

MEP

MAISON
EUROPÉENNE
DE LA
PHOTOGRAPHIE

Press kit



Samuel Fosso

10.11.2021 – 13.03.2022

**Bárbara Wagner &
Benjamin de Burca**

Swinguerra

10.11.2021 – 16.01.2022

Pamela Tulizo

Face to Face

21.01.2022 – 13.03.2022

President : Jean-François Dubos

Director : Simon Baker

Institutional partners



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BETC ETOILE ROUGE



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

#ExpoFosso

#MEPParis



2021 has been a challenging and complicated year for us all, and the cultural sector has been seriously affected by the closures necessitated by the Covid-19 pandemic. The impact of more than seven months of closure on the MEP's forward programme has been significant, but we are proud to be able to announce that no exhibitions have been cancelled, but rather postponed and rescheduled. As a result, the major exhibition of the artist Zanele Muholi, organised in collaboration with Tate Modern, will now take place to the MEP at the start of 2023.

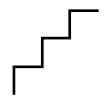
In place of this exhibition, and to continue our strong commitment to African creativity and innovation, the MEP is delighted to announce a season dedicated to a major retrospective by another hugely significant and important figure for the continent, the French-Camerounian artist Samuel Fosso. This exhibition will cover every aspect of a career dedicated to portraiture and self-portraiture, from recently discovered archival images of his early studio work in Bangui, to iconic series such as "Tati", made here in France, and his most recent large-scale series. Working with Fosso, one of the most charismatic artists practicing today, has been a genuine pleasure for everyone at MEP. Produced in collaboration with Art Mentor Foundation Lucerne and the Walther Collection and with the precious support of the musée du quai Branly-Jacques Chirac. The exhibition will have a European tour after its Paris showing and, according to the wishes of Samuel Fosso, will be dedicated to the memory of curator and critic Okwui Enwezor.

To accompany this highly original and groundbreaking artist's work, the MEP Studio will be focused on questions of performance and identity for the season, starting with the critically acclaimed film installation *Swinguerra* by the Brazilian duo Barbara Wagner & Benjamin de Burca. Premiered in the Brazilian Pavillion at the 2019 Venice Biennale, it showcases the vibrant and challenging street culture of transgender choreographers and dancers in Brazil. This installation will be followed by a solo exhibition of Pamela Tulizio from the Democratic Republic of Congo, the laureate of the Dior Photography and Visual Arts Award for Young Talents, 2020.

Tackling questions of identity, history, politics and gender through photography, film, performance and music, the season promises to be thought-provoking, eye-opening and at the same time, entertaining. We look forward to welcoming you to the MEP in November.

Cover picture

Samuel Fosso, *Autoportrait*
From the series "Tati", *Le golfeur* 1997
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



Galleries +2 +3

Curator:
Clothilde Morette
in close collaboration with the artist
and his art dealer, Jean-Marc Patras.

Samuel Fosso dedicates this
exhibition to the memory of Okwui
Enwezor.

This exhibition benefits from the
support of the Art Mentor Foundation
Lucerne.

**ART FOUNDATION
MENTOR LUCERNE**

#ExpoFosso
#MEPParis
@mep.paris



Samuel Fosso

10.11.2021 – 13.03.2022

□ Exhibition

The MEP is proud to present the first major retrospective dedicated to Samuel Fosso, with works from the 1970s to the present day.

Samuel Fosso has become a leading figure on the contemporary art scene, and has frequently been invited to show his work internationally in such renowned institutions such as Tate Modern in London, the Fondation Louis Vuitton in Paris, and the Guggenheim Museum in New York. His work is also represented in prestigious international private and public collections.

But despite this widespread recognition, he has not recently been the subject of a major retrospective, and never in France. The exhibition Samuel Fosso will reveal for the first time the breadth and richness of his prolific body of work, which has been exploring the potential of the photographic medium for nearly fifty years, and which continues to offer a refreshing and extremely relevant vision of the world today.

Catalogue

On the occasion of the exhibition and in collaboration with the MEP, Steidl is publishing a French version of *Autoportrait*, the first comprehensive survey dedicated to the artist's work, with a new preface by Simon Baker.

Autoportrait, (Göttingen: Steidl, 2020)

Exhibition Tour

Samuel Fosso is an international touring exhibition that will be presented among others at the Walther Collection in Neu-Ulm, Germany and at Huis Marseille, Amsterdam, The Netherlands.

Samuel Fosso, *Autoportrait*
From the series "African Spirits", 2008
© Samuel Fosso
courtesy Jean-Marc Patras / Paris

“When I work, it’s always a performance that I choose to undertake. it’s not a subject or an object; it’s one more human being. I link my body to this figure, because I want to translate its history.”

Samuel Fosso, *Autoportrait*
From the series "Tati", *La Femme américaine libérée des années 70*, 1997
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



A master of performance in front of the camera

Although Samuel Fosso is part of a long African tradition of studio photography, of which Malick Sidibé and Seydou Keïta are the most eminent practitioners, he has also made a major contribution to reinventing this photographic genre by turning the camera on himself and transforming his photo studio into a kind of playground - a space of absolute freedom, a place for infinite possibilities in the performance of identity. Going beyond the practice of classical self-portraiture, Samuel Fosso embodies multiple characters, as a film actor might, in order to call into question both codes of representation, and the basis upon which we make judgements consciously or otherwise. His unique body of work brings photography fully into the realm of performance art, positioning him alongside such major international artists as Cindy Sherman and Yasumasa Morimura.

