

GALATÉE FILMS AND MK PRODUCTIONS PRESENT

RECALL YOUR FUTUR!

A FILM BY
ROMAIN GOUPIL

2024 – FRANCE – FRENCH – 76' – 2K

mk2
FILMS

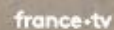
GALATÉE FILMS & MK PRODUCTIONS PRÉSENTENT

MK 

SOUVIENS-TOI DU FLOUR !

UN FILM DE
ROMAIN GUÉDIL

AVEC MARIN KARMITZ JULIE JONES PRODUIT PAR NATHANIEL KARMITZ ELISHA KARMITZ ALEXANDRA MACDONALD NICOLAS ELGHOZI PRODUCTEUR DÉCLÉT DILLI BA RBE
MONTAGE SANDIE BOMPAP MUSIQUE ORIGINALE MAHUT MONTAGE STEPHANE LARRAT ASSISTANT RÉALISATEUR JULES CHARPENTIER ENLUMINEE MARINE LÉPOUTRE DIRECTION DE POST-PRODUCTION JULIEN VICAIRE
COPRODUCTEUR MAXIME J. RICHARD CHARRETS DES COLLECTIONS ET DES ARCHIVES LAËTTIA JARDIN FRANCESCA BOSSI INTERVIEWANTS ANNETTE MESSAGER VERONIQUE LANDY
PRODUCTION GALATÉE FILMS MK PRODUCTIONS EN CO-PRODUCTION AVEC LE CENTRE POMPIDOU WATTSOON PRODUCTION AVEC LA PARTICIPATION DE TV5 MONDE ET DE FRANCE TÉLÉVISIONS
EN ASSOCIATION AVEC MK2 FILMS EN PARTENARIAT AVEC LE CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE VENTES INTERNATIONALES MK2 FILMS



affiche imprimée

Poster of the film by M/M (Paris)



MK2 FALL NEWS

- A biography of the company's founder, Marin Karmitz, will be published by Flammarion on September 25: *M.arin Karmitz, Une autre idée du cinéma* by Antoine de Baecque

[Read more](#)

- A mook titled "*mk2 50 Years: Another Idea of Cinema*", published by mk2, will be released on September 25 to mark the company's 50th anniversary.

[Read more](#)

- An mk2 retrospective will be held at the Cinémathèque Française from 3 to 12 October to celebrate the company's 50th anniversary in 2024, with many prestigious guests attending to introduce the film screenings.

[Read more](#)

- On Friday, 11 October, Marin Karmitz will present the film *Remember the Future!* at the Rendez-vous de l'Histoire in Blois, alongside Romain Goupil and Antoine de Baecque.

[Read more](#)

- A tribute to Marin Karmitz will take place during the upcoming Lumière Film Festival in Lyon (starting on 12 October).

[Read more](#)

- A 4-vinyl box set of film soundtracks, selected by Radio Fip's programmers from mk2's film history, published by Warner Music, will be released on November 1.

[Read more](#)

SYNOPSIS

Born from the meeting between Julie Jones, curator at the National Museum of Modern Art, and Marin Karmitz, filmmaker and collector, the photography exhibition "Corps à corps" offered visitors at the Centre Pompidou a previously unseen private-public encounter.

In RECALL YOUR FUTURE!, filmmaker Romain Goupil (HALF A LIVE) creatively captures this experience, where Julie Jones and Marin Karmitz passionately explain their approach. The film paints an intimate portrait of Marin Karmitz through his selection of photographs and offers a contemporary reflection on the importance of memory and transmission.

DIRECTOR'S STATEMENT

Marin Karmitz asked me to come and see him at the Centre Pompidou to discover the installation of his photo exhibition "Corps à Corps", scheduled to run from September 2023 to March 2024.

