



VILLE DE  
**PARIS**

# PAOLO ROVERSI

PALAIS GALLIERA  
16.03-14.07.2024

PARIS  
**MUSÉES**

PAOLO ROVERSI: MALLI DANIEL, LOUÏSE BUIA, KAREEM ZOH, CONCEPTION MARQUE, GYRONA

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PALAIS  
GALLIERA  
MUSEE DE LA MODE  
VILLE DE PARIS

16.03 – 14.07.2024

<b>PRESS RELEASE</b>	<b>P.3</b>
<b>BIOGRAPHY</b>	<b>P.4</b>
<b>EXHIBITION TRAIL</b>	<b>P.6</b>
<b>SCENOGRAPHY</b>	<b>P.12</b>
<b>CATALOGUE</b>	<b>P.13</b>
<b>EXTRACTS FROM THE CATALOGUE</b>	<b>P.14</b>
<b>CULTURAL ACTIVITIES</b>	<b>P.18</b>
<b>PRACTICAL INFORMATION</b>	<b>P.19</b>

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**PRESS VISUALS AVAILABLE ON REQUEST**

**The *Paolo Roversi* exhibition at the Palais Galliera features photographs taken over a career of 50 years. It shows how the artist has created a unique body of work within the world of fashion. This is the first monograph to be devoted to Roversi in Paris.**

Roversi was born in Italy but moved to Paris in 1973. Since then, he has worked for the most prestigious magazines, including *Vogue France*, *Vogue Italia*, *Egoïste* and *Luncheon*. Throughout his career he has worked with the world's leading fashion designers, most notably Yohji Yamamoto, Romeo Gigli and Rei Kawakubo for Comme des Garçons.

Since his years as an apprentice, Roversi's choice of studio, large-format cameras and Polaroid have defined both his working methods and his aesthetic, although he has also successfully adapted to digital photography. His signature is instantly recognisable: soft, sepia-toned black and white, shot in natural light; a density and depth of colour achieved by using a Mag-Lite flashlight. Over the years, Paolo Roversi has explored and invented his own photographic language, accepting chance and accidents as opportunities to develop his style.

He has worked with many of the world's top models, their invariably natural poses for him creating an intense presence. For Paolo Roversi, every photograph is a portrait. He is at the heart of the system but, at the same time, he manages to maintain a certain distance, far removed from the ephemeral currents of fashion. In pursuit of beauty, he has created a singular, timeless body of work.

This exhibition brings together 140 works, including previously unseen images, Polaroid prints and archives (magazines, catalogues, etc.) that give an insight into Paolo Roversi's professional and artistic career. The scenography takes visitors on a poetic journey out of the shade and into the light. The Palais Galliera becomes the artist's studio, an imaginary space, the theatre of everything possible.

### **ARTISTIC DIRECTION**

**Paolo Roversi**

### **CURATOR**

**Sylvie Lécallier**, head curator of the photographic collection

16.03 – 14.07.2024



Self-portrait of Paolo Roversi 2020

**1947** – Paolo Roversi is born on 25 September in Ravenna (Italy). Invention of the Polaroid process by Edwin Herbert Land (1909-1991).

**1966** – Takes his first photographs in Seville.

**1971** – Starts studying law at the University of Bologna, then switches to the Department of Philosophy and Communication.

**1972** – Learns to develop photos in the cellar of the family flat with Battista Minguzzi, the local postman. Trains with the photographer Nevio Natali and opens a small studio in Ravenna where he takes portrait photographs of local families. Shows his photos to the graphic designer and photographer Peter Knapp, whom he meets at the home of the painter Mattia Moreni, a family friend. "Peter Knapp touched my pictures. He spread them out on the floor. For the first time, I could see my photographs singing."

**1973** – Arrives in Paris in November. His friend, Popy Moreni the stylist, introduces him to the world of fashion. Paolo Roversi goes to the studio of Guy Bourdin, a photographer he particularly admires, hoping to become his assistant. Bourdin asks him his astrological sign: "Libra" says Roversi. "I'm afraid that's not going to be possible..." replies Bourdin.

**1974** – Works as an assistant to the English photographer Laurence Sackman, where he learns the importance of mastering techniques, a prerequisite for giving expression to his gaze. Sackman tells him: "Your tripod has to be steady, but your eyes and your mind should be totally free".

**1975** – First photo published in *Elle* (29 September), first cover for *Depêche Mode* (November-December), first commissions for Les Galeries Lafayette.

**1977** – First commission for *Marie-Claire* (April). "When Marie-Claire called me, I was so happy I was jumping around all over the house".

