



© Lisette Model, Femme à la voilette, San Francisco, 1949 - courtesy Baudouin Lebon

# extra ORDINARY

Photographic perspectives  
on everyday life

Exhibitions, workshops, events

12 October – 15 December 2019



# extraORDINAIRE, regards photographiques sur le quotidien

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On 11 October 2019, the Institut pour la photographie will inaugurate its first cultural programme on in Lille with *extraORDINARY: Photographic perspectives on everyday life*. Seven exhibitions, an installation open to the public, as well as events and experimental workshops, will cover the history of photography from the end of the 19th century to today. This new programme reflects different photographic approaches and styles, with a selection of works from around the world that explore everyday life and its banality. Throughout her career, photographer Lisette Model never ceased to affirm the importance of the individual perspective, in both her work and her teaching. The Institut pour la photographie pays tribute to her with a new exhibition bringing together four great figures of American photography around of her work: Leon Levinstein, Diane Arbus, Rosalind Fox Solomon and Mary Ellen Mark. Since 2017, Laura Henno has immersed herself in the lost city of Slab City in the heart of the Californian desert. The Institute supports the artist, who comes from the Region, with the production of previously unpublished prints for this new exhibition project Radical Devotion. Thomas Struth gives us a glimpse of our relationship to everyday life through a documentary approach that is carefully crafted to reveal the complexity of the ordinary. Begun in 1986, his psychological and sociological portraits of families revisit the traditional genre of family portraiture. *Home Sweet Home 1970 - 2018: the British home, a political history*, coproduced with Rencontres d'Arles and presented in Arles in 2019, brings together thirty artists, across generations, to bring us into everyday life in Great Britain, where interiors are intertwined with politics. Particular attention is paid to the photographic object, including the postcard, with the exhibition *Greetings from America: The American postcard 1900 - 1940*. The Institute also presents two new exhibitions on the reappropriation of vernacular photography. Beijing World Park, a new project from artist and collector Thomas Sauvin, is dedicated to tourism and our relationship to monuments. Emmanuelle Fructus' meticulous photomontages reflect on this popular practice's codes of social representation. Paolo Cirio's Street Ghosts project takes over public spaces with an installation that questions the notions of image rights, public space and privacy laws, using shots from Google Street View. This first programme, free of charge, is organised as part of the preview, and is an opportunity for audiences to discover the Institute and its programme of activities. A second series of exhibitions is planned for the spring of 2020.

Initiated by the Hauts-de-France Region, in collaboration with Rencontres d'Arles, the Institut pour la photographie is a new place for resources, dissemination, dialogue and experimentation in order to develop photographic culture and support research and creation. Its programme is based on the complementarity and interactivity of five main areas: exhibition, conservation, support for research and creation, education and publishing. At the crossroads of Europe, this new institution is part of a unifying approach of local initiatives and expertise with an international ambition.



**EXHIBITIONS**

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© Diane Arbus Estate  
*Jeune homme avec sa femme  
 enceinte, Washington Square Park,  
 New York, 1965*



© Mary Ellen Mark  
*Tiny faisant une bulle  
 Seattle, 1983*  
 Courtesy Howard Greenberg Gallery



© Rosalind Fox Solomon  
*Mère et fille, Brighton Beach,  
 New York, 1985*  
 Courtesy Bruce Silverstein Gallery,  
 New York

# LISETTE MODEL, the

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LEON LEVINSTEIN, DIANE ARBUS,  
ROSALIND FOX SOLOMON,  
MARY ELLEN MARK

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Curator : Anne Lacoste

Production in collaboration with : Collection Damien et Florence Bachelot ; la Galerie Baudoin Lebon, Paris ; le Musée de la photographie, Charleroi ; Fraenkel Gallery, San Francisco ; Howard Greenberg Gallery, et Bruce Silverstein Gallery, New-York.

Photographer Lisette Model distinguished herself in the 1930s with her uncompromising portraits of French society, defying conventional standards of representation.

In the 1940s, she developed a work in New York that affirmed the expressive qualities of instant photography in a resolutely subjective approach: "We are the subject; the object is the world around us".

