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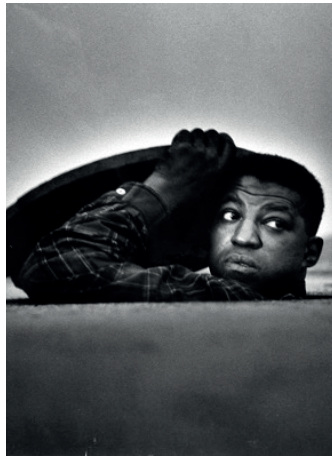
Helen Levitt was a photographer of the streets of New York, which she had begun exploring in great detail starting from the 1930s. She was particularly noted for her photographs that depicted the daily lives of children in Harlem, Brooklyn and on the Lower East Side of Manhattan.

Helen Levitt
New York City, 1939

5

Gordon Parks was the first black photographer to be hired by Life magazine, publishing articles that illustrated life in the United States in the 1940s. Through his lens, he pointedly captured inequalities, photographing themes related to race relations, those living in poverty, the civil rights movement or urban life.

Gordon Parks
Emerging Man, Harlem, New York City, 1952



Gordon Parks
Ethel Shariëff in Chicago, Illinois, from the series *Black Muslims*, 1963



Gordon Parks
American Gothic [Ella Watson], Washington D.C., 1942

Exhibition

Curators

Julie Jones and Camille Excoffon
with Marin Karmitz

Scenography

Camille Excoffon

Production Manager

Lucie Gandois

Thanks to Marin Karmitz, Julie Jones and Camille Excoffon.

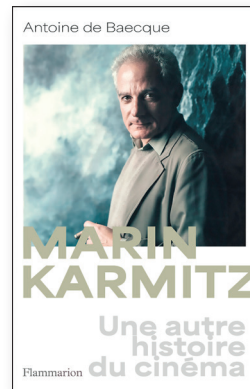
Galerie Photo

20 rue du Premier-Film, Lyon 8th

Outside the festival: Tuesday to Sunday, 11AM to 7PM
During the festival: daily from 10AM to 8PM



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#Lumière2024



IN THE BOOKSTORE

Marin Karmitz, une autre histoire du cinéma d'Antoine de Baecque (Flammarion)

ALSO TO BE DISCOVERED

MARIN KARMITZ PRESENTS LUKAS HOFFMANN & SMITH

From October 12th to November 10th, 2024

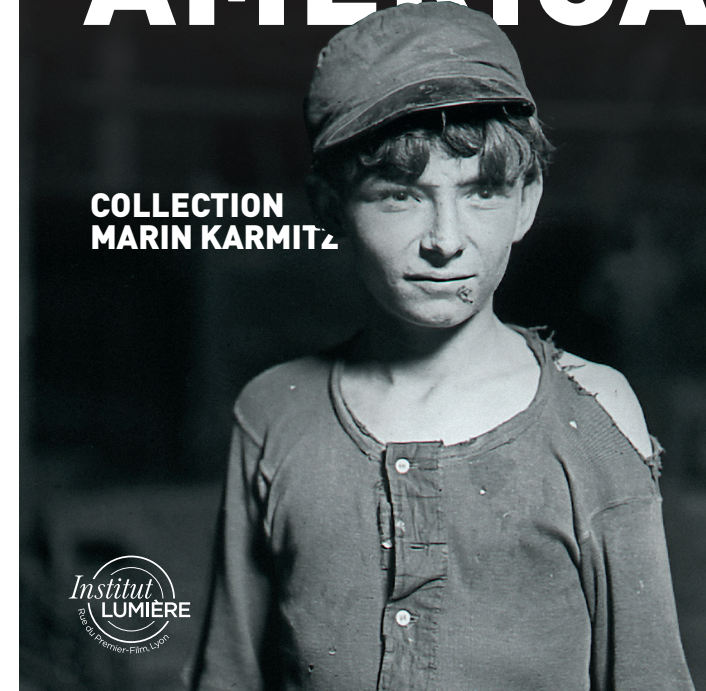
This 'carte blanche' exhibition brings together the photographers SMITH and Lukas Hoffmann for the first time in a single venue. Although their respective works belong to two different worlds, both artists share a remarkable sensitivity for the human figure, in its most evanescent forms.