Discovering the first photos of a vast selection of 500 prints on a route divided into seven sections:

1 - THE FIRST FACES

2 - AUTOMATISMS

3 - FLASHES OF INSPIRATION

4 - FRAGMENTS

5 - INSIDE

6 - INSIDE

7 - SPECTRES

I was fascinated by the way he described and told me about each photo, trying to convey his emotions. I was familiar with part of his collection, exhibited in 2017 at the Maison Rouge. But this time, in the heart of Paris, in this sublime venue, the challenge of the exhibition was to intersect the works from his collection with the immense background of the museum. Julie Jones, the exhibition's curator, proposed photographs that responded to or complemented her choices. The ambition is to create a kind of dialogue, a pathway. Thanks to a subtle interplay between them, which they summed up with a smile: « If I tell you the portraits of Wietkiewicz 1912... what do you suggest? » Their shared desire is to help us discover the correspondence between them. I want to give an account of their dialogues, of their decisions, of the challenge they face: to make the private and the public cohabit, to confront the subjectivity of Marin's choices with the colossal background of the MNAM. It's a unique experience of collaboration between private and public.

Our Century. If a photo is a moment in the present that is instantly transformed into the past, it will return from the past to the present once it has been revealed and exhibited. So I was witnessing a magical moment, which from one image to the next, resurrected our dark XXth century...

Filming in an attempt to share Marin's passion, telling me about our time from photo to photo. Julie Jones' face-to-face propositions question the traces.

I've known Marin Karmitz since 1965, when he signed order forms for me to buy boxes of 120mm 16mm film reserved to professionals.

1968 he took part with my father in the Etats Généraux du Cinéma.

1975 le Bastille, his first cinema, my first films as assistant director.

1980, Marin produced *Sauve qui peut la vie*, I was Jean Luc Godard's assistant. They asked me to produce my first short film *Le père Goupil*. Jean-Luc and Marin decided to glue this little film to the inter-negative. As a result, at every screening of *Sauve qui peut la vie*, there was always my short film.

1981 Marin and I put our hands together to launch the production of *Mourir à Trente ans*. No contract, our word was given and kept.

1982 Cannes Film Festival, we won Caméra d'or, Prix de la jeunesse, César, Oscar nomination...

2023 around this exhibition, I want to get closer to a secret, a mystery, I want to bring to light, "reveal" this passion that drives him. My phone will be the instrument, accompanying him as he

explains his seven choices. One of his photos in each of the seven sections. This phone will allow me to follow him home, simply and lightly, asking him about his other unselected photos. Talk about the same photographer's series, show it. At the same time, frame some photos very precisely with Rostrum camera, so that I can pan around, stop on a detail, and then rediscover the photo as a whole.

Filming using the first person, asking myself questions about certain prints in voice-over while strolling through the exhibition aisles at dawn before the visitors, or alone at night under the glow of the security lighting. Take advantage of Beaubourg's astonishing architecture to discover Paris's rooftops in the early morning from the glass-walled elevator. Travel through the lights of Paris at night from the escalators. Film the exhibition that will end one day. Filming the museum that will close for a while. A present to what has been present to us.

Our youth. These images, these black-and-white prints, their choices confront us with our youth... with our virulent commitments. Marin is the child of that appalling, inhuman period, when millions of Jews were murdered, destroyed, annihilated, erased, burnt, exterminated. The Shoah...

When we were young, we shouted "Never again", and that's what Marin and I are all about. To make this bloody watermark felt from photo to photo.

By discovering the photos, listening to the reasons behind Marin's choices, silently approaching a face, a body, other prints that are in his home... By following Julie Jones into the museum's storerooms. This film is an ode, a prayer for a smile, for a tear, for an embrace. « It has happened ».

A cry, a manifesto against all that could never be... « Never happened ».

Marin's choices show me his love of people, his gratitude, his amazement at life. Julie Jones' work, her enthusiasm, her complicity, will accompany me along the way, as I look at seven photographs and ask about these choices. Why this photo in relation to that one? What hesitation? What trembling? What look?

You don't have to turn your tongue seven times in your mouth.