From the 1950s on, Lisette Model devoted herself to teaching. For more than thirty years, her private lessons and classes at the New School for Social Research provided an opportunity to promote her approach to generations. Her teaching was based on her remarkable ability to analyse images, without ever referring to her own work. She encouraged her students to affirm their personal style and acted as a catalyst and mentor, especially for women. This exhibition pays tribute to Lisette Model's career as a photographer and teacher by compiling a selection of prints from four important figures in American photography around her work. Leon Levinstein, Diane Arbus and Rosalind Fox Solomon were among her most prestigious students between the 1940s and 1970s, while Mary Ellen Mark confirmed her influence on the history of photography. All explore the graphic qualities of black and white with a similar technique - 35 mm film and medium format camera to better reproduce details, use of a flash and a wide angle lens - to capture their intimate questions about the world.



Laura Henno  
*Connie, Outremonde, 2018*  
courtesy galerie Les Filles du calvaire



# LAURA HENNO, RADICAL DEVOTION

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Curator : Michel Poivert

Coproduction : Les Rencontres d'Arles, la galerie Les Filles du calvaire (Paris), le Bleu du ciel (Lyon) et le généreux soutien de la Collection Damien et Florence Bachelot. Ce projet a bénéficié du Programme Hors les murs 2016 de l'Institut français. With the sponsor of Spectre Productions.

Laura Henno has been travelling to Slab City, an encampment lost in a military area of the California desert, for several years now to meet the people who have become true characters of a forgotten world. Destitute and without rudimentary equipment, living on their "slab", the concrete footings, which are the last remnants of the barracks, these pioneers without a future offer all their humanity to the film-maker and photographer. While military training tears through the silence and responds to the scorching sun, slabbers make up a people who are indifferent to social rules. Their fate is determined by a power above the law. Pastor Dave shouts out a sermon in the desert wind and a young evangelist creates a vegetable garden, an Iraqi veteran still believes in love...

Laura Henno creates images evoking this conjuration of adversity where survival and the need for eternity merge. In keeping with the great tradition of American documentary photography, that of Dorothea Lange (1895- 1966) in these same parts of the world during the Great Depression of the 1930s, the artist uses her camera to capture the spirit of this last people.



Thomas Struth  
*The Smith Family*  
Fife, 1989



# THOMAS STRUTH, PORTRAIT DE FAMILLES

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Curator : Anne Lacoste

Production in collaboration with the Thomas Struth Atelier

Thomas Struth, born in 1954 in Germany, was trained by the painter Gerhard Richter and photographers Bernd and Hilla Becher. He is part of the generation of artists from the Düsseldorf Academy of Fine Arts who made a name for themselves in the 1980s with their documentary approach, resolutely crafted to reveal the complexity of the ordinary and to question our understanding of everyday life.

Thomas Struth allows us to see our relationship to urban space, nature, technology and works of art exhibited in museums. Following his collaboration with psychoanalyst Ingo Hartmann, who uses family photographs of his patients in his therapeutic work, Family Portraits marks his debut into portrait photography in an attempt to approach humans as “social animals”. The series, which he began in 1986, renews this traditional iconographic register and encourages us to take a new look at this predetermined microcosm.

Based on his personal preferences, Struth offers to photograph people he meets as a family. The group freely sets themselves up in any location of their choice before he focuses the lens of the large-format view camera on them for a few seconds. The choice of a front-facing shots far from the subject, the posed nature of the portraits and the sharpness of the entire picture are characteristic of documentary aesthetics. The “painting format” of the final print is more in keeping with the pictorial tradition and contrasts with the usual size of family photographs. It gives the subjects a monumental character and brings out a quality of detail usually invisible to the naked eye.

These portraits, which are both psychological and sociological, reveal the individual character of the protagonists and their interrelationships within the group, while the contextual elements - choice of clothing, intimate setting - more generally provide information on their social status and cultural origin. The series produced according to the same protocol invites a comparative analysis. While highlighting the diversity and uniqueness of these portraits, it also captures the many factors that make up the family and its influence on our relationship to the world.