**1978** – Begins practising double exposure: his first photo is inspired by a *mise en scène* by Sackman for Marie-Claire in March 1975, of a hamburger and a bottle of Coke in front of a small television set.

**1980** – He is won over by the 20×25 cm Polaroid, which he discovers at Studio Pin-Up. Buys a Deardorff view camera in New York

**1981** – Moves to Studio Luce, rue Paul-Fort, in the 14th arrondissement of Paris.

# PAOLO ROVERSI

16.03 – 14.07.2024

**1981-1983** – Takes photos for Christian Dior cosmetics advertising campaigns.

**1981-2015** – Works for Cerruti 1881.

**1982** – Begins a long collaboration with Comme des Garçons.

**1985** – Takes the photos for Yohji Yamamoto's autumn-winter 1985-1986 catalogue. First collaboration with Romeo Gigli.

**1990** – During a series of portraits of Lucie de la Falaise and Amira Casar for the FAM modelling agency, a Polaroid colour negative is accidentally developed on a black and white positive - Roversi decides to use this process.

**1996** – First photo shoot lit with Mag-lite flashlight, for the Comme des Garçons Spring-Summer 1997 collection. Meets Franca Sozzani, editor-in-chief of Condé Nast in Italy, and begins a long and productive collaboration for *Vogue Italia* and *Uomo Vogue*.

**1998-2003** – Works in Théodore Géricault's former studio, where he explores reflection and multiplication.

**2005-2020** – Works for Dior.

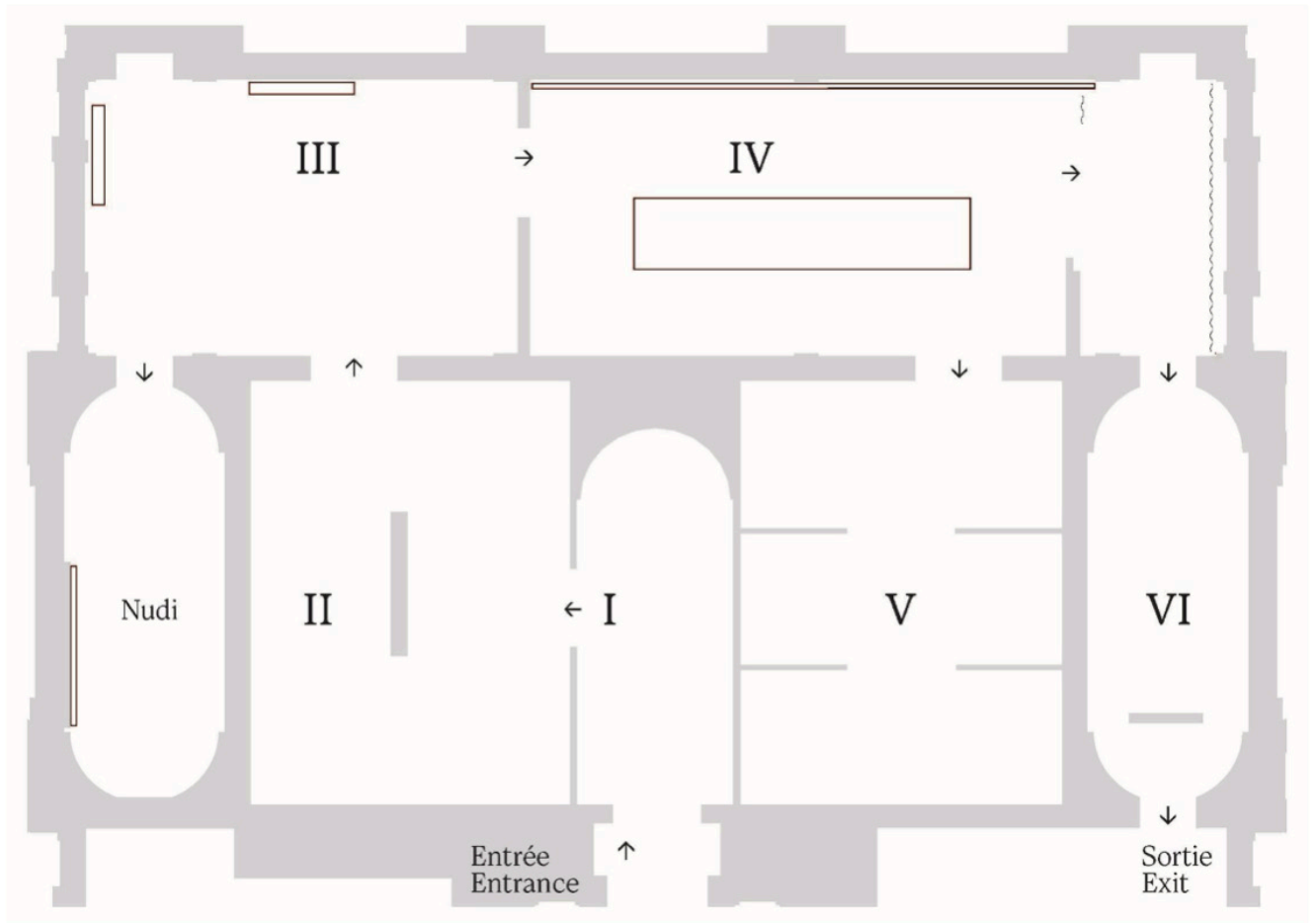
**2008** – Production of Polaroid cameras ceases. Paolo Roversi goes digital. He nevertheless keeps a stock of boxes of Polaroid film, which he continues to use, notably for Acne Studios, *Self Service* magazine (*The Last Boxes* series, 2016) and the book *Des Oiseaux* published in 2023.

