



Drive-in-movie, Detroit, Michigan, from « The Americans », 1955. © Robert Frank; courtesy Pace/MacGill Gallery, New York. Collection Maison Européenne de la Photographie, Paris

P R E S S

EXHIBITIONS FROM 22.9.18 UNTIL 20.1.19

Robert Frank
Les Américains

Lisa De Boeck & Marilène Coolens
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Manfred Jade
Face to face

Also to see :

Galerie du Soir : **Anneke D'Hollander** / Boîte noire : **Pierre Liebaert** Libre maintenant

LE MUSÉE DE LA PHOTOGRAPHIE

★ LES AMÉRICAINS ★

ROBERT FRANK

Robert Frank, a key figure of Street Photography, has been one of the 20th century's most highly influential photographers since the publication of *The Americans* in 1958. The pictures in that book, published 60 years ago, deeply marked generations of photographers.

“To produce an authentic contemporary document, the visual impact should be such as will nullify explanation” the American photographer Robert Frank wrote when he applied for the Guggenheim Fellowship.

The project, described as a “visual study of a civilisation”, supported by Walker Evans, Alexey Brodovitch, Edward Steichen, Alexandre Liberman and Meyer Shapiro, funded by the Guggenheim, led to Robert Franks' first book, *The Americans*.

For this job, Robert Frank, accompanied by his wife and his children, then embarked, in April 1955, on a journey through America which would last until 1956. Frank had no predetermined programme and criss-crossed thirty states, travelling wherever the road took him, embracing chance encounters and spontaneous events. Pictures followed: 27,000 on film and 83 selected for publication.

In 1958, French publisher Robert Delpire released *Les Américains* – since *Life Magazine* had refused to publish it. The following year, Grove Press published *The Americans*. Whereas the French edition aroused few reactions, the American edition – as was the case three years previously with New York by William Klein – met with deep-seated hostility and was accused of Anti-Americanism. Very far from the American dream much vaunted by some people, the photographer depicts a quite different everyday reality through this mythical series of pictures taken during his many stays in the big cities. It is the reflection of a society as it appeared to him; fragments of life, social tensions or existential emptiness, the disorder of everyday life but also the moments of extreme lightness.

It remains a cult work in the history of photography to the extent that people write that there is photography before and photography after the publication of *The Americans*.

Collection de
la Maison Européenne de
la Photographie, Paris



Avec le soutien de
l'Ambassade des Etats-
Unis à Bruxelles



Robert Frank

Les Américains

Biography

1924: Birth of Robert Frank on November 9 in Zurich.

1941: Beginning of his training in Zurich when he became an apprentice to the photographer and graphic designer Hermann Segesser.

1942-1944: Continues his training in Zurich in the studio of Michael Wolgensinger, former assistant of Hans Finsler, professor of the photography class at the School of Applied Arts in Zurich.

1947: Settles in the United States and begins working for *Harper's Bazaar*, under the leadership of Alexey Brodovitch.

1948: Journey to South America; discovers and photographs Peru and Columbia.

1949: Goes back to Europe and, during the following years, divides his time between the two continents. His travels take him to Spain, England and to Paris, in particular.

1950: Marries Mary Lockspeiser. Two children are born of their marriage: Pablo and Andrea.

1954: Returns with his family to live in the United States.

Secures a fellowship from the Guggenheim Fellowship to make a visual record of American civilisation.

1955-1956: Crosses the United States with his family.

1956: Éditions Delpire publishes *Indiens pas morts* with additional images by Werner Bischof.

1958: *Les Américains* is published by Éditions Delpire in Paris.

Journey with Jack Kerouac in Florida.

1959: *The Americans* is published in English by Grove Press with an introduction by Jack Kerouac.

Release of the first film: *Pull My Daisy*.

1961: First solo exhibition with *The Americans* at the Art Institute of Chicago.

1962: Exhibits alongside Harry Callahan at the Museum of Modern Art (MoMA).

1969: Divorce from Mary Lockspeiser. Release of the second film: *Me and My Brother*.

1971: Settles in Mabou on Nova Scotia's Cape Breton Island with his new partner, the artist June Leaf.

