unexpected encounters, where a sometimes unsettling tension arises between human bodies and sculpted forms, between matter and flesh, between what breathes and what merely retains its shape.

The exhibition retraces Camille Vivier's entire artistic career through a thematic journey bringing together around ten series and nearly a hundred works: gelatin silver and digital prints, Polaroids, as well as works conceived specifically for the exhibition, some of which play with scale and presentation methods.

Curator:
Victoria Aresheva

Production manager:
Elisa Monteillet



Cover image:
Camille Vivier, *Deborah standing in Freud's study*, 2023

© Camille Vivier

Biography | Camille Vivier

Camille Vivier (b. 1977, France) is a French photographer who lives and works in Paris. After studying at the École supérieure d'art de Grenoble and then at Central Saint Martins in London, she began her career as an assistant at Purple magazine in the late 1990s—an experience that opened doors to the fashion world while allowing her to develop her personal artistic practice in parallel. Her editorial work has appeared in numerous publications, including *i-D*, *Dazed & Confused*, *AnOther Magazine*, and *The New Yorker*, she has also executed commissions for houses such as Stella McCartney, Martin Margiela, Cartier, Eres, Kenzo, Dior, and Hermès. Her work has been the subject of several monographic publications and numerous solo exhibitions in France and abroad, as well as group exhibitions at various institutions, including the Frac MECA in Bordeaux, the Fondation d'entreprise Ricard in Paris, and the Deichtorhallen in Hamburg.

Camille Vivier, *Self-portrait*

© Camille Vivier



The exhibition overview

TWIST

Twist (Art Paper Editions, 2019) brings together a selection of photographs produced by Camille Vivier since 2002, including the series *Horses* (2002) and *Monument* (2002–2022), as well as individual images. Blending female nudes, animals, and still lifes, these works construct theatrical stagings pierced by coloured lights, revealing the sensuality of bodies and forms, their strangeness, and their unsettling eroticism.

This selection reflects a dark romantic aesthetic characteristic of Vivier, developed from the very beginning of her career. The formal beauty of these works never excludes a certain sense of unease, and the tension between bodies and inanimate objects unfolds as a space of desire and the uncanny.

Shot in Andalusia in a bullfighting stable, these photographs from the *Horses* series deliberately obscure their context: presented against a neutral background, the horses primarily embody beauty and a symbolic dimension. Animal photography runs through Vivier's practice—frogs, snakes, and birds summoning mythological imagery.

With *Monument* (2002–2022), Vivier photographs anthropomorphic candles used in Afro-Brazilian rituals, staged in the studio. Her work creates a dialogue between formal beauty, mystique, and an unsettling tension.

H.R. GIGER (2021-2022)

Camille Vivier's passion for cinema and pop culture finds expression in this series produced in Zurich at the home and studio of H.R. Giger, the pioneering Swiss artist of the biomechanical aesthetic, renowned for the Xenomorph creature and the set designs for the film *Alien* (1979).

Within this dense universe of sculptures and nightmarish imagery, she stages female models.

In Giger's world, where the female figure is omnipresent, Vivier allows her models to claim the setting as their own. Despite the tension between metallic surfaces and bare flesh, they subvert the dynamics of prey and engage with a certain nonchalance in a fantastical world that blends technology with fetishistic eroticism.