Samuel Fosso utilizes the body, clothing, accessories and poses as essential tools for deconstructing representations of stereotypes, in particular those related to gender identity, race and social class, and for showing multiple individualities that bypass overly simplistic categorizations. His works also explore the symbolic power of images to create icons and collective myths. His photographs bear witness to this in his very first self-portraits, produced in the 1970s, and later with the iconic series "Tati" as well as various collaborations with the world of fashion, in particular with *Vogue* magazine.

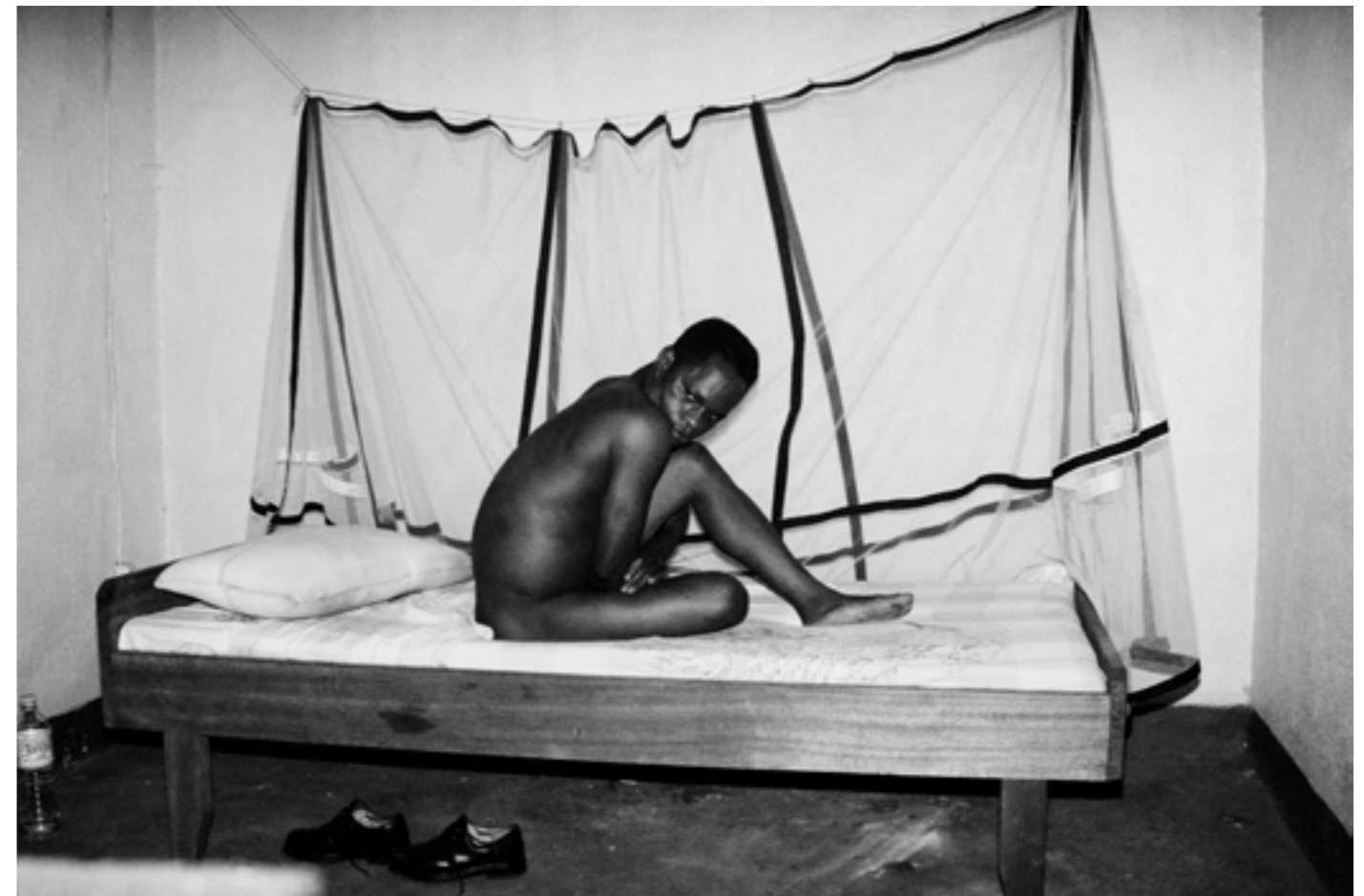
A body of work reflecting a post-colonial world

Samuel Fosso's work also has an undeniable and powerful political dimension. Reflecting a history marked by post-colonialism and globalisation, the series on display tell a story about relationships the African continent has maintained with the East and West since the mid-20th century - relationships of influence and domination, but also of interdependence and resistance.

In his series "African Spirits", "Emperor of Africa", "Black Pope" and "ALLONZENFANS" for example, Fosso makes reference to different geographical and cultural contexts, highlighting their limits and contradictions and reflecting the legacy of a long history of populations affected by notions of diaspora, cultural imperialism and neo-colonialism.