1972: Release of the film *Cocksucker Blues* devoted to the Rolling Stones.

Gradually returns to photography through the medium of photomontages, manipulated negatives and scratched Polaroids.

Publication of *The Lines of my Hand* with an autobiographical approach.

1974: Death of his daughter Andrea in an aircraft accident.

1987: Release of the film *Candy Mountain* co-directed with Rudy Wurlitzer.

1994: Suicide of his son Pablo.

1997: The series *The Americans* is exhibited at the *Maison Européenne de la Photographie* in Paris.

2004: Retrospective Exhibition at *Tate Modern* in London.

Robert Frank

Les Américains



Robert Frank. Drive-in-movie - Detroit, Michigan, 1955, from "The Americans"
© Robert Frank; courtesy Pace/MacGill Gallery, New York.
Collection Maison Européenne de la Photographie, Paris



Robert Frank. Ranch market - Hollywood, 1956, from "The Americans"
© Robert Frank; courtesy Pace/MacGill Gallery, New York.
Collection Maison Européenne de la Photographie, Paris

Robert Frank Les Américains

memymom

Lisa De Boeck & Marilène Coolens

Lisa De Boeck was five years old when her mother, Marilène Coolens, began photographing her. On the table, on the bed or hiding in between the curtains, her daughter becomes the sole actress of an improvised theatre. Disguised with make-up and wigs sometimes, she plays scenes from television series, movies or fairy tales under Marilène's watchful eye. This creative complicity titled *The Umbilical Vein* stretches from 1990 to 2003 and becomes their only analogue image archive.

What began as a spontaneous game that served as an intimate exhaust valve in the form of a family record, subsequently explores another dimension during the digital era. *Memymom*, contracted from "me and my mom" is an artistic concept born in 2004 between the two self-taught photographers both living and working in Brussels: a mother (Marilène Coolens, 1953) and her daughter (Lisa De Boeck, 1985). Under the moniker of *memymom*, both decide to be in front and behind the camera.

From 2010 to 2015, their second chapter *The Digital Decade* bears witness of the desire to create semi-staged dreamscapes with a more readily symbolic content. This in places that lend themselves to the most diverse scenography or in settings emotionally charged for the two protagonists, such as the family home. Where sensuality has superseded innocence, the photographs now have a mirroring effect and deal with subjects such as memory, metamorphosis, personal identity and the bond between mother and daughter.

In full creation of their third chapter *Somewhere Under The Rainbow* 2016-2018, this formula is supplemented with current themes. By deepening the themes of their works in international settings (Brussels, California), a complex but engaging series of portraits was made. Like a movie that is condensed to a single frame but exudes the depth and meaning of a drawn-out story, transcending the relationship between these two women where family ties and creativity are fully intertwined.

Avec le soutien de
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Et de



Lisa De Boeck & Marilène Coolens

memymom



Escape from Vegas, 2017 © memymom



Real Wild Child, 1994 © memymom

Lisa De Boeck & Marilène Coolens

memymom

Without life, art has no breath; but without art, life is at a loss for words. The one is mute without the other. It is from the almost fathomless depths of this intimate connection that memymom draws stories, gathers imagination, and creates a wondrous universe with nails that claw theatrically at reality.

memymom, the name under which the artists' collective of the mother and daughter duo Marilène Coolens (born 1953) and Lisa De Boeck (born 1985) have been working since 2004, is grounded in a common past that is formed into visual memories of imagined, dramatized lives. An intimate family archive of analogue photos, taken between 1990 and 2003, was transformed into the artistic project 'The Umbilical Vein' in 2013. The images are unaffectedly playful: dress-up parties, and dreamy and fearful visions of the future that show the child as an adult and that so easily let your imagination run wild.

Catwoman Uncensored (see pp. 22–3) shows a 9-year-old Lisa De Boeck licking her lips in a homemade superhero costume; The Misfit (see pp. 26–7) presents her as an 11-year-old who is literally and figuratively out of touch with herself, her generation, and the expectations of a society that has forgotten what it means to have fun; The Junkie High on Love (see p. 53) is the logical conclusion.