Left: Camille Vivier, *Sculpture in H.R. Giger's garden*, 2022

© Camille Vivier

Right: Camille Vivier, *Biomechanoid (Carmen)*, 2022

© Camille Vivier

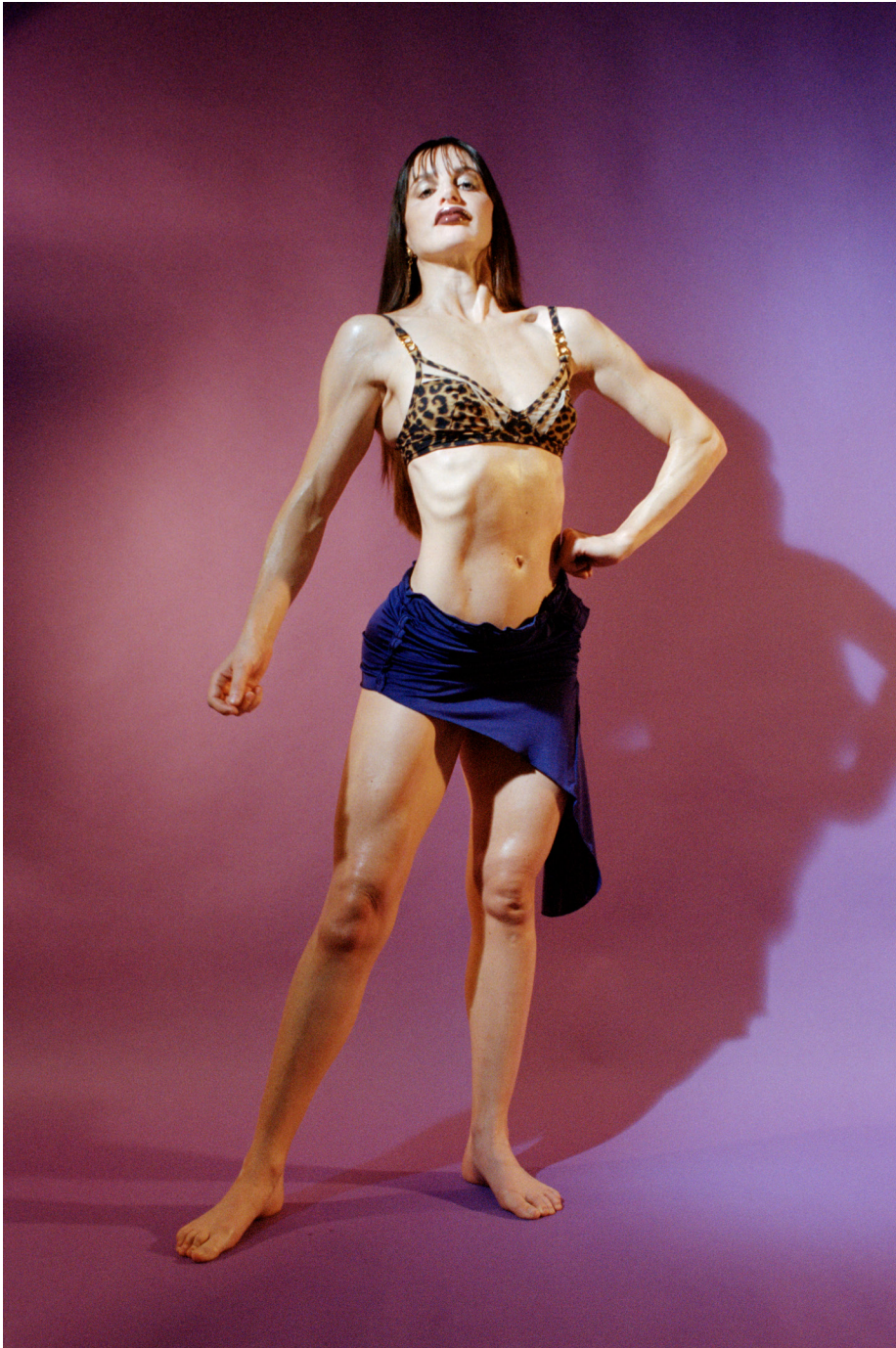
SOPHIE (2015-2021)

For the past decade, Camille Vivier has made female bodybuilders a central focus of her work. She explores a body culture that challenges conventional norms of femininity. The *Sophie* series, developed over six years, is rooted in this exploration. Inspired by Robert Mapplethorpe's portraits of Lisa Lyon, Vivier met Sophie, a bodybuilder, and made her her primary model.

The photographer captures studio portraits of Sophie employing various anthropomorphic objects—dramatic lighting, makeup, and extravagant leather or metal accessories—while the bodybuilder plays with the codified poses of her performances and competitions. As a reflection on plural femininities, the series draws a parallel between the construction of the body and the construction of identity, both conceived as forms to be sculpted.

Camille Vivier, *Olympe*, 2018

© Camille Vivier





Camille Vivier, *Deborah standing in Freud's study*, 2023

© Camille Vivier

20 MARESFIELD GARDEN (2023)

Camille Vivier continues her exploration of bodybuilding with a series produced by inviting the English bodybuilder Deborah to pose in the Freud Museum London, Sigmund Freud's final home, where he settled after fleeing Vienna in 1938. There, he recreated his working environment: the couch, his library, and his collection of antiquities, attesting to his interest in archaeology, which he likened to psychoanalysis as an excavation of the unconscious.