Samuel Fosso, *Autoportrait*
"Emperor of Africa", 2013
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



Samuel Fosso, *Autoportrait*
From the series "*Mémoire d'un ami*",
2000
© Samuel Fosso
courtesy Jean-Marc Patras / Paris

“War is a constant in my life, and the series ‘Mémoire d'un ami’ is, to some degree, a means of never forgetting that.”

A body of work marked by a turbulent past

A photographer's work is never disconnected from his personal life and in Fosso's case his projects are extremely personal, even autobiographical, such as the series "Le rêve de mon grand-père" and "Mémoire d'un ami". More generally, Samuel Fosso's self-portraiture might also be related to the fact that there are no existing photos of him when he was very young; his parents did not document his childhood since he was born with a physical handicap; as a result, photographing himself became a way of asserting his existence.

Samuel Fosso's work is also inseparable from the context in which he grew up, the context of post-independence in Central Africa and can be seen as a metaphor for the repeated exiles he would undergo throughout his life, in Cameroon, Nigeria, the Central African Republic and France. He was the only child in his family to survive the Biafran War in the late 1960s. In 2014, due to the civil war that was ravaging the country, he was forced to flee the Central African Republic. His house and studio were attacked by looters, and his archives burned. A few thousand negatives, however, were miraculously rescued and some of these images are presented for the first time, revealing the genesis of his photographic practice.

Samuel Fosso's work can be described as an artistic work of resilience and resistance; this can also be seen in the recent series entitled "SIXSIXSIX", a monumental installation of 666 large-format Polaroids that is both a political and philosophical statement. The series paints a picture of a complex understanding of humanity, in both the best and the worst senses of the term, and whose condition is one of acceptance of both joy and suffering.

□ Layout

Early works

The first galleries are dedicated to works produced between 1970 and 1990, central to his career, spanning the period from the artist's first attempts at photography to his exhibition at the Rencontres de Bamako festival in 1994. Commissioned works made by Fosso when he was a teenager, recently discovered and restored, are shown here for the first time. This section also includes his first self-portraits, mostly in black and white, inspired by the style of young African-Americans discovered in pop-culture magazines, or of the musician Prince Nico Mbarga, extremely popular in West Africa.



“I wanted the people of the Central African Republic who came to the studio to treat it as their own. It was an opportunity to lay claim to an identity, since we had just arrived at independence.”

Samuel Fosso, *Autoportrait*
From the series "70's Lifestyle", 1975-78
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



Samuel Fosso, *Autoportrait*
From the series "Fosso Fashion", 1999
© Samuel Fosso,
courtesy Jean-Marc Patras / Paris

The origins of an international career

The MEP is also pleased to present a series that has never before been shown, produced in 1999 in collaboration with the French edition of Vogue magazine. For the Fall/Winter issue, Samuel Fosso staged a series of self-portraits in his Bangui studio wearing outfits he selected, dressed as a hip-hop fan, a businessman or a “dandy”. The ten resulting images reflect the major themes running through the artist's work: positioning the studio as a theatrical space, playing on the codes of the fashion world, representing gender and social archetypes.

Following these early works, the exhibition goes on to present his iconic "Tati" series, produced in 1994. On the occasion of the fiftieth anniversary of the famous French department store, alongside 49 other photographers—including William Klein, Dominique Issermann, Sarah Moon, Malick Sidibé and Seydoux Keita - Samuel Fosso produced a dozen works that were shown in the store in the Barbès district of northern Paris. Supported for the first time by a production team (makeup artists, costume designers, lighting assistants...), he created a new series of self-portraits inspired by Western archetypes: "La femme américaine libérée", "Le Golfleur" and "The Rocker".

Private memories

The exhibition continues with the series "Mémoire d'un ami" (2000), whose seriousness contrasts with the joyful exuberance of "Tati", in which Samuel Fosso re-enacts a moving personal story, the murder in 1997 of Tala, his friend and neighbour, by armed police in Bangui, while Samuel Fosso hid from danger in his home. In this series, he imagines Tala's last night. Images act here as a catharsis after the trauma, paying tribute to lives that have been lost and manifesting crimes that have been silenced.