You have to speak, scream, protest, admire, respect...

These photos were in boxes, little temporary coffins. Here they are, alive.

A film in the image of Marin Karmitz's images.

A film of complicity, simple, sober, modest and humble.

ABOUT ROMAIN GOUPIL (DIRECTOR)

Marin, '*Corps à Corps. Histoire(s) de la photographie*' (*body to body. Photography storie(s)*) was a 2023 collaboration with the Centre Pompidou, which brought together your photographic collection with that of the museum's. Can you tell us a bit about how this exhibition came about?

Marin Karmitz: The photographs of Polish artist and playwright Stanisław Ignacy Witkiewicz (1885-1939) were the starting point for this dialogue between my private collection, and the public institution that is the National Museum of Modern Art, the *Centre Pompidou*. When I asked Julie Jones, the curator of the exhibition, what Witkiewicz's portraits inspired her, she showed me photos by the Romanian sculptor and painter Constantin Brâncuși (1876-1957). I wasn't familiar with him as he was expensive and hard to find. All of a sudden, the idea of bringing together these two artists, contemporaries to each other, which are so different and yet so similar in their artistic approach, was blindingly obvious.

Romain, this exhibition inspired you to make a documentary, *RECALL YOUR FUTUR!*, in which Marin Karmitz and Julie Jones explain their choice of works on display. How did you go about staging this dialogue between them?

Romain Goupil: I was using an iPhone, so I didn't want to be perceived as a distant technician. I was interviewing a friend. Marin could look at me, I could look back at Marin, and he could look at the images all at the same time. Everything just flew, nothing was hidden. On the other hand, we were collectively taking a huge risk. The complete masterpieces brought together by Julie Jones at Beaubourg, the temple of art, were magnificently presented. With this little iPhone, which doesn't exactly have the desired definition, as it is neither film nor analogue, we took the risk of bringing together digital technology and undeniably timeless works. It made for a beautiful paradox.

The film is called *RECALL YOUR FUTURE!* - and it opens with images of Marin Karmitz edited in reverse, as if to trace back the threads of his life. What does the title mean to you?

Romain Goupil: *RECALL YOUR FUTURE!* is like a biblical commandment. In our discussions, we would always come back to the idea of memory, of remembering. What could be worse than a photo that doesn't bear witness? *RECALL YOUR FUTURE!* was a way to record tragic history for future generations. Each act shows commitment.

Julie Jones: Naturally the question of passing-on memory to others is present in this title, one of the core values of the Centre Pompidou, which acts as a national museum. We work for those who are here now, but also for the new comers, because the national collections are inalienable. When works enter the museum's collections, they are there for the rest of time. As a curator, it is important to take care of these images, both physically as well as in the way you present them.

Marin Karmitz defines photography as the art of suggestion: a frozen image can contain a constellation of scripts. What do you think of this very cinematographic approach?

Julie Jones: Ensuring that the works would remain open to interpretation was at the heart of our collective thinking. All the photographs we chose for the exhibition avoid imposing a narrative. A good image reveals the multiplicity of points of view on the world, on reality. These are anti-authoritarian works. Creating an image free for interpretation, is also the work of a great photographer who is able to tread the line between a form of discipline, a framework, a subject, a place and imposed people. As well as being completely open to chance and accident. When this happens, it often produces great works full of interpretations.

Marin Karmitz: I've always thought of creation in terms of an unfinished house, where one keeps adding stones in order to keep the build going. This open-ended approach is interesting precisely insofar that it is incomplete: it depends on what each person brings to the table. This dialogue between the individual who creates and those who observe, appears to me, to be absolutely essential. The film works that attract me - those of Abbas Kiarostami, Robert Bresson, Ingmar Bergman and Roberto Rossellini - have a sense of incompleteness.

The portraits of American singers Marian Anderson (1897-1993) and Billie Holiday (1915-1959), who were both victims of racism, are placed side by side. How did you imagine the political dialogue between these works?

