



LES
FRANCISCAINES
DEAUVILLE

SEBASTIÃO SALGADO

Collection de la MEP
EXPOSITION
1^{ER} MARS > 1^{ER} JUIN 2025



lesfranciscaines.fr

Participant au singing de Paya, Province des Hautes Terres occidentales, Papouasie-Nouvelle-Guinée, 2008
Collection MEP, Paris. Don de Sebastião Salgado et Lélia Wanick Salgado en 2018 © Sebastião Salgado



Sebastião Salgado

Périphérie de Guatemala Ciudad, Guatemala, 1978

Collection MEP, Paris.

don de l'auteur en 1998

© Sebastião Salgado

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THE PROMISE?

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As part of the France-Brazil Year, we are particularly pleased to be presenting the work of Sebastião Salgado, a major artist and world-renowned photographer, at Deauville. Over the last half-century, his work has left its mark on the history of photography, with strikingly aesthetic and extraordinarily powerful black-and-white images that have become timeless icons for many. Beyond their beauty, his works stand out for their human dimension and their profound reflection on the social and economic upheavals that transformed the world in the 20th century.

This exhibition, organised by the Maison Européenne de la Photographie (MEP) in partnership with Les Franciscaines, marks a new stage in the fruitful collaboration between our institutions.

The MEP, which houses one of the most important collections of contemporary photography in France, has enjoyed a special relationship with Sebastião Salgado for many years. Thanks to this relationship, a unique and representative collection of his major series has been built up.

Following the success of the exhibition devoted to Irving Penn in 2023, we are delighted to be renewing this partnership to offer a unique journey into the world of Salgado.

The exhibition opens with his first personal project, *Autres Amériques*, in which he explores the soul of Latin America, his native continent, and forges his inimitable style there, combining perfection of composition and mastery of black and white.

It continues with large extracts from his two major projects: *The Hand of Man* and *Exodus*, in which he travelled the world for decades to capture the fractures and major societal revolutions of our time.

Finally, the exhibition closes with *Genesis*, an ode to the world of our origins, in which Salgado celebrates the unspoiled parts of our planet, away from the madness of mankind.

I'm delighted that this exhibition, dedicated to one of the greatest photographers of our time, also invites us to reflect on the crucial issues at stake.

an essential reflection on the crucial issues of the future of our planet.

Philippe Augier
Maire de Deauville
Président des Franciscaines

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EDITORIAL FROM THE CURATOR

Sebastião Salgado has produced a considerable body of work over almost fifty years, placing human issues at the heart of his projects. He has become one of the leading figures in modern humanist and documentary photography.

He has focused on the major changes of our time, which affect the most vulnerable populations, suffering from conflict and poverty, as well as the tragic human and environmental consequences of an industrial society on the verge of extinction. His work combines rigorous situational analysis with formal and poetic plasticity.

Through the graphic strength of his images, his nuanced mastery of black and white - his palette of grays is perfectly mastered - his powerful images embody, to the highest degree, the power of photography to change the way we look at the world.

This exhibition presents two facets of Sebastião Salgado's work through a selection of prints from the collection of the Maison Européenne de la Photographie in Paris.

The MEP has supported Sebastião Salgado's work since the 1980s. It has built up a unique and representative collection of his work, and has exhibited his work on numerous occasions. This support enabled

the photographer to undertake some of his biggest projects in the 1990s, and in return Sebastião and Lélia Wanick Salgado supported the MEP with a major donation in 2018, celebrating nearly forty years of strong, friendly relations.

The tour begins with a look back at the first 25 years of a committed photographer who came face to face with the fury and torment of humanity, followed by his view of the world of origins through his Genesis project, a tribute to the beauty and fragility of a planet that has remained sheltered from the madness of mankind, and which it is vital to preserve.