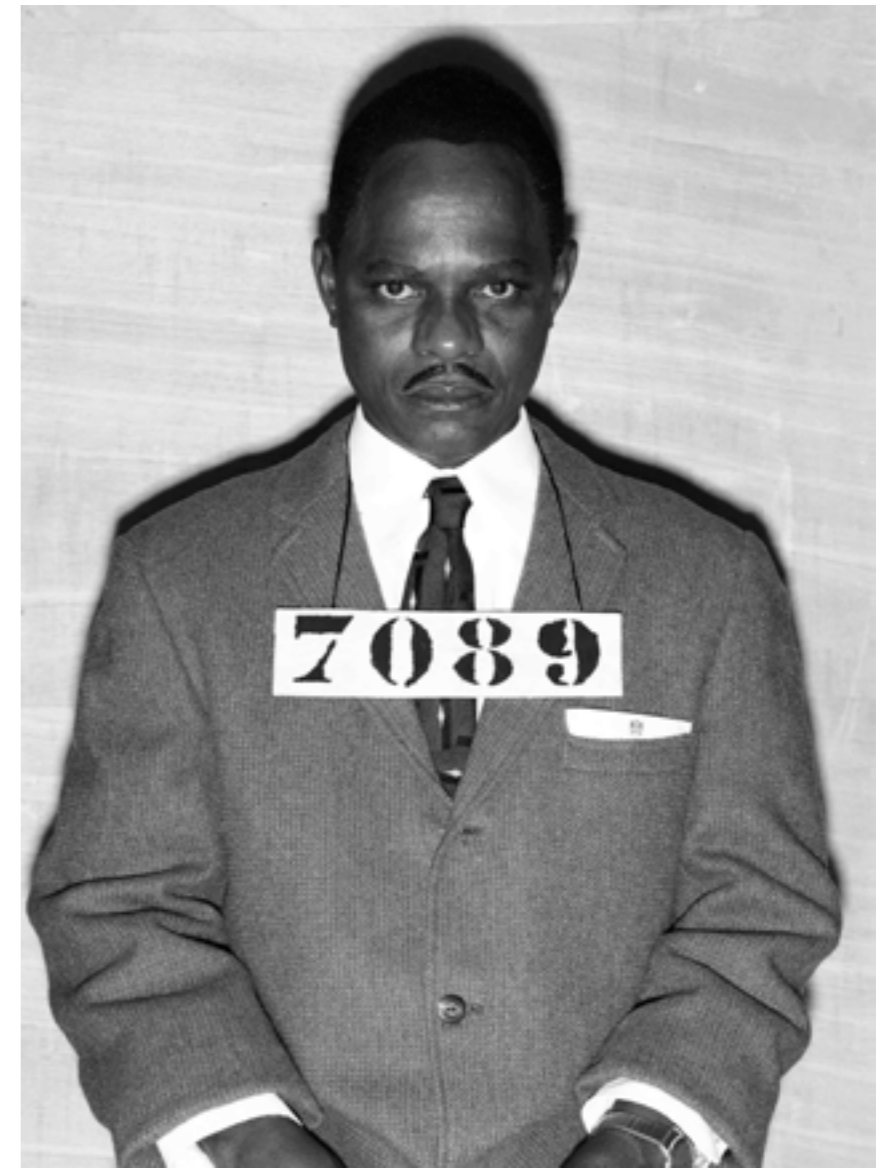
The last gallery on the first floor presents "Le rêve de mon grand-père", another highly personal series. In these images, Samuel Fosso revisits an important figure from his childhood, that of his grandfather, a village chief and native doctor. Born with a malformation in his hands, modern medicine having failed to help him, Samuel Fosso's mother brought him to his grandfather's house for treatment; his grandfather found a way to heal him. Samuel Fosso reconnects with this moment in his history through a series that re-stages the rituals he witnessed at the time.



Samuel Fosso, *Autoportrait*
From the series "Le rêve de mon grand-père", 2003
© Samuel Fosso
courtesy Jean-Marc Patras / Paris

"I had to pay tribute to those that set me free."

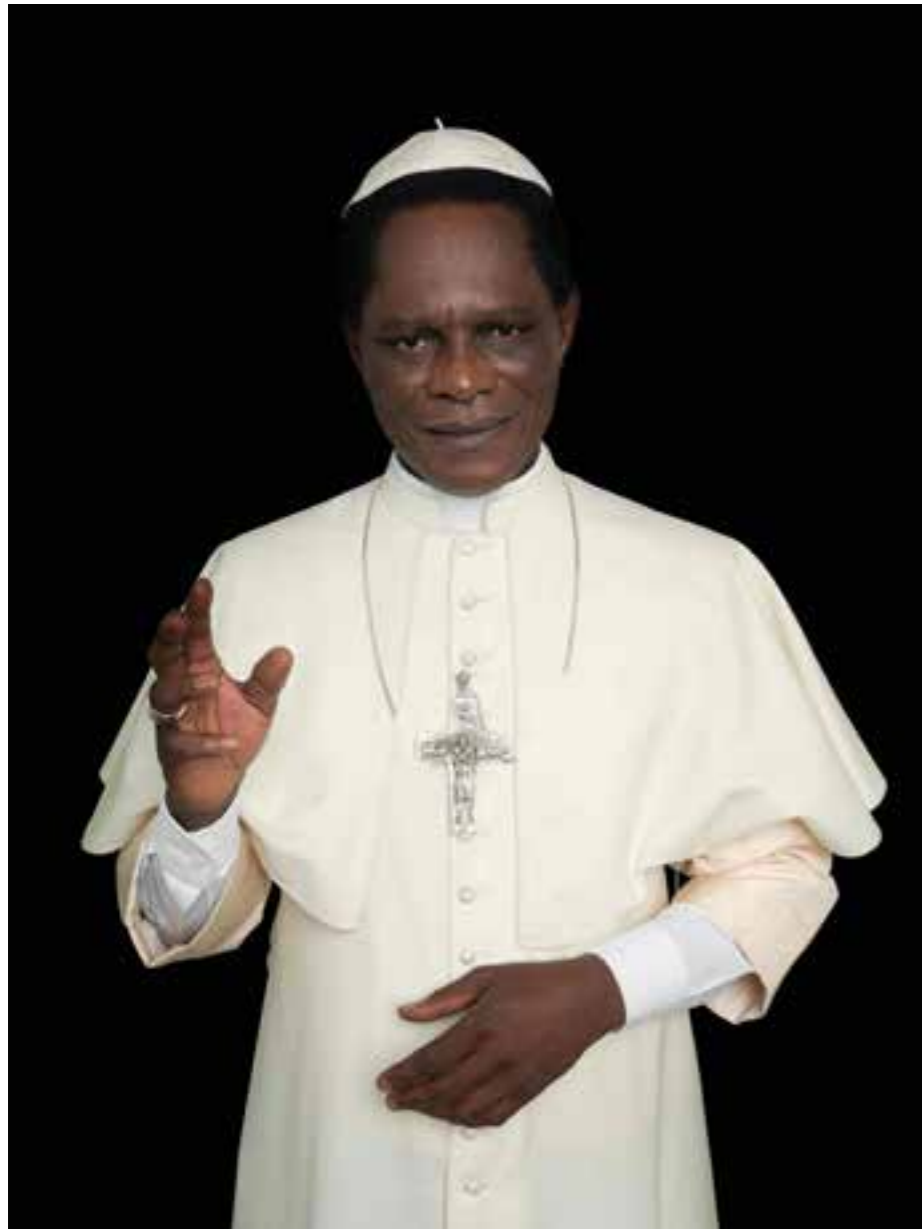
Samuel Fosso, *Autoportrait*
From the series "African Spirits", 2008
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