**2014** – During building work at Studio Luce, he discovers a small room that he turns into his new studio.

**2021** – Official portrait of Kate Middleton, Duchess of Cambridge, now Princess of Wales.

16.03 – 14.07.2024

### Layout of the exhibition



- I Paolo Roversi moved from Italy to Paris in 1973, where he embarked on a career as an uncompromising fashion photographer, creating a timeless body of work.

His encounter with Polaroid in 1980 had a decisive effect on his practice. He adopted the instant process at a time when no one else was using it; a decision that freed him from the usual constraints and allowed him to create a space of his own. His choice of working in a studio and using the large-format view camera, as well as his relationship with time and light, are all at odds with the noise and speed of fashion. His approach to fashion is a return to the practices of nineteenth-century photography. "I am a craftsman", he contends. In 2008, his adoption of digital photography was a logical extension of his artistic explorations.

At the heart of his work are collaborations with the most prestigious fashion designers. They write the score, he performs it. Comme des Garçons, Yohji Yamamoto, Romeo Gigli and Dior have been his collaborators throughout his career.

As well as clothes and figures, Roversi photographs bodies, faces, expressions and the emotions they evoke. The first photograph Paolo took as a boy was of his sister when she was eighteen and getting ready to go to a dance in a dress made especially for the occasion. Paolo Roversi has always married elegance and intimacy, fashion and portraiture, and has never failed to find beauty in all his shots.

For his first exhibition in Paris, the Palais Galliera has become his studio, an imaginary space, a place for the poetic reinvention of the world.

# PAOLO ROVERSI

16.03 – 14.07.2024



Audrey, Comme des Garçons, Paris, 1996  
© Paolo Roversi

II "My first lanterna magica was my bedroom in Ravenna, where the light coming in through the louvred shutters painted mysterious, ghostly patterns on the ceiling and walls. Since then, my real lanterna magica has been my studio."

In 1985, Paolo Roversi produced the catalogue for Yohji Yamamoto's 1985-1986 autumn-winter collection, with a white background, a fewcoloured lights and music by Nino Rota. It was a defining moment for his style.

For the Comme des Garçons Spring/Summer 1997 collection, Roversi used his signature lighting of Mag-lite flashlights for the first time. He accentuated the contours of the models' bodies by focusing halos of light on specific areas. With this particular type of lighting, the shoot became more of a performance in its own right.

Thanks to the instantaneousness of Polaroid and nowadays of digital photography, Roversi has invented a world of darkness and light. He makes figures appear or disappear, draws the clothes with a pencil of light, leaving the faces to dissolve into the darkness or to liquefy into the whites.



Sacha, Yohji Yamamoto, Paris, 1985 © Paolo Roversi

# PAOLO ROVERSI

16.03 – 14.07.2024



Lida and Alexandra, Alberta Ferretti, Paris, 1998 © Paolo Roversi

III

Over the years, Paolo Roversi has explored, developed and reinvented his own photographic language. He makes no secret of his admiration for Man Ray (1890-1976) and Erwin Blumenfeld (1897-1969), photographers who experimented tirelessly in their studios and their darkrooms. He has drawn inspiration from the way the surrealist photographers manipulated negatives and played with light under the enlarger.

Long exposure times leave ample scope for blurred and overlapping silhouettes. The occasionally erratic developing process of Polaroids gives rise to chemical surprises that he has always greeted with enthusiasm. Roversi is comfortable with the inherent uncertainty of the medium: "The steps forward and developments in my work have often been the result of accidents".

His taste for experimentation is reflected in his current collaboration with the American textile artist Sheila Hicks.

Paolo Roversi is an illusionist capable of luring us through the looking glass.