These are sensitive images, which inevitably confront you with your own gaze. Little children's grown-up fantasies ('dreaming of a cleavage' or of a future as an 'overambitious' First Lady) that remain in their right context in an intimate space – where they originally arose without any artistic pretension or ambition – but which have been offered up in public to the troubled thoughts and Zeitgeist of a doubting world. Once exposed, 'The Umbilical Vein' becomes a tribute to the games and creativity of children – Lisa De Boeck was 5 years old when the spontaneous photo sessions began, to the power of expression and resilience of fantasy, and to a beloved husband and father who was taken from them in 2002. The death of Jo De Boeck led to the cessation of their common project (in which Lisa's brothers were initially also involved), and also its revival years later. Like a veil of beauty that is draped over the brutality of life (and death), it is a many-layered, living monument constructed to honour his faith in the artistic quality and power of what were essentially family tableaux. Mother and daughter took up their game again in 2010, enabled only by the unconditional trust that they have in each other – resulting in 'The Digital Decade', the collective name of the photos and series that they made up to 2015. These include photography and video projects such as 'The Baby Blues' (a metaphorical return to 'The Umbilical Vein', a parody of the gimmick, of the idea that an artist always repeats the same thing), 'La gloire fanée' (a trick with simulated time in which Lisa De Boeck adopts the guise of a child star who has grown older), and 'Whodunnit' (a series of multi-layered images that shift the enigma from the perpetrator (Who has done it?) to being (Who am I? or: Who are you?), attached, independent, rooted, wrested). They are projects in which, in staggering mises-en-scène, art and life become intimately entangled, where reality paradoxically shines through all the acted roles because they have been given enough time to get the image to that pulsating intersection.

The staging is another element that contributes to the stunning beauty of what memymom does.

You see its pictures unfold as though they were veritable theatre or opera

Lisa De Boeck & Marilène Coolens
memymom

stages. The image sometimes contains so much symbolic and intimate expressiveness that it grabs you by the throat.

A person is more than one emotion, more than one history. The fact that Lisa De Boeck often inhabits the same image in various guises (as in 'Whodunnit') is closely linked to memymom's penchant for narrative.

Rather than making a series, the duo seeks to imbue a single image with a whole story – like stills, clotted fractions of what has occurred and is still to occur outside the image. This necessarily makes every detail important. The look that avoids the lens more often than not. The skin that shows itself to be the only, fearless constant throughout all the metamorphoses, roles, and stories. Or details such as the backdrops (almost every room on every floor of their house in Molenbeek) and the costumes (often straitjackets or corsets, clothing that fastens and constricts, which Marilène Coolens herself makes in her sewing room or which they go and pick out together at the flea market on the place du Jeu de Balle in Brussels).

The playful element of their images does not disappear after 'The Umbilical Vein' – on the contrary – but blends with a certain gravity, the realization of their public dimension, the urge to tell stories and to touch people, and the insight that you can only do that if your approach is pure. This requires adaptability and the willingness to put yourself on the line. Indeed, the gesture remains overwhelmingly intimate and the relationship evolves. Marilène Coolens is portrayed by her now-adult daughter Lisa De Boeck, often on her back, veiled or masked; both make self-portraits ... The reciprocity of the very natural development of their mutual relationship results in scintillating tableaux, which occasionally stray outside the boundaries of the staging and – faithful to the roots of their shared project – are captured spontaneously. Pure.

It is that willingness to surrender themselves completely to their project, with total conviction and faith in what they are doing, that adds the extra dimension that was already budding in 'The Digital Decade' and has moved to the foreground in memymom's new series, 'Somewhere Under The Rainbow'. It is the seemingly paradoxical thought that to make something that transcends you, you always have to expose more of yourself than you are really comfortable with.

Art, born from a story so intimate and unique that it gets under your skin, makes itself vulnerable to the vicissitudes of life: the personal journeys of Marilène Coolens and Lisa De Boeck briefly parted ways owing to a move. Both continued to make work independently, teasing and pushing each other. But blood will out. And this led them to join forces again, and to travel to the promised land that they had conjured so playfully in the past. As in a hall of mirrors, images emerge of inhospitable but impressive American moon landscapes, weatherbeaten huts on the banks of dried-gold veins, little motels, long hotel corridors, celebrity homes, beaches brimming with the nostalgia of youth ... and an Escape from Vegas, a story that simply refuses to end in the warmth of the setting sun.