Julie Jones: History is at the heart of Marin's collection and approach. As a national institution, the *Centre Pompidou* is also responsible for the safeguarding of a form of memory. Bar a few exceptions, you do not see in this exhibition, photojournalism photos. This would be the obvious way to tell the story of current events. Nor is the exhibition chronological - for the time gaps would have jumped out. And who are we anyway to decide which events are important to remember? It is a deliberately fragmented history of the twentieth century. With iconic images embedded in the wider history. As well as particular focuses and less obvious dialogues between works. For example, the issues of civil rights in the United States, student protests in the 60s and uprisings in general, are particularly explored.

Marin Karmitz: The photographs I like tell the story through individuals. It begins with faces, bodies, looks. The story doesn't make the people, it's the people who make the story. It's complex to show history through individuals, especially as photography has no language. We have a huge responsibility in relation to what these images tell us about the tragic events of history. This exhibition, and this film, try not to tell, but instead shed a light on the individuals imprisoned or liberated from the cage of history.

Romain Goupil: This brings to mind the relationship Marin and I have with activism and the world. Do some photographs serve a purpose? Are they functional? Does one need to take effective photos to make a difference? Or do we run the risk of reducing photography to a political and efficient medium, denying its polysemy?

The exhibition touches on some brutal and traumatic events of the twentieth century. Yet none of the photographs selected directly show violence. Why is that?

Romain Goupil: There's a blind spot in Marin's collection that immediately caught my interest. The missing images which cannot be shown underpin each of these photos. Marin is tracking down the greatest tragedy of the twentieth century: the extermination of Jews, the Holocaust. I wanted to make this blind spot a focal point of the film. That which cannot be represented. I also wanted to highlight this paradox. An ambiguity inherent in photography. It is an art which captures and freezes things which are alive. Later on, the viewer's eye, revives what has been frozen. One of the challenges of the film was to show that photography disappears things as much as it instigates life.

Marin, your approach to collecting art comes across as a kind of bulimia, related to the rediscovery of works which are vulnerable, as well as a fear for their disappearance.

Marin Karmitz: Men have always either been inclined to destroy works of art – it's called barbarity - or to preserve them, without perhaps putting much thought into why they need to be preserved in the first place. That's how some works become fixed statues, which I don't like very much. I prefer thinking of how ephemeral a photograph is. Paper destroys itself, it self-destructs naturally when it comes into contact with light, temperature and humidity. There is a close relationship between photographic paper, life and nature. The same is true of drawings, manuscripts and paintings, which can never be destroyed. We have the choice, to protect or to destroy. At present, the choice tends to veer towards destruction, or conservation without reflection, which amounts to a knowledge of the past without any projection into the future.

Romain, in the film, you take the time to show what goes on behind the scenes, the people who set up and prepare the exhibition. Why did you pay so much attention to what goes on behind the scenes?

Romain Goupil: We're about to see a masterpiece, the final result. But in order for us to really see it, to enjoy it, we must understand the discussions and passion for the history of photography that underline it. From the 1,400 photos in Marin's private collection, Julie, with his help, selected 250. More than a discussion, this is a symphony, almost a lyrical piece. Each person takes pleasure in adjusting the photo to the right height, thinking about the layout and the lighting. A way of paying tribute to this collective work.

Marin, where does your taste for street photography come from?

Marin Karmitz: I was first attracted to European photography. Swedish, Swiss and French photography. I discovered street photography, America's 40s and 50s photographic tradition, late in life, thanks to a wonderful middleman, the journalist Christian Caujolle. I fell in love with this art form, which perhaps represented everything I would have liked to do as a photographer. Probably because every American street photo is like the start of a film. French humanist photography seemed rather anecdotal to me. And

I try to avoid the anecdotal. An anecdotal photo is one that leads to a single definition, a single feeling, a single emotion.

Julie, why did you choose to include contemporary photographs alongside these, which are rooted in the social realities of their time?