Extending the photographer's work on unconventional bodies, Vivier has Deborah pose in this symbolic context without seeking to fix its meaning, employing a logic akin to Freudian free association. In a space where the female body has historically been theorised, Deborah asserts her presence, reconfiguring the relationships between gender, power and representation.

TEATRO COLLA (2014)

Produced in Milan at the Teatro Colla, this series brings together photographs of puppets designed in the 1930s by Luigi Veronesi, a leading figure of Italian abstraction. Discovered during a children's show, they are photographed here offstage, during stagings specially organised for the artist.

Vivier's fascination with puppets is part of a broader interest in anthropomorphic forms throughout art history and their capacity, through their quasi-human appearance, to evoke the feeling of the "uncanny" theorised by Freud.

TJIKI (2023)

The series dedicated to female bodybuilder Khoudièdji Sidibé (known as Tjiki) continues Camille Vivier's exploration of portraiture, which began with *Sophie* (2015–2021). Discovered on social media, this professional athlete and model became Camille Vivier's subject for a commission by the Italian magazine *Alla Carta*.

Photographing Tjiki in black and white in the studio, with a few minimalist objects and pieces of furniture, and using spotlights that make her skin gleam, Vivier enhances the sculptural quality of the bodybuilder's physique. Her meticulously volumised hairstyle, dramatic makeup, and coquettish poses transform her into a 1960s icon—a retro aesthetic frequently explored by the artist. Drawing on female typologies from the fine arts and pop culture, Vivier offers a contemporary interpretation of these representations.



Camille Vivier, *Tjiki's portrait*, 2023

© Camille Vivier

CHESSY (2017)

The *Chessy* series dialogues with a set of images captured at the Dhuys Sculpture Garden in Chessy. This park brings together monumental works by Jacques Servières, a self-taught sculptor and painter. Camille Vivier is particularly interested in his human and animal figures with their refined forms.

Throughout her career, Camille Vivier has turned towards sculpture—a practice that forms part of a long history of exchanges between photography and sculpture, for which André Malraux's *Musée imaginaire de la sculpture mondiale* (1952) serves as a foundational reference. Like Malraux, Vivier mobilises the medium's ability to bring distant forms together by removing them from their context, where matter and flesh, frozen form and living form, respond to one another without being conflated.

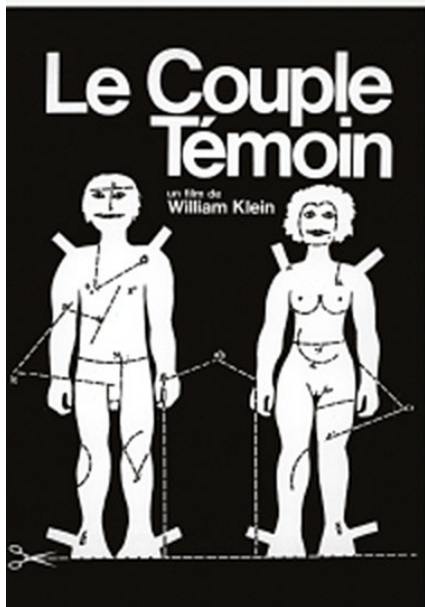
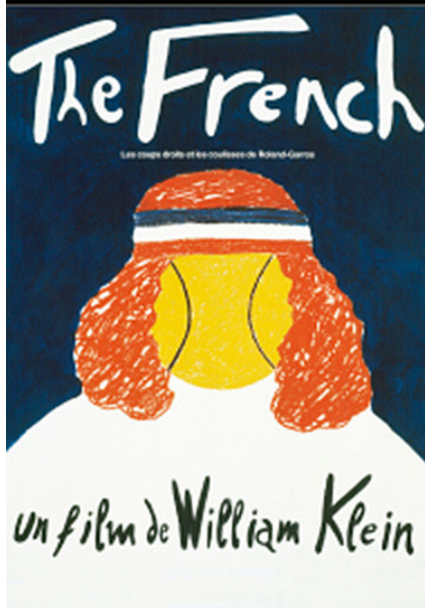
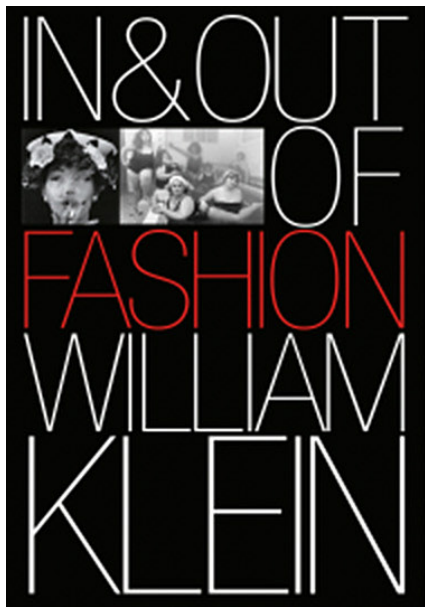
FACES/SCULPTURES (2025)