NUDI

When he began the *Nudi* series with a portrait of Inès de La Fressange for *Vogue Homme* in 1983, Paolo Roversi turned this professional commission into an opportunity for personal creativity. The concept he had devised enabled him to go beyond the usual stereotypes in his treatment of the model's body. By stepping outside the typical fashion session and stripping away all the artifice, he got through to the essential truth of his models.

Using the same *modus operandi* each time put all the models on an equal footing. They posed full-length, facing the camera. Roversi's treatment of the nude was modest and natural. The technical stages – indirect lighting, with the resulting black and white print re-photographed with a 20 x 25 Polaroid view camera – were intended to steer the image away from realism towards abstraction.

Paradoxically, although they are disembodied, almost ethereal, Roversi's images always bring out the strength and uniqueness of the women he has portrayed.



# PAOLO ROVERSI

16.03 – 14.07.2024

## IV

Inspired by nineteenth-century photographers such as Félix Tournachon, aka Nadar (1820-1910), Paolo Roversi opted for the studio, moving into an artist's studio in Paris with large windows that let in the northern light.

Roversi's preference for a simple studio background is essentially reductive. It helps to eliminate disruptive elements and banish the superfluous. The studio functions as a retreat from the world, a condition for photographic creation.

The large-format view camera steers the shoot. Long exposure times, slowness and patience go hand in hand with this anachronistic camera. It is a sign of Roversi's attachment to his professional equipment that his camera, lens, lamps, backdrop and stools were photographed in 2002 for a series specifically entitled *Studio*.

The studio is more than a workspace - it has a vital function. It is a hub of movement and encounters, a space that pulses with life.



Guinevere, Yohji Yamamoto, Paris, 2004  
© Paolo Roversi



Lamp, Paris, 2002 © Paolo Roversi

# PAOLO ROVERSI

16.03 – 14.07.2024

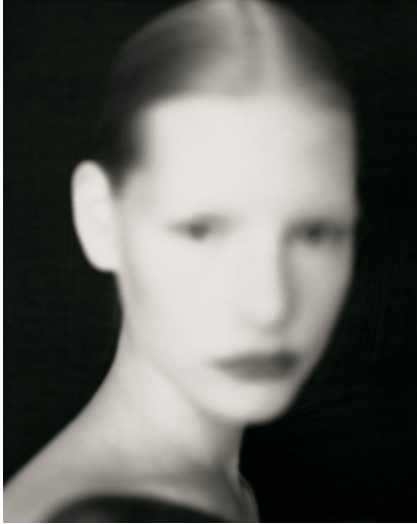
**V** For Paolo Roversi, every photograph is a portrait.

In the studio, he works with as few people as possible. The sessions take place in an atmosphere of calm and intimacy, with neither decor nor props. The subject is alone and becomes the centre of the world.

Roversi encourages them to forget about conventional poses and to relax into a state of abandon. What he looks for is the "intimate resemblance" that Félix Nadar sought, or, as it would be called later, "the true image".

Roversi stands next to the camera rather than behind it, so that he can interact directly with the model without having to look through the viewfinder. In this way, the model is involved in the process of creating the images.

Taken in daylight, with very long exposure times, Roversi's portraits combine intensity with a fugitive evanescence. The models inhabit the space with the unaffected force of their presence, but look as if they might have emerged from another dimension.



Kirsten, Romeo Gigli, London, 1988  
© Paolo Roversi



Natalia, Paris, 2003 © Paolo Roversi

# PAOLO ROVERSI

16.03 – 14.07.2024

VI "A long pose gives the soul time to come to the surface. And allows time for the unexpected to come into play."