It is in this image that the expressive power of 'Somewhere Under The Rainbow' unfolds: a woman in fishnet stockings, a short, black dress, and Minnie Mouse ears lies stretched out on an abandoned highway that winds its way across a scorching landscape.

We do not know what happened or how she got there. And yet this figure exudes an ineffable power. Exhausted but combative. Undoubtedly counting her losses, but the gain was her independence. An image – stubborn, determined

Lisa De Boeck & Marilène Coolens
memymom

– like a wake-up call that snaps you out of an enticing mirage. Humans and their quivering mirror image.

'Somewhere Under The Rainbow' leaves ripples in the surface of the water. Ripples that softly spread out to encompass humanity as a whole and to touch upon a certain universal sense: the human person as an island, by turns indomitable yet yearning for whatever lies beyond their own guarded boundaries. We are both an inevitable truth and a transparent but equally inevitable lie. The antidote we administer to the resulting doubt is a tenacious affirmation to the world of who or what we are (or would have wanted to be), as in *To Force the Light Upon Yourself* (from 'The Digital Decade').

memymom's work is so powerful because in all its ambiguity, it hides nothing. Their images all contain the theatre and the world, representation and identity, masquerade and unmasking – like a veil across reality. But they do not veil the world.

Precisely by covering and concealing, they make crystal clear that there is something to be seen, as in *The Pig-Faced Lady* or *Lampekap*. 'Somewhere under the rainbow', there is a world of meaning behind the dream of money (*Eating Pennies*), fame, power, and consumer culture (*Eating a Can of Coke*). A world where expectations may weigh too heavily, where the I that shouts so loudly for fulfilment may no longer remember the tissue that brought it into the world, and where wounds need time to heal.

A world in the wings, behind the scenes of the stage that is *Under Constant Construction* (see p. 143) – to borrow the title of the beautiful image that provides a unique glimpse into the staging practice itself.

This 'showing' is the wondrous and wonderful core of what memymom has been doing for all these years. A core that germinates in the unconditional love they feel for each other, and that transforms the power that it gives them into a subversive act.

Because there is undeniable rebellion in the ways in which Marilène Coolens and Lisa De Boeck expose themselves, throwing off the corset or uniform. It is unruly, breathtaking, irresistible, and yet also incredibly fragile. But precisely in this vulnerability and openness lies an indestructible power. Like a wisp of breath on your skin, a naked truth that falls from your lips. The power to disarm and to resist.

It is that power that has enabled the child who playfully peeked through the curtains at the stage her mother had lovingly built (*Nothing is What it Seems*, see p. 13) to evolve into a woman who fearlessly points her naked gaze at the lens of her artistic other half (*Agnès*). This is who we are.

Who are you?

Kurt Snoekx

Lisa De Boeck & Marilène Coolens
mememymom

MANFRED
JADE
FACE TO FACE

D The exhibition *Face to face* devoted to the photographer Manfred Jade brings together a selection of portraits produced over almost two decades in various countries in the world (Belgium, Cuba, France, Vietnam).

These black and white photography portraits all depict young people, men and women, from a same age bracket, the 15 -25 age group, the age people refer to as "the best days of our lives", that in-between of endless possibilities.

From a technical point of view, his portraits are made according to a same pattern. They are all strictly centred like an identity photograph: strict frontal poses, neutral background, similar lighting, fixed gaze of the subjects, hieratic expression on the face.

And yet there is no coldness in these portraits making up the *Face to face* series. They are reproduced to full scale and the expression is one of purity and grace that their age confers on them. His repetitive photo-taking technique has paradoxically the gift of amplifying the morphological differences specific to each of the persons. The human face appears to us there, more than ever, in its incredible and infinite multitude.

Like the "Fayum mummy portraits" painted at the time of Roman ancient Egypt, the faces photographed by Manfred Jade engage the viewer with their strange immobility. Their piercing looks invite us to an increasingly stark face to face which demands no response. They refer us rather to the frailty of our own human condition and the unfathomable mystery concealed behind each of these faces.

