

# The expert eye

## Contemporary photography

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June 18th ...  
September 18th 2016  
Opening /  
Friday June 17th / 7 pm

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musée  
Nicéphore  
Niépce



Patrick Tosani  
Territoire,  
Khaled, 2002  
© Patrick Tosani / ADAGP, Paris 2016

This **exhibition** was put together with support from Olympus France, BMW France, Canson, HSBC, the Ministry of Culture and Communication – / DRAC Bourgogne Franche-Comté and the Friends of the Nicéphore Niépce museum.

**In December 2016, François Cheval will step down from his job as director of the musée Nicéphore Niépce. It is an opportunity to review twenty five years of an unprecedented acquisitions policy in terms of contemporary photography.**

**The museum could never be referred to as a place for keeping old works of art, pieces from those with “established” pedigrees. On the contrary, it has always taken its role in supporting creation very seriously. It has hosted artist residencies, constituted bodies of work that provide a comprehensive overview of the careers of many artists, it has produced prints in tandem with the photographers themselves, it has set up artistic projects in the town of Chalon, and these choices opened the collections up to a reflection on the world and the medium through the expert eye of the artist.**

In the original model of the musée Nicéphore Niépce, founded by Paul Jay in 1974, the photographer and the artist were one and the same. The founder surrounded himself with a range of characters such as Philippe Néagu, André Jammes, Jean-Pierre Sudre, etc, and the period gave rise to a certain affirmation of photography as an art form, nostalgic for know-how and a search for the truth of the medium as an individual creative space. Jean-Claude Lemagny’s declaration of love was taken up by Paul Jay: *“To love photography carnally. The expression may seem bizarre but I simply wish to point out that all true love is of the flesh”*. Photography was first and foremost about what could be felt. It was talked of as of a loved one, describing its tactile qualities. “Skin”, “flesh” and “matter”, such was the truth of a humble photography, far from the market, from contemporary art and its concepts. The facility of the big format was to be mistrusted, colour suspected for its vulgarity. In short, the only photographers invited to show in the museum were those who occupied the moral high ground. The contemporary photographer, a veritable demigod, an “auteur” in the full sense of the term, was almost considered to be an alchemist, an apprentice sorcerer.

Since 1996, the figure of the all-powerful photographer has been replaced by the photographer seized by doubt and uncertainty! Twenty years of contemporary acquisitions have called the medium invented by Nicéphore Niépce definitively into question. The issue became more than just introducing a new aesthetic, each image and each series spread doubt about the preconceived notions about the photographic act. It was important to avoid reducing things to the inner circles of the photographic milieu so the collection chose to provide an alternative to the “vulgar” images of the world. The contemporary collection is a militant act, embodying a fierce intention to stand up to entertainment, to a society hooked on showbiz. It shows a series of new perspectives from photography professionals, well-versed in the ruses of the medium,

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not by sacralised “auteurs”. To this end, the choice to only acquire complete series, to produce them often, and to create loyal relationships over time provides an overview of both the crisis in photography and its possible regeneration.

The roles we give to all of those we invite or summon are multiple and complex. They are asked, this time without humility, to rebuild the photographic object in its entirety. To do so, they are required to participate with gusto in the destruction of a tottering old edifice that is crumbling under attacks from modern media and social networks. Everything is up for grabs. All of the criteria imposed from the outside are there to be undermined; the auteur and the concept of the photographic work, that undefined category of “intention”, the arbitrary “periodisations” and the “history” of photography.

