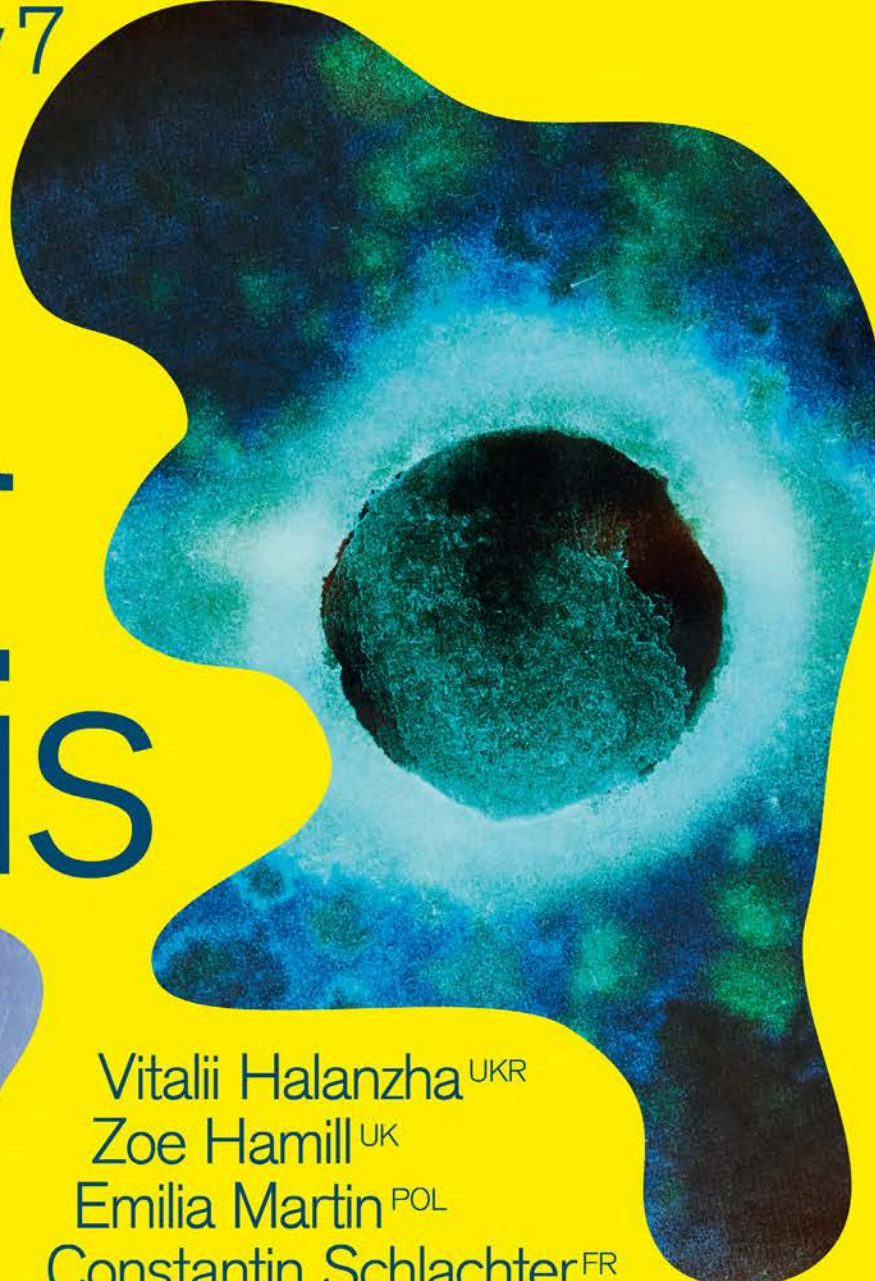


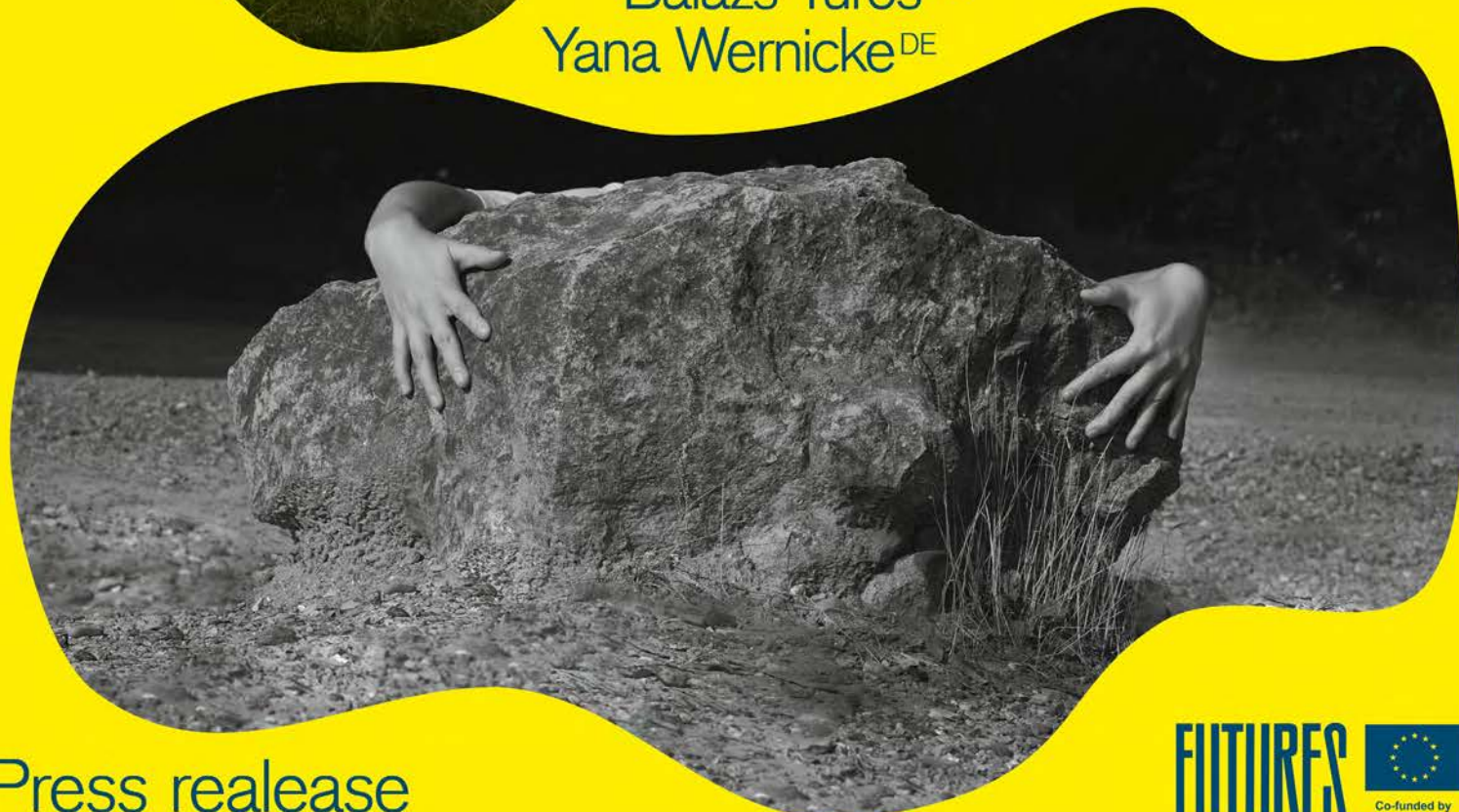
CENTRE
PHOTOGRAPHIQUE
ROUEN
NORMANDIE

February 7
- May 9
2026

Meta mor phosis



Vitalii Halanzha^{UKR}
Zoe Hamill^{UK}
Emilia Martin^{POL}
Constantin Schlachter^{FR}
Balázs Turós^{HU}
Yana Wernicke^{DE}



Press release

FUTURES 
Co-funded by
the European Union

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OPENING / FRIDAY 6 FEBRUARY
PRESS VISIT, 4PM, ON RESERVATION
EXHIBITION OPENING, FROM 6PM
IN THE PRESENCE OF THE ARTISTS

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  @CENTREPHOTOGRAPHIQUE
TUESDAY TO SATURDAY, 2 PM-7 PM
FREE ENTRY
GROUP VISITS: MON - FRI, MORNINGS

PRESS
RELEASE

EXHIBITION
FROM FEBRUARY 7TH
TO MAY 9TH, 2026

CENTRE
PHOTOGRAPHIQUE
ROUEN
NORMANDIE

Metamorphosis

From Ovid's chimeras to biological microchimerism

Centuries before Darwin's theory of evolution, the poet Ovid wrote *Metamorphoses*, a long narrative in verse describing shifting identities with undefined contours, chronicling the life of forms shifting from one body to another. Metamorphosis, as the ancient poet told us and as contemporary philosopher Emanuele Coccia reminds us today, is not just a matter of a caterpillar becoming a butterfly; it is consubstantial with being in the world. We need look no further than the example closest to us: each of us undergoes an initial metamorphosis. For nine months, we are our mother's flesh, feeding on her, growing in her, until we detach ourselves from her. Our body is an extension of hers, a recycled version, so to speak: on the first day of our birth, our body already carries within it a life that preceded its existence. This same continuity easily applies to all living things. "What the theory of evolution shows is that every species is an extension of another, which has simply changed its external appearance; each of us is traversed by a diverse biological life. We are ourselves a kind of assemblage of different forms of life", says Coccia.

Every body is a porous land where sensitive materials are exchanged and circulate; integrity and purity are thus concepts that the observation of living beings quickly debunks, and with them, the concept of biological identities defined by immutable forms.

In troubled times