Paolo Roversi



Anna, Comme des Garçons, Tokyo, 2016 © Paolo Roversi

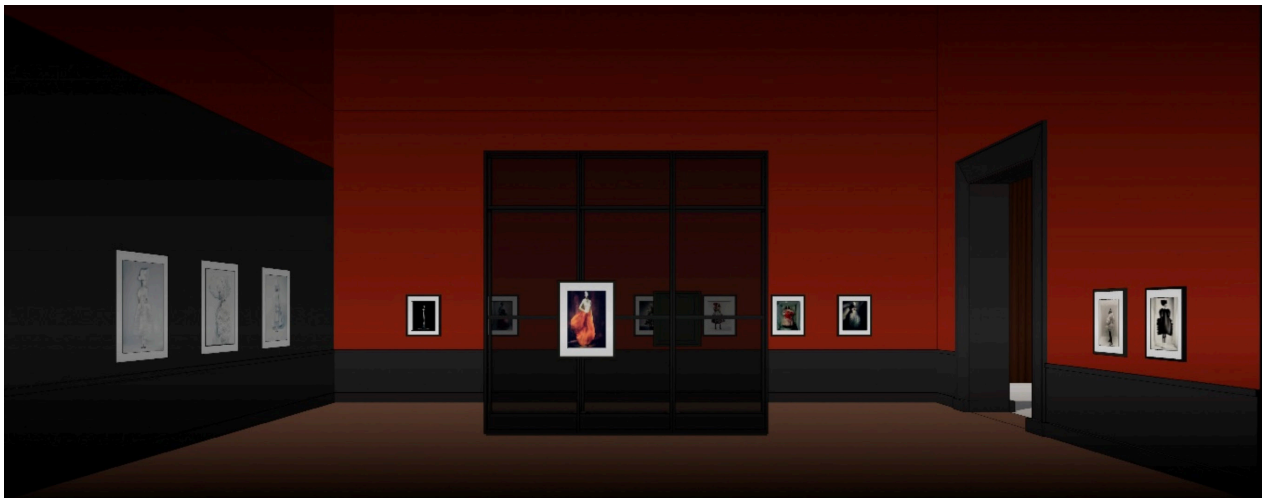
16.03 – 14.07.2024

## The scenographic concept

The scenography takes into account the different types of space in the Palais Galliera but aims to change the way they are perceived, without disguising the nineteenth-century architecture. The Palais has become the temporary domain of the photographer and his work, and this makes us see it differently.

Lighting is a central element in Paolo Roveri's work and a key theme of this exhibition. An analysis of his images reveals two types of light. The first one is artificial light which he uses with precision to sculpt the image and reveal the subject, and also to give it a dynamic, dramatic character. The second one is natural light, which is softer and more uniform, capturing the reality of the present and revealing its immediacy. The lighting design for the exhibition reflects this approach and the same principles have been adhered in constructing the layout of the exhibition.

The decision to use lightweight structures, for the most part wooden frames stretched with fabric, was prompted both by the artist's own approach – he often uses very simple elements in his minimalist compositions – and by a desire to reduce the use of wooden panels. The aim was to reduce the quantity of non-recyclable materials and avoid treating or painting over large surfaces.



**Scenography**  
Ania Martchenko

16.03 – 14.07.2024



Price inc. VAT: 45 €  
Format: 23,2 x 29 cm  
208 pages  
Swiss binding  
c. 100 illustrations

### Paolo Roversi

Éditions Paris Musées

Catalogue edited by Sylvie Lécallier and Paolo Roversi (in French)

With contributions (in French) by:

Anne de Mondenard, historian of photography and curator at the musée Carnavalet - Histoire de Paris;

Nathalie Boulouch, historian of contemporary art and photography;

Sylvie Lécallier, head curator of the photographic collection at the Palais Galliera, musée de la Mode de Paris ;

Alexandre Samson, head curator of contemporary collections at the Palais Galliera, musée de la Mode de Paris.

### Sommaire

Journal d'une exposition, 2016-2023 (extraits), Sylvie Lécallier

Paolo Roversi et le Polaroid, une fusion nommée Paoloroid,

Anne de Mondenard

Le studio, Sylvie Lécallier

La couleur mobile, Nathalie Boulouch

Complicités artistiques, Alexandre Samson

Portraits, Sylvie Lécallier

Entretiens avec Kirsten Owen, Guinevere van Seenus  
et Saskia de Brauw

Biographie

Expositions personnelles

Monographies

Principales collaborations avec des magazines

Photographies exposées

For almost thirty years, Paolo Roversi has been inseparable from Polaroid, a pre-digital instant photography technique and camera. He has even coined a new word for this fusion: *Paoloroid*. He likes to point out that they were both born in 1947 and that they came together in 1980. His work is informed by the Polaroid process. In its delicate emulsions he has found a way to magnify his dream-like aesthetic, perhaps harking back to the mosaic skies with their hieratic yet vibrant figures in his native Ravenna. At the same time, Roversi has worked hard at nullifying Polaroid's two main selling points - the speed of the process and the absence of any need for user input. Instead, he has stretched out the time involved and experimented with the process.

(...)

### **A different relationship to time**

With Polaroid, Roversi discovered a different relationship to photography and time - a different philosophy, if you like, of work and life. He no longer used one eye to focus, but would look through the frosted glass of his view camera with both eyes. It is a slower, more meditative rhythm. After each shot, he is apprehensive about the result: "There's a minute during which you pray", he confesses. Every print is a one-off; it's both a proof and the definitive work. The camera is its own darkroom, but it gives you no chance to control or retouch the work. From one shot to the next, depending on the emulsion, the image can change, even with identical settings and lighting. Accidents are frequent and so, too, are the surprises. Roversi embraces that uncertainty wholeheartedly; he loves it and uses it to his advantage.