Manfred Jade is a German photographer. He was born in Dusseldorf and lives in Brussels. He began working as a fashion photographer and went on to study art and photography at the Kunstakademie in Dusseldorf and at EnsAD in Paris. Manfred Jade has lived and photographed in various countries in the world.

Manfred Jade

Face to face





© Pierre Liebaert

Pierre Liebaert invites us to a strange encounter behind closed doors. The models who replied to his ad wanted to pose in the intimacy of an enclosed room, as if this face to face with a photographer whom they knew nothing about was the one thing in life they had always wished for. No other desire than to be in front of him, to be contemplated, surrendering to the camera while transgressing a norm with which their public life or their family situation seem to compel them to comply.

By posing nude and masked, revealing imperfect bodies at odds with the tenets of erotic photography, these men had no other intention in mind than to abandon themselves to the other person's gaze, to submit to it. The resulting photograph is therefore for them merely a document bearing witness to this desire, a "photograph as evidence", providing proof of their momentary freedom. Photographs seeped in deep solitude are the outcome of this burlesque confessional; a sad carnival of naked bodies reminiscent of recumbent statues, with the mask protecting them from themselves.

Preferring the photographer's gaze to the psychologist's couch, they come away light-hearted, relieved of a secret disclosed to the one who will remain its sole depository.

Pierre Liebaert has rediscovered the essence of photography, of the relationship between model and photographer, hereby exacerbating the notion of power which it infers in this desired submission.

Xavier Canonne

BOÎTE NOIRE



Pierre Liebaert Libre maintenant

Pierre Liebaert (1990, Mons) is a Belgian photographer currently based in Brussels, Belgium. He graduated from l'Ecole Supérieure des Arts de l'image « Le 75 » in Brussels. His series, *Macquenoise*, was published by *Le caillou bleu*. Very often immersive, his projects are often long-term and devour him. Although they are mainly photographic, his new series *Libre maintenant* builds itself around an installation composed of a film, images, music, audio recordings and texts. Represented by Archiraar Gallery, Brussels (Be)
Co-founder with artist Sandrine Lopez of online platform AHHA, Brussels (Be)

Link to the movie :

www.pierreliebaert.com/film**Technical details**

Belgium, 2012-2015
11'20"
Color
16 : 9
Surround 5.1 or stereo
French
English subtitles

Main credits

Director, editor, camera : Pierre Liebaert
Music : Emilie Vergauwe
Sound mix : Jonathan Vanneste



© Anneke D'Hollander

As part of their partnership, the Belgian newspaper *Le Soir* and the Museum of Photography have launched *La Galerie du Soir*. At the same time as each new major exhibition by the Museum, *La Galerie du Soir* introduces a young artist to be discovered. A wager on the future that has four components: a small but significant exhibition display in the Museum, a portfolio in the magazine *Photographie Ouverte*, a presentation of the photographer in the pages of *Le Soir* and a selection of the photographer's work on the site www.lesoir.be.

For this new edition of *La Galerie du Soir*, we chose Anneke D'Hollander. As a recent graduate from KASK (Royal Academy of Fine Arts) in Ghent, Anneke D'Hollander came to photography by taking side roads. She had been fond of drawing since childhood and turned towards cinema in her teens. From the age of sixteen, she attended courses in that field and produced short videos enabling her to express herself and find a better approach to life. When she was seventeen, she also attended courses teaching analogue photography and considered beginning cinema studies. Her parents agreed ... provided that she did other studies first to be sure of having a sound background. She therefore embarked on Political Science studies at the University of Ghent and then at University College, London. She was enthusiastic about her studies since they gave her a better understanding about what was happening in the world. But she did not envisage abandoning all creative activity. If her interest in cinema faded, she drew increasingly close to photography. When she came back to Belgium, she therefore decided to resume photography studies at KASK in Ghent.

Galerie du Soir
Anneke D'Hollander

It was there she discovered all the possibilities of this medium. "With photography," she explains, "one can take reality and mould it according to one's own vision or according to what you want others to see. In this sense, photography is the ideal medium for my project "Gandalf For President" because for the people I show in it, it is important to deliver a visual statement concerning the way in which they live their lives".