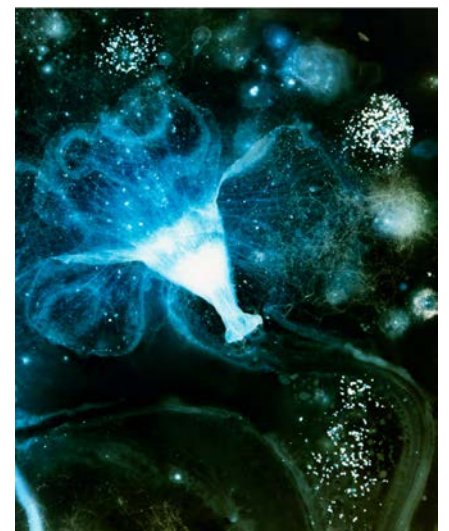
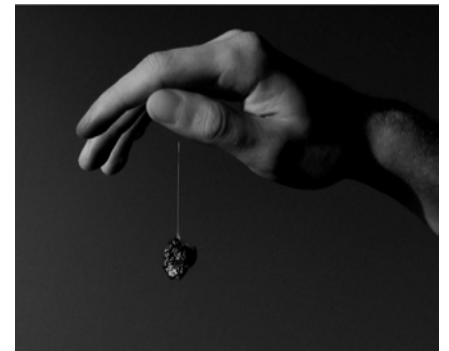
A hundred years ago, between the two wars, at the height of populism, nationalism and then totalitarianism, the artists of Surrealism called for mythological, alchemical metamorphosis and represented it in their works. Well-known metamorphic figures made their appearance, from the Minotaur, a hybrid monster charged with embodying growing violence, to the fairy Melusine. A figure from medieval chivalric folk tales, surrealist artists invested this mother goddess with their desire for a greater connection with living things, within which they embraced stars, minerals, animals and plants without hierarchical distinction.

Many, many of their works, as if stemming from a desire for peace finally regained, show a path to a symbiotic representation, reconciling man with his fellow creatures, whatever they may be: forest, water, clouds, stones, men, women and animals.

SIX EUROPEAN PHOTOGRAPHERS
EXPLORE THE THEME
OF METAMORPHOSIS:

VITALII HALANZHA (UKRAINE, 1991)
ZOE HAMILL (UNITED KINGDOM, 1987)
EMILIA MARTIN (POLAND, 1991)
CONSTANTIN SCHLACHTER (FRANCE, 1991)
BALÁZS TURÓS (HUNGARY, 1990)
YANA WERNICKE (GERMANY, 1990)

AN EXHIBITION SUPPORTED BY
FUTURES EUROPEAN
PHOTOGRAPHY PLATFORM,
CO-FUNDED BY
THE CREATIVE EUROPE PROGRAMME
OF THE EUROPEAN UNION.



DOSSIER DE PRESSE

Wordling-with

Today, more than ever, when technology is taking on an unprecedented role and increasingly dictating our relationship with the world, shifting our way of experiencing it, when floods and fires are raging, when hatred is growing and being expressed openly, how can we restore our connection to life and create a world together? What if today's challenge lies in becoming aware of these "embedded lives"? What if augmented reality were not necessarily achieved through implanted technologies, but fundamentally through these lives, all these plant, animal and mineral lives connected to our own? What if, in these troubled times, as philosopher Donna Haraway suggests, we were learning "to be truly present, not as a vanishing pivot between awful or Edenic pasts and apocalyptic or salvific futures, but as mortal critters entwined in myriad unfinished configurations of places, times, matters, meanings"?