Sebastião Salgado left Brazil, then under the thumb of a military dictatorship, in 1969 for France, with Lélia Wanick Salgado, his wife who has been his life and work partner since day one. After a solid training in social economics, and while working as an economist for a major international organization in London, he returned to France in 1973, and decided to give it all up to become a photographer.

He soon turned his attention to social photography, joining the major French press agencies Sygma, Gamma, then Magnum in 1979. For 25 years, he criss-crossed the world, putting human issues at the heart of his projects.

His first reports focused on the plight of immigrant workers in Europe and the ravages of drought and famine in Africa (1984-1985). Then he undertook his first major personal project: *Autres Amériques* (1977-1984), in which he revisited Latin America, his continent of origin, evoking the persistence of Indian and peasant cultures.

With his background in economics, he deciphers and documents the major social and political movements that changed the balance of the world at the end of the last century, and their consequences for people.

His photographic approach is characterised by the breadth of the projects he carries out over several years, based on extensive documentary research and a thoughtful social and political discourse. He set up his own company, run by his wife Lélia Wanick Salgado, who produced his major exhibitions and designed his most emblematic works.

He thus embarked on a series of vast photographic frescoes. This was followed by *Exodes* (1994-1999), about the vast migratory movements that are upsetting the balance of our planet: the

Sebastião Salgado

*Chaîne Brooks, refuge national
de la vie sauvage de l'Arctique,
Alaska, États-Unis, 2009*
/ Collection MEP, Paris.
Don de Sebastião Salgado et
Lélia Wanick Salgado en 2018
© Sebastião Salgado

abandonment of the countryside for the cities, economic immigration, refugees fleeing the most terrible conflicts.

Sebastião Salgado's close encounters with misery and suffering through his many reports, and his exposure to the violence of a world in perdition, led him to go through a dark period of doubt and melancholy. But in 1998, with his wife Lélia, he set about creating the Institut Terra, a vast ecological project on the land of the family farm in Brazil, which would give him new energy.

In the early 2000s, he embarked on a new project entitled Genesis, in search of the world of our origins, the world that evolved for millennia without being confronted with the pace of modern life, before forgetting what makes us human. Between 2004 and 2012, he made almost thirty-two journeys to the ends of the earth, from the Galapagos to the Amazon, via Africa and the Arctic. This second part of the exhibition reveals landscapes, wildlife and peoples who have managed to escape the contemporary world. It showcases these vast and remote regions where, untouched and silent, nature still reigns in all its majesty, far from the devastating madness of mankind. Some 46% of the planet still lives in the time of Genesis, Salgado reminds us.

In 2018, Lélia and Sebastião Salgado donated to the MEP an exceptional set of 105 prints, including 75 from the Genesis



series, which are presented here for the first time.

His ode to the fragility of the earth is also a warning about everything we stand to lose.

This collection bears witness to the commitment of a man and his wife, who did everything together, and to the immense talent of a photographer who knew how to look at the world up close, bearing witness to its major societal changes to powerfully convey its fractures and also what remains of its humanity.

Pascal Hoël

Curator of the exhibition
Head of collections at the MEP

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ROUTE OF THE EXHIBITION

1ST PART

PHOTOGRAPHY 1973-1999

Sebastião Salgado began travelling the African continent in his early years as a photojournalist in the mid-1970s.

He covered the war in Angola and the Spanish Sahara, before turning his attention to the Sahel in 1984 and 1985.

This region of Africa, which spans 6 countries, has suffered drought and famine on an unprecedented scale, and war is raging in some areas. Salgado worked mainly with Médecins Sans Frontières teams in Mali, Chad, Ethiopia, Sudan and Eritrea.

His images of this humanitarian disaster were published in the international press and left a lasting impression around the world.

From 1977 to 1984, Sebastião Salgado travelled throughout Latin America, from the torrid, almost coastal and low-lying region of the Nordeste in Brazil, to the mountains of Chile, Bolivia, Peru and Ecuador, Guatemala and Mexico.