Ken Grant  
*Lisa et la soeur de Tracy,  
Birkenhed, 1990*



# HOME SWEET HOME

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## 1970-2018 : LA MAISON BRITANNIQUE, UNE HISTOIRE POLITIQUE

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Curator : Isabelle Bonnet  
Coproductioin with Les Rencontres d'Arles.

The attachment the British have to their homes has continued to assert itself since the early nineteenth century, becoming an important component of their identity. The English language has invented the words *comfort* and *comfortable*, words imported into French because nothing better expressed the link between the well-being of soul and body and the domestic interior.

An interior, with its objects and decor, tells the life stories of those who live within, their relationship to the world, their interactions and their family values. It is a place where their individual, social and cultural identities converge, a place where their submission or their opposition to the norm is revealed. It reflects their *habitus*, in the sense of the French sociologist Pierre Bourdieu, these acquired patterns of thoughts, tastes and social behaviours.

Until the 1960s, the British documentary tradition focused its attention on the street, usually identified with the working-class culture. The new photography that emerges in the 1970s gradually turns away from it in favor of the domestic space. This shift from the outside to the inside, reflecting a new home-centered way of life, appeared during the 1950s along with prosperity, consumption and the rise of television.

What better than the theme of the home, the home so dear to the heart of the British, to highlight the richness, the diversity and the development of photography across the Channel? *Home Sweet Home* brings together thirty artists of all generations who allow us to share the intimacy and the everyday life of Britain from the 1970s to the present day. A look around the property that sheds light from different angles on the social, cultural and political realities, past and present, of British society.

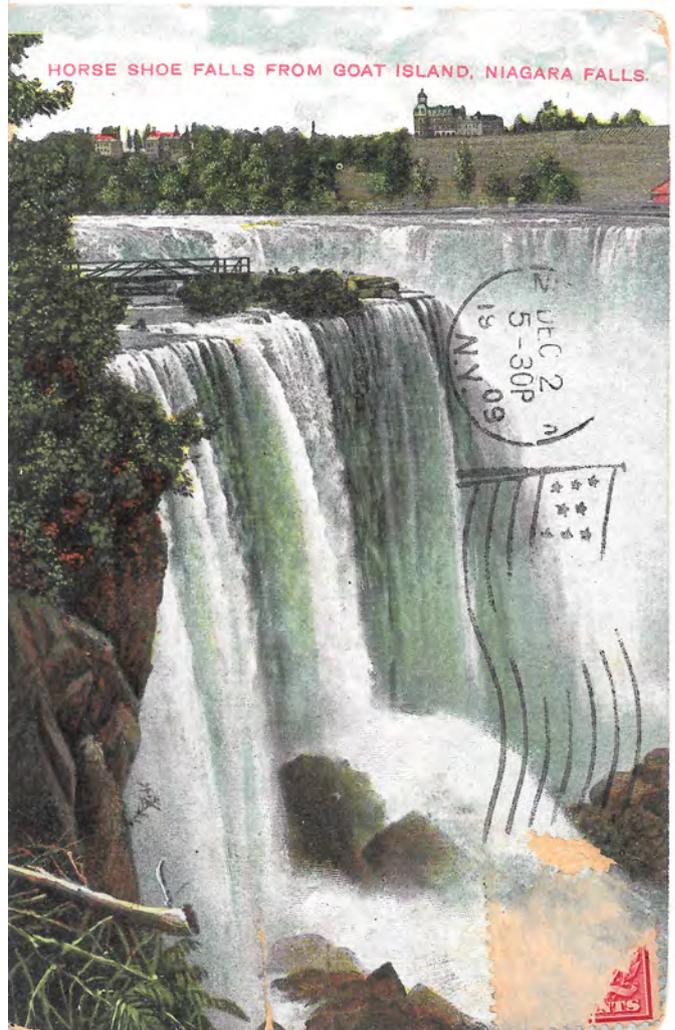
Ed Alcock (1974), Dana Ariel (1983), Keith Arnatt (1930-2008), Laura Blight (1985), Juno Calypso (1989), Natasha Caruana (1983), Mark Cawson (1959-2018), Edmund Clark (1963), John Paul Evans (1965), Anna Fox (1961), Ken Grant (1967), Anthony Haughey (1963), Tom Hunter (1965), Sarah Jones (1959), Peter Kennard (1949), Neil Kenlock (1950), Karen Knorr (1954), Sirkka-Liisa Konttinen (1948), Chris Leslie (1974), Stephen McCoy (1956), Iain McKell (1957), Michael McMillan (1962), Daniel Meadows (1952), David Moore (1961), John Myers (1944), Martin Parr (1952), Magda Segal (1959), Andy Sewell (1978), David Spero (1963), Eva Stenram (1976), Clare Strand (1973), Colin Thomas (1950), Gee Vaucher (1945).