The musée Nicéphore Niépce is no longer obsessed by rarity and the unique print. Thanks to the museum’s technical facilities [production laboratory, residencies...], it has managed to propose a new form of relationship with the photographer. The term “auteur” has been replaced the term “expert”, a term we prefer, that defines a person with the technical and cultural know-how needed to question the anthropological relationship between modern man, the camera and the world at large. The acquisition policy was constructed in a permanent state of polemic between the provincial institution and the photographer. The “subjects” surfaced after fights and debates. They took shape in opposition to the art market and the institutionalisation of art. They emerged thanks to the economic situation and the cultural crisis in photography. We once spoke of “necessary” purchases when the notion of art, which here is useless, disappeared in favour of critical but always joyful narratives. Contemporary photography can today only take credit from its attempts to bear witness not to the state of the world, but to the relationship we maintain with the autocratic image that blends with the new merchandise. It brings before us the object of predation, it exhibits a clear tendency to reduce head size, a permanent temptation to be a totalitarian and futile object, an object of social control and pure satisfaction. It stands up to the medium’s supposed capacity and legitimacy to reproduce the real, to its objectivity.

What the eye of the expert has brought to the musée Nicéphore Niépce and to its visitors is the demonstration of a photography without any real consequences on the world, but a photography that gave the impression of a new found freedom. Liberated from narcissism, decoration and artiness, contemporary photography was set free to play with the machine and its potentialities.

## Lists of the pieces on show by artist:

The selection of the pieces presented in this show turned out to be very complex. Immensely difficult choices and sacrifices had to be made. The full list of all of the artists who received support from the musée Nicéphore Niépce but also those produced and supported throughout their artistic journeys by the museum on our website [www.museeniepce.com](http://www.museeniepce.com)

### A

#### **Ziad Antar** [1978 – ]

- Walid Joumblatt, Mokhtara, 2005, pigment inkjet print, 105 x 105 cm.
  - Jean-Luc Moulène, 2002, video, 16"22'
- Date of acquisition: 2013

### B

#### **Patrick Bailly-Maître-Grand** [1945 – ]

- Les Gémeles, 1997, pair of direct monotypes [positive-négative], chloro silver prints, 80 x 65 cm each.
- Date of acquisition: 2013

#### **Roger Ballen** [1950 – ]

- Brian with pet pig, 1998,
  - Man bending over, 1998,
  - Woman, man and dog, 1995,
  - Old man, Ottoshop, 1983, gelatin silver prints, 36 x 36 cm.
- Date of acquisition: 2006

#### **John Batho** [1939 – ]

- Présents Absents, 1999, 18 gelatin silver prints from a 27 series, format 29,5 x 23 cm.
- Date of acquisition: 2002

#### **Mathieu Bernard-Reymond** [1976 – ]

- Monuments\_Crude oil prices 2003-2008, 2008, pigment inkjet print, 76 x 90 cm.
- Date of acquisition: 2010

#### **Jean-Christian Bourcart** [1960 – ]

- The Dawn Came But No Day, 2016, 4 pigment inkjet prints, 40 x 60 cm
- Date of acquisition: 2016

#### **Bruno Boudjelal** [1961 – ]

- En Kabylie,
  - Sans titre, 2009-2012,
  - Tipaza, 2009-2012, pigment inkjet prints, 40 x 60 cm.
- Date of acquisition: 2012

#### **Elina Brotherus** [1972 – ]

- 3 photographs from a portfolio
  - Le nez de monsieur Cheval, Suites françaises 2 and 12 ans après, 1999,
  - Contente enfin ?, Suites françaises 2 and 12 ans après, 1999,
  - Chambre 10 [le coin], 12 ans après, 2011, pigment inkjet prints, 30 x 37 cm.
- Date of acquisition: 2015

#### **François Burgun** [1977 – ]

- À ma sœur, mère de mes enfants, Bande pour voir, 2005, pigment inkjet print, 100 x 100 cm.
- Date of acquisition: 2013

**Robert Burley** [1957 – ]

- Kodak Image Centre, Building 7, Kodak Canada, Toronto, 2006,
- Film warehouse, Agfa-Gevaert, Mortsel, Belgium, 2007,
- After the failed implosion of the Kodak-Pathé building GL, Chalon-sur-Saône, France, December 10, 2007, pigment inkjet prints, 101,5 x 122 cm.  
Date of acquisition: 2014