The search for poetic associations between the photography of sculpture and portraiture continues in this final experimental series. Drawing on her previous works while integrating pieces created specifically for this project, the photographer composes pairings between sculpted heads and the faces of several models. Utilising the aesthetics of the zine, she experiments with the image by cropping, photocopying her photographs, or viewing them on a TV screen. These alterations reinforce the ambiguity between the living and the artificial: reduced to the same nature—that of the image—faces and sculptures are placed on an equal footing.



Camille Vivier, *Chessy II*, 2017

© Camille Vivier



William Klein Retrospective: Films, Etc.

William Klein Retrospective: Films, Etc.

From June to September 2026, to mark the centenary of William Klein's birth, the MEP pays tribute to the artist with an exceptional cinematic retrospective exhibition, organised in partnership with the William Klein Studio. The screening programme is complemented by a display of photographs from the MEP collections, alongside graphic works and publications, presented throughout the spaces.

The institution has maintained a close relationship with the artist and his studio for many years. Since its opening in 1996, it has dedicated several major exhibitions to him and today preserves one of the most significant collections of his work, comprising over 300 pieces—photographs, films, and books.

William Klein—a photographer, painter, and filmmaker—profoundly disrupted the conventions of the image. Through this major retrospective collection retracing his entire career, the MEP pays tribute to a hybrid body of work that defies categorisation—a cinema that is both acclaimed and underground, and which has never allowed itself to be confined.

From June to September 2026, from Wednesday to Saturday in the late afternoon, the MEP will present the artist's great classics in its auditorium (*Who Are You, Polly Maggoo?, Muhammad Ali, the Greatest, Mr. Freedom...*), alongside rare films, some of which are extremely rare (*L'anniversaire de Charlotte, The Little Richard Story...*), as well as numerous archives.

By bringing together the different facets of a piece that relentlessly challenged authority and conventions, tearing down masks with exhilarating freedom, this retrospective reveals the striking contemporaneity of William Klein's vision.

Klein always remained true to himself. It is also with the desire to remain faithful to the tumult he loved to tackle "head-on" that this retrospective was conceived. The screening programme is accompanied by a display of a selection of William Klein's photographic works held at the MEP.

The films presented (non-exhaustive list):

Broadway by Light – 1958
Le business et la mode – 1962
William Klein aux grands magasins – 1964
Cassius Clay champion du monde – 1964
Le schisme noir : Malcolm X – 1965
Qui êtes-vous Polly Maggoo ? – 1966
Loin du Vietnam – 1967
Le festival Panafricain d'Alger – 1969
Mister Freedom – 1969
Eldridge Cleaver, Black Panther – 1970
Muhammad Ali the Greatest – 1974
Le Couple Témoin – 1976
Hollywood California, a Loser's Opera – 1977
Grands soirs et petits matins – 1978
The Little Richard Story – 1980
Gestes et sports - Ralenti – 1983
Mode in France – 1985
Babilée 91 – 1992
In & Out of Fashion – 1993