Learning to appreciate the delicacy that came with Polaroid led to an evolution in his aesthetic, which began in the second half of the 1980s. The image became less sharply defined, more misty, timeless, evanescent, as if in a dream, but without being able to tell whether it was appearing or disappearing. One could even speak of spiritual, introspective photography, since Roversi sees every photo as if it were a random step on a road to revelation. The model Kirsten Owen with her atypical, almost tragic face, whom he photographed intensively from 1987 onwards, crystallises this evolution. At the time when she was about to become the emblem of a crudely realistic style of photography set on bringing fashion closer to the street, Roversi transformed her into a ghostly apparition against a black background, dressed in Romeo Gigli (October 1988). Kirsten Owen in Polaroid is a modern-day version of the Victorian portraits taken by Julia Margaret Cameron, a photographer whom Roversi has often referred to for the way she would stop focusing, "not when it was in focus, but when it was beautiful."

### **Mastering the element of chance**

Paolo Roversi's relationship with the Polaroid camera has occasionally involved unexpected experiments. You might even say that he seeks them out and he welcomes them with such enthusiasm. "Whenever they happen, it's a delight, a gift from heaven." But for Roversi, the unpredictable is usually followed by taking matters in hand; he rarely mentions this in order to transcend the accident more effectively. Some of his outstanding prints are the result of an improbable mixture of processes that brings a colour negative into contact with a black-and-white positive. This is easier to understand if we look back to a portrait session on 16 November 1990 with Lucie de la Falaise and Amira Casar.

Following a mistake by Roversi's assistant, a Polaroid print turned an unexpected shade of sepia. Roversi was captivated by the idea and decided to continue using this hybrid process, provided he could solve the tricky problem of fixing these sepia prints, which have a tendency to fade. The Polaroid company was surprised by his request, but eventually found the solution: wash the prints in water and then flatten them in a dryer. Roversi decided to immortalise this drying stage in a 1998 photo shoot in which he hung the prints out all over his studio. For years, he regularly used this mixed black and colour process. It can be seen in a portrait of Kate Moss (*Harper's Bazaar*, 1993), a series with Naomi Campbell for *Vogue Italia* (1996) and another with Natalia Vodianova for Shalimar (2003).

Another accident occurred during a shoot with the twin sisters Lida and Alexandra Egorova for Alberta Ferretti (1998). An image that had been damaged during development was finally retained because the emulsion that had been torn off formed an ominous pink spot exactly where the arms of the two models met. Paolo Roversi, like Charles Nègre more than a century before him, who produced superb prints from his negatives despite marks from where the collodion had been torn away, is delighted by the formal dialogue between the chemicals and the image they create. It is an accident transcended, not a kind of carelessness such as his friend the photographer Robert Frank was prepared to accept.

Polaroid encouraged Roversi to take the etymological definition of photography literally: drawing with light. For the *Comme des Garçons* Spring-Summer 1997 collection, he projected light during each long exposure by means of a flashlight, holding it in his hand like a light pencil. Roversi was sceptical about the result at first, but as time passed the values were inverted: an image that he thought was a failure became "the most beautiful of all". As proof of his attachment to his first flashlight series, the artist published it in a small book entitled *Libretto* (2000).

Other dialogues with light ensued, which were also dialogues with the history of photography, using the Polaroid camera. Remembering the studies of broken-down motion by Étienne-Jules Marey and Eadweard Muybridge in the 1870s, then Harold Edgerton in the 1930s, and also thinking of Erwin Blumenfeld, Roversi repeated the same shot of Audrey three times in a very long exposure (*Comme des Garçons*, 1998), each time using a flash.

In 1997, for the September issue of *Vogue Italia*, the photographer explored the possibilities offered by a new, completely transparent Polaroid film. He covered the back of the 20×25 prints with thin sheets of silver or gold foil, which lent a special brilliance to each of the compositions. He also included chance in the process by pouring acrylic paint onto the roller of the processor, without knowing where it would land on the models. On smaller films, he glued flower petals and very thin pieces of paper, whose shapes, colours and textures created a delicate transparent interplay with those of the models.

Although he kept coming back to the 20×25 format, Roversi tested several other sizes of Polaroid image. In 1987, he made a series of small prints for Romeo Gigli using the SX-70. He also acquired a 20×24 (50 × 60 cm) camera, but produced few images in this complicated format. He even tried out a 40×48 Polaroid camera in Boston. "It was so big," he joked, "that a person could stand up inside it and you needed a megaphone to communicate."

(...)

