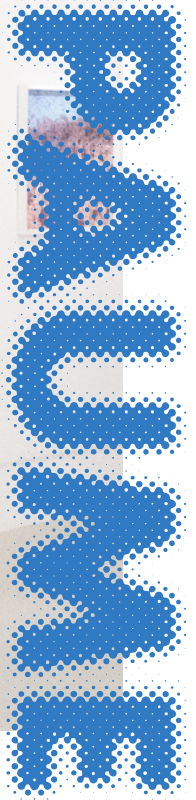


JEU

DE



PRESS KIT

2026 Season

Exhibitions • Cinema

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PRESS VISUALS

EDITORIAL

Quentin Bajac
Director, Jeu de Paume

2026 promises a rich programme of events with a combination of monographic exhibitions and thematic proposals, discoveries and more familiar subjects.

The spring opens with two exhibitions: one devoted to Martin Parr and the other to Jo Ractliffe, pursuing the exploration of documentary photography begun in 2025 with Luc Delahaye. The Martin Parr project offers the opportunity to reconsider the work of one of the most prominent contemporary photographers in light of global environmental issues, subjects continuously addressed by Parr in a gentle form of activism for the past forty years. In parallel but in a very different vein, the public can discover the work of South African photographer Jo Ractliffe, still too rarely shown in France, in an exhibition highlighting the way in which she has articulated the diverse dimensions of landscape in her work, from the aesthetic to the political.

In the summer, visitors will be struck by the contrast between the two simultaneous exhibitions. On the ground floor is a retrospective dedicated to Madeleine de Sinéty, a little-known figure in French photography, who died some fifteen years ago and whose colour photography, taken between France and the United States, will be shown for the first time. Upstairs, visitors can enjoy the collection of Sir Elton John and David Furnish. This proposal

comes to us from the Victoria and Albert Museum where a first version of the exhibition was shown in 2024, highlighting the energy and passion of two remarkable collectors.

In the autumn, a solo artist has once again been invited to make use of the entirety of the exhibition spaces: Canadian filmmaker and photographer Stan Douglas. He returns to the Jeu de Paume after a lengthy absence. One of his first overseas exhibitions was held here in 1991. Combining videos, films, installations, and photographs, audiences can enjoy a true retrospective of the past thirty years of his work, including several pieces on display in Paris for the first time, such as the recent *Birth of a Nation*.

Finally, alongside our regular cinematographic activity, two film cycles in 2026 will pay tribute to female filmmakers. The first is devoted to the documentary work of Marie Voignier, presenting both her own films and giving her carte blanche, and the second cycle focuses on female filmmakers from the contemporary Catalan scene, rarely shown in France. These cycles reflect the Jeu de Paume's openness to new, emerging, and little-known talent.

With the support of



Jeu de Paume is member of



MARTIN PARR

GLOBAL WARNING

30 JANUARY - 24 MAY 2026

For the past fifty years, across every continent, in colour and in black and white, Martin Parr has photographed the absurdities of the contemporary world, painting a caustic picture of the planet's malfunctions: consumer excess, the ravages of globalized tourism, the imbalance between North and South, the explosion of car culture, addictions to technology, and complex relationships to other living beings.

Through a variety of series produced since the late 1970s, the exhibition revisits Martin Parr's images in a time of widespread global disorder.

From beaches to vacant lots, from supermarkets to shopping centres, from carparks to tourist sites, Parr's world

depicts the frantic race for consumerism that may be read as a warning about our contemporary lifestyles.

His body of work, which often provokes laughter and a smile, also provides food for thought. Today, with hindsight, its irony can be inscribed in the tradition of a certain English satirical approach where humour is used to convey a critical viewpoint. Without falling into extremes and without ever truly absolving himself from the issues he addresses, Parr pursues a documentary oeuvre whose humour and appeal cannot completely mask the seriousness and questions that underpin it.

Through some of Parr's iconic series and images, the exhibition provides an opportunity to revisit the originality of such a position and the warning message that Parr, with his own distinctive brand of humour, has been attempting to share for the past fifty years.

Featuring some one hundred and eighty photographs, this exhibition, produced by the Jeu de Paume, is accompanied by a book co-published with Phaidon, with essays on Martin Parr's work by several academics and researchers, primarily from the human sciences.

Curator: **Quentin Bajac** in collaboration with **Martin Parr** and **Clémentine de la Féronnière**





JO RACTLIFFE

OUT OF PLACE

30 JANUARY - 24 MAY 2026

Born in Cape Town in 1961, Jo Ractliffe is a major figure on the contemporary photography scene, although her work has rarely been exhibited in France. It is often associated with a discourse on the trauma of landscapes inherited from colonialism, apartheid, and the aftermath of the war in Angola.