« This work lasted seven years, or rather seven centuries, because I was going back in time, at a slow and dense speed, which marks the passage of all the eras in this region of the world, of a whole flow of cultures that are at once so different and so similar in their beliefs, misfortunes and sufferings. »

Sebastião Salgado

He travels through the Mexican Sierra Madre, with its mists, hallucinogenic mushrooms and magical peyote. He shares the lives of communities that are often isolated for long weeks at a time.



Autres Amériques is Salgado's first book. Published in France by Contrejour in 1986, it is now recognised as one of the major works of the 1980s «for the power of its images, which unfold from page to page a vision of the world in tune with a rich inner vision, capturing the soul of human beings while including them in the great universal fresco». Claude Nori

Sebastião Salgado
Périphérie de Guatemala Ciudad, Guatemala, 1978
Collection MEP, Paris.
don de l'auteur en 1998
© Sebastião Salgado



Sebastião Salgado
Mineurs de charbon, Dhanbad,
État de Bihar, Inde, 1989
 Collection MEP, Paris.
 © Sebastião Salgado

« *La Main de l'Homme is a tribute to workers, a farewell to an entire world that is slowly disappearing, a tribute to the men and women who still work with their hands, as they have done for centuries.*

» Sebastião Salgado

From 1986 to 1992, Sebastião Salgado produced a series of reports on manual labour across several continents and 22 countries.

This project is designed to tell the story of an era, a kind of visual archaeology of an era known to history as the Industrial Revolution. Salgado looks at oil extraction in Azerbaijan, shipyards in Poland and France, tea picking in Rwanda, tuna fishing in Sicily, the textile industries in Bangladesh and Kazakhstan, and so many other reports that tell the story of a humanity that is both hero and victim of a ruthless but disappearing world of work.



Sebastião Salgado
Mine d'or de Serra Pelada, État de Pará,
Brésil, 1986
 Collection MEP, Paris.
 © Sebastião Salgado

Serra Pelada was an open-cast mine in the Brazilian state of Para, which is now closed. At the height of its activity, 50,000 garimpos (gold diggers) tirelessly hauled up heavy sacks of mud, in the hypothetical hope that one of them might contain gold.

The state that controlled the mine granted concessions called barranco to several hundred people. dug only vertically, a barranco was controlled by an overseer who was generally recognisable by his clean clothes. A team of three men dug in the mud while the other six men carried the bags out of the mine. Each bag weighed between 35 and 65 kilos and the worker was paid an average of 20 centimes per bag. The mine was open during the dry season, the nature of the terrain made it impossible to use machinery and the working conditions were particularly hard on the men.

After the 1991 Gulf War, more than five hundred oil wells were spitting out roaring swirls of flame into the blackened sky.

Experts have dubbed them «wildcat wells», referring to these violent boils, some of which spill streams of crude oil, most of which propel roaring torrents of flame

torrents of flame 20 metres into the air. Several companies, all from Texas or Canada, came to stop the disaster, but the workers took more than a year to quell the flames.



Sebastião Salgado
*Gisement de pétrole du Grand Burhan,
Koweït, 1991*
Collection MEP, Paris.
© Sebastião Salgado



Sebastião Salgado
Canalisation d'eau potable desservant les quartiers prospères, bidonville de Mahim, Bombay, Inde, 1995
 Collection MEP, Paris.
 © Sebastião Salgado

Poverty, war and repression are uprooting hundreds of millions of people around the world. Global economic upheaval is impoverishing the countryside.

The rural exodus is creating gigantic metropolises that are impossible to manage. The people uprooted from their homes are only the most visible victims of this global upheaval.

From 1993 to 2000, Sebastião Salgado accompanied major population movements around the world.