**C****Michel Campeau** [1948 – ]

- Sans titre, 0294 (Montréal, Québec),
- Sans titre, 0145 (Montréal, Québec), La chambre noire, 2005-2009, pigment inkjet prints, 107 x 84 cm.  
Date of acquisition: 2013

**Natasha Caruana** [1983 – ]

- Alchimie du soleil, Coup de foudre, 2014, pigment inkjet print, 70 x 60 cm.  
Photographs taking during her Résidence BMW at the musée Nicéphore Niépce, Autumn 2014.  
Date of acquisition: 2014

**Alexandra Catiere** [1978 – ]

- Ici, par delà les brumes, 2011,
- N.N., 10 x 13 cm,
- Mouchoir blanc, 28,5 x 19,5 cm,
- Dipsacus, 2011 15 x 20,5 cm,
- Émile dans le soleil, 17,5 x 23,5 cm,
- Arbre de Chalon, 15,5 x 20,5 cm,
- Zacharie, 23,5 x 17 cm, gelatin silver prints.  
Photographs taking during her Résidence BMW at the musée Nicéphore Niépce, Autumn 2011.  
Date of acquisition: 2012

**Claire Chevrier** [1963 – ]

- GR07/2010,
- GR31/2010,
- GR14/2010, Douchy-les-Mines, 2012, pigment inkjet prints, 53 x 80 cm.  
Date of acquisition: 2014

**Gérard Collin-Thiébaut** [1946 – ]

- Pliant(s) de voyage, 2 NEC Notebook and Japan Lacquers, 2001.  
Date of acquisition: 2001

**Kathryn Cook** [1979 – ]

- Along the deportation road in the Syrian desert, between Aleppo and Deir-ez-Zor, Memory of Trees, 2013, pigment inkjet print, 86 x 130 cm.  
Date of acquisition: 2015

**Alexis Cordesse** [1971 – ]

- Mur intérieur, 2011, color print RC type Lambda, 55 x 183 cm.  
Date of acquisition: 2012

**Olivier Culmann** [1970 – ]

- Series: Autour, 2001–2002, 3 Pigment inkjet prints, 50 x 50 cm.  
Date of acquisition: 2016

**D****Antoine d'Agata** [1961 – ]

- Insomnia, 1998–2002, gelatin silver print, 27 x 22,5 cm.  
Date of acquisition: 2011

**Raphaël Dallaporta** [1980 – ]

- Fragile, Portfolio, 2011–2012, dye transfer print, 50 x 40 cm.  
Date of acquisition: 2014

**Denis Darzacq** [1961 – ]

- Hyper n° 23, 2010, pigment inkjet print, 105 x 70 cm.  
Date of acquisition: 2010

**Morgane Denzler** [1986 – ]

- Puzzle, Mémoire 2, 2012,
- Puzzle, Mémoire 4, 2012, printed jigsaw puzzles, 40 x 52 cm.  
Date of acquisition: 2013

**Michaël Durand** [1969 – ]

- Paris Postcard, 1997, C-type print, 49,5 x 49,5 cm.  
Date of acquisition: 1997

**E****JH Engström** [1969 – ]

- Series: Trying to dance, 1996–2001, 3 tirages à développement chromogène, 104 x 133 cm.  
Date of acquisition: 2007

**F****Jean-Louis Faure** [1931 – ]

- Machine à espionner les porcs, sculpture, various materials, 164 x 185 x 50 cm.

