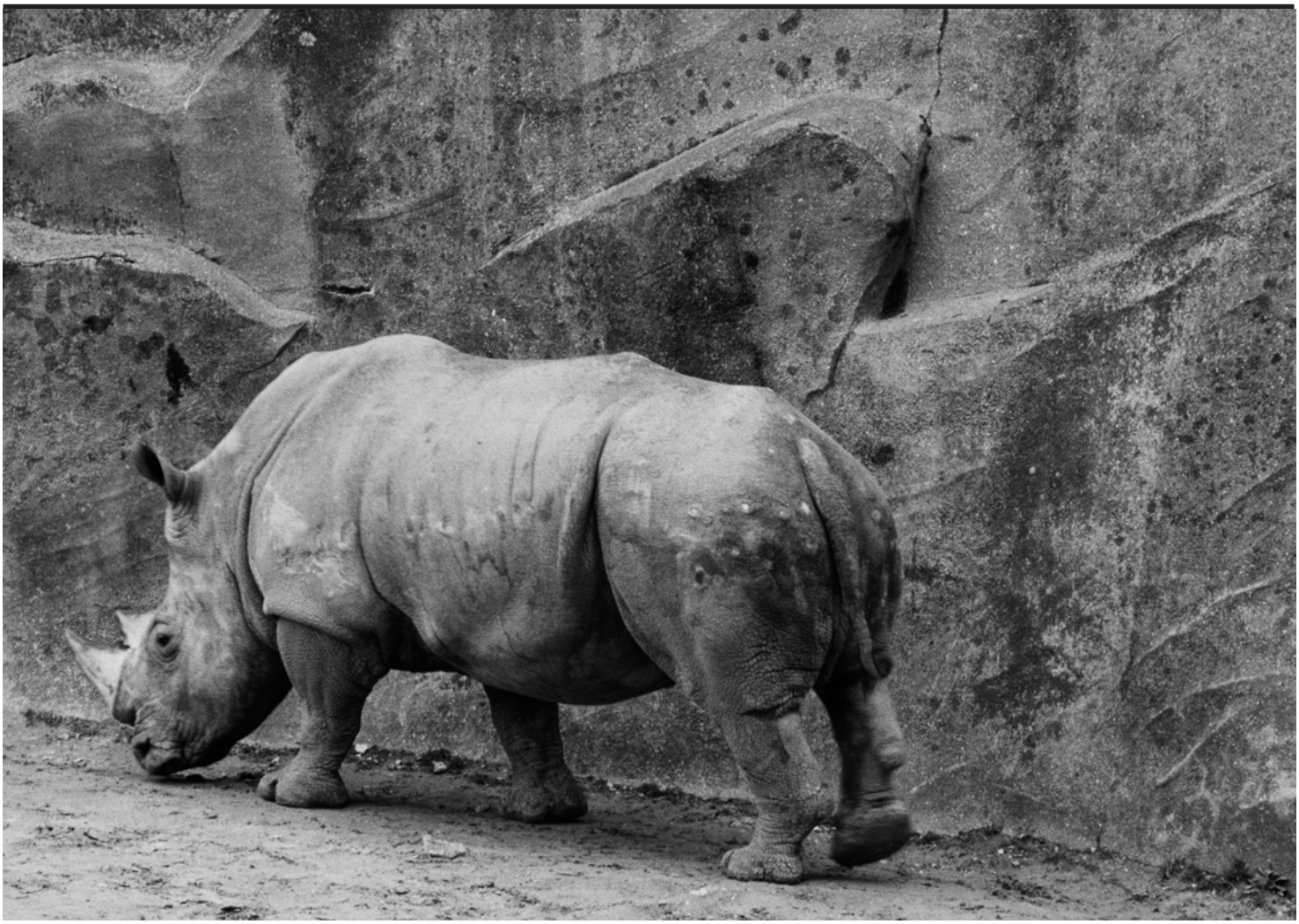
Press release

From February 26 to July 18, 2027

Sophie Ristelhueber

No Way!