He spent six years working alongside migrants in the camps and overcrowded shanty towns where new arrivals usually end their journey. He travelled to over 35 countries to document these movements. His project evokes the journey of Latin Americans to the United States, the Vietnamese exodus, displaced Afghan populations, the tragedy of refugees from the former Yugoslavia, Hutu refugees from Rwanda, the movement of landless peasants in Brazil, the megalopolises of East and West Asia, and so many other tragedies that have helped to reshape the planet.



Sebastião Salgado
Mouvement des paysans sans-terre, État de Sergipe, Brésil, 1996
 Collection MEP, Paris.
 © Sebastião Salgado

PART 2

GENESIS 2004-2011



« In the early 2000s, Sebastião Salgado embarked on a major project entitled Genesis. Between 2004 and 2012, he made almost 32 journeys to the ends of the earth, from the Galapagos to the Amazon, via Africa and the Arctic.

Genesis is a quest for the world of our origins, the world that evolved over thousands of years before being confronted with the pace of modern life, before forgetting what makes us human. These photographs show us landscapes, animals and peoples who have managed to escape the contemporary world. They showcase those vast and remote regions where, untouched and silent, nature still reigns in all its majesty.

You can drink in the splendour of the polar regions, tropical forests, savannahs, torrid deserts, glacier-dominated mountains and lonely islands. While some climates are too cold or arid for most forms of life, other regions contain animals and peoples that could not survive without this isolation. Together they form an incredible mosaic where nature can express itself in all its grandeur.

Genesis' photographs aspire to reveal this beauty. They are a tribute to the fragility of a planet that we all have a duty to protect.

» Lélia Wanick Salgado

Sebastião SALGADO
Manchots à jugulaire sur un iceberg,
Îles Sandwich du Sud, 2009
/ Collection MEP, Paris.
Don de Sebastião Salgado
et Lélia Wanick Salgado en 2018
© Sebastião Salgado

On the edge of the South

At the Southernmost Edge tells the story of Antarctica, its frozen landscapes and its hardy animals, penguins, sea lions and whales, including those photographed in their breeding grounds on the Valdes Peninsula. Then in South Georgia, the Falklands, the Diego Ramirez archipelago and the Sandwich Islands, the many species of penguin, albatross, giant broad-winged petrel and cormorant come to life.

Sanctuaries

Sanctuaries takes in the volcanic landscapes and unique wildlife of the Galapagos Islands, the ancient peoples of New Guinea and Irian Jaya, the Mentawai people of Siberut Island off the coast of the Indonesian province of Sumatra, and the landscapes, wildlife and vegetation of the different ecosystems of Madagascar.

Africa

Africa offers great variety, from the extraordinary wildlife of the Okavango Delta in Botswana to the gorillas of Virunga Park on the border of Rwanda, Congo and Uganda, from the Himba people of Namibia and the Dinka tribes of Sudan to the San people of the Kalahari Desert in Botswana, from the Omo tribes of southern Ethiopia to the ancient Christian communities of northern Ethiopia.

Africa reveals a remarkable array of deserts, ranging in colour from dark grey to deep red, in texture from sand to rock, some as flat as oceans, others interrupted by arid mountains. Yet in some of the images from Libya and Algeria, there are also signs of life, not just cacti and redents, but rock art dating back thousands of years.

Sebastião SALGADO

Les femmes zo'é se teignent le corps avec un fruit rouge, l'urucum ou roucou, village de Towari Ypy, Etat de Pará, Brésil, 2009 | Collection MEP, Paris.

Don de Sebastião Salgado et Lélia Wanick Salgado en 2018 © Sebastião Salgado

Terres du Nord

Terres du Nord shows the landscapes of Alaska and the Colorado Plateau in the United States, the landscapes and wildlife of Kluane National Park on Baffin Island in Canada, the Russian Far North, including the polar bear breeding area on Wrangel Island, the indigenous Nenest peoples of northern Siberia and the Kamchatka Peninsula.