**Maia Flore** [1988 – ]

- Situations, 2011–2012, 12 pigment inkjet prints, 30 x 40 cm.  
Date of acquisition: 2015

**Charles Fréger** [1975 – ]

- Short school haka, 2009, 3 pigment inkjet prints, 100 x 82 cm.  
Date of acquisition: 2013

**G****Marion Gronier** [1976 – ]

- Les Glorieux,  
4 pigment inkjet prints,  
40 x 40 cm.  
Photographs taking during  
her Résidence BMW  
at the musée Nicéphore Niépce,  
Autumn 2012.  
Date of acquisition: 2013

**Stan Guigui** [1969 – ]

- Cuchillo Bohemio, 2008,  
3 pigment inkjet prints,  
40 x 60 cm.  
Date of acquisition: 2016

**J****Noël Jabbour** [1970 – ]

- The Hunt
- Le sanglier, 2005,
- Stéphanie, 2005,
- Phaesant in a field, 2005,  
pigment inkjet prints,  
43,5 x 32,3 cm.  
Date of acquisition: 2008

**K****Peter Knapp** [1931 – ]

- Jet line, 1974,  
12 C-type prints,  
42 x 170 cm.
- Vol de la Panam dans le ciel  
de l'Utah, 1984,  
C-type print,  
150 x 100 cm.
- Aéroglyphe VII, Zermatt, 1983,  
pigment inkjet print,  
44,7 x 60,7 cm.  
Date of acquisition: 2013

**L****Jean Le Gac** [1936 – ]

- Fifty fictif series 11, 1999,  
diptych C-type print  
and a gelatin silver print,  
48,5 x 58 cm.  
Date of acquisition: 1999

**Laurence Leblanc** [1967 – ]

- Rendons le possible :  
portraits, Cambodge, 2012,  
4 pigment inkjet prints,  
53 x 80 cm.  
Date of acquisition: 2015

**Ange Leccia** [1952 – ]

- Video made for the show  
including:  
Azé, 2003,  
date of acquisition: 2003  
et Ruins of love, 2006,  
date of acquisition: 2006,  
26' loop.

**M****Mac Adams** [1943 – ]

- The Third Swan, 2010,  
pigment inkjet prints,  
triptych,  
102 x 102 cm.  
Date of acquisition: 2010

**Virginie Marnat-Leempoels** [1970 – ]

- Cocotte, 2002,  
gelatin silver print,  
150 x 110 cm.  
Date of acquisition: 2004

**Guillaume Martial** [1985 – ]

- Le Modulor, 2014,  
9 pigment inkjet prints,  
37 x 55,5 cm.  
Date of acquisition: 2015

**Serguey Maximishin** [1964 – ]

- A fountain. Gudermes.  
Chechnya, august 2003,  
color print, 30 x 45 cm.
- « Zov Ilyitcha » Restaurant.  
Saint Petersburg, november 2003,  
color print, 30 x 45 cm.  
Date of acquisition: 2007

**Mazaccio & Drowilal****Élise Mazac** [1988 – ]and **Robert Drowilal** [1986 – ]

- Wild Style, 2013,
- Celebrity,
  - Analyse this,
  - Mars Attacks!,
  - Bad boys,
  - Dances with wolves,
  - L.A.,
  - The Beach,
  - Virus,
  - Wild Wild West,  
pigment inkjet prints,  
20 x 30 cm.  
Photographs taking during  
their Résidence BMW  
at the musée Nicéphore Niépce,  
Autumn 2013.  
Date of acquisition: 2015

**André Mérian** [1955 – ]

- Water Front, 2012,  
10 pigment inkjet prints,  
35 x 48 cm.  
Date of acquisition: 2014

**Bertrand Meunier** [1966 – ]

- Paysans ordinaires, 2006,  
2 C-type prints ,  
80 x 120 cm,  
1 C-type print,  
60 x 90 cm.  
Date of acquisition: 2008

**Laurent Millet** [1968 – ]

- Petites machines, 1997-1998,  
4 gelatin silver prints,  
40 x 30 cm.  
Date of acquisition: 1998
- La constellation des choses, 2009,  
video, format 4:3, 59"59'  
Date of acquisition: 2009