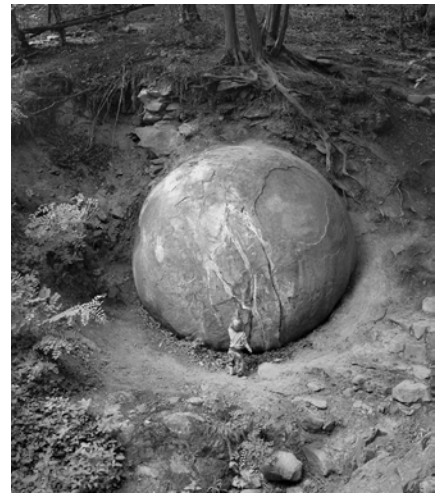
The philosopher calls on humans to coexist with other species; she celebrates "mismatched kinships", hoping that in troubled times, we will respond collectively "in our insolent disparity."

For this exhibition, we collectively sought out metamorphic narratives that reflect our times. Exploring the young European photography scene represented in the Futures platform, of which the Centre photographique is the French representative, we selected six artists: **Vitalii Halanzha** (Ukraine, 1991), **Zoe Hamill** (United Kingdom, 1987), **Emilia Martin** (Poland, 1991), **Constantin Schlachter** (France, 1992), **Balázs Turós** (Hungary, 1990) and **Yana Wernicke** (Germany, 1990). They tell us stories of microscopic life forms and infinite cosmos, meteorites and beliefs, men becoming animals, a baby and a grandmother, and a forest at war.

From this seemingly tenacious need to create stories and images despite everything, we can deduce the ever-present desire to unravel the grammar of the world and rediscover the path to a common language.

The exhibition is supported by FUTURES, European platform for photography, co-funded by the Creative Europe programme from the European Union. Its theme was conceived by the curators of three member organisations of the FUTURES platform: Svetlana Malina (Fotograf Zone, Czech Republic), Emese Mucsi (Robert Capa Contemporary Photography Centre, Budapest, Hungary) and Raphaëlle Stopin (Centre photographique Rouen Normandie, France).

Images on pages 3 and 4, from top to bottom: Emilia Martin, from the series *I saw a tree bearing stones in the place of apples and pears*, 2022–2025; Constantin Schlachter, from the series *Polyphonies des invisibles* [Polyphonies of the Invisible], 2024–; Balázs Turós, from the series *The Nature of Things*, 2018–; Zoe Hamill, from the series *Primary Succession*, 2025; Yana Wernicke, from the series *Die Verwandlung* [The Metamorphosis], 2023-2024.



VITALII HALANZHA • UKRAINE



Vitalii Halanzha (*1991) is a Ukrainian photographer based in Kyiv. Rather than photographing the bodies, cities and landscapes ravaged by the war his country is enduring, he has chosen to capture what lies ‘underfoot’ as the war continues. Captured in low light that forces the viewer to look closely, the photographs scan the ground, where the remains of Russian drones, missiles and mines can be seen, more or less clearly. Collected by the photographer in the Kyiv region and on the front line, these fragments are rearranged by him into silent compositions in the surrounding forest.

Through this brutal composting of the artefacts of war in the forest vegetation he stages, Vitalii Halanzha says he wants to represent the “poisoned, unsettled terrain of war as a shared wound in which all forms of life (human, animal and plant) are implicated”. The prints, placed here at ground level, replay the photographer’s initial staging. Perched alone at the top of the structure designed for the exhibition, a photograph points in the opposite direction, towards a dark night. The frail and innocent silhouette of the moon stands out, in which we cannot help but see the shadow of the deadly drone hovering.

Vitalii Halanzha, from the series *Underfoot*, 2024.
Courtesy of the artist.



In *Primary Succession*, Northern Irish photographer Zoe Hamill (*1987) explores the shale slag heaps of West Lothian, located near Edinburgh, where she lives. Created by the Scottish oil industry in the 19th century, these imposing artificial mountains of bituminous shale punctuate the green landscape. Long perceived as eyesores, they are now considered providential natural refuges, home to rare species of local flora and fauna.

Interested in the cycle of transformation that these slag heaps represent, Zoe Hamill is also changing her photographic practice. She has chosen to use cameras from the era when the land was being exploited (from the 1860s to the 1930s). To the antiquity of their technology, she deliberately adds other factors of imperfection and uncertainty by using found, donated or expired film. Fully embracing the idea of an image that is also altered, she tests chemicals of her own manufacture, concocted with plant and soil extracts found in situ. At other times, she buries her negatives in the ground before developing them. The photographic image, which has accustomed us to a precise description of its subject, is here a territory of intersecting coincidences. Thus, rather than bearing witness to a reality at a given moment in time, Zoe Hamill's photography harbours a daydream inhabited by ghosts of the past and present lives.

EMILIA MARTIN • POLOGNE



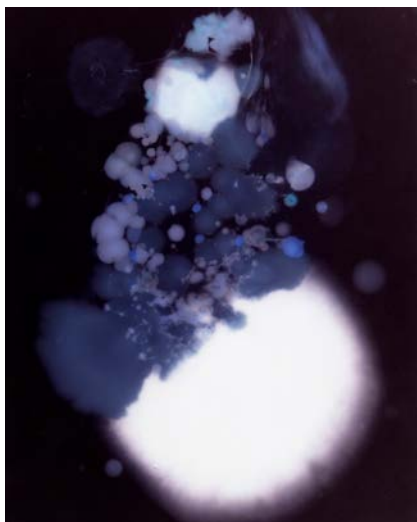
Emilia Martin (*1991) is a Polish artist based in The Hague, the Netherlands. In *I saw a tree bearing stones in the place of apples and pears*, the photographer uses the image of a meteorite as a vehicle for stories, projections and dreams.

Combining manipulated archive images and staged shots, photography, sound and video, the work adopts metamorphosis as its methodology. Collecting myths and tales about meteorites, the artist draws on stories of cosmic rocks sent by angry gods or demons, or others chained to the ground for fear that they might return to the sky. In many communities, these celestial stones have become central figures over the centuries, revered as places of worship, mourning and sacrifice. Despite numerous folk tales recounting episodes of stones falling from the sky, scholars have long dismissed them as optical illusions or atmospheric phenomena. As science progressed, it faced opposition from the Church, which considered these stones to be pagan symbols that should be discarded or destroyed. It was not until the end of the 18th century that the first solid scientific hypotheses were put forward and heard.