Reinterpreting icons from the twentieth century

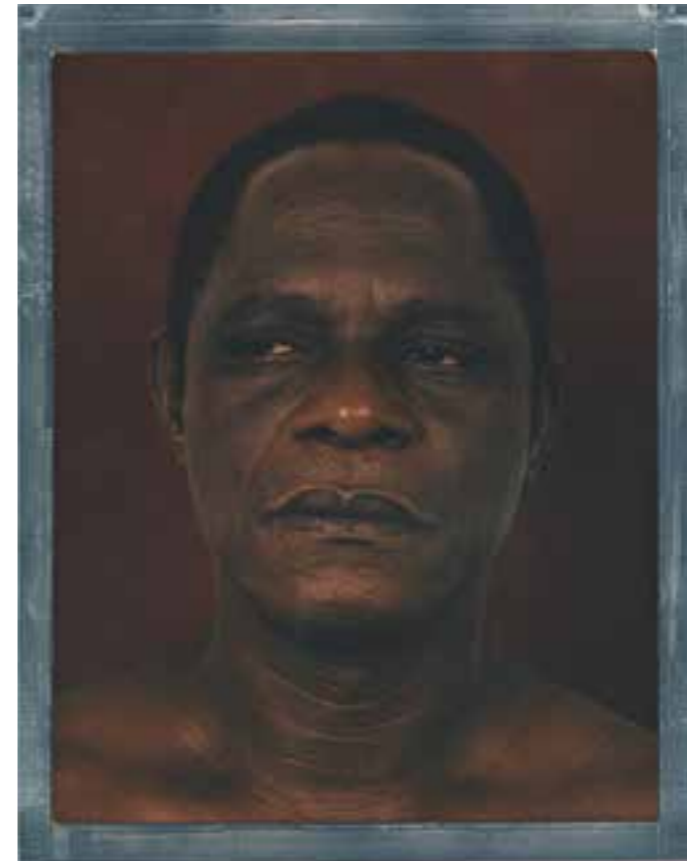
The third floor opens with "African Spirits" (2008), an iconic series in which Fosso re-stages iconic portraits of leading Black figures. The artist appears as Martin Luther King, Malcolm X, Angela Davis, Patrice Lumumba and Muhammed Ali. Using himself as performer, Fosso embodies historical figures important to him, exploring the question of identity, which he sets out to deconstruct. He says, "For me, photography is a way of escaping from myself to connect to others".

With the following series, "Emperor of Africa", the black-and-white of "African Spirits" gives way to colour that evokes 1950s postcards. Samuel Fosso embodies Mao Zedong, recreating his official iconography in his poses and with the background landscape. This unique vision of the Chinese leader could be seen as a subtle criticism of the power China exercises over the African continent, through its policy of developing its natural resources.