Photo gallery – 3 rue Pléney, 69001 Lyon
Outside the festival: Wednesday to Sunday, 2PM to 7PM
During the festival: daily from 10AM to 8PM

L'INSTITUT LUMIÈRE PRESENTS

AMERICA AMERICA

COLLECTION
MARIN KARMITZ



© Lewis Hine / Collection Marin Karmitz

EXHIBITION | FROM 3RD OCTOBER 2024 TO 5 JANUARY 2025 | GALERIE PHOTO
20 rue du Premier-Film, Lyon 8th

EXHIBITION BOOKLET



Marin Karmitz, founder of Mk2 and a "film publisher", is passionate about photography and a renowned collector. Following the success of his latest exhibition at the Centre Pompidou in Paris, he is pleased to bring visitors to the Rue du Premier-Film an unprecedented collaboration with the Institut Lumière as part of the Lumière Film Festival's tribute to the artist and his work.

As part of the Lumière festival 2024 and in conjunction with the 17th Lyon Biennial - Contemporary Art

The exhibition “America, America” to be shown for the first time, explores American photography of the 20th and 21st centuries, based on a selection of some forty works from the collection of the filmmaker, producer and distributor, Marin Karmitz.

A few words about Marin Karmitz

Marin Karmitz was born on October 7th, 1938.

After receiving his diploma from the IDHEC (Institute for Advanced Cinematographic Studies, present-day La Fémis) as an operator, he began his career as an assistant director to filmmakers such as Jean-Luc Godard and Agnès Varda. In 1963, Marin Karmitz directed two short films: *Les Idoles*, a documentary, followed by a work of fiction, *Nuit noire, Calcutta* (1964), whose script had been penned by Marguerite Duras. In subsequent years, he collaborated with playwright Samuel Beckett to co-direct the cinema adaptation of the latter's play, *Comédie* (1965). He released his first feature film shortly afterwards, *Seven Days Somewhere Else* (*Sept jours ailleurs*, 1967). Both films were selected for the Mostra de Venise. In the wake of the events of May 1968, he directed *Camarades* (1970) and *Coup pour coup* (1972), while working for the Liberation Press Agency as a photojournalist.

In 1967, Marin Karmitz founded mk2 Productions, adding a distribution unit and movie theatres in 1974. In 40 years, the group has produced 108 films and distributed 350 movies in cinemas, winning more than 150 awards and nominations along the way. He developed the business of cinema operations, reflecting on the role of the cinema in the city.

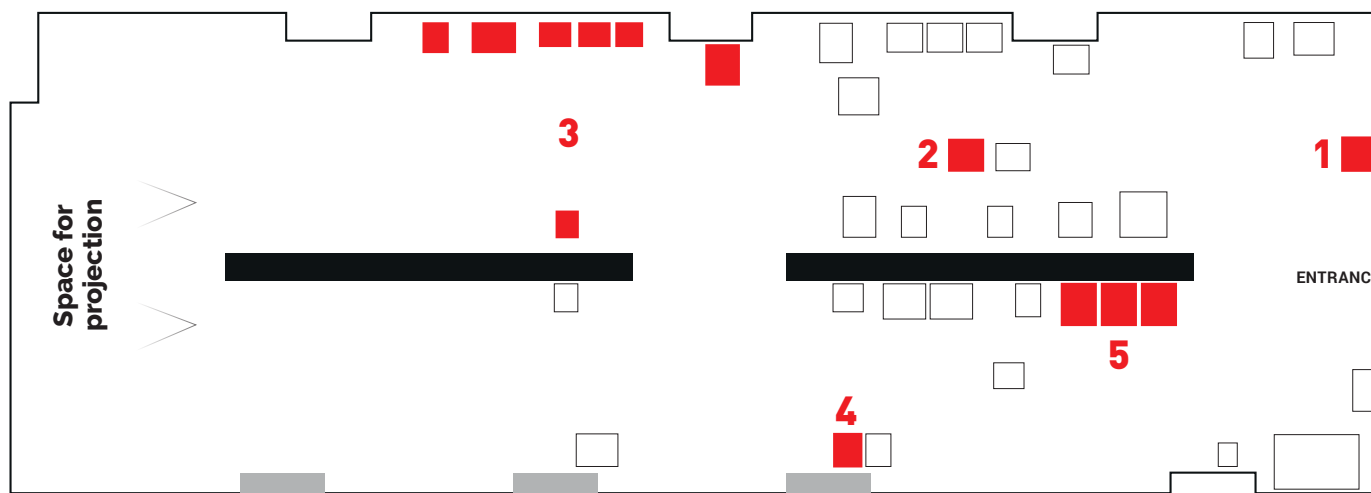
Over four decades, Marin Karmitz has also been a passionate collector of paintings, sculptures, drawings, videos and photographs. Since the late 2000s, several of his works have been exhibited both in France and abroad. In 2009, he curated the “Silences” exhibit held at the Strasbourg Museum of Modern and Contemporary Art and the Berardo Museum in Lisbon.