Emilia Martin, from the series
*I saw a tree bearing stones
in the place of apples and
pears*, 2022–2025.
Courtesy of the artist.

It is this sacred meteorite, a bridge between the immensity of space and the familiarity of earthly landscapes, that Emilia Martin depicts. Through it, she seeks to rehabilitate the fables and folk tales imagined while listening intimately to the earth and sky, during work in the fields by starlight.

CONSTANTIN SCHLACHTER • FRANCE

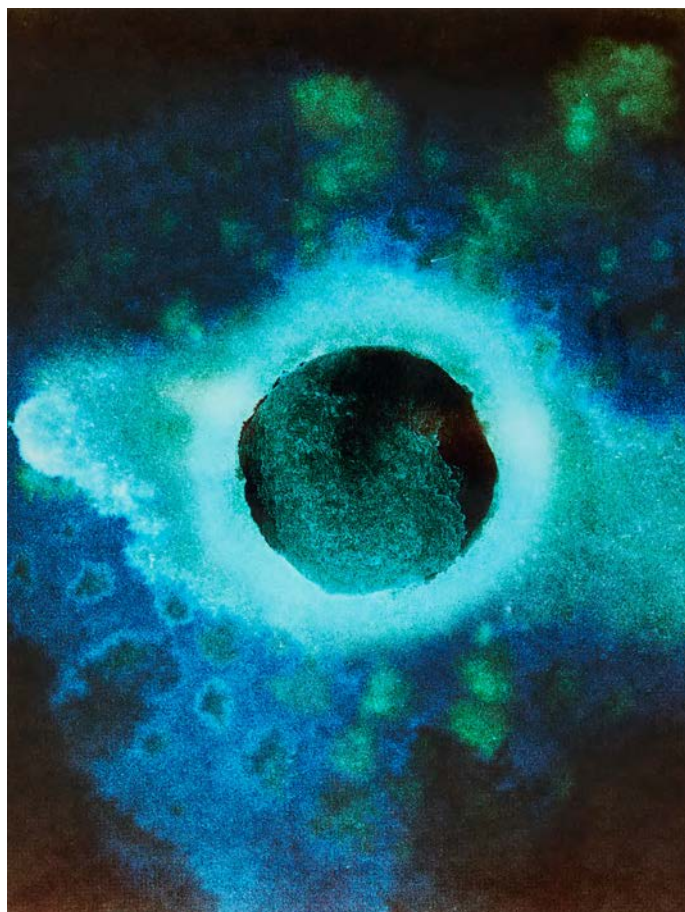


The works of French photographer Constantin Schlachter (*1992) featured in the exhibition are taken from two series produced without a camera and sharing the same cosmic dimension.

Eager to explore a reality imperceptible to the eye, Constantin Schlachter has created his own tool, a “viewing device – Petri dish” made using 3D printing. Thanks to this object, he no longer needs photographic negatives, which he replaces with a glass plate covered with agar gelatin containing malt extract. On this “bio-negative”, he cultivates bacteria collected from his body, to which he will soon add microorganisms collected in the forest of Fontainebleau. All of them will multiply for about ten days before dying. The glass plate, placed in a darkroom in the enlarger, is used to obtain a colour photographic print. Once exposed, the plate is cleaned, leaving only the single print as a witness to their fleeting existence.

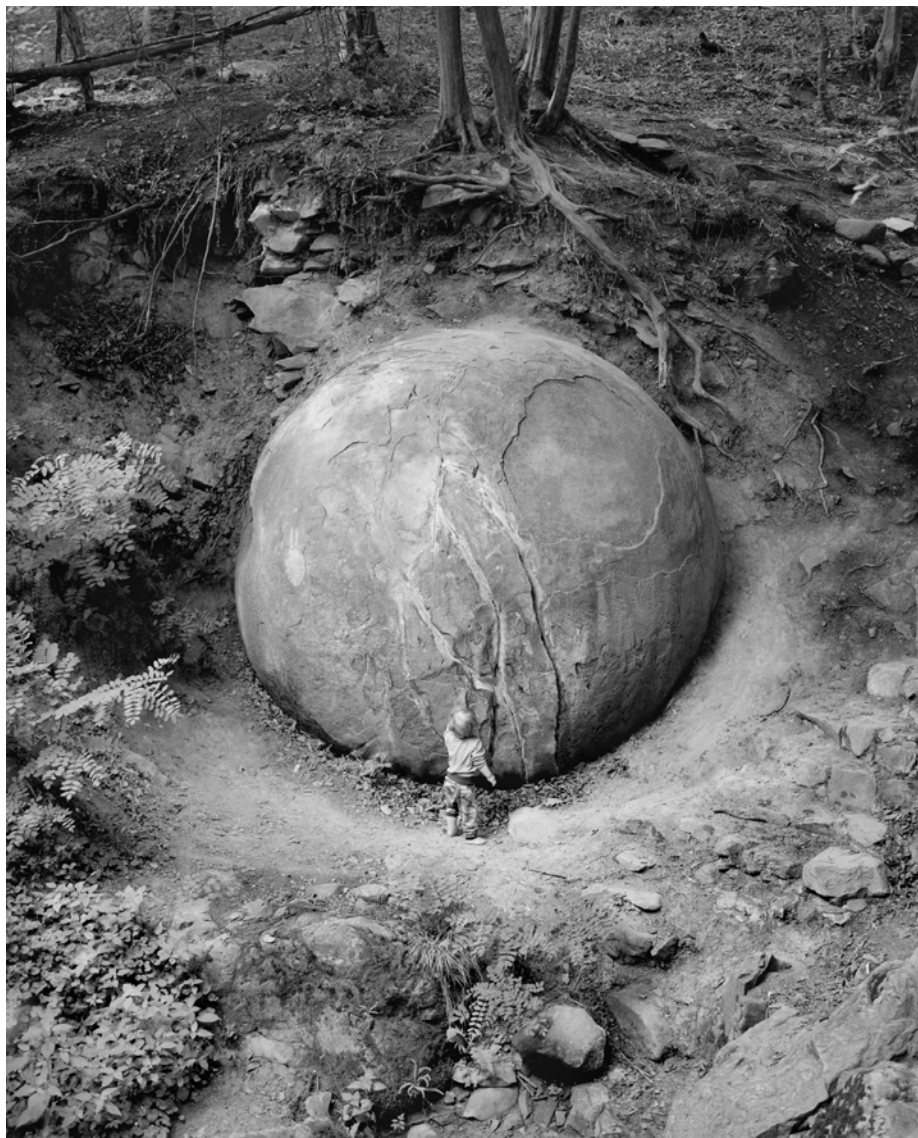
Micro-organisms, essential to the cycle of life, become actors in the creative process, with the artist as their director. While some elements here, such as butterflies or flowers, are recognisable, others remain shrouded in mystery. What do we see unfolding in this large print? Does the infinitely small of the bacteria surrounding us not resemble the infinitely large of the universe enveloping us?