Publication : *Home Sweet Home*, Isabelle Bonnet, Editions Textuel, 2019.



*Times Square by night  
New York City  
H.Finkelstein & Son*

*Horse Shoe Falls From Goat Island,  
Niagara Falls*



# GREETINGS FROM AMERICA

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## The american postcard, 1900-1940

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Curators : Marie-Ève Bouillon, Chargée de mission photographie, Archives Nationales et Carine Peltier-Caroff, Responsable de l'icénothèque, Musée du Quai Branly - Jacques Chirac.

Production in collaboration with : Musée du Quai Branly-Jacques Chirac, Paris ; Musée Nicéphore Niépce, Chalon-sur-Saône ; Collections Roger-Viollet de la Bibliothèque Historique de la Ville de Paris et des Archives Nationales, Paris.

*Illustrated postcards used as a means of correspondence are one of the consequences of the steam-driven life that we all sadly lead! The telephone, wireless telegraphy! The underground! Illustrated postcards!... So many ways to gallop through life!...*

*Xavier Leroux, interview in Figaro Illustré, 1904*

The early 20th century was marked by the rise of the illustrated postcard, which emerged as a new mode of modern, fast and cheap correspondence. Postcards are also objects that travel from one continent to another.

Transported by transatlantic liners, they accompany the thousands of passengers seeking a change of scenery or a new life in America.

As a popular souvenir or collected and collectible image, illustrated postcards spread almost simultaneously throughout North America and France. The dazzling success of this mode of communication led to the conversion of many photographers, publishers, printers and tourism companies to this new business. European professionals positioned themselves in the North American market, and technical, commercial and cultural exchanges became more common. Cultural particularities also emerged: postcards, mainly in colour, made from black and white photographs, were characteristic of the American market. Postcards circulate and, with them, imaginary worlds are conveyed, sometimes supported by the few words and brief texts that accompany them. Sending postcards during a trip in the early 20th century became a ritual, and expatriates used this medium to report - often favourably - on their daily lives. As a result, an idealised image of the country and its culture was created.

It is this transnational history that is brought to light in this exhibition, which examines the circulation, production and distribution of postcards between North America and France from 1900 to 1940. It shows the illustrated postcard as an historical object and invites us to think of it as a phenomenon, beyond the image it presents.

Thomas Sauvin  
*Beinjing Silvermine*



# THOMAS SAUVIN, BEIJING WORLD PARK

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Curator : Thomas Sauvin

Beijing Silvermine is a photographic archive of over half a million negatives salvaged over the past ten years from a recycling area on the outskirts of Beijing. Since 2009, Thomas Sauvin, the creator of this project, has been buying these negatives by the kilo and saving them from the acid tank in which they would otherwise be dissolved to extract the precious silver nitrate they contain. With Beijing Silvermine, he salvages, edits and revives the memory of a China that unfolds in the film.

From the first films that appeared in the mid-1980s to the rise of digital photography in the 2000s, these images paint an authentic portrait of China, since the country opened up to the world.



Emmanuelle Fructus  
51, 2019



DOSSIER PRESSE

# EMMANUELLE FRUCTUS, 6110

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Curator : Anne Lacoste

The Institut pour la photographie presents the first exhibition of works by Emmanuelle Fructus, a historian of photography, collector and gallery owner specialising in vernacular photography.