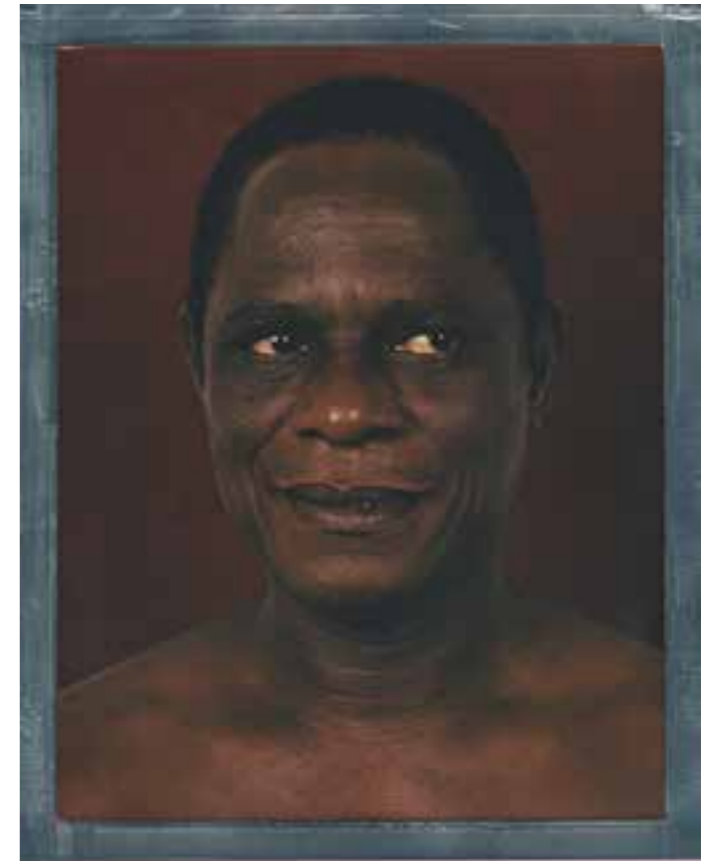


Samuel Fosso, *Autoportrait*
From the series "Black Pope", 2017
© Samuel Fosso
courtesy Jean-Marc Patras / Paris

In the series "Black Pope", presented in an adjacent gallery, Samuel Fosso targets religious institutions in the guise of a black pope. The theatrical pose of this figure, who wears either a mitre headdress or skullcap, and makes the traditional gesture of blessing, calls into question the pomp and circumstance used to uphold faith, as well as the visibility of black people at the very top of the Catholic Church. In these staged scenes, Fosso also evokes Maurizio Cattelan's *La Nona ora*.



Samuel Fosso, *Autoportrait*
From the series "SIXSIXSIX", 2015
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



Introspection

The final gallery is devoted to more than 160 works from the series "SIXSIXSIX" (2015-2016), in which Samuel Fosso makes an almost obsessive study of his different emotional states. Drawn from an ensemble of 666 large-format Polaroid self-portraits, in these works the artist mimics a wide spectrum of emotions ranging from deep distress to profound joy. Fosso shares here an intimate and powerful moment with the viewer, who is unused to seeing the artist exposed, without any kind of disguise.

“It's neither the body that smiles, nor the body that cries, but a representation of life and all the misfortunes that strike us deep within. In the end, it's about buried emotions that we ourselves create, and about exorcising my own resentment in the face of this situation.”

□ Biography

Samuel Fosso

Born in Kumba, Cameroon, in 1962 and raised in Nigeria, Samuel Fosso fled the Biafran War as a young boy, and in 1972 was taken in by an uncle in Bangui in the Central African Republic. He learned about photography thanks to a neighbour, who trained him and helped him set up his own photo studio at the age of 13.

In addition to his commercial work (passport photos, celebrations, weddings), he began making self-portraits at the age of 15. Inspired by the pop-culture magazines he managed to find in Bangui, he photographed himself in outfits that he had custom-made by local tailors.

After being discovered by French photographer Bernard Descamps, Samuel Fosso exhibited his self-portraits for the first time in 1994 at the *Rencontres Africaines de la Photographie* (African Photography Encounters) festival in Bamako, where his work met with great success.

In 1997, he was invited to exhibit in France thanks to a commission to create new work for the fiftieth anniversary of Tati, the French department-store chain, alongside such photographers as William Klein, Dominique Issermann and Sarah Moon.

He was awarded the *Afrique en Création* prize in 1995, and in 2001 was the recipient of the Prince Claus Award. His self-portraits can be found in the collections of international museums such as Tate in London, and the Centre Georges Pompidou and the musée du quai Branly - Jacques Chirac in Paris. In 2017, a solo exhibition of his work was held at the National Portrait Gallery in London. In 2020, the monograph *Autoportrait*, the first comprehensive survey of Samuel Fosso's work, was published by Steidl, with an interview between the artist and the late Okwui Enwezor, the influential art critic and curator.

Samuel Fosso lives between Nigeria and France.



Samuel Fosso, *Autoportrait*
From the series "70's Lifestyle", 1975-78
© Samuel Fosso, courtesy Jean-Marc Patras / Paris

□ Press images

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SF01
Samuel Fosso, *Autoportrait*
From the series "Tati", *La Femme américaine libérée des années 70*, 1997
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



SF02
Samuel Fosso, *Autoportrait*
From the series "Tati", *Le Chef (celui qui a vendu l'Afrique aux colons)*, 1997
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



SF03
Samuel Fosso, *Autoportrait*
From the series "Tati", *Le Golfeur* 1997
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



SF04
Samuel Fosso, *Autoportrait*
From the series "African Spirits", 2008
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



SF05
Samuel Fosso, *Autoportrait*
From the series "African Spirits", 2008
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



SF06
Samuel Fosso, *Autoportrait*
From the series "African Spirits", 2008
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



SF07
Archives from Studio Photo National,
Samuel Fosso's studio in Bangui
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



SF08
Archives from Studio Photo National,
Samuel Fosso's studio in Bangui
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



SF09
Archives from Studio Photo National,
Samuel Fosso's studio in Bangui
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