From left to right:
Constantin Schlachter, from the series *Les Ombres de nos constellations* (The Shadows of Our Constellations), 2023, and *Nigredo*, 2022. Courtesy of the artist.



In 2022, Constantin Schlachter created *Nigredo*, a kind of pictorial constellation combining painting and photography. Painting small watercolours (4×5 inches) on paper, he then used them as negatives to print them in a darkroom on colour gelatin-silver paper. When printed, the colour values and densities of the painted image are reversed. The title “Nigredo” is borrowed from alchemy. It characterises the first stage of the Great Work, also known as the Black Work. For the alchemist, it consists of confronting the Shadow within himself, through introspection. In this way, he accesses his inner gold, his soul. Constantin Schlachter interprets this phase of the alchemical quest as a necessary letting go, opening a window onto his mind in order to visit this inner landscape.

In these two series, Constantin Schlachter brings together two infinities and, using photography and the shifts in scale it allows, plays with our perception, blurring the lines between the cosmic and nano dimensions. The photographer likes to quote the philosopher Novalis, who wrote at the end of the 18th century: “We dream of travelling through the universe, but is the universe not within us?”



Since 2018, Hungarian photographer Balázs Turós (*1990) has built up an extensive body of work, bringing together sometimes staged photographs, others taken from his family life, which he combines with shots taken during previous travels. Collected in a series entitled *The Nature of Things*, these photographs are entrusted with the delicate task of illustrating, or even answering, a question that haunts him—and he is not alone: can we accept the idea of death? And if so, where can we find that acceptance?

He therefore turns his attention to the limits of life: mortality and birth. Juxtaposing photographs taken with his grandmother, who is battling dementia, with those of his first child, he portrays two human beings who are in the most vulnerable phase of their existence. One is heading towards withering and disappearance, while the other is blossoming tentatively. In this story, time does not appear linear but circular and layered, bringing bodies and states together in this one large tableau of images.

Between these two extremes of existence, how do we inhabit our life? With delicacy, Balázs Turós' photographs evoke the fragility of the human soul and whisper to us that clinging to the experience of the order of the world, however precarious it may be, can be a source of solace.

YANA WERNICKE • GERMANY



German photographer Yana Wernicke (*1990) lives near Frankfurt am Main. Her work focuses on the photographic representation of animals and the relationship between humans, nature and other living beings.

In *Die Werklandung* [The Metamorphosis], she explores German rural traditions in which, during carnival and at Pentecost, men dress up in foliage and branches to transform themselves into straw bears, brush bears, Pentecost kings or leaf men. These performances are linked to the mainly European myth of the wild man: a being symbolising the power and beauty of nature, embodying a primitive connection with the wild world.

The photographer, who says she is fascinated by the tenderness that emanates from these rituals, focuses on shared gestures — layering leaves, tying string, playful exchanges — to the point of taking very close-up shots where the man’s body is literally lost in the density of the collected foliage.

This ritualised metamorphosis invites us to reflect on our connection to nature and our fellow human beings. Could the permanence, or even the revival, of the tradition of becoming “other” reflect a profound yearning to rediscover a lost symbiosis with nature? Do these intertwined fraternal gestures reflect our desire for renewed contact?

Yana Wernicke, from the series *Die Verwandlung* [The Metamorphosis], 2023–2024. Courtesy of the artist.

FUTURES PHOTOGRAPHY



CAMERA - CENTRO ITALIANO PER LA FOTOGRAFIA (IT)
CENTRE PHOTOGRAPHIQUE ROUEN NORMANDIE (FR)
COPENHAGEN PHOTO FESTIVAL (DK)
TRIENNIAL OF PHOTOGRAPHY HAMBURG (DE)
FOMU (BE)
FOTODOK (NL)
FOTOFESTIWAL LODZ (PL)
FOTOGALLERIET (NO)
FOTOGRAF ZONE (CZ)
ORGAN VIDA (HR)
ISSP (LV)
PHOTOIRELAND (IE)
PHOTO ROMANIA FESTIVAL (RO)
BIENAL FOTOGRAFIA DO PORTO (PT)
ROBERT CAPA CONT. PHOTOGRAPHY CENTER (HU)
VOID (GR)
PHOTOFORUM PASQUART (CH)
PHOTO ELYSÉE (CH)
CENTRE DE LA PHOTOGRAPHIE GENÈVE (CH)
ODESA PHOTO DAYS (UA)

FUTURES is a photography platform dedicated to the emerging European photography scene. It brings together resources and programmes dedicated to young photography from cultural institutions across Europe in order to support new talent. The Centre photographique Rouen Normandie is the French representative on the platform.

Every year, each member of FUTURES selects a group of artists to join the platform. Each photographer selected by the members gains access to a network of professionals and audiences, as well as a multitude of resources and curatorial expertise. Futures organises a series of events across Europe in each of its member countries, online activities for professional and artistic development, workshops, portfolio reviews, exhibitions, and more.

Photograph: Martin-Alex
Špičák, Futures Annual
Event 2025, Prague.

LE PROGRAMME FRUTESCENS

As part of its partnership with the FUTURES platform, the Centre photographique Rouen Normandie has created FRUTESCENS, a program dedicated to young French photographers. Four artists (who have entered the field of photography in the last ten years) are selected each year and brought together for a week of workshops and professional meetings. These artists join the FUTURES platform and, as such, benefit from the European network offered by the platform and its members.

Discover interviews with the 16 artists selected over the last four years!