Sophie Ristelhueber, ***What the Fuck!* #3, 2024**
© Sophie Ristelhueber — © Adagp, Paris, 2026

Press Tour
Thursday, February 25, 2027

Exhibition on the 1st and 2nd floors of the museum

Curator:
Sylvie Ramond,
General Director of the Pôle des Musées d'art MBA | macLYON, Director of the Musée des Beaux-Arts de Lyon

The Musée d'Art Contemporain (macLYON) has invited Sophie Ristelhueber to take over the third floor of the museum for a solo exhibition of her work in a scenography that she has designed herself in the form of a maze. *No Way!* is conceived as a territory to be traversed and is the last part of a trilogy of manifesto exhibitions that the artist describes as her own "front de refus" ('rejection front'): *What the Fuck!* (2024), *No Comment!* (2025) and *No Way!* (2027).

[...]

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The exhibition

No Way! features around sixty works and new productions. The exhibition trains the spotlight on over forty years of Sophie Ristelhueber's work. The artist has constructed an unusual exhibition layout in which visitors have to work their way through the twists and turns of a kind of maze. On their journey they will come face to face with some of her iconic series, such as *Beirut, Photographs* (1984)*, Armenia* (1989), *Fait* (1992)*, Every One* (1994)*, Iraq* (2001), *Stitches* (2005), *WB* (2005)*, Eleven Blowups* (2006) *and Sunset Years* (2019). Some of these works were featured in the exhibition *Formes de la ruine [Forms of Ruin] (2023)* at the Musée des Beaux-Arts in Lyon.

The exhibition explores her idiosyncratic treatment of ruins and the traces that remain in places ravaged by human conflict or by natural and cultural upheavals, and her stark portrayal of the facts, and the imprint, of history on bodies and landscapes – the wounds and scars that they bear. This body of work also draws on more personal themes, such as memory and childhood: *Vulaines* (1989) and *Legacy* (2022).

No Way! also opens a new chapter devoted to the return to *La Poussière*, the point where human violence and the violence of nature converge in one substance.

Sophie Ristelhueber is every inch a field worker. Her projects start in Paris with long periods of reading and thinking as she researches an idea. This preparation then leads to long trips out of the studio into the field, to volatile regions of the Middle East or the Balkans, where her ideas get put to the test and return to the studio transformed into images.

The artist

After studying literature at the Sorbonne and the École Pratique des Hautes Études in Paris, Sophie Ristelhueber (b. 1949) worked in journalism and publishing. In the early 1980s she became a full-time artist. She is one of the most important artists of her generation and played a decisive role in establishing the medium of photography within the field of contemporary art by experimenting with subjects and format as well as the status of the image and ways of exhibiting it.

It is testament to the pioneering nature of her practice that Sophie Ristelhueber has made a significant impact on the most important art historians and philosophers of the last fifty years: her work is discussed in Jacques Rancière's *The Emancipated Spectator,* and in exhibitions and writings by Bruno Latour. Art historian Thomas Schlesser described Sophie Ristelhueber as a "history painter" – a genre she has imbued with contemporary meaning, and inspired many other artists to embrace.

Sophie Ristelhueber, whose work has been exhibited in the most prestigious international museums and galleries, was awarded the prestigious Hasselblad Prize in 2025.



Sophie Ristelhueber, *Fait #60*, 1992
Courtesy Galerie Poggi, Paris
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Sophie Ristelhueber, *Pont Allenby #2* , 2016
Courtesy Galerie Poggi, Paris
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View of Sophie Ristelhueber's exhibition, *What the Fuck!* at Galerie Poggi, Paris, 2024
Courtesy Galerie Poggi, Paris
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Sophie Ristelhueber, *Every One #5*, 1994
Courtesy Galerie Poggi, Paris.
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Sophie Ristelhueber, *Eleven Blowups I*, 2006
Courtesy Galerie Poggi, Paris
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