Curator:
Emmanuel Bacquet

STUDIO
WILLIAM KLEIN
arte


**MINISTÈRE
DE LA CULTURE**
*Liberté
Égalité
Fraternité*

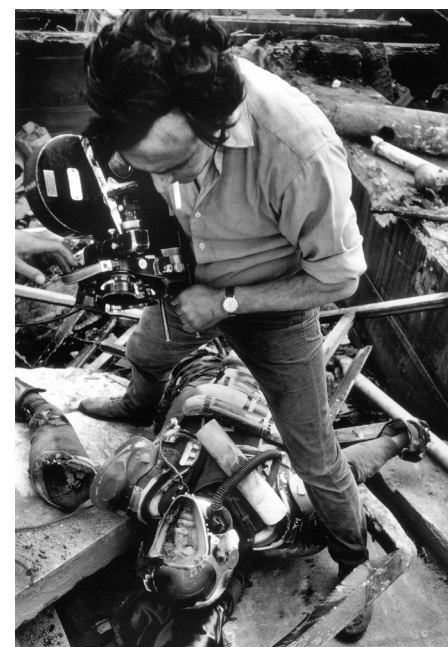


Cover image:
William Klein, *Poster display*

© William Klein Estate

Below:
William Klein filming Mister Freedom.
Photo Jeanne Klein, c. 1967

© Jeanne Klein





Winnie Mo Rielly

10.06.2026–12.07.2026

Exhibition

From June 10 to July 12, 2026, Winnie Mo Rielly takes over the MEP Studio with an immersive installation where the body is fragmented, displaced, and recomposed. The artist offers a sensory experience that blurs points of reference and invites visitors to inhabit the space differently.

"My new protruding spine is so beautiful. For the first time, I understand what it means to love one's body." — Mariana Enriquez, *A Sunny Place for Shady People*, 2025

Living and working in Paris, Winnie Mo Rielly (b. 1993, London) develops a practice at the intersection of photography, sculpture, and performance. She is interested in inhabited spaces and the presences in transformation, exploring forms of proximity that she converts into experiences of intimacy.

In her studio, she captures traces of her own body in motion. She uses these images as a material that she applies to organic structures. These objects, akin to sculptural stretchers, extend gestures and alter the perception of volumes. Presence never appears in its entirety: it is suggested through clues, following a logic of echoes.

For her first solo exhibition in a Parisian museum institution, Winnie Mo Rielly has conceived an installation bringing together recent works and new productions. She takes over the MEP Studio as a total environment that resists any immediate reading and acts as a counter-space. Like a theatrical set, the familiar becomes slightly uncanny. The works coexist in a quiet tension. The exhibition offers an experience of recomposition, where the gaze circulates and discovers an expanded body, extending into space, matter, and image.

The works coexist in a quiet tension. The exhibition offers an experience of recomposition, where the gaze wanders and discovers an expanded body, extending into space, matter, and image.

Trained at the École Duperré, Central Saint Martins in London, and the École Nationale Supérieure des Beaux-Arts in Paris, where she received several awards and nominations, including the multimedia prize awarded by the Fondation de France, **Winnie Mo Rielly** is a laureate of the contemporary art prize of the FoRTE grant from the Île-de-France Region and the ADAGP Connexion France grant. Her recent group exhibitions include Galerie Hussenot, Miart (Milan, Italy), Alkinois (Athens, Greece), Frac Île-de-France - Les Réserves, Château La Coste, Magasins Généraux, Balice Hertling, Les Rencontres de la photographie d'Arles, Fondation Fiminco, and the Camden Art Centre (UK), among others. Her works are part of collections such as the FRAC Île-de-France / Le Plateau, Christian Dior Parfums, Société Générale, and Maison Chaumet.

Curator:
Clothilde Morette

Production manager:
Élisa Monteillet

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Cover image:
Winnie Mo Rielly, *Scratched & snatched*, 2024

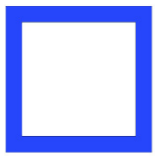
© Winnie Mo Rielly
Photo: © Aurélien Mole

MEP Studio supports emerging artists

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

#winniemorielly
#mepstudio





MEP

STUDIO



Martine Dawson

Faultlines

17.07 – 13.09.2026

Exhibition

From July 17 to September 13, the MEP Studio presents *Faultlines*, a photography project by Martine Dawson focusing on houses in Butte, a former mining town in Montana. In these domestic spaces, the traces of a landscape shaped by extraction and the mythology of westward conquest remain quietly present.