2022



ANAÏS BOILEAU



COLINE JOURDAN



NOLWENN BROD



PAULINE HISBACQ

2023



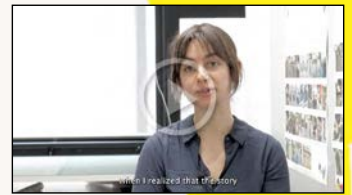
ARNO BRIGNON



DAMIEN CACCIA



MARC-ANTOINE GARNIER



NINA MEDIONI

2024



H EL ENE BELLENGER



REBEKKA DEUBNER



L EONIE PONDEVIE



REBECCA TOPAKIAN

2025



SIXTINE DE TH E



MAXIME GUEDALY



CONSTANTIN SCHLACHTER



ELLIOTT VERDIER

AGENDA - CULTURAL PROGRAMME

Events are free of charge, unless otherwise stated, and accessible upon reservation and subject to availability at info@centrephotographique.com.



EXHIBITION OPENING

Friday, February 6, starting at 6 p.m.
in the presence of the artists

GUIDED TOURS

Saturdays, February 7, March 7*, April 11, 4pm
Thursday 19 March, 7pm
Tuesday 28 April, 12.30pm

*with French Sign Language interpretation

GROUP VISITS on request

Monday to Friday, 9am to 6pm, except public holidays
Bookings at education@centrephotographique.com



WORKSHOPS FOR CHILDREN

Bille bang

Drawing and painting workshop
for children aged 5 to 10
with artist **Sophie Grassart**
Tuesday, April 14, 2 p.m.

For each of our exhibitions, we invite Rouen-based artist Sophie Grassart, aka TIGRE, to offer a creative workshop for children. Inspired by the metamorphoses recounted by the artists, she will invite children to take a close look at a seemingly innocuous object, within which a whole universe unfolds:

From a distance, it is a simple little marble with stripes.

But when you look at it more closely, it transforms and the spirals and swirls transport us to another world!

TIGRE is a place where art workshops for children and teenagers, a youth library and a cultural programme dedicated to young audiences coexist. The venue is designed and run by Sophie Grassart, who combines her personal artistic interests with contemporary and traditional practices, techniques borrowed from the visual and manual arts, and materials of all kinds.

Free, booking required.



AGENDA - CULTURAL PROGRAMME



CONFERENCE

Les Cellules buissonnières (Wandering Cells)

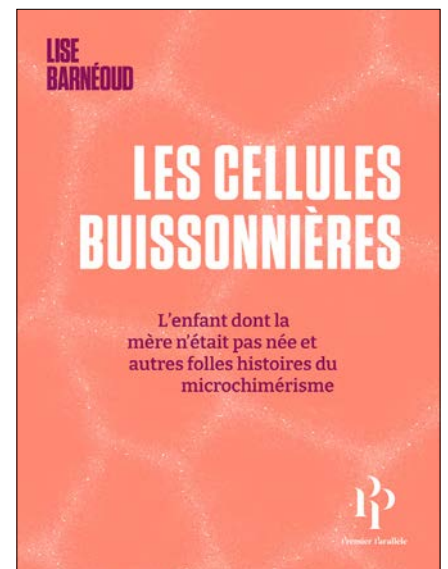
By **Lise Barnéoud**, Science Journalist

Tuesday, March 10, 7 p.m.

Free, reservation required

About twenty years ago, the discovery of microbiota revealed that we are half made up of microorganisms. Today, we realise that even our human cells do not all share the same DNA. We all have, to a greater or lesser extent, cells from other people inside us. In some cases, these ‘foreign’ cells can make up all or part of one of our organs. For better or for worse. Intertwining scientific investigation with the stories of people whose lives have been turned upside down by this phenomenon, *Les Cellules buissonnières* recounts a revolution in progress. Lise Barnéoud takes us behind the scenes of science in the making, having spent more than a year investigating those who are currently breaking new ground in human biology.

Lise Barnéoud is a freelance science journalist who regularly contributes to various newspapers (including *Le Monde* and *Mediapart*). Author of scientific books and documentaries, she has dedicated several years of research to the issue of vaccines. In 2008, she received the Varenne Foundation's National Daily Press Science Prize and, in 2016, the Grand Prix des Trophées Signatures Santé.



On sale at the Centre photographique :
Lise Barnéoud, *Les Cellules buissonnières*, Première Parallèle, 2023, 19€.

Photograph: portrait of Lise Barnéoud © Benjamin Bechet.

AGENDA - CULTURAL PROGRAMME



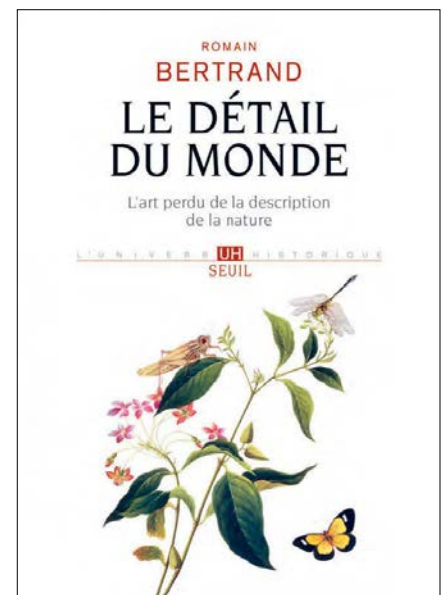
CONFERENCE

Le Détail du monde, l'art perdu de la description de la nature (The Detail of the World, the Lost Art of Describing Nature)

by **Romain Bertrand**, Director of Research, CERI, Sciences Po-CNRS
Thursday, March 26, 7 p.m.
Free, reservation required

In the days of Goethe and Humboldt, the dream of a ‘natural history’ attentive to all beings, without restriction or distinction, drew on the combined forces of science and literature to elevate ‘landscape painting’ to the rank of crucial knowledge. The galaxy and the lichen, the child and the butterfly coexisted peacefully in the same narrative. It was not that humans mattered little: it was that everything mattered infinitely. From Alfred Wallace's sketches to Francis Ponge's ‘proems,’ from William Swainson's bestiaries to Rainer Maria Rilke's sonnets, this book gives voice to the song, as tenacious as it is tenuous, of a very ancient knowledge of the world — a knowledge that catalogues beings by their concordances of hues and textures, composes ephemeral dictionaries with their glimmers, and is both ruined and soothed by the spectacle of their metamorphoses.

Research Director at the Fondation nationale des sciences politiques, attached to the Centre de recherches internationales (CERI-Sciences Po-CNRS) since 2008, **Romain Bertrand** is a member of the editorial board of the *Annales. Histoire, sciences sociales*. He is a specialist in European imperial domination in Southeast Asia in the modern era and studies the circulation and construction of knowledge in this context.