And if she rejects the idea of doing political photography by combining her various training backgrounds, she acknowledges: "My work is not political but I definitely need to know what I am doing and why I am doing it. I want my photography to be attractive and give food for thought."

That is the case for "Gandalf For President" showing people who have chosen to live a "different" life. Fanatical football supporters living day and night with their club's colours, a young woman adopting her pet's behaviours, a cinema lover walking through Los Angeles dressed as Wolverine; each has their own approach to life. "Learning to live a comfortable life is a real challenge and I admire people who find their way to do it, even if that means taking refuge in a digital world and forgetting the real world or dressing like a wizard or an animal. People are not the ones who should be called into question but society and the world surrounding them and leading them to such behaviours."

Finding her figures through social networks, she only photographs people really living out their fantasy. "When I say photography makes it possible to transform reality, that does not mean that I use supernumeraries or that I stage things. On the contrary, I select the characters who seem interesting to me and I try to produce the right picture with them. A photograph does not need to be staged to be a constructed reality."

Her work draws its inspiration particularly from the book "What about me?" by the psychoanalyst Paul Verhaeghe. "He explains that, in the past, there were grand narratives, systems people could cling to, ideologies, belief in a god. Here, in the western world, these anchor points have disappeared and everyone finds themselves alone, in the last resolve. But in these new ruthless conditions of life, there are also new possibilities. Possibilities of searching for other ways of living for oneself and for like-minded people, possibilities of building one's own environment. No common grand narrative exists any longer and so everyone puts together their own story. In "Gandalf For President", you meet people who have built their reality. The stories I present in it appear as a sign of the times. Even if these lives may appear peculiar and eccentric, even if they may seem absurd, they say a great deal about our society. About us."

The young photographer clearly intends this to be an ongoing, long-term project, supported in particular by Carl de Keyzer and Jimmy Kets, while adding the pictures of new figures as time goes by, so as to show the many and varied ways of coping with life.

Galerie du Soir
Anneke d'Hollander

PRESS IMAGES

Robert Frank Les Américains



1. Robert Frank
Drive-in-movie - Detroit, Michigan, 1955, from "The Americans"
© Robert Frank; courtesy Pace/MacGill Gallery, New York.
Collection Maison Européenne de la Photographie, Paris



2. Robert Frank
Ranch market - Hollywood, 1956, from "The Americans"
© Robert Frank; courtesy Pace/MacGill Gallery, New York.
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3. Robert Frank
St. Petersburg, Florida, 1955, from "The Americans"
© Robert Frank; courtesy Pace/MacGill Gallery, New York.
Collection Maison Européenne de la Photographie, Paris



4. Robert Frank
Funeral - St. Helena, South Carolina, 1955, from "The Americans"
© Robert Frank; courtesy Pace/MacGill Gallery, New York.
Collection Maison Européenne de la Photographie, Paris



5. Robert Frank
Elevator - Miami Beach, 1956, from "The Americans"
© Robert Frank; courtesy Pace/MacGill Gallery, New York.
Collection Maison Européenne de la Photographie, Paris



6. Robert Frank
City fathers - Hoboken, New Jersey, 1955, from "The Americans"
© Robert Frank; courtesy Pace/MacGill Gallery, New York.
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Lisa De Boeck & Marilène Coolens memymom



7. Escape from Vegas, 2017
© memymom



8. Real Wild Child, 1994
© memymom



9. Den Deugniet, 2013
© memymom



10. Nothing is what it Seems, 1993
© memymom



11. Bolly (The Baby Blues), 2014
© memymom



12. Louise Gallery, 2016
© memymom

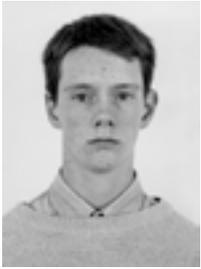


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Manfred Jade Face to face



13. © Manfred Jade



14. © Manfred Jade



15. © Manfred Jade



16. © Manfred Jade

Pierre Liebaert Libre maintenant



17. © Pierre Liebaert

Anneke D'Hollander



18. © Anneke D'Hollander

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LE MUSÉE DE LA PHOTOGRAPHIE



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Closed the 25th december and the 1st january.

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