Julie Jones: The exhibition was also designed to reflect on the way we collect as institutions and as private collectors. What do we remember, what don't we? To achieve this, we needed to link the historical with the contemporary. To create a dynamic with a mix of old and contemporary photographs, that would allow us to avoid a reading which would be too oriented, too chronological. Street photography uses very deep black and white, and often a rather brutal form. I tried to create contrast with more abstract, colourful images of different sizes. But all these dissimilarities have a link which is revealed in the scenography: we're observing ordinary people in the streets, both in the 50s and today. This sparks a mystery, why do we observe others in the streets? Why do we feel the need to keep a record of them?

By Léa André-Sarreau

ABOUT ROMAIN GOUPIL (DIRECTOR)

Assistant cameraman from 1970 to 1973, Romain Goupil became assistant director to Chantal Akerman, Roman Polanski and Jean-Luc Godard. After several short films, he moved on to feature films in 1982.

In 1982, he dedicated *Mourir à trente ans* to friendship during his activist years in 1968. The film won the Caméra d'or at Cannes and the César for best first feature. In 1983, *La java des ombres* dealt with terrorism. In 1989, he directed *Maman* with Anémone. This was followed by *À mort la mort!* about the AIDS generation. With *Une pure coïncidence*, he returned to activist films shot on DV. After documentaries about Iraq, Higelin and the painting of Gustave Courbet, he directed a film about Hans Hartung, *La fureur de peindre*.

In 2010, he directed *Les Mains en l'air*, a film about a topical issue: the expulsion of undocumented children from schools.

In 2014, in *Les Jours Venus*, he films his family, friends and wives in a tragi-comic fable about passing time. In 2017, he crossed France with his friend Daniel Cohn Bendit: *La Traversée* was broadcast on channel 5 for the anniversary of the 1968 riots. In 2022, he travels alone to Ukraine with a phone to report on Russia's aggression in *2 place de la victoire KYIV*, broadcast on France 2 in 2023.

FILMOGRAPHY

1968 : L'Exclu (CM) - ORTF

1969 : Ibizarre (CM) - ORTF

1975 : Setúbal, ville rouge (LM militant)

1980 : Le Père Goupil (CM) - MK2 Productions

1981 : Coluche Président (CM) - Renn Productions

1982 : Half a life (Doc) - MK2 Productions

1983 : La Java des ombres (LM) - MK2 Productions

1987 : Madame Lita (CM) - Les Films du Losange

1987 : Je sais pas, je sais pas (CM) - Les Films du Losange

1988 : Sueurs froides, épisode Un Jeune homme rangé - Fechner Production

1989 : Je ne me souviens pas (CM) - Les Poissons Volants

1990 : Maman (LM) - French Production

1991 : Contre l'oubli, reportage Amnesty International (LM) - Le petit jardin

1991 : Avignon : lieux et publics (Doc) - INA

1991 : Les petits amants (CM) - Les Poissons Volants

1993 : Monologues (série TV) (épisode Parking) - Les Poissons Volants

1994 : Lettre pour L... (LM) - Les Poissons Volants

1994 : Paris est à nous (Doc) - Anabase

1996 : Sa vie à elle (LM) - Vertigo

1999 : À mort la mort ! (LM) - Les Films du Losange

2002 : Une pure coïncidence (LM) - Les Films du Losange

2004 : Quotidien Bagdad Quotidien (Doc) - Les Poissons Volants, ARTE

2007 : Gustave Courbet, les origines de son monde (Doc) - Les Poissons Volants, ARTE
2007 : Higelin en chemin (Doc) - Les Poissons Volants, France TV
2010 : Les Mains en l'air (LM) - Les Films du Losange
2014 : Les Jours venus (LM) - Les Films du Losange
2018 : La Traversée (Doc) - Siècle productions, France TV
2019 : Hans Hartung, la fureur de peindre (Doc) - Les Poissons Volants, ARTE
2022 : 2 place de la Victoire, Kyiv (Doc) - Les Poissons Volants, Bachibouzouk, France TV