**Christian Milovanoff** [1948 – ]

- Attraction 1, 2005,  
pigment inkjet print,  
60 x 80 cm.
- Attraction 16, 2005,  
pigment inkjet print,  
60 x 80 cm.  
Date of acquisition: 2005
- Extrait de la série Pitt Campus,  
2001–2002,  
C-type print,  
96 x 120 cm.  
Date of acquisition: 2007

**Jean-Luc Moulène** [1955 – ]

- Hashem El Madani, Saïda, june 2001,  
Cibachrome print,  
151 x 119 cm.  
Date of acquisition: 2003



**O****Yuki Onodera** [1962 – ]

- How to make a Pearl n° 23, 2000,
- How to make a Pearl n° 33, 2001,  
chloro silver prints,  
210 x 150 cm.  
Date of acquisition: 2012

**P****Dominique Pasqualini** [1956 – ]

- L'aurore des images, 2001,  
video, 12”  
Date of acquisition: 2001

**Mathieu Pernot** [1970 – ]

- Meaux (Seine-et-Marne) / 2.462  
/ Au groupe scolaire du chemin  
aux Prêtres, series: Les Témoins, 2006,  
pigment inkjet print,  
60 x 50 cm.
- Meudon-la-forêt (Seine-et-Oise) /  
Les Trivaux,  
Le meilleur des mondes, 2006,  
pigment inkjet print,  
28 x 40 cm.  
Date of acquisition: 2006

**Gerald Petit** [1973 – ]

- L'Homme et la caméra, 2005,  
4 pigment inkjet prints,  
29,5 x 37,5 cm.  
Date of acquisition: 2006

**Philippe Pétremant** [1976 – ]

- De l'inconvénient d'être né,  
2013,  
3 pigment inkjet prints,  
40 x 50 cm.  
Date of acquisition: 2013

**R****Walid Raad** [1967 – ]  
and **Akram Zaatari** [1966 – ]

- / Arab Image Foundation
- Surprise\_West, 2002,  
video, 2'24”
- Surprise\_East, 2002,  
video, 2'22”  
Date of acquisition: 2005

**Lola Reboud** [1982 – ]

- Les Éphémérides
- Tanger, august 2011,
- Quatre jeunes filles (les baigneuses),  
Tanger, august 2011,
- Deux jeunes hommes, september 2011,  
pigment inkjet prints,  
27 x 27 cm.  
Date of acquisition: 2015

**S****Lise Sarfati** [1958 – ]

- Ikcha. Colonie de rééducation  
par le travail, 1995,  
2 color prints,  
39,2 x 59,3 cm.  
Date of acquisition: 1997

**Malick Sidibé** [1936 – 2016]

- Soirée mariage M. Tall,  
circa 1962,  
18 gelatin silver prints  
pasted on a folder  
32,5 x 50 cm unfolded.
  - Soirée mariage / Kodian,  
november 8, 1969,  
20 gelatin silver prints  
pasted on a folder  
32 x 48 cm unfolded.
  - Baptême enfant / Bassidiki  
[Kamité] par / L'Asso Boys,  
december 31, 1968,  
18 gelatin silver prints  
pasted on a folder  
32 x 48 cm unfolded.
  - J.F. Club,  
april 5, 1969,  
25 gelatin silver prints  
pasted on a folder  
32 x 72 cm unfolded.
  - Les Dauphins,  
circa 1962,  
20 gelatin silver prints  
pasted on a folder  
32 x 48 cm unfolded.  
Date of acquisition: 2010
- Klavdij Sluban** [1963 – ]
- D'une Amérique l'autre,  
Amérique centrale, 2005–2010,  
3 gelatin silver prints,  
40,5 x 26,5 cm.  
Date of acquisition: 2012

**T****Patrick Tosani** [1954 – ]

- Series: Territoire, 2002,  
25 C-type print,  
25,7 x 33,7 cm.
- La Grande Nef, 1984,  
C-type print,  
334 x 242 cm.  
Date of acquisition: 2014