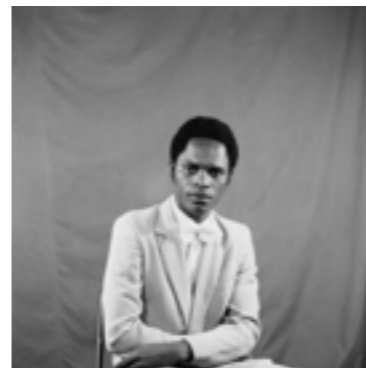
SF10
Archives from Studio Photo National,
Samuel Fosso's studio in Bangui
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



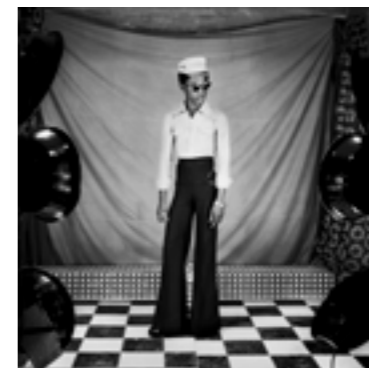
SF11
Archives from Studio Photo National,
Samuel Fosso's studio in Bangui
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



SF12
Samuel Fosso, *Autoportrait*
From the series "70s Lifestyle", 1975-78
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



SF13
Samuel Fosso, *Autoportrait*
From the series "70s Lifestyle", 1975-78
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



SF14
Samuel Fosso, *Autoportrait*
From the series "70s Lifestyle", 1975-78
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



SF15
Samuel Fosso, *Autoportrait*
From the series "70s Lifestyle", 1975-78
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



SF16
Samuel Fosso, *Autoportrait*
From the series "Fosso Fashion ", 1999
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



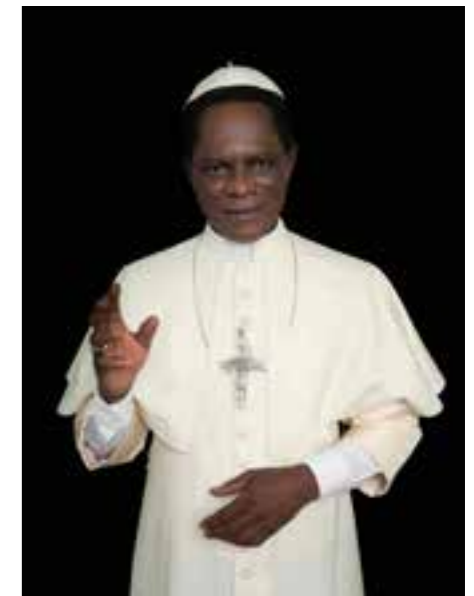
SF17
Samuel Fosso, *Autoportrait*
From the series "Fosso Fashion ", 1999
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



SF23
Samuel Fosso, *Autoportrait*
"Emperor of Africa ", 2013
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



SF24
Samuel Fosso, *Autoportrait*
"Emperor of Africa ", 2013
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



SF25
Samuel Fosso, *Autoportrait*
From the series "Black Pope ", 2017
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



SF18
Samuel Fosso, *Autoportrait*
From the series "Le rêve de mon grand-père", 2003
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



SF19
Samuel Fosso, *Autoportrait*
From the series "Le rêve de mon grand-père", 2003
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



SF20
Samuel Fosso, *Autoportrait*
From the series "Mémoire d'un ami", 2000
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



SF26
Samuel Fosso, *Autoportrait*
From the series "SIXSIXSIX ", 2015
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



SF27
Samuel Fosso, *Autoportrait*
From the series "SIXSIXSIX ", 2015
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



SF28
Samuel Fosso, *Autoportrait*
From the series "SIXSIXSIX ", 2015
© Samuel Fosso
courtesy Jean-Marc Patras / Paris



SF21
Samuel Fosso, *Autoportrait*
From the series "Mémoire d'un ami", 2000
© Samuel Fosso, courtesy Jean-Marc Patras / Paris



SF22
Samuel Fosso, *Autoportrait*
From the series "ALLONZENFANS "de 2013
© Samuel Fosso, courtesy Jean-Marc Patras / Paris

The MEP supports young artists

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

Curator :

Clothilde Morette

#BarbaraWagner
#BenjamindeBurca
#StudioMEP



Bárbara Wagner & Benjamin de Burca

Swinguerra

10.11.2021 – 16.01.2022

□ Exhibition

Exhibited to great critical acclaim in the Brazilian Pavilion of the 2019 Venice Biennale, Bárbara Wagner & Benjamin de Burca's film-installation *Swinguerra* is presented for the first time in Paris at the MEP studio.

At once seductive, powerful and challenging, *Swinguerra* marks a new level of international success for Bárbara Wagner & Benjamin de Burca, in their ongoing analysis of the relationships between popular forms of music and dance, and questions of social and gender identity.

Working first with local singers and MCs, and subsequently dancers and choreographers in Recife, Brazil, where both artists have been based for many years, their joint practice speaks to urgent questions of inclusion, acceptance and most importantly the dignity and self-assurance of the subjects with whom they collaborate to produce their films. *Swinguerra*, as the title suggests, proposes a kind of battle or dance-off between three groups of mostly non-binary dancers, within which the audience takes a central role, positioned physically between the two screens that make up the installation. Somewhere between documentation of real physical and creative skill and a incredible performance imagined purely for the camera, *Swinguerra* is both an interrogation and a celebration of charismatic personalities and creative energies that are too often considered marginal by mainstream culture. Bringing together the life and rhythms of Brazilian street music and culture from the point of view of the LGBTQ+ and transgender communities, *Swinguerra* has been both controversial and critically successful in a country with a hardline conservative political elite that has sought to downplay questions of social inclusion. *Swinguerra* stands proudly for an alternative vision of Brazil - young, confident and brash - that refuses to be limited by over-determined categories of gender, race and class.