FILM CREDITS

CAST

With
Contributors

Marin Karmitz and Julie Jones
Annette Messenger and Véronique Landy

PHOTOGRAPHIC CREDITS

Marin Karmitz Collection

MICHAEL ACKERMAN

Autoportrait [from the Half Life series], 2003

Untitled [from the Half Life series], 2003

Untitled [from the Half Life series], 2003

Fiction, 1995-2000

Livre "Smoke", 1997-1998

Livre "New-York", 1995-2020

Cabbagetown, Atlanta, 1997

Benjamin with bird, 1997

New York-Times Square, 1996

Marina's nude, 2000

FERNELL FRANCO

Untitled, [from the 'Prostitutas' series], 1970-1972

ROBERT FRANK

NYC 5th Avenue, circa 1960

ANDRÉ KERTÉSZ

East River, New-York, 1938

Sad Eyes, 1932

DOROTHEA LANGE

Mended Stockings, San Francisco, 1934

SERGIO LARRAIN

Valparaiso, Drunk Scandinavian Boys, Chile, 1963

SAUL LEITER

Kathy, 1950

Untitled (C-009100), 2022

Untitled (C-002405), 2022

Untitled (C-009079), 2022

Untitled, 1950s [wedding]

East Brooklyn

Untitled (C-004607), 2022

LEON LEVINSTEIN

Coney Island, 1980

Untitled, New-York, 1966

ANNETTE MESSAGER

Mes Trophées, 1987

Mes Vœux avec pénétration, 1986-1988

Maman, 2ème Histoire de son renard, 1998

Histoire des robes (la rose et la bleue), 1990

JULIA PIROTTE

Untitled [Mindla Maria Diamant], 1940

Edith Piaf, Marseille, 1942

ILSE SALBERG

Nombril (Anton Räderscheidt), 1938

Aisselle (Anton Räderscheidt), 1938

Oreille (Anton Räderscheidt), 1938

JOHAN VAN DER KEUKEN

Leafed-through book "Achter Glas", 1957

Yvonne et les fleurs, 1956

Yvonne, 1956

Yvonne, 1956

Yvonne à la fenêtre, 1956
Bal, Ile Saint Louis, Paris, 1958

STANISLAW IGNACY WITKIEWICZ

Tadeusz Langier, Zakopane, 1912
Autoportrait 1, 1912
Jadwiga Witkiewicz, circa 1923
Autoportrait 2, 1912-1914

EDWARD WESTON

Photograph by Edward Weston
Courtesy Center for Creative Photography, University of Arizona.
© Center for Creative Photography, Arizona Board of Regents

CHRISTIAN BOLTANSKI

27 Possibilités d'Autoportraits, 2007
La Dernière Danse, 2004

HENRI CARTIER-BRESSON

L'Araignée d'Amour, Mexico, 1934

ANTOINE D'AGATA

Mala Noche, Nuevo Laredo, México, 1991

WALKER EVANS

Two Men Asleep in Subway Car, 1938-1941

DAVE HEATH

Washington Square, 1959

LEWIS HINE

Selected Lantern Slides, circa 1904 - 1930

Wooden box containing 155 original gelatin silver projection glass plates by Lewis Hine, 1904-1930,
Marin Karmitz Collection.