**Z****Patrick Zachmann** [1955 – ]

- Mare Mater,
- Après le saccage du poste de police  
de La Goulette,  
Tunisie, april 2011,  
pigment inkjet print,  
80 x 120 cm.
- Oussama, 19 ans, candidat au départ,  
Zarzis, Tunisie, april 2011,  
pigment inkjet print,  
80 x 120 cm.
- Centre de rétention de Takandja  
où les migrants clandestins restent  
entre six et dix-huit mois,  
Malte, june 2009,  
pigment inkjet print,  
53,2 x 80 cm.
- M. et Mme Bon Zomita, devant  
leur maison, dont le fils a disparu  
en mer en février 2011,  
Zarzis, Tunisie, 2011,  
pigment inkjet print,  
33 x 49,8 cm.  
Date of acquisition: 2014

**1 / Elina Brotherus**

Suites françaises 2 and 12 ans après,

Le nez de monsieur Cheval,

1999,

pigment inkjet print,

30 x 37 cm

© Elina Brotherus / ADAGP, Paris, 2016

**2 / Claire Chevrier**

Douchy-les-Mines, 2012,

GR07/2010,

pigment inkjet print,

53 x 80 cm

© Claire Chevrier / ADAGP Paris, 2016



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**3 / Mac Adams**  
 The Third Swan, 2010,  
 pigment inkjet prints,  
 tryptich, 102 x 102 cm  
 © Mac Adams

**4 / Ange Leccia**  
 Picture extracted from the video  
 Azé, 2003  
 © Ange Leccia



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**5 / Denis Darzacq**

Hyper n° 23,  
2010,  
pigment inkjet print,  
105 x 70 cm  
© Denis Darzacq / ADGAP, Paris, 2016

**6 / Yuki Onodera**

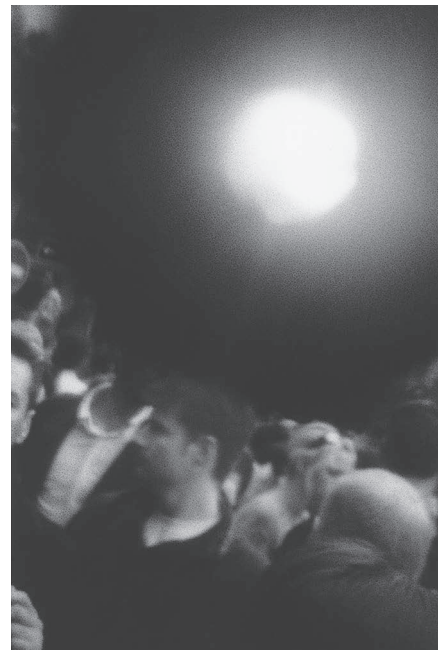
How to make a Pearl n° 23,  
2000,  
chloro silver print,  
210 x 150 cm  
© Yuki Onodera

**7 / Patrick Tosani**

Territoire,  
Ramaz, 2002,  
C-type print,  
25,7 x 33,7 cm  
© Patrick Tosani / ADAGP, Paris 2016



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**8** / Mathieu Pernot  
Meaux (Seine-et-Marne) / 2.462  
– Au groupe scolaire  
du chemin aux Prêtres,  
Les Témoins,  
2006,  
pigment inkjet print,  
60 x 50 cm  
© Mathieu Pernot



8

**9** / Charles Fréger  
Short school haka,  
2009,  
pigment inkjet print,  
100,4 x 82 cm  
© Charles Fréger



9

**10** / JH Engström

Trying to dance,  
1996–2001,  
C-type print,  
108 x 134 cm  
© JH Engström



10

**11** / Philippe Pétremant

De l'inconvénient d'être né,  
2013,  
pigment inkjet print,  
42 x 52 cm  
© Philippe Pétremant / Galerie Le Réverbère