Nestled in the heart of Montana, Butte rose to prominence in the late 19th century through copper mining, which profoundly transformed its landscape and structured every aspect of social life. Today, the town seems suspended between memory and the present. Its streets, historic homes, and land scarred by industry form an environment that is both inhabited and spectral, where the traces of an industrial past linger.

Martine Dawson enters this world through the houses themselves. Thrown up rapidly during the mining boom, they have since been transformed: unstable foundations, successive additions, patches and repairs that speak of lives shaped by necessity. Over the course of her stays, the artist observes how residents maintain their bond with these places, where traces of the past surface in the gestures of everyday life.

Shifting from photographs of exteriors to interiors, details and textures, *Faultlines* reveals the home as a space where different timeframes overlap. Pairing contemporary images with archival material, the exhibition frames these dwellings as surfaces of memory, where mining history, collective imagination, and present-day ways of living intersect.

Martine Dawson was born in Paris in 1988 and lives and works in Marseille. Her practice is grounded in documentary, while incorporating imagination, intuition, and personal experience. Drawing on her background in geography, her work explores the connections between territory, memory, and the construction of identity, developing long-term projects rooted in specific geographic and social contexts. Since 2013, she has participated in festivals and collective projects, presenting her work in France and abroad. In 2019, she received support for documentary photography from the Cnap. In 2021, she published *Parfois il pleut sur les îles orange, vertes, bleues* with éditions Le Rayon Vert. In 2022, she was welcomed as artist-in-residence at the Centre Photographique Marseille.

Curator:
Laurie Hurwitz

Production manager:
Élisa Monteillet

This exhibition is organised with the support of

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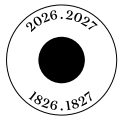
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DE LA CULTURE**
*Liberté
Égalité
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 BICENTENAIRE de
la PHOTOGRAPHIE

 2026-2027
1826-1827

Cover image:
Martine Dawson, from the series
Faultlines, 2022

© Martine Dawson

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#martinedawson
#mepstudio



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[Download the visuals here.](#)



Claudine Doury, *Artek, Le camp Kiparisini, Crimée ARTEK*, 1994
Neuflize OBC Corporate Collection
© Claudine Doury



Yohanne Lamoulère, *Courage*, from the series « Manger tes yeux, ici mut la ville », 2019
Neuflize OBC Corporate Collection
© Yohanne Lamoulère / Tendance Floue



Ralph Gibson, *Sans titre*, from the series « L'aire de Bourgogne », 1992
MEP Collection, Paris. Acquired in 1993.
© Ralph Gibson



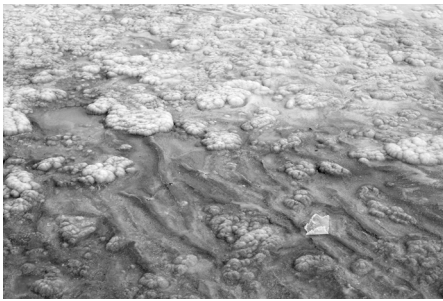
J.D. 'Okhai Ojeikere, *Sans titre (Mpuk Eba)* 1974
Neuflize OBC Corporate Collection
© J.D. 'Okhai Ojeikere



Robert Mapplethorpe, *Self-portrait*, 1981
Neuflize OBC Corporate Collection
© Robert Mapplethorpe Foundation



Bettina Rheims, *Modern Lovers, Lynn*, January 1990, Paris,
MEP Collection, Paris. Acquired in 1991
© Bettina Rheims, Adagp, Paris, 2026



Ilanit Illouz, *Les Dolines (Saline #01)*, 2016-2022
Neuflyze OBC Corporate Collection
© Ilanit Illouz



Patrick Tosani, *cdd XXII*, 1996
Neuflyze OBC Corporate Collection
© Patrick Tosani



Bernard Plossu, *Marseille*, 1975
Neuflyze OBC Corporate Collection
© Bernard Plossu



Martin Parr, *Le Louvre*, Paris, 2012
MEP Collection, Paris. Gift of the artist in 2014.
© Martin Parr / Magnum Photos



Malick Sidibé, *Dansez le twist*, 1965
Neuflyze OBC Corporate Collection
© Malick Sidibé