Little Orphan Annie in a Pittsburgh Institution, 1909

© Domaine public

JOSEF KOUDELKA

Roumanie, 1968
Slovaquie, Okres Poprad, 1967
Tchécoslovaquie, Slovaquie, Jarabina, 1963
France, Brittany, Gypsies, 1973
Tchécoslovaquie, 1966
Tchécoslovaquie, Prague, Août 1968

MAN RAY

Chapeau par Elsa Schiaparelli, 1933
© Man Ray 2015 Trust / ADAGP, Paris 2024

MARY ELLEN MARK

Portrait of Mona and Beth, [from the "Ward 81" series], 1976
© Mary Ellen Mark, Courtesy of The Mary Ellen Mark Foundation/Howard Greenberg Gallery

EADWEARD MUYBRIDGE

Movement of The Hand Drawing a Circle, 1887

GORDON PARKS

Ingrid Bergman at Stromboli, 1949
Emerging Man, Harlem, 1952
Photograph by Gordon Parks

ANDERS PETERSEN

Série Café Lehmitz, 1967-1970

GOTTHARD SCHUCH

Grubenarbeiter, Belgique [Mineur], 1937
© Gotthard Schuh / Fotostiftung Schweiz

W. EUGENE SMITH

Jean Pierson, 1949
Untitled (As from my Window, Sometimes I Glance), 1957-1958
First Day of Spring, 1957
Girl at Flower Shop, circa, 1957
© 1965, 2017 The Heirs of W. Eugene Smith / Magnum Photos

CHRISTER STRÖMHOLM

España 164 B, 1958-1959

Wanda / Carla, 1963

ROMAN VISHNIAC

The Only Flowers of Her Childhood, Warsaw, 1939

Cheder Boys, Vrchni Apsa, 1937

Untitled [woman with shaw], 1937

The Wife of Nat Gutman, a Porter, 1938

A Grandfather and his Granddaughter, Warsaw, 1938

Untitled [Portrait], 1937

Heder in Verchnia Apsa, Verchovna Carpatho Ruthenia, 1938

An Elder of the village, circa 1935-1938

The Entrance to Kazimierz, the Old Ghetto of Cracow, 1937

Photograph by Roman Vishniac

Gift of Mara Vishniac Kohn © The Magnes Collection of Jewish Art and Life, UC Berkeley

Collection of the Centre Pompidou, National Museum of Modern Art, Paris"

EVE ARNOLD

Discours de Malcolm X lors d'un congrès des Black Muslims, 1961

WERNER BISCHOF

Famine dans la Province du Bihar, Inde, 1951

HENRI CARTIER-BRESSON

Mexico, 1934

© Courtesy of Fondation Henri Cartier-Bresson

VALÉRIE JOUVE

Untitled n°3, 1994

BIRGIT JÜRGENSSEN

Ich möchte hier raus !, 1976

MAN RAY

Le Masque de l'Inconnue de la Seine, 1966
© Man Ray 2015 Trust / ADAGP, Paris 2024

BARBARA PROBST

Exposure # 9 : N.Y.C, Grand Central Station, 12.18.01, 1:21 p.m., 2001

JO SPENCE

Misbehaving Bodies, Wellcome Collection, 2019

CONSTANTIN BRANCUSI

Étude pour la Baronne, 1908

Untitled

Untitled

Untitled

Le Sommeil, marbre

Tête d'Enfant Endormi, 1906-1907

Le Nouveau-Né II, av.1923

La Prière, 1907

LUKAS HOFFMANN

Strassenbilder, 2018-2019

TARRAH KRAJNAK

Master Rituals II : Weston's Nudes, 2021

© Tarrah Krajnak, courtesy Zander Galerie Cologne | Paris

HIROJI KUBOTA

Black Panthers, 1968-1969

J.D. 'OKHAI OJEIKERE

Série Hair Styles 68-75

MATHIEU PERNOT

Jonathan, Cabine du photomaton, 1995

Mickaël, Cabine du photomaton, 1995

Priscilla, Cabine du photomaton, 1995

PAUL STRAND

Blind Woman, 1916

TINA MODOTTI

Reciting poetry, 1924

Photograph by Edward Weston

Courtesy Center for Creative Photography, University of Arizona.

© Center for Creative Photography, Arizona Board of Regents

CREW

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Mixing	Stéphane Larrat
Assistant Director	Jules Charpentier
Color-Grading	Marine Lepoutre
Post-Production Director	Julien Vicaire
Visual Effects	Maxime J. Richard
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