Since 2016, Emmanuelle Fructus has explored the “naivety” of vernacular photography to capture the particularities of this practice and mass production during the 20th century. She brings the people depicted in family or identity photographs that have been deemed too banal and are likely to be discarded back to life, by cutting out these individual figures and creating thematic compositions.

As the title indicates, these unique pieces bring together several hundred or even thousands of figures cut according to a typological approach. The portraits or figures are first assembled in small panels according to a single protocol, which are then arranged in the final piece. This meticulous and subtle organisation of countless figures highlights the particularities of this mass production while taking into account its variations. The compositions reveal Emmanuelle Fructus’ particular interest in the technical history of photography, from the interplay of tonal gradations in black and white analogue photography to the history of colour photography. If the choice of subject is sometimes inspired by the artist’s personal journey, it is above all a question of reflecting the codes of social representation resulting from this popular practice with subjects such as male and female figures, or even family.



Paolo Cirio  
Street Ghosts  
Lille, 2019



# PAOLO CIRIO, STREET GHOSTS

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Installation in the Centre et Vieux-Lille areas around the Institut pour la photographie.

Between photography and street art, Paolo Cirio's installation challenges local residents on the notions of image rights, public space and privacy law in the digital age, and, more precisely, in the context of the shots taken by Google Street View ®.

*With the participation of the pupils of the 4th 3rd of the College Carnot (Lille - FR) :*

*Ahmad Al Osta Halabi, Célia Amalou, Sarah Bertrand, Lola Calmettes, Guilhem Camiade, Mathis Caulfield, Chayma Charchaoui, Mfahereba Dabo, Martin Doutremer, Haden Fethi-Henriquez, Wilson Forche, Zélie Gakosso, Thomas Glorieus, Sophie Grassart, Virgile Landrieu, Thalia Landuyt, Lilia Lepine Lhoussaine, Diégo Lipier Liza, Jennifer Ly, Aileen Markgraf, Dorcas Okana Bongo, Flavie Pipier, Elie Sender, Samuel Sotome, Lili Vanmunster, Augustin Vlandas, Ines Yatta, Manel Yazag.*

*And their teacher : Guillaume Moinet [streetghosts.net](http://streetghosts.net).*

With the contribution of :

Aésop, A table !!!, Bio C' Bon, le Conservatoire de Lille,  
Lille Métropole Habitat et l'Opéra de Lille.

# THE PROJECT



# MISSIONS

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## **CONTRIBUTE TO THE GROWTH AND DEVELOPMENT OF PHOTOGRAPHY**

With an exhibition area of 1 500 m<sup>2</sup>, the Institut pour la photographie emerges as a dissemination platform. The exhibition program will showcase the diversity of uses and forms of Photography, its history including its present and future developments, with special attention being paid to new approaches and contemporary creation. Meetings, conferences and practical workshops organised in tandem with programming will encourage interaction with the public.



## **PRESERVE, TRANSMIT AND PROMOTE**

The Institut plans to host, via deposits or donations, archives of the leading figures of Photography active on national territory. Legal support will enable it to define the appropriate structure with regard to heritage management. Funds, preserved in their material and intellectual integrity, will benefit from a specific, material conservation treatment. Implementation of an internal stock-taking and reproduction service will ensure greater distribution of these archival funds with, in particular, a database accessible on line. Forming part of the Institute's invaluable study items, this will be available for consultation and will be promoted in forthcoming exhibitions and publications.



## **STIMULATE NEW AREAS OF RESEARCH**

The Institut's research programme aims at developing and combining various approaches regarding Photography - its history, image anthropology, visual studies and research of the fine arts. Applications are open to PhD students, university or independent researchers, exhibition curators and artists. Projects, e.g., publications, exhibitions, production of works, must tackle the issue that has been announced. Four annual grants will be allocated for research time. The organisation of symposiums, workshops and events will enable creative exchanges to take place during the year before works are due to complete. Based on the project's content and dissemination conditions, the Institute may collaborate in their completion.