Amazonia and Pantanal

Covering the giant rainforest as seen from space, the Amazon and its tributaries resemble a giant tree of life, its arms and hands stretching from the heart of Brazil to neighbouring countries. To the north are the Tepuis of Venezuela, the oldest geological formations on the planet, and the flora and fauna of the Pantanal in Brazil's Mato Grosso region. Images of the Zo'é Indian tribe, first contacted only twenty years ago, and the more assimilated tribes of the upper Xingu basin in Brazil are also included in the report.





Sebastião Salgado

Mudman, Paya, province des Hautes-Terres occidentales, Papouasie-Nouvelle-Guinée, 2008
/ Collection MEP, Paris. Don de Sebastião Salgado et Lélia Wanick Salgado en 2018
© Sebastião Salgado

MUDMAN

The Papua New Guinea Highlands, with its fertile valleys, turbulent rivers and jagged mountain ranges that stretch to the horizon, is a region as spectacular as it is magnificent.

It wasn't until the 1930s that the modern world came into contact with the diverse and artistically creative tribes who live there. The Mudmen are among the most astonishing creations of the imaginary world of the Hautes-Terres.

Sebastião Salgado
Mine d'or de Serra Pelada, État de Parà, Brésil, 1986
/ Collection MEP, Paris.
© Sebastião Salgado



GARIMPEROS

Every day, 50,000 garimperos entered the Serra Pelada open-cast mine. And sinking into the mud, they dug for gold in the Brazilian state of Para.

The porters had to keep their hands free as much as possible if they wanted to keep their balance on the ladders lining the hard path from the bottom of the mine to the surface.

Sebastião Salgado
*Mouvement des paysans sans-terre, Ferme de Cuiabá,
État de Sergipe, Brésil, 1996.*
© Sebastião Salgado



THE LANDLESS PEASANT MOVEMENT IN BRAZIL

For many months, 2800 families occupied the Cuiaba plantation in the Xingo Sertao, on the banks of the Sao Francisco river, until expropriation of the estate was finally approved on 6 May 1996. This was a great victory for the farmers, who gathered to celebrate the event. State of Sergipe, Brazil, 1996.

VISUALS FOR THE PRESS

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Sebastião Salgado
Périphérie de Guatemala Ciudad, Guatemala, 1978
Collection MEP, Paris.
Don de l'auteur en 1988.
© Sebastião Salgado



Sebastião Salgado
Mine d'or de Serra Pelada, État de Pará, Brésil, 1986
Collection MEP, Paris.
© Sebastião Salgado



Sebastião Salgado
Mineurs de charbon, Dhanbad, État de Bihar, Inde, 1989
Collection MEP, Paris.
© Sebastião Salgado



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Gisement de pétrole du Grand Burhan, Koweït, 1991
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Sebastião Salgado
Canalisation d'eau potable desservant les quartiers prospères, bidonville de Mahim, Bombay, Inde, 1995
Collection MEP, Paris.
© Sebastião Salgado



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Mouvement des paysans sans-terre, État de Sergipe, Brésil, 1996
Collection MEP, Paris.
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Don de Sebastião Salgado et Lélia Wanick Salgado en 2018
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Sebastião Salgado
Participant au singsing de Paya, Province des Hautes-Terres occidentales, Papouasie-Nouvelle-Guinée, 2008
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Chaîne Brooks, refuge national de la vie sauvage de l'Arctique, Alaska, États-Unis, 2009
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Manchots à jugulaire sur un iceberg, Îles Sandwich du Sud, 2009
Collection MEP, Paris.
Don de Sebastião Salgado et Lélia Wanick Salgado en 2018
© Sebastião Salgado

6_ EXHIBITION CURATOR

PASCAL HOËL

Head of collections

Maison Européenne de la Photographie, Paris

Pascal Hoël has curated numerous exhibitions at the MEP and elsewhere, focusing on the work of photographers such as Valérie Belin, Harry Callahan, Stéphane Duroy, Raymond Depardon, Robert Frank, Michel Journiac and Ikko Narahara, Irving Penn, Klavdij Sluban, Johan van der Keuken, Sabine Weiss, ...