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**12 / Mazaccio & Drowilal**

Wild Style,

Mars Attacks!,

2013,

pigment inkjet print,

20 x 30 cm

© Mazaccio & Drowilal / Résidence BMW  
at the musée Nicéphore Niépce

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**13 / Bruno Boudjelal**

Tipaza, 2009–2012,

pigment inkjet print,

40 x 60 cm,

© Bruno Boudjelal / Agence VU'



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List of intellectual  
or technical participations,  
editions or co-editions of books  
on contemporary photography published  
by the musée Nicéphore Niépce  
since 2000:

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***Esantys ir nesantys :***

***présents et absents***

Photographs: **John Batho**

Text: Claire Nédellec

Société des Amis

du musée Nicéphore Niépce,

Association Française d'Action Artistique

[Ministère des affaires étrangères],

Ville de Rodez, musée Denys Puech,

2000

***Gerald Petit***

Text: François Cheval

Musée Nicéphore Niépce / L'Office,

école nationale des beaux-Arts de Dijon,

2000

***John Batho, une rétrospective***

Text: François Cheval

Éditions Marval,

2001

***Sur la route***

Photographs: **Rajak Ohanian**

Text: François Cheval

Musée Nicéphore Niépce,

2003

***Hautes surveillances***

Photographs: **Mathieu Pernot**

Text: Phillippe Artières,

interview with Mellany Robinson

and Mathieu Pernot

Actes Sud,

2004

***The New Painting***

Photographs: **Elina Brotherus**

Texts: Susanna Pettersson,

Andrea Holzherr, Sheyi Antony Bankale

Thames & Hudson,

2005

***Le Grand tour :***

***Syrie, Liban, Palestine***

Photographs: **Jean-Luc Moulène,**

**Patrick Tosani, Ange Leccia,**

**Akram Zaatari**

Texts: François Cheval,

Alexis Tadie, Elias Sanbar

Isthme éditions / Musée Nicéphore Niépce,

2005

***Le Grand Ensemble***

Photographs: **Mathieu Pernot**

Éditions Le Point du Jour,

2007

***Peter Knapp***

Gabriel Bauret

Texts: Hans-Michael Koetzle,

François Cheval, Catherine Zask

Éditions du Chêne,

2008

***Virginie Marnat-Leempoels***

Text: François Cheval

Les Presses du Réel,

2009

***Un jour comme les autres***

Photographs: **Claire Chevrier**

Texts: François Cheval, Fabien Danesi,

Jacinto Lageira, Blandine Chavanne.

Silvana Editoriale,

2009

***Agonie***

**Antoine d'Agata**, Rafaël Garido  
Éditions Actes Sud / Atelier de Visu,  
2009

***Yuki Onodera***

Texts: Tomoko Okabe,  
Kyoji Maeda, François Cheval  
Tokyo Metropolitan Museum  
of Photography,  
2010

***The Narrative Void***

Photographs: **Mac Adams**  
Texts: François Cheval  
et Alexandre Quoi  
Éditions le Bec en l'air,  
2010

***Act***

Photographs: **Denis Darzacq**  
Texts: Michel Frizot  
and Virginie Chardin  
Éditions Actes Sud,  
2011

***Cabaret New Burlesque***

Photographs: **Stan Guigui**  
Text: François Cheval  
Éditions du Chêne,  
2011

***Il fait jour***

Photographs: **Claire Chevrier**  
Texts: Sidi Mohammed Barkat,  
Damien Sausset and Pia Viewing  
Éditions Loco / Silvana Editoriale  
2012

***La double exposition du je (fiction)*****Jean Le Gac**

Texts: François Cheval  
and Robert Bonaccorsi  
Villa Tamaris Centre d'art,  
2012

***Ice***

**Antoine d'Agata**  
Images en Manœuvres éditions,  
2012

***Waterfront***

Photographs: **André Mérian**  
Text: François Cheval  
Arnaud Bizalion éditeur,  
2013