Biography

In a collaborative practice begun in 2011, Bárbara Wagner (born in 1980 in Brazil) and Benjamin de Burca (born in 1975 in Germany) have been creating video and installation works that blur the lines between fiction and documentary. Their experimental films call cultural forms and categories into question, deconstructing and reframing them in order to reflect their porous and shifting nature.

Works by Bárbara Wagner and Benjamin de Burca have been shown in numerous international exhibitions, including those at the Stedelijk, Amsterdam (2019), the Museo Jumex, Mexico City (2019) and the York Art Gallery, Toronto (2018). They have also participated in major group exhibitions such as the Venice Biennale (2019), the Skulptur Projekte, Münster (2017), and the São Paulo Biennial (2016).

□ Press images

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WB 01
Bárbara Wagner & Benjamin de Burca, *Swinguerra*, 2019
Courtesy of the artists and Fortes D'Aloia & Gabriel, Sao Paulo/
Rio de Janeiro.



WB 02
Bárbara Wagner & Benjamin de Burca, *Swinguerra*, 2019
Courtesy of the artists and Fortes D'Aloia & Gabriel, Sao Paulo/
Rio de Janeiro.



WB 03
Bárbara Wagner & Benjamin de Burca, *Swinguerra*, 2019
Courtesy of the artists and Fortes D'Aloia & Gabriel, Sao Paulo/
Rio de Janeiro.



WB 04
Bárbara Wagner & Benjamin de Burca, *Swinguerra*, 2019
Courtesy of the artists and Fortes D'Aloia & Gabriel, Sao Paulo/
Rio de Janeiro.



WB 03
The artists Bárbara Wagner & Benjamin de Burca
© Heinrich Völkel

The MEP supports young artists

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

Curator :

Laurie Hurwitz

Exhibition's partner

Christian Dior
PARFUMS

#PamelaTulizo

#StudioMEP



Pamela Tulizo

Face to face

21.01.2022 – 13.03.2022

□ Exhibition

The MEP is pleased to present the work of the young Congolese photographer Pamela Tulizo, winner of the third edition of the Dior Photography and Visual Arts Award for Young Talents in 2020.

Born in the Democratic Republic of Congo in 1993, Pamela Tulizo grew up in Goma in the war-torn North Kivu province, where armed conflicts have led to alarming levels of violence against women. Working with the theme "Face to Face", Pamela Tulizo opposes the negative, victimized image of Congolese women depicted in the international press with a hopeful representation that highlights their vitality and resilience.

In her series "Double Identity", Pamela Tulizo presents thirteen portraits of a Congolese woman split between her identity and the role she is given by the media. Playing with mirrors and reflections, the artist composes a plural, dialectical perspective, using avatars whose roles are imbued with disparate connotations. In turn a doctor or foreman, elegant and self-possessed or modestly dressed and laden with bundles, these mises-en-scène explore the richness and conflict of identity in African woman.

Trained as a journalist, Pamela Tulizo distances herself here from documentary photography, using the codes of fashion photography - clothes, accessories, makeup, colour - to create a narrative that "has little to do with the beauty we see on television or in magazines," she says, instead seeking "to reveal the inner beauty and power" of the women around her.

A graduate of the Market Photo Workshop in Johannesburg, not unlike the South African photographer Zanele Muholi, and trained by the Congolese artist Martin Lukongo, Pamela Tulizo employs the freedom of expression afforded by photography - which in her culture is most often reserved for men - to create socially engaged work that highlights the force of the Kivu women fighting for their rights and striving to conquer inequality.

Biography

Born in Bukavu (Democratic Republic of Congo) in 1993, Pamela Tulizo grew up in Goma, where she lives and works. She started her career as a broadcast journalist in television and radio for Radio France International in Goma before becoming a photographer. Despite the strong objections of her father, who was convinced that photography was an exclusively "male" occupation, she began her training and was awarded a scholarship at the Market Photo Workshop in Johannesburg, South Africa; graduating in 2019. Her work focuses primarily on the issue of female identity

The Dior Photography and Visual Arts Award for Young Talents, which encourages young artists who have graduated from the world's most prestigious art and photography schools, is organised in collaboration with Luma Arles and the Ecole Nationale Supérieure de la Photographie in Arles (ENSP).

□ Press images

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PT1
Pamela Tulizo
Double identity (Women from Kivu), 2019
© Pamela Tulizo



PT2
Pamela Tulizo
Double identity (Women from Kivu), 2019
© Pamela Tulizo



PT3
Pamela Tulizo
Double identity (Women from Kivu), 2019
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PT4
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Double identity (Women from Kivu), 2019
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Pamela Tulizo
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Useful Information

MEP

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M° Saint-Paul (line 1) or Pont Marie (line 7)

Opening hours

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

Admission fee

Full price: €10
Reduced price: €6
Annual membership: €33
Reduced price: €27
Duo card: €52

MEP

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