Claude Cahun, *Autoportrait avec miroir*, c. 1928
Neuflyze OBC Corporate Collection
© Jersey Heritage Trust



img Les Elles du Tote - Paris 2008

Versluis Ari & Uyttenbroek Ellie, *Les filles du 7ème - Paris*, 2008
 Neuflyze OBC Corporate Collection
 © Versluis Ari & Uyttenbroek Ellie



Rogério Reis, *Plage d'Ipanéma # 1*, Rio, été 2010/2011, de la série « Personne n'appartient à personne » MEP Collection, Paris. Gift of the artist in 2012.
 © Rogério Reis



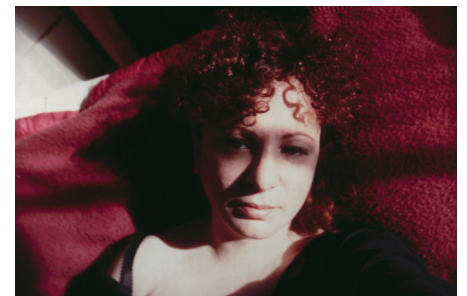
David Goldblatt, *Woman with pierced ear, Joubert Park, Johannesburg*, 1975
 Neuflyze OBC Corporate Collection
 © David Goldblatt



Philip-Lorca Di Corcia, *Naples*, 1996
 Neuflyze OBC Corporate Collection
 © Philip-Lorca DiCorcia



Bruno Serralongue, *Cherri Foytlin (Cherri Foytlin de la nation Navajo Diné, leader du mouvement d'opposition au Bayou Bridge Pipeline et fondatrice de l'Eau est la Vie Camp. Protecting Mother Earth Conference, Wa He Lut Indian School, Olympia, Washington, 1 juillet 2018)*, from the series « Water protectors »
 Neuflyze OBC Corporate Collection
 © Bruno Serralongue



Nan Goldin, *Self Portrait with eyes turned inward*, Boston, 1989
 Neuflyze OBC Corporate Collection
 © Nan Goldin

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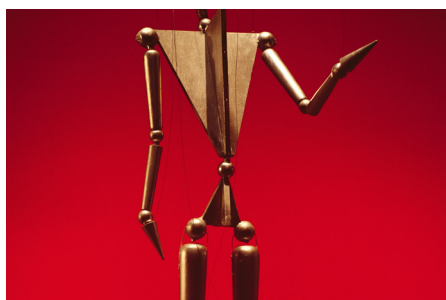
Camille Vivier, *Horse I*, 2002
© Camille Vivier



Camille Vivier, *Frog*, 2021
© Camille Vivier



Camille Vivier, *Woman candleholder*, 2021
© Camille Vivier



Camille Vivier, *Veronesi*, 2014
© Camille Vivier



Camille Vivier, *Sofie*, 2009
© Camille Vivier



Camille Vivier, *Sculpture in H.R. Giger's garden*, 2022
© Camille Vivier



Camille Vivier, *Biomechanoid (Carmen)*, 2022
© Camille Vivier



Camille Vivier, *Deborah standing in Freud's study*, 2023
© Camille Vivier



Camille Vivier, *Sophie in a metal sculpture*, 2015
© Camille Vivier



Camille Vivier, *Belt*, 2018
© Camille Vivier



Camille Vivier, *Sophie in a metal corset*, 2015
© Camille Vivier



Camille Vivier, *Sophie, lipstick*, 2018
© Camille Vivier



Camille Vivier, *Sophie and cigarette*, 2018
© Camille Vivier



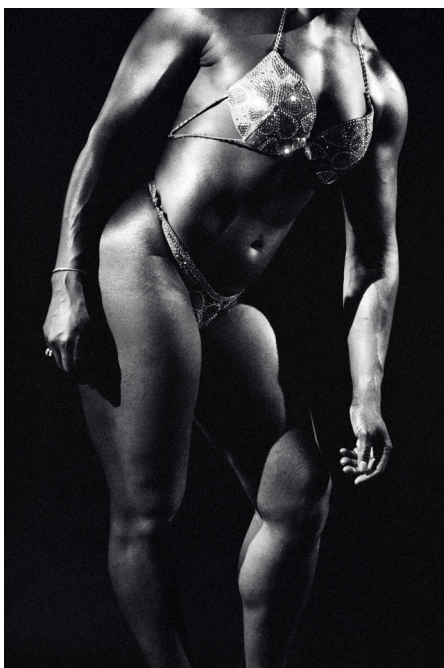
Camille Vivier, *Olympe*, 2018
© Camille Vivier