For the first time, this monographic exhibition questions the notion of “place” as a central theme of her work. For the artist, the spaces she photographs are not simply geographical situations or terrains shaped by violence and history, they are also places rich with emotion and the bearers of memory.

Her images depict both historical sites and seemingly innocuous landscapes, where absence is charged with meaning. They not only reveal the visible traces of the past but also bear witness to profound social and economic change.

Produced by the Jeu de Paume, this

exhibition presents the evolution of Jo Ractliffe’s work from 1982 to her most recent series, created especially for the occasion. Her approach could be seen as a counterpoint for social documentary photography. Inspired more by literature than by journalism, the artist does not represent dramatic moments or violent scenes. Often after long periods of research and exploration of the places she studies, Ractliffe records the discreet but powerful traces of her country’s history, inviting viewers to reflect on what appears in the image and what remains invisible.

Curator : **Pia Viewing**

FRAGILE BEAUTY

PHOTOGRAPHS FROM THE COLLECTION OF SIR ELTON JOHN AND DAVID FURNISH

12 JUNE - 27 SEPTEMBER 2026

Celebrating a collection spanning over thirty years, this exhibition pays tribute to Sir Elton John and David Furnish, whose passion for photography reflects both their personal taste and their unique perspective as collectors. Selected from their collection of over seven thousand photographs, the images on display here are truly iconic and explore the connection between strength and vulnerability inherent to the human condition.

Telling a history of modern and contemporary photography, the exhibition brings together an exceptional line-up of some of the world's greatest photographers, with works dating from 1950 to the present day.

Adapted from the exhibition presented at the Victoria and Albert Museum between May 2024 and January 2025, the *Jeu de Paume* exhibition explores topics like desire, fashion, celebrity, and photojournalism, across five thematic sections.

The artists featured include Robert Mapplethorpe, Harley Weir, Irving Penn, Diane Arbus, Ai Weiwei, Herbert List, and many others, as well as a monumental installation of one hundred and forty-nine prints by Nan Goldin from her *Thanksgiving* series.

Curated by the **Victoria and Albert Museum** in collaboration with the **Sir Elton John and David Furnish Collection**.

An exhibition produced by the Victoria and Albert Museum





MADELEINE DE SINÉTY

A LIFE

12 JUNE - 27 SEPTEMBER 2026

Through this unique retrospective, the Jeu de Paume invites audiences to discover the remarkable work of photographer Madeleine de Sinéty (1934-2011), presented at the Château de Tours in 2025, and in Paris in 2026. A graduate of the Decorative Arts in Paris in the late 1950s, the artist left the French capital between 1972 and 1981 and moved to the small Breton village of Poilley, where she stayed on numerous occasions up until the 1990s. Madeleine de Sinéty photographed the lives of Poilley locals in black and white and in colour. She subsequently created slideshows to share these images with residents. In the 1980s, she moved to the United States, first to California, and then to Maine, and continued to take photographs. She also produced work in Africa and Uganda, a selection of which was exhibited at the Portland Museum in 2011.

In 1996, the Bibliothèque nationale de France devoted an exhibition to her work.

The rich and dense corpus she has left behind, a combination of art and documentary, reportage and archival photography, is the fruit of her keen observation of reality and an immersion into the lifestyles of the families with whom she shared her daily life and forged lasting friendships. With great humanity and tenderness, she shines a light on the traditions and rituals specific to these rural populations, revealing their personal and collective stories to deliver a subjective and intimate account of an era that witnessed the transformation of the rural world. This exhibition provides an ideal opportunity to recount Madeleine de Sinéty's unique career, between France and the United States, via Africa.

Curators : **Jérôme Sother** and **Quentin Bajac**

STAN DOUGLAS

16 OCTOBER 2026 - 31 JANUARY 2027

Since the late 1980s, Stan Douglas has developed an ambitious body of work that questions the way in which history is constructed, represented, and transmitted. Through complex narrative devices, he highlights the mechanisms through which images shape our perception of reality and reveal the social, political, and cultural tensions relating to each era.

This retrospective, the largest in Paris for over thirty years, highlights the scope of Stan Douglas's practice, which combines film and video, photography, installation, and quasi-theatrical elements. It presents works dating from the 1980s to the present day, including installations like *Off-Screen* (1992), *The Secret Agent* (2015) and his photographic series *Crowds and Riots* (2008), *Disco Angola* (2012), and *Penn Station* (2021) amongst others. Douglas exploits the codes of these different media in order to develop a unique language, where literature, music, documentary, and fiction intertwine.

Music, especially jazz, is present in many of his works and constitutes, for the artist, a privileged prism through which he addresses issues of race, class, and social inequalities.