On sale at the Centre photographique :
Romain Bertrand, *Le Détail du monde*,
l'art perdu de la description, Points His-
toire, 2022, 9,9€.

Photograph: portrait of Romain Bertrand
© Léa Vollmer.

AGENDA - CULTURAL PROGRAMME



CONFERENCE

Métamorphoses de fuite, littérature et photographie (Metamorphoses of Escape, Literature and Photography)

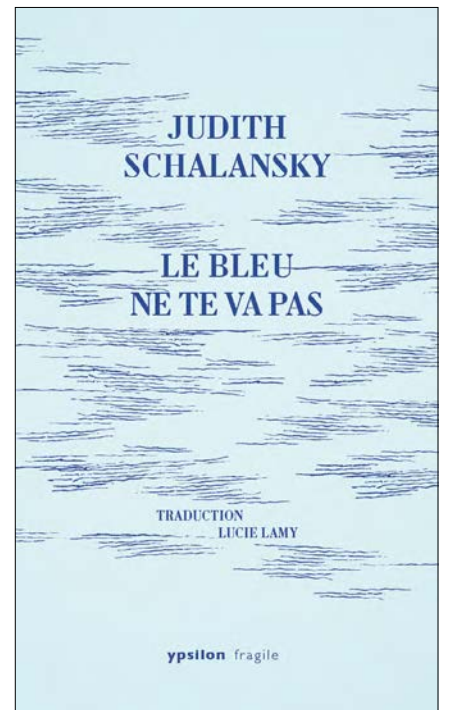
By **Karine Winkelvoss**, Professor, University of Rouen Normandy

Tuesday, May 5, 7 p.m.

Free, reservation required

It is a classic metaphor in photography: Medusa, who petrifies the subject she looks at. In Roland Barthes's *La Chambre claire* (Camera Lucida), this petrification extends from the photographed subject to the viewer of the photograph: "There is no escape. I suffer, motionless. [...] I cannot transform my grief, I cannot let my gaze drift." A medium of mourning, photography is also a medium of desire, which escapes petrification and sets everything in motion again. Between freeze frame and drift or liberating escape, photography appears in literature as a privileged medium of what Elias Canetti called the metamorphosis of flight, which can be seen at work in the first novel by contemporary German author Judith Schalansky, *Blau steht dir nicht : Matrosenroman* (Blue Doesn't Suit You)(2008), which has just been published in French translation.

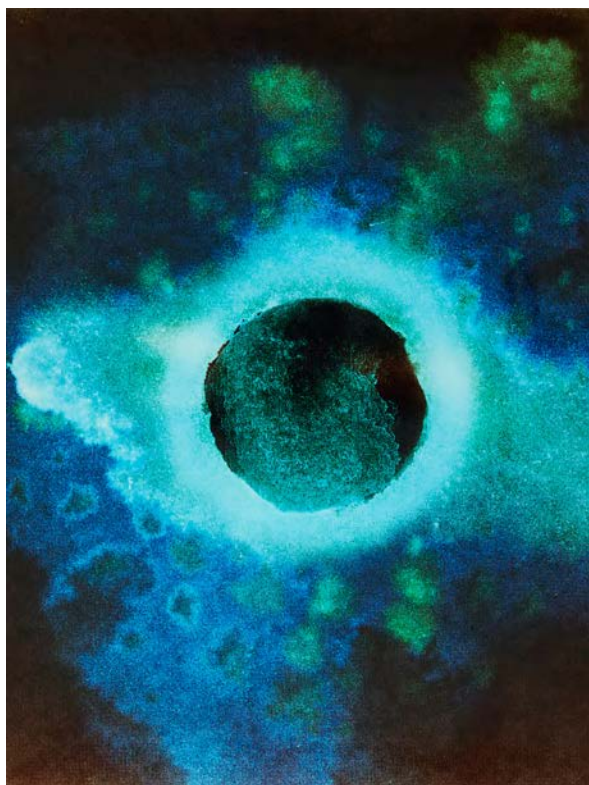
Karine Winkelvoss is a professor of German literature at the University of Rouen Normandy. Her work focuses on literature and the visual arts, literature and cultural studies, and questions of affect and memory. Her publications include *Rilke, la pensée des yeux* (Rilke, the thought of the eyes) (preface by Georges Didi-Huberman), Presses de la Sorbonne Nouvelle, 2004; *Rainer Maria Rilke*, Belin, 2006; *W. G. Sebald, l'économie du pathos* (W. G. Sebald, The Economy of Pathos), Classiques Garnier, 2021.



On sale at the Centre photographique :
Judith Schalansky, *Le bleu ne te va pas*,
Ypsilon, 2025, 17€.

IMAGES AVAILABLE IN HIGH DEFINITION

Sent on request by email to info@centrephotographique.com, the captions mentioned must appear in all publications. No cropping may be applied to the images. The visuals below may be published free of copyright in any publication related to the exhibition.



1 - Constantin Schlachter, from the series *Nigredo*, 2022. Courtesy of the artist.



2 - Emilia Martin, from the series *I saw a tree bearing stones in the place of apples and pears*, 2022–2025. Courtesy of the artist.



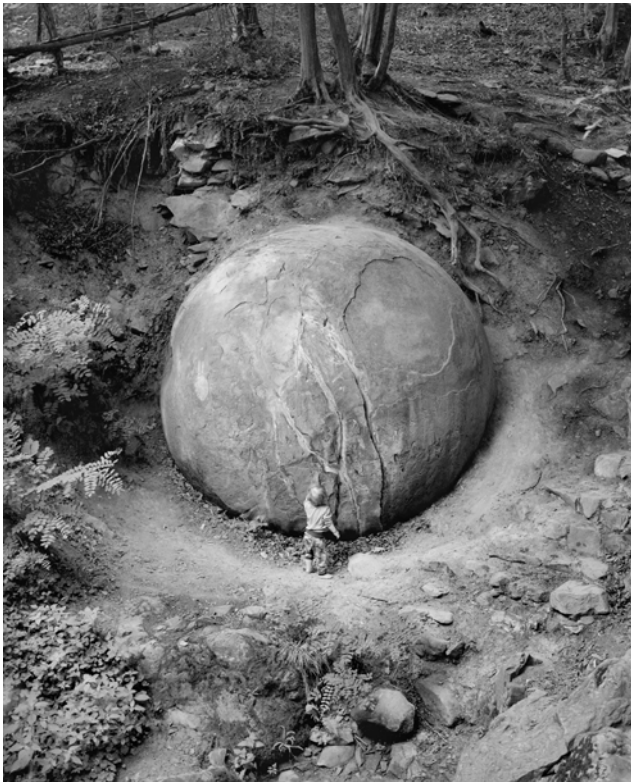
3 - Zoe Hamill, from the series *Primary Succession*, 2025. Courtesy of the artist.