For Paolo Roversi, photography is not a medium of domination. On the contrary, it is a medium of exchange, sharing and encounters, all of which are at work in the studio. What the photographer seeks to provoke is emotion. Roversi might echo Félix Nadar's statement that his most successful portraits were of the people he loved.

### **Intimate resemblance**

Roversi's family history is synonymous with elegance and beauty. The photographer remembers his mother and sister having their dresses made by the dressmaker from figures cut out of magazines. "For my first communion I was given a small camera, an ElioFlex 4x4 made by Ferrania. My sister was going to a dance in her new dress. She was 18 - ten years older than me. It was my first photo." That first picture taken by Roversi as a young boy in 1956, an intimate portrait of a girl wearing a dress made for a special occasion was a seminal experience: all photography, even fashion photography, is personal and emotional. From then on, every person posing in front of his camera could be his sister who had just put on her best dress to go to a dance. Roversi insists on calling each model by her first name rather than her marital status: Inès, Audrey, Kate, Shalom... It's common practice in the fashion world, but Roversi imparts an intimacy to these names, making them sound like his sisters or his muses. He also turns the women he photographs into idealised, almost saintly figures. They evoke the religious iconography of his childhood, which hung both on the walls of the family home and in the churches of Ravenna. When they enter his studio, these models seem to have a magical aura about them. Roversi praises Kirsten Owen's extraordinary presence: "Nobody looks like she does. At the first shoot, I took a Polaroid to see how she caught the light. I was blown away." They glow with an imaginary charge, as if they have stepped out of another age or another country. Guinevere's first name is directly linked to the legend of King Arthur. Kirsten carries within her the wide open spaces of Canada. "Living miles from anywhere, she used to stand above the road and watch the lorries and cars go by. She was working in a roadside foodtruck when she was spotted." Both of them have the unusual ability to be several different people, to suggest a thousand different stories to the photographer. Of the models who inspire him, each one of them unique, he loves the fact that they have different, ambivalent faces.

Paradoxically, Roversi's portraits reflect something between intense presence and a kind of evanescence. The models could be from some otherworldly, celestial dimension, like the figures in Julia Margaret Cameron's photos, which she would shroud in darkness, with only the face mysteriously emerging, and the image blurred to the point of making the visible world lose its essential materiality. Because of its transparency and immateriality, photography seems to be the ideal medium for conveying what Roversi strives for: beauty in something suspended, indefinable and ephemeral.



As Roversi maintains, and he is committed to pushing back the commercial boundaries of beauty, each photograph is a portrait. In the studio, he works with as few people as possible. The session takes place in an atmosphere of calm and intimacy, with neither decor nor props. The subject is alone and becomes the centre of the world. Roversi encourages her to forget about conventional poses and to relax into a state of abandon. He does not ask her to act according to a stereotype. She poses as she is, inhabiting the space with the unaffected force of her presence. Like Nadar, Roversi seeks to create a kind of "communion with the model" in order to achieve the "most familiar, the most favourable resemblance – the intimate resemblance" Taken in the studio in daylight, with very long exposure times, Roversi's portraits, like Nadar's, have an intensity that flash photography cannot achieve.

Roversi acknowledges that it is more difficult to obtain this kind of responsiveness from actors who are used to playing a role in front of a camera. In fact, this photographic interaction is possible with very few models – women who have the ability to be moved, to understand and to feel. Some of these models are exceptional, not only for their loyalty but also for the quality of their relationship with the photographer. To connect with the model, to establish the right kind of contact, Roversi stands next to the camera rather than behind it, so that he can interact directly with the model without having to look through the viewfinder. Standing in front of his subjects, he establishes a relationship of respect and equality which involves them in the process of creating the images. Far from being passive young women obeying the instructions of some demiurgic photographer, the way they pose stems from their receptiveness and their energy. The comments of Kirsten Owen, Saskia de Brauw and Guinevere van Seenus in this volume attest to the unique quality of this interaction achieved through photography.

### WORKSHOPS AND GUIDED VISITS

#### ADULTS

**Guided visit in French and English** - duration 1h30 – 18 participants

One Saturday a month at 2pm or 4pm

### WORKSHOPS

**Filters and photographs** - 2 hours – 8 participants

**Children (8-12 years)**

Paolo Roversi likes to use traditional techniques in creating his works. After visiting the exhibition, participants will take part in a workshop where they will draw inspiration from the photographer's approach to create their own artistic photograph, using an image of their choice, coloured transparent film and special felt-tip pens.

**Customised tote bag** - 3 hours – 8 participants

**Children (8-12 years)**

**Young adults (13-17 years)**

After visiting the exhibition, participants design a stylised tote bag based on a fashion illustration. They transfer the image onto the bag and then add materials such as tulle and non-woven fabric to recreate the blurred effect that the artist is fond of.