In his recent video installation *Birth of a Nation* (2025), he extends this reflection by reinterpreting D. W. Griffith's 1915 film of the same name—a seminal early work of Hollywood cinema, celebrated for its technical innovations but equally condemned for its glorification of the Ku Klux Klan and its stereotypical portrayals of Black characters. Douglas deconstructs the film's images and narratives, thereby exposing their underlying prejudices. He retains the black-and-white aesthetic and the absence of sound from the original film in his installation, but breaks down the narrative by offering four alternative perspectives that overturn and question the discourse of race and power, and their inherent violence.

Through works rooted in specific historical contexts, Stan Douglas reminds us that history is never fixed: it is forever being recomposed, depending on human actions and the stories that emerge from these.

Curators : **Gloria Moure** and **Marta Ponsa** for the adaptation of the exhibition to the Jeu de Paume

An exhibition co-produced with the Museu d'Art Contemporani de Barcelona (MACBA)





© Marie Voignier

RETROSPECTIVE AND CARTE *BLANCHE* // MARIE VOIGNIER

APRIL 2026

Marie Voignier is a French artist and filmmaker. After studying engineering in Compiègne and in Berlin, she decided to leave a well-trodden path to branch off without any specific goal, driven by her feminist and libertarian convictions. When she returned to France, she entered the Fine Arts School in Lyon to pursue the photography practice she had begun in Berlin. She ultimately focused on video, in a documentary register. The medium, then minor within the school, was nonetheless well represented at the film festivals she attended regularly and offered the possibility of an art based on reality, involving a complex, political, non-dogmatic vocabulary. Almost as a nod to the physical sciences, Marie Voignier finished her art studies with *Les Fantômes* (2004), a film project with an authoritative title despite her approach based on the observation of the unrepresentable, using the cinematic tools at hand, and with particular attention to what happens. From her dual studies, she has retained the capacity for minute observation, combined with a desire to give form to the intangible.

A cycle proposed by **Marie Voignier** and **Benoît Hické**



© Carla Simón

THE LINKS THEY FORGE CATALAN FILMMAKERS IN THE PRÉSENT NOVEMBER 2026

Over the past ten years, a new generation of Catalan filmmakers has emerged, profoundly redefining the contours of contemporary cinema. They include Carla Simón, Neus Ballús, Celia Rico, Meritxell Colell, Belén Funes, Elena Martín, Alba Cros, Nely Reguera... A selection of filmmakers who offer a constellation of singular perspectives, driven by a shared desire to make cinema a space for personal and collective research.

While each has developed a unique aesthetic and *modus operandi*, they all share a particular focus on female figures—from childhood to old age, including youth, motherhood, and solitude—as well as demonstrating a deep attachment to the dynamics of collaboration. These filmmakers advocate for a way of creating where connections matter as much as form: making a film means thinking and working together—with other female directors, but also with female editors, sound engineers, and directors of photography.

Their work also places a central role on transmission, on the visible and intentional processes of production, and on a certain politics of intimacy. By shining a light on these trajectories and films, this cycle celebrates a way of making cinema that is also a way of inhabiting the world, at once fragile, collective, and driven by a profound social conscience.

A cycle proposed by **Núria Aidelman**

ED ALCOCK

PRIX NIÉPCE - GENS D'IMAGE

19 JUNE - 15 NOVEMBER 2026

Every year, the Prix Niépce pays tribute to the work of an established photographer under the age of fifty, of French nationality, or who has resided in France for over three years. In 2026, the work of Ed Alcock, winner of the 2025 edition, will be exhibited at the Jeu de Paume - Tours, following in the footsteps of Julien Magre and Juliette Agnel, whose work was presented in 2023 and 2024 respectively.

LAILA HIDA

LA NUIT AMÉRICAINNE

19 JUNE - 15 NOVEMBER 2026

Le Voyage du Phoenix is a sensitive and critical exploration of the imaginary constructions associated with oasis-like landscapes, between colonial memory, a desire for exoticism, and the contemporary reconfiguration of the gaze. Conceived and created by Moroccan artist Laila Hida, this project questions the mechanisms of the production of representations through photography, literature, and cinema, by provoking a dialogue between the narratives inherited from the nineteenth century with today's realities. Presented in various international contexts—from the Liverpool Arab Arts Festival to the Paysages mouvants Festival at the Jeu de Paume in Paris, as well as the São Paulo 2025 Biennale—*Le Voyage du Phoenix* puts contexts, bodies, and stories in resonance with each other, while pursuing an artistic approach deeply rooted in the issues of the gaze, memory, and displacement.

For this new presentation of the project at the invitation of the Jeu de Paume, exhibition curator Jeanne Mercier and artist Laila Hida will invest the spaces of the Château de Tours with a proposal that highlights the documentary and iconographic richness of a long-term research project, begun in 2016 in the oases of southern Morocco.