***Atras del Muro***

Photographs: **Stan Guigui**  
Texts: François Cheval  
and Michel Philippot  
Éditions Images Plurielles,  
2013

***The disappearance of darkness******Photography at the end  
of the analog era***

Photographs: **Robert Burley**  
Texts: Gaëlle Morel and Doina Popescu,  
Alison Nordström, François Cheval,  
Andrea Kunard  
Princeton Architectural Press, New York  
/ Ryerson Image Centre, Toronto,  
2013

***Mare mater, journal méditerranéen***

Photographs: **Patrick Zachmann**  
Text: François Cheval  
Éditions Actes Sud,  
2013

***Memory of trees***

Photographs: **Kathryn Cook**  
Texts: François Cheval  
and Karin Karakasli  
Éditions Le Bec en l'air,  
2013

***Peter Knapp, carnet n° 4***

Text: François Cheval  
Auer Photo Fondation,  
2013

***Odysseia***

Photographs: **Antoine d'Agata**  
Texts: Bruno Le Dantec  
and Rafael Garido  
André Frère Editions,  
2013

***Charleroi***

Photographs: **Claire Chevrier**  
Texts: François Cheval  
and Xavier Canone  
Musée de la photographie de Charleroi,  
2014

***Colles et chimères***

Photographs:  
**Patrick Bailly-Maître-Grand**  
Texts: Patrick Bailly-Maître-Grand,  
Michel Poivert, Héroïse Conesa,  
François Cheval, Anne-Céline Besson  
Musées de la Ville de Strasbourg,  
2014

***Expired***

Photographs: **Ziad Antar**  
Texts: Akram Zaatari  
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éditions Beaux-Arts de Paris  
/ Musée Nicéphore Niépce,  
2014

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Photographs: **Stéphane Couturier**  
Text: François Cheval  
Arnaud Bizalion éditeur,  
2014

***Jeffrey Silverthorne***

Photographs: **Jeffrey Silverthorne**  
Texts: François Cheval  
and Joachim Naudts  
Kehrer Editions,  
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Texts: Philippe Azoury, Léa Bismuth,  
François Cheval, Xavier Coton,  
Jean-Baptiste del Amo,  
Christine Delory-Momberger,  
Fanny Escoulen, Rafaël Garido,  
Fabrice Guenier, Nan Goldin,  
Magali Jauffret, Bernard Mercadé,  
Bertrand Ogilvie,  
Paule Palacios-Dalens, André Rouillé  
André Frère éditions,  
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Text: François Cheval  
Éditions Le Bec en l'air,  
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***The Others***

Photographs: **Oliver Culmann**  
Texts: Christian Caujolle,  
François Cheval, Christopher Pinney  
Éditions Xavier Barral,  
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Photographs and texts:

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Sabine Weiss, Laurent Millet**

Texts: Sylvie Andreu,

François Cheval

Éditions Bernard Chauveau,

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Texts: Solange Brihat, Alain Paire,

Pierre-Jean Amar, François Cheng,

François Cheval, Didier Brousse

Éditions Le Bec en l'Air,

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Texts: Robin Seignobos,

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Elnour éditions,

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Books published within  
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Text: François Cheval

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Text: François Cheval

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**Musée Nicéphore Niépce**

28 quai des messageries  
71100 Chalon-sur-Saône  
+33 [0]3 85 48 41 98  
+33 [0]3 85 48 63 20 / fax  
[contact@museeniepce.com](mailto:contact@museeniepce.com)  
[www.museeniepce.com](http://www.museeniepce.com)

**Press**

Emmanuelle Vieillard  
Carine Houareau  
[communication.niepce@chalonsursaone.fr](mailto:communication.niepce@chalonsursaone.fr)

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[20 min. from Chalon by car]  
Lyon-Saint-Exupéry Airport  
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