CATALOGUE 7

The exhibition catalogue

Approximately 150 pages
On sale at the Franciscan shop

Price: €29



8_ PRACTICAL INFORMATION

PRICES

EXPOSITIONS PASS

Full price: €13

Friendciscaines subscribers: €8

Youth and solidarity rate: €5

GUIDED TOURS

Saturday 2.30pm (excluding admission)

Full price: €5

Friendciscaines subscribers: €3

Youth and solidarity rate: €2

FRIENDSCISCAINES SUBSCRIPTION

The Friendciscaines Pass is an annual subscription to the Franciscaines. It gives you access to a wide range of cultural events under special conditions: exhibitions, shows, concerts, etc. It includes borrowing from all the media library's collections, access to digital resources, unlimited access to the André Hambourg museum, free access to the FabLab, reduced rates for temporary exhibitions and shows, etc.

FORMULAS

Individual Pass: €60 and Pass+: €90

Family Pass: €100 and Pass+: €150

Student and solidarity pass: €30

Company Pass (10 subscriptions or more): €55 per person.

Youth Pass: €12

NEW! With the PASS + enjoy the exhibitions !

Concessionary ticket holders: season ticket holders, groups of at least 10 people.

Youth and solidarity rate: under-18s, students*, jobseekers and those on minimum social benefits.

Free admission: ICOM* card holders, tour guides*, teachers (accompanying school visits only); press (by appointment only).

*On presentation of proof of identity *Under 26s

EVENTS AGENDA AROUND THE EXHIBITION

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SAT. 1ST MARCH



© Drew Forsyth

OPENING OF THE EXHIBITION

Le Cloître - 11h

SEBASTIÃO SALGADO

CONFERENCE by the artist in partnership with the MEP
La Chapelle - 16h



© DR

LUCAS SANTTANA & FLAVIA COELHO *Ensemble*

CONCERT
La Chapelle - 19h30

SUN. 2 MARCH



© DR

AMAZONIE: LA RENCONTRE DES EAUX

MEETING with Hervé Théry and Xavier Leflaive
in partnership with Terra Academia
La Chapelle - 16h

SAT. 22 MARCH



© Irakerly Filho

FOCUS ON BRAZILIAN PHOTOGRAPHY

PERFORMANCE, SCREENING, MEETING

with Denise Zanet, Initial Labo
La Chapelle - 16h

SUN. 30 MARCH



© DR

LE SEL DE LA TERRE

PROJECTION Documentary on the life and work of the artist
Directed by **Wim Wenders** and **Juliano Ribeiro Salgado**
With the support of : Région Île-de-France, Friends of the MEP

La Chapelle - 16h

SUN. 13 APRIL



© DR

LE BESTIAIRE FABULEUX DU BRÉSIL ET LE SACI

CONFERENCE PROJECTION WORKSHOP The wonders of
Brazilian folklore with Chandeigne & Lima publishers

La Chapelle - 14h
Le Salon des Bains - 15h



© Claude Lévi-Strauss

LEVI-STRAUSS, LES PLUS VASTES HORIZONS DU MONDE

CONFERENCE-PROJECTION Conversation between **Monique Lévi-Strauss**, **Samuel Titan** and **Patrick Straumann** to mark the launch of the book published by **Chandeigne & Lima**.