He first showcased his collection of photographs in 2010 at the summer photography festival Rencontres d'Arles in its exhibit “Traverses” (co-curated with Christian Caujolle). In October 2017, *La maison rouge*, the private exhibition space of the Antoine de Galbert foundation, brought together over 400 of his works in “*Etranger Résident*”. The exhibit was also presented at the MUNTREF Contemporary Art Center and Immigration Museum in Buenos-Aires. In 2023, he presented “*Corps à Corps - Histoire(s) de la photographie*”, an exhibition co-curated with Julia Jones at the Centre Georges Pompidou in Paris. The exhibit featured more than 250 photographs from his private collection, creating a dialogue with a selection of public photographs from the National Museum of Modern Art.



Photo @ Benoit Linero

EXHIBITION ROOM



1

Originally a war correspondent covering the Pacific Theatre of WWII, W. Eugene Smith later became a photographer for Life magazine and then the agency Magnum. In 1957, he moved into a loft in New York, living solo without his family, and took photographs of the street life from his 4th floor window. Throughout his career, he was known for his strong work ethic and his insistence on the idea that a photographer should also have a social conscience, which revolutionised photojournalism.

W. Eugene Smith

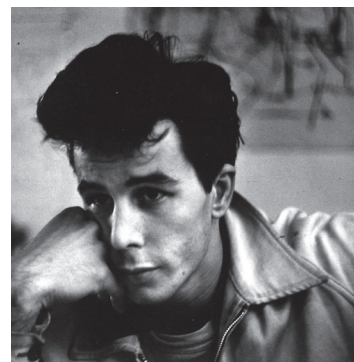
Untitled, As from My Window I Sometimes Glance series, 1957 – 1958

2

Dave Heath first discovered photography in Korea, taking pictures of his fellow soldiers. Thereafter, he studied with W. Eugene Smith, inspired by his humanistic perspective. Heath's photography drew heavily from his own personal experiences. His work captured a certain intimacy and also portrayed the solitude inherent in modern American society from the 1950s.

Dave Heath

New York City, 1957



3

This section features a selection of photographs by Lewis Hine.

A professor of sociology at the Ethical Culture School in New York from 1901, Lewis Hine used his photography to raise awareness among Americans concerning the precarious situation of labourers and immigrants since their arrival at Ellis Island. From 1908, his work took on a more political dimension when, commissioned by the National Child Labor Committee (NCLC), he travelled around the United States to document the violent reality of child labour.

Lewis Hine

Indiana glassworks, midnight, August 1908

The two slide shows, “*Types of workers and children; Men; Women; Children at work and at play*” and “*Immigrants at Ellis Island*” (circa 1904-1930), are digitisations based on the original slides from the Marin Karmitz collection. These photographs bear witness to Lewis Hine's determination to denounce and fight for causes that were close to his heart. In doing so, he helped raise awareness of social injustices in the United States.