4 - Zoe Hamill, from the series *Primary Succession*, 2025. Courtesy of the artist.

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5 - Balázs Turós, from the series *The Nature of Things*, 2018-. Courtesy of the artist.



6 - Zoe Hamill, from the series *Primary Succession*, 2025. Courtesy of the artist.



7 - Constantin Schlachter, from the series *Polyphonies des Invisibles* (Polyphonies of the Invisibles), 2024-. Courtesy of the artist.



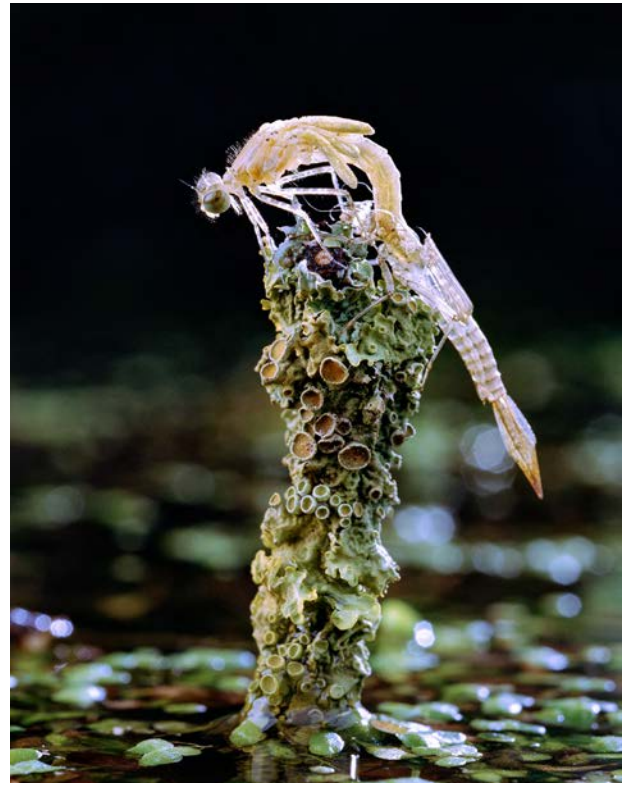
8 - Emilia Martin, from the series *I saw a tree bearing stones in the place of apples and pears*, 2022–2025. Courtesy of the artist.

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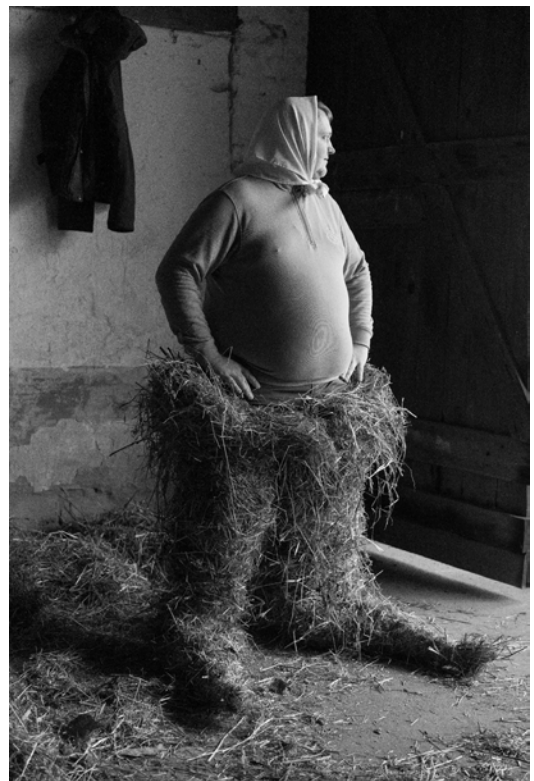
9 - Vitalii Halanzha, from the series *Underfoot*, 2024. Courtesy of the artist.



10 - Balázs Turós, from the series *The Nature of Things*, 2018-. Courtesy of the artist.



11 - Yana Wernicke, from the series *Die Verwandlung* [The Metamorphosis], 2023–2024. Courtesy of the artist.



12 - Yana Wernicke, from the series *Die Verwandlung* [The Metamorphosis], 2023–2024. Courtesy of the artist.

CENTRE PHOTOGRAPHIQUE ROUEN NORMANDIE



Views of exhibitions *Matière terrestre* (Earthly Matter) by Françoise Huguier at the Centre photographique Rouen Normandie, May–September 2025; *Les Sentinelles, figures de l'arbre* (The Sentinels, Figures of the Tree) at the Château de Flamanville, summer 2024.

Designated a Contemporary Art Center of National Interest, the Centre photographique Rouen Normandie continues a history that began thirty years ago. The first venue dedicated to photography in Normandy and one of the pioneers in France at a time when photography was still a medium seeking artistic recognition in France, it is located in the heart of downtown Rouen.

The Centre hosts an annual program of three to four exhibitions, complemented by off-site events in partnership with regional and national institutions (art venues, schools, hospitals, etc.) and a program of artist residencies. The Centre photographique has an artistic approach that places aesthetics at the heart of its programming as a vehicle for engagement, and a cultural approach that emphasizes the materiality of the work and what physical presence implies: the author's choice, the viewer's time.

The program, which brings together historical figures and so-called “emerging” artists, promotes unique artistic proposals that are in touch with the realities of the world, through exhibitions that are mostly new to France and offer an international panorama of photographic creation. A sustained policy of educational projects and a rich program of visits, debates, screenings, workshops on photography, literary writing, and performances offer the widest possible audience the opportunity to understand the world of images (photography and moving images) in a different way, to reveal its resonances with other forms of artistic expression and its ramifications in society. Portfolio reviews, workshops, and grants are also offered to support professional photographers from the region and across the country.

As part of the European FUTURES project, the Centre is developing the Frutescens program, dedicated to emerging French photographic creation. The Centre regularly organizes photography residencies in the Normandy region. Artists are invited to focus their attention on an aspect of the region that may echo the issues at stake in their personal work. Each residency is thus an encounter between visual expression, conceptual development, and the faces of a region.

The Centre is supported by



The Centre is member of the following networks