La Chapelle - 16h30

FRI. 2 MAY



© DR

RICARDO NAPOLEAO & LUCIBELA

SUNG LECTURE Alberto Santos-Dumont
La Chapelle - 19h30

SAT. 17 MAY



© DR

NUIT EUROPÉENNE DES MUSÉES

WORKSHOPS, DANCE AND BRAZILIAN BALL Baile Bom
Les Franciscaines - 14h-22h

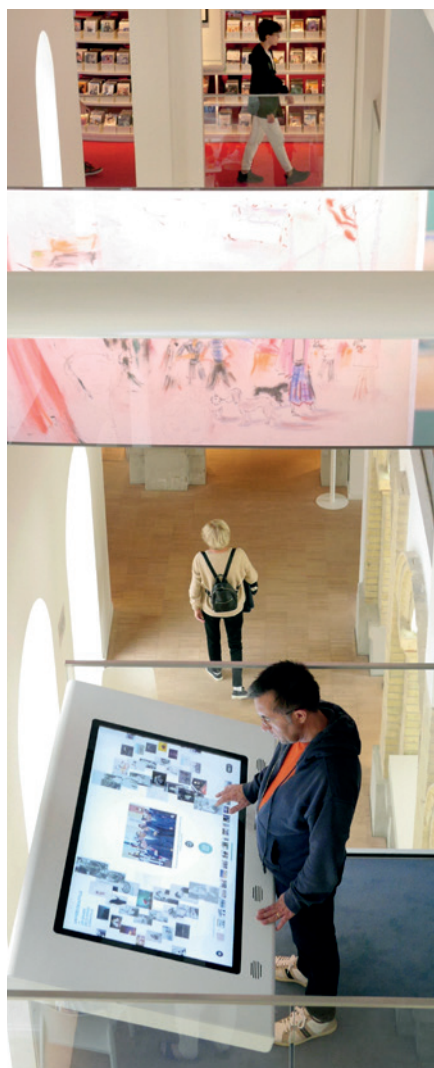
LES FRANCISCAINES

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Opening in May 2021, Les Franciscaines - Deauville brings together a media library, a museum, exhibition spaces and a concert hall. For the first time, from morning to night, books, museum works, meetings and conferences, as well as shows and concerts, can all be discovered and experienced on the same site.

This place of life and culture has taken shape in a remarkable nineteenth-century heritage site, the former convent of the Franciscan sisters, whose name it retains, renovated and reinvented by the architect Alain Moatti. Throughout the year, Les Franciscaines offers a cross-disciplinary programme of events and unique exhibitions designed to unite and decompartmentalise cultural practices by bringing generations together. It's an intergenerational space where visitors can play an active role in their own experience, where they can feel at home in a special time and place.

With this new facility, the town of Deauville has created a unique and innovative place that reflects its identity. In three years, Les Franciscaines has welcomed over 750,000 visitors.