# MISSIONS

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## INCREASING AWARENESS OF THE PHOTOGRAPHIC IMAGE

The Institut pour la photographie supports a collaborative, region-wide approach in order to develop artistic education and visual culture throughout the territory. Pedagogic and innovative tools and workshops associating the time for analysis and practical experimentation tailored to suit different audiences, will seek to engage creativity, encourage exchanges and confront perspectives alongside contemporary issues. A training and mentoring programme will be established for players in cultural, educational and social fields so as to initiate a larger public to the critical reading of photographic images.



## PROMOTE THE BOOK AS AN ASPIRATION

The Institut pour la photographie's vocation is to foster an activity in the field of publishing. A reference library on the history of photographic publishing and a specialized bookshop will act as resources open to the public. The editorial line, developed to resonate with the programming of different fields of activity will enable the exploration of various subjects - in printed and digital format - from artist books and exhibition catalogues to publications of works of original research.



# CALENDAR

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**12 OCTOBER - 15 DECEMBER 2019**

extraORDINAIRE, regards photographiques sur le quotidien



**DECEMBER 2019**

End of prefiguration



**APRIL/JUNE 2020**

Second programme of exhibitions



**JUNE 2020**

Beginning of architectural transformation of the building 11, rue de Thionville  
- LILLE, supported by the Region Haut-de-France.



**2020 – 2021**

Exhibitions and events outdoors



**2021**

Opening of the new building

# THE INSTITUT

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Members of the association :

Region Hauts-de-France and Les Rencontres d'Arles, founders ;

Ville de Lille, Métropole Européenne de Lille and the Ministère / DRAC Hauts-de-France.

The President is Marin Karmitz.

# BIOGRAPHIE

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## Anne Lacoste

Diplômée d'une école supérieure de commerce, Anne Lacoste est titulaire d'un doctorat en histoire de l'art à l'université de La Sorbonne dont le sujet de thèse était consacré aux débuts de la pratique photographique associée aux sciences de l'antiquité en Orient. Après une expérience de cinq ans chez Christie's à Paris et à Londres, elle a commencé sa carrière de conservatrice au département Photographies du J. Paul Getty Museum, à Los Angeles, en 2005. Elle a ensuite été conservatrice des expositions du Musée de l'Elysée, à Lausanne de 2011 à 2017. Ses projets d'expositions et de publications couvrent l'histoire de la photographie depuis les monographies de Felice Beato, des Nadar, de Paul Strand, d'Irving Penn, de Philippe Halsman et de Martine Franck jusqu'à des études plus générales sur le portrait, le Photomaton, l'histoire de la diapositive, la photographie documentaire américaine et la scène émergente internationale. Son parcours a été l'occasion de travailler sur d'importants fonds d'archives photographiques tels que ceux de la Bibliothèque de l'Institut de France, de la collection iconographique vaudoise, du graphiste polonais Wojciech Zamecznik et de l'artiste Jean Dubuffet.

# PARTNERS

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## Institutions



## Media



# IMAGES FOR PRESS

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DOSSIER PRESSE



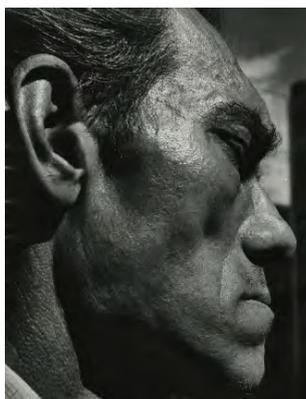
Entrée de l'Institut pour la photographie, 11 rue de Thionville à Lille  
Crédit photo : Pierre Thibaut

## LISETTE MODEL, UNE ÉCOLE DU REGARD

Leon Levinstein, Diane Arbus, Rosalind Fox Solomon, Mary Ellen Mark



Leon Levinstein  
New York City, 1976  
Tirage gélatino-argentique  
Courtesy Howard Greenberg Gallery



Leon Levinstein  
*Fifth Avenue*, ca 1968  
Tirage gélatino-argentique  
Courtesy Howard Greenberg Gallery, New York



Lisette Model  
*Homme de cirque*, Nice, 1933-1938  
Tirage gélatino-argentique  
Courtesy Galeries Baudoin Lebon,  
Paris et Keitelman, Bruxelles



Lisette Model  
*Baigneuse allongée*, Coney Island, 1939-41  
Tirage gélatino-argentique  
Courtesy Galeries Baudoin Lebon, Paris et Keitelman,  
Bruxelles