Camille Vivier, *Sophie's portrait*, 2018
© Camille Vivier



Camille Vivier, *Tjiki's portrait*, 2023
© Camille Vivier



Camille Vivier, *Tjiki in her bikini*, 2022
© Camille Vivier



Camille Vivier, *Tjiki II*, 2023
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Camille Vivier, *Chessy II*, 2017
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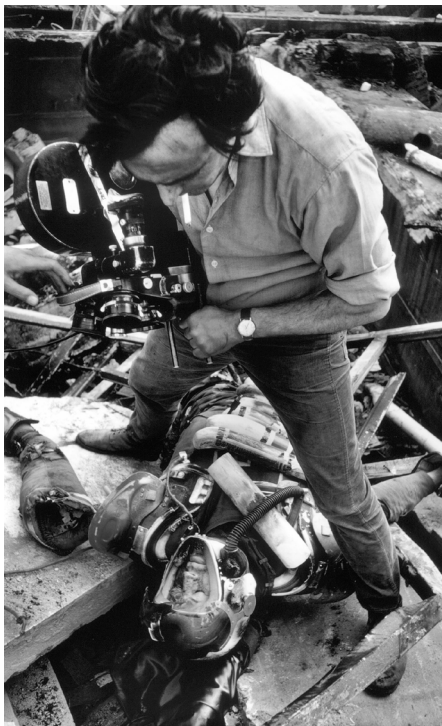
William Klein, *Four Heads, Thanksgiving day, New York, 1955*
Gelatin silver print
MEP Collection, Paris. Acquired in 1990
© William Klein Estate



William Klein, *Dorothy & Cellist, Vogue Paris, 1963*
Gelatin silver print
MEP Collection, Paris. Acquired in 1994
© William Klein Estate



William Klein, *Filmstrips from "Broadway by Light" #4, New York, 1958*
Gelatin silver print
MEP Collection, Paris. Acquired in 2015
© William Klein Estate



William Klein filmant Mister Freedom.
Photo Jeanne Klein, c. 1967
© Jeanne Klein



William Klein, *Poster display*
© William Klein Estate

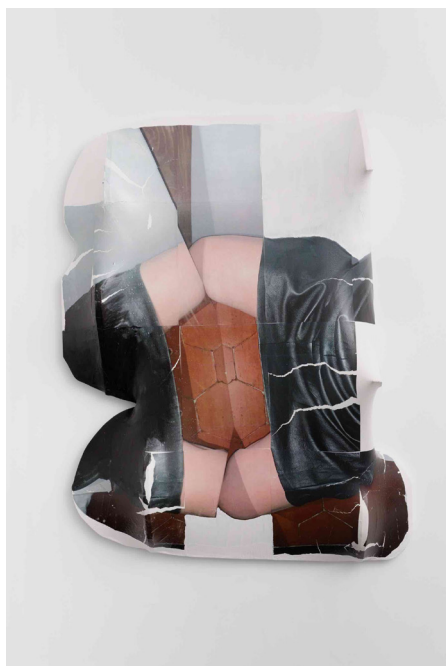


William Klein, *Club Allegro Fortissimo, hammam, rue d'Odessa, Paris, 1990 (painted in 1997)*
Gelatin-silver print enhanced with paint
MEP Collection, Paris. Gift of the artist in 1998
© William Klein Estate

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Winnie Mo Rielly, *Scratched & snatched*, 2024
© Winnie Mo Rielly
Photo: © Aurélien Mole



Winnie Mo Rielly, *Behind you*, 2024
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Photo: © Aurélien Mole



Winnie Mo Rielly, *Tout cela s'exhibe*, 2023
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Winnie Mo Rielly, *Projection protection*, 2026
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Winnie Mo Rielly, *Projection protection*, 2026
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Winnie Mo Rielly, *Support instinctuel*, 2025
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Martine Dawson, from the series *Faultlines*, 2023
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Martine Dawson, from the series *Faultlines*, 2022
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Martine Dawson, from the series *Faultlines*, 2022
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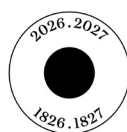
Martine Dawson, from the series *Faultlines*, 2022
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