Curator : **Jeanne Mercier**

Exhibition presented as part of the 2026 Saison Méditerranée (Mediterranean Season)





STANLEY GREENE

PHOTOGRAPHY AS REVOLT

4 DECEMBER 2026 - 23 MAY 2027

Born in Brooklyn (New York), a member of the Black Panthers, Stanley Greene (1949-2017) discovered photography as a teenager. He photographed the independent punk scene of the American West Coast in the late 1970s. The leading photojournalist W. Eugene Smith (1918-1978) encouraged Stanley Greene's vocation. The latter moved to Paris, throwing himself into the French photography scene of the mid-1980s and working as a fashion photographer. Caught up in history of the Fall of the Berlin Wall in 1989, he subsequently covered a great deal of the major conflicts happening around the world: Rwanda, the Balkans, Iraq, Somalia, Kashmir, Syria, Afghanistan. The Second Chechen War, a symbol of the breakdown of the Soviet empire, a subject he explored for twenty years, is the highlight of his work. On it, he produced a series of very moving images and a book, *Open Wounds*, which earned him the

prestigious W. Eugene Smith Prize and a World Press Award in 2004. In 2005, he travelled to New Orleans to photograph the destruction caused by Hurricane Katrina. He then returned to document the reconstruction, noting that a natural disaster, like a war, can devastate the lives of the population, often leading to famine, looting, and segregation. Represented for many years by the Vu agency, he founded the Noor agency in 2007. He died in Paris.

In 2024, his brother Perry Greene donated a collection of over two thousand prints, two hundred thousand negatives and slides, the associated contact sheets, and the photographer's archives to the Médiathèque du patrimoine et de la photographie (MPP, Ministry of Culture, France).

Curators : **Clara Bouveresse** and **Matthieu Rivallin**

Exhibition designed in partnership with the Médiathèque du patrimoine et de la photographie

PRESS VISUALS

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jeudepaume.org

Password : photosJDP

1. Martin Parr

SPAIN. Benidorm

1997

© Martin Parr/Magnum Photos

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MARTIN PARR GLOBAL WARNING



1.



2.

JO RACTLIFFE OUT OF PLACE

2. Jo Ractliffe

Video club, Roque Santeiro market II, 2007

from the series *Terreno Ocupado*

vintage hand printed silver gelatin print

© Jo Ractliffe. Courtesy the artist and Stevenson, Cape Town, Johannesburg and Amsterdam



3.

3. Jo Ractliffe

Water tank, Riemvasmaak, 2012

from the series *The Borderlands*

silver gelatin print

© Jo Ractliffe. Courtesy Stevenson, Le Cap, Johannesburg, Amsterdam, 2026

**FRAGILE BEAUTY
PHOTOGRAPHS
FROM THE
COLLECTION OF SIR
ELTON JOHN AND
DAVID FURNISH**

4. Walter Pfeiffer
Untitled, 1975
© Walter Pfeiffer



4.



**MADELEINE
DE SINÉTY
A LIFE**

5.

5. Madeleine de Sinéty
Guingamp-Paimpol, 1971.
© The Estate of Madeleine de Sinéty. All rights reserved.

STAN DOUGLAS



6. Stan Douglas

Hastings Park, 16 July 1955, 2008

De la série, *Crowds and Riots*.

©Stan Douglas. Courtesy of the artist, Victoria Miro and David Zwirner

LAILA HIDA LA NUIT AMÉRICAINE

7. *Laila Hida - Le Voyage de Phoenix, 2025*

© Jeu de Paume / Paul Kerif



STANLEY GREENE



8.

8. Stanley Greene,
Since the death of her child, Zelina often stares at something far away, elusive. She says she is already dead herself, if only time would hurry up.
Grozny, April 2001
© Donation Stanley Greene, Ministry of Culture (France), MPP, diff. NOOR



9.

9. Stanley Greene,
Asya, 22, a fighting nurse, Itum Kali (Chechnya),
July 1996
© Donation Stanley Greene,
Donation Stanley Greene, Ministry of Culture
(France), MPP, diff. NOOR



Useful Information

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Opening hours

Exhibitions, bookshop, RoseBakery Café & Terrace
Tuesday • 11h - 21h / Wed. to sun. • 11 am - 7 pm
Monday • closing day

Tarifs

Online : full price • 12€ / reduced rate • 9€
On-site : full price • 13€ / reduced rate • 9,50€
Discount -25 ans / students • 7,50€ (weekdays)

Cinema

The cinema offers no less than 400 screenings of «art and experimental» films throughout the year, catering to all audiences.

Bookshop

The bookshop specializes in contemporary visual art, photography, and cinematography publications.
Open during Jeu de Paume opening hours
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Rose Bakery Café-Terrasse

Organic cuisine with a twist on English gastronomy in the heart of Paris at the Jardin des Tuileries.
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