Les Franciscaines © Pierre-Olivier Deschamps Agence VU' / François Louchet

TIMETABLE

10h30 > 18h30

145 B Avenue de la République,
14800 Deauville
Tuesday to Sunday

CONTACT

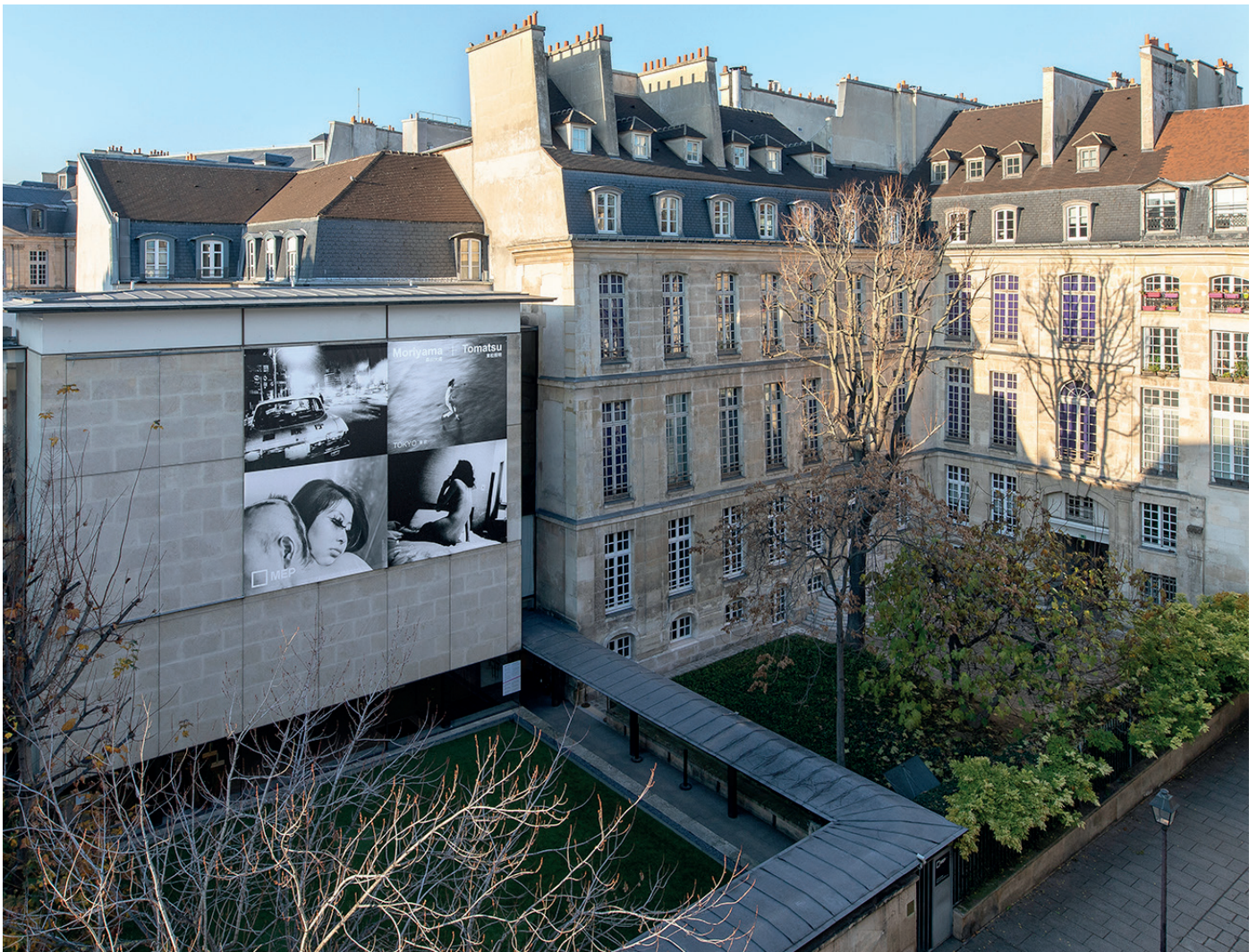
contact@lesfranciscaines.fr
Téléphone : 02 61 52 29 20

www.lesfranciscaines.fr

Located in the heart of Paris, in a former 18th-century town house, the Maison Européenne de la Photographie (MEP) is an institution dedicated to photography in all its forms: exhibition, printed page and film.

The MEP exhibits internationally renowned artists. Its programming highlights the diversity of artistic approaches specific to the medium, while ensuring an openness to other arts. A space is devoted to the young generation of emerging photographers and video artists.

The MEP houses a large collection of photographs representative of international photographic creation from the 1950s to the present day, including important collections by some of the greatest photographers of our time. It also has one of the largest specialist libraries in Europe, as well as a specialist bookshop.



La MEP, 2021 © Nicolas Brasseur

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This exhibition was conceived by the MEP in collaboration with Les Franciscaines-Deauville



THEY ARE WITH US AND WE THANK THEM

The exhibition partners



Institutional partners



Media partners



Patron builders



These sponsors and partners are working alongside the Franciscans to build a new vision of culture together. vision of culture. They are allocated according to their contribution and the project they have chosen to support.

Thanks to the sponsorship of the Total Foundation, the Fondation du Patrimoine has contributed €200,000 to the restoration of the Franciscan convent in Deauville.

Follow us on social networks:



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