Lisette Model  
*Femme à la voilette*,  
San Francisco, 1949  
Tirage gélatino-argentique  
Courtesy Galeries Baudoin Lebon,  
Paris et Keitelman, Bruxelles



Diane Arbus  
*Jeune homme et sa femme enceinte à Washington  
Square Park*, New York, 1965  
Fraenkel Gallery, San Francisco  
Tirage gélatino-argentique  
Courtesy the Estate of Diane Arbus



Rosalind Fox Solomon  
*Danse dans une fête de mariage*, Turquie, 1994  
 Tirage jet d'encre pigmentaire moderne  
 Courtesy Bruce Silverstein Gallery, New York



Mary Ellen Mark  
*Jeff Gilman et Stacy Spiyey*  
 Mc Kee, Kentucky, 1990  
 Tirage gélatino-argentique  
 Courtesy Howard Greenberg Gallery



Mary Ellen Mark  
*Tiny faisant une bulle*, Seattle, 1983  
 Tirage gélatino-argentique  
 Courtesy Howard Greenberg Gallery



Rosalind Fox Solomon  
*Mother and Daughter*,  
 Brighton Beach, New York, 1985  
 Tirage gélatino-argentique  
 Courtesy Bruce Silverstein Gallery,  
 New York



Rosalind Fox Solomon  
*Joyeux anniversaire*, Afrique du Sud, 1990  
 Tirage jet d'encre pigmentaire moderne  
 Courtesy Bruce Silverstein Gallery,  
 New York



Mary Ellen Mark  
*Couple âgé dans un bar*, New York City, 1977  
 Tirage gélatino-argentique  
 Courtesy Howard Greenberg Gallery

# LAURA HENNO, RADICAL DEVOTION



Laura Henno  
*Connie, Outremonde, 2018*  
Courtesy Galerie Les Filles du calvaire



Laura Henno  
*Annie, Outremonde, 2018*  
Courtesy Galerie Les Filles du calvaire



Laura Henno  
*The Chocolate Mountain Gunnery Range, Outremonde, 2017*  
Courtesy Galerie Les Filles du calvaire



Laura Henno  
*Timmy & Kasey, Outremonde, 2018*  
Courtesy Galerie Les Filles du calvaire



Laura Henno  
*The Church, Outremonde, 2017*  
Courtesy Galerie Les Filles du calvaire

## THOMAS STRUTH, PORTRAIT DE FAMILLES



Thomas Struth  
*La famille Tilly*, Cologne, 1989  
Tirage à développement chromogène  
99,0 x 123,0 cm



Thomas Struth  
*La famille Smith*, Fife, 1989  
Tirage à développement chromogène  
104,8 x 129,7 cm



Thomas Struth  
*La famille Terhardt*, Düsseldorf, 2007  
Tirage à développement chromogène  
133,2 x 154,2 cm



Thomas Struth  
*La famille Yamato devant leur maison*, Yamaguchi, 1996  
Tirage à développement chromogène  
149,7 x 178,0 cm

## HOME SWEET HOME

1970 – 2018 : la maison britannique, une histoire politique



Andy Sewell  
*Something Like a Nest 01*, 2011-2013, tirage jet  
d'encre pigmentaire  
© Andy Sewell, *Something Like a Nest*



Kent Grant  
*Lisa et la sœur de Tracy*, Birkenhead, 1990,  
tirage jet d'encre pigmentaire moderne  
© Kent Grant *Smokers Halcyon Road*



Daniel Meadows et Martin Parr  
*June Street*, Salford, Angleterre, 1972-1973, tirage  
jet d'encre pigmentaire moderne  
© Daniel Meadows et Martin Parr, *June Street*,  
Salford, 1973 *Magnum Photos*



Colin Thomas  
La Famille Swan, Tranmere,  
Birkenhead, 1983-1987,  
papier peint  
© Colin Thomas



Stephen McCoy  
Lotissements Série 4, 1985,  
tirage jet d'encre pigmentaire moderne  
© McCoy Wynne