**Learning dress design** - 4 hours – 8 participants

**Young adults (13-17 years)**

Using a reproduction of one of the photographs seen during the tour, participants make their own dress pattern with scaled-down silhouettes.

### MEET THE PHOTOGRAPHER

Organised in partnership with the Institut Culturel Italien in Paris

Monday 3 June at 7 pm at the Institut Culturel Italien, Paris

50, rue de Varenne 75007 Paris



#### Reservations

[www.billetterie-parismusees.paris.fr](http://www.billetterie-parismusees.paris.fr)

#### More information

[www.palaisgalliera.paris.fr](http://www.palaisgalliera.paris.fr)

**PALAIS GALLIERA,  
MUSÉE DE LA MODE DE PARIS**  
10, avenue Pierre I<sup>er</sup> de Serbie, Paris 16<sup>e</sup>

### Getting there

By métro: line 9, Iéna ou Alma-Marceau  
By RER: line C, Pont de l'Alma  
Vélib' bicycle docks: 4, rue de Longchamp;  
1, rue Bassano; 2, avenue Marceau  
By bicycle: bike racks in front of the museum

### Opening times

The museum is open Tuesday to Sunday,  
from 10am to 6pm, with late-night opening  
on Thursdays until 9pm.  
The museum is closed on Mondays.

### Admission charges

Per person : 12 €  
Reduced rate: 10€  
Combined ticket with the collections  
exhibition :  
Per person : 15 €  
Reduced rate: 10€  
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### PARIS MUSÉES

#### The City of Paris network of museums.

Paris Musées is the public institution that oversees the 12 City of Paris museums as well as 2 heritage sites. Paris Musées is the leading museum network in Europe. In 2023 over 5.3 million visitors passed through its doors. It includes art museums (Musée d'Art Moderne de Paris, Petit Palais - Musée des Beaux-Arts de la Ville de Paris), history museums (Musée Carnavalet - Histoire de Paris, Musée de la Libération de Paris- Musée du Général Leclerc- Musée Jean Moulin), former artists' studios (Musée Bourdelle, Musée Zadkine, Musée de la Vie Romantique), writers' houses (Maison de Balzac, Maison de Victor Hugo in Paris and Maison de Victor Hugo in Guernsey), the Palais Galliera, the City of Paris fashion museum, museums bequeathed by major donors (Cernuschi Museum of Asian Art, Cognacq-Jay Museum) as well as two heritage sites: Paris Catacombs and the Archaeological Crypt of the Ile de la Cité.

Paris Musées was founded in 2013. Its mission is to promote, curate and present the collections of the City of Paris museums, which contain one million works of art and are open to the public free of charge\*. Constant attention is paid to research and the conservation of the collections as well as to their enlargement through donations and acquisitions. Every year, the museums and sites administered by Paris Musées run an ambitious exhibition programme, accompanied by cultural and mediatio services for all, especially those who are not often exposed to cultural activities. The museums also publish catalogues for each exhibition. Since its inception, Paris Musées has been fully committed to changing operating procedures in order to reduce and improve the environmental impact of activities (the organisation of exhibitions, publishing, transport of works of art, energy consumption, etc.) at all of its 14 sites and museums.

As part of its ongoing commitment to sharing art and culture with as many people as possible, Paris Musées also implements an innovative digital strategy, offering free and unrestricted (Open Content) online access to more than 350,000 high-definition digital reproductions of works, as well as a wide range of other content (virtual tours, podcasts, etc). Paris Musées also organises art history lectures given by the curators of the City of Paris museums. These lectures are also available online by subscription.

### LA CARTE PARIS MUSÉES

#### Des expositions en toute liberté !

The Carte Paris Musées is valid for one year and gives unlimited access to all the temporary exhibitions in the City of Paris museums. It also entitles the holder to special rates for activities (visits, lectures, workshops, shows, art history lectures, etc.), to discounts in the City of Paris museum bookshops and café-restaurants, and to receive regular updates on museum news.

Three options are available\*\*: Carte Solo: 40 €, Carte Duo (valid for the member + 1 guest of your choice): 60 €, Carte Jeune (18 – 26 years old): 20 €

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\* Access to the permanent collections of the museums of the City of Paris is free, except for the Palais Galliera, the Catacombes de Paris, the Crypte Archéologique de l'Île de la Cité and Hauteville House (Victor Hugo's home in Guernsey). Admission to writers' houses and artists' studios may be subject to a charge when these museums present temporary exhibitions that take up their entire space.

\*\* Admission conditions can be found on [parismusees.paris.fr](http://parismusees.paris.fr), under the heading billetterie.