## GREETINGS FROM AMERICA

La carte postale américaine. 1900-1940

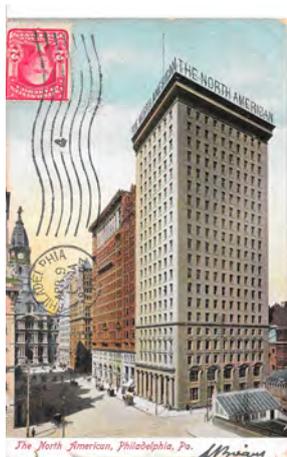


Photo and Art Postal Card Company,  
Le North American Building,  
Philadelphie, 1907,  
collection particulière



Manhattan Post Card Company,  
Le Times Building et Broadway  
de nuit, New York City, 1928,  
collection particulière



Anonyme, Le "Fer à Cheval" vu  
depuis l'île de Goat, Chutes du  
Niagara, 1909,  
collection particulière



H. Finkelstein & Son,  
Times Square de nuit, New York  
City, ca. 1918-1925,  
collection particulière



H. Finkelstein & Son, Le Pont de  
Brooklyn, New York City, 1918,  
collection particulière



E.C. Kropp Company, Hôtel Traymore,  
Atlantic City, New Jersey, ca.1925,  
collection particulière

# THOMAS SAUVIN, BEIJING WORLD PARK



© Thomas Sauvin  
Beijing Silvermine1



© Thomas Sauvin  
Beijing Silvermine2



© Thomas Sauvin  
Beijing Silvermine3



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Beijing Silvermine12



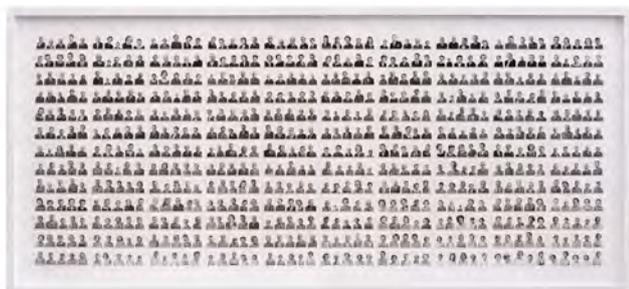
© Thomas Sauvin  
Beijing Silvermine13

Tirages modernes réalisés d'après les négatifs originaux

## EMMANUELLE FRUCTUS, 6110



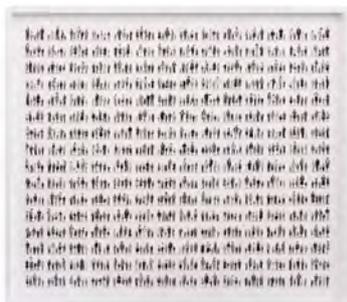
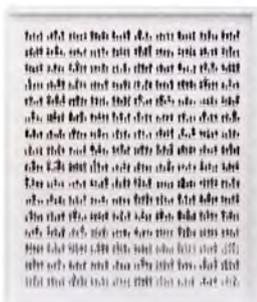
Emmanuelle Fructus, 51, 2016,  
tirages gélatino-argentiques découpés contrecollés sur bois dans  
une boîte d'archive © Emmanuelle Fructus-51



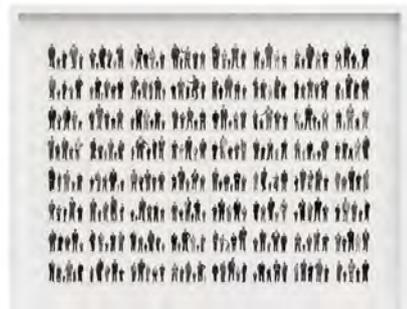
Emmanuelle Fructus, 650, 2016, tirages gélatino-argentiques découpés et  
contrecollés sur carton © Emmanuelle Fructus-650



Emmanuelle Fructus, 650, 2016, tirages gélatino-  
argentiques découpés et contrecollés sur carton  
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Emmanuelle Fructus, 2729, 2016, tirages gélatino-argentiques découpés et contrecollés sur carton  
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Emmanuelle Fructus, 336, 2019,  
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