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**PRESS KIT  
14.06.2022**



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**629 days after it closed in order to prepare its move to Plateforme 10, Photo Elysée will be opening its doors to the public once again on Saturday 18<sup>th</sup> and Sunday 19<sup>th</sup> June 2022 for a festive inaugural weekend.**

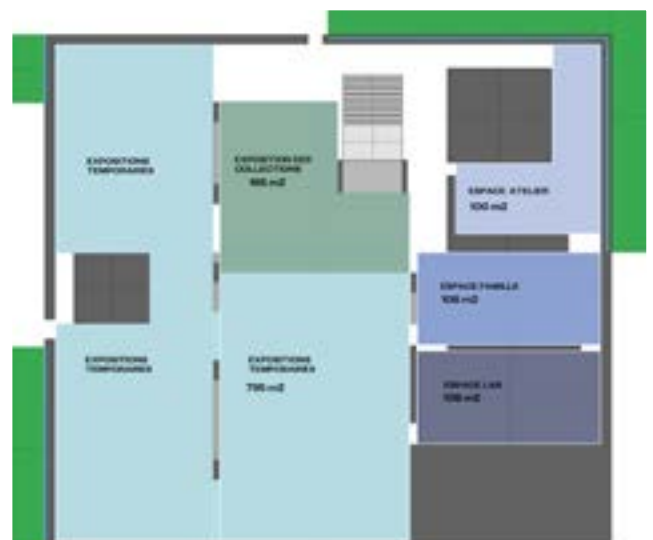
**As an institution that is resolutely open to all kinds of photographs, Photo Elysée becomes a museum that has been boldly revamped, a platform for rich and varied museum activities, an original programme, vastly expanded cultural outreach, an inclusive and sustainable management system and new proposals shared and redefined with the mudac open to all audiences.**

## **A REVAMPED MUSEUM PROJECT**

The flexible, modular platform for museum activities, which represents 1400m<sup>2</sup>, reflects Photo Elysée's openness to all kinds of photographs and audiences. The exhibition areas interconnect temporary exhibitions over 850m<sup>2</sup>, a 150m<sup>2</sup> area devoted to the museum's collections, the LabElysée – a 110m<sup>2</sup> hall devoted to digital creation, and two innovative educational areas (the Studio and the Workshop) measuring 228m<sup>2</sup>.

The Photo Elysée team worked hand-in-hand with the Studio Adrien Gardère and the Gavillet & Cie Studio on the spaces' layout and graphics. Adrien Gardère explains his approach: *"The scenographic, graphic and outreach project as a whole will reflect Photo Elysée's scientific and cultural challenges. The positioning, interaction and transitions between the areas will be defined with the museum teams to offer a rich and coherent visitor experience and an optimal understanding of the tour."* He goes on to say *"the layout design will be devised as a spatial tool, adapted to its context and the issues of mobility, transformation and dialogue between the artworks. A set of evolving and modular devices will create a flexible exhibition set up that's adaptable and can be appropriated by the museum's teams."*

*"Our goals are to translate the programming, scientific, cultural, artistic and functional challenges of the new Photo Elysée in spaces, fluid tours, light, outreach and design, to render the platform with its exhibitions and rich collections accessible, intelligible and adoptable for varied audiences with multiple expectations as well as for the museum's teams, while at the same time being incorporated into the architecture developed by the architects Aires Mateus."*



## A RICH AND VARIED PROGRAMME

### TRAIN ZUG TRENO TREN. CROSSING LINES 06.18-09.25.22

The opening event, *Train Zug Treno Tren*, was conceived and designed collaboratively between MCBA (Cantonal Museum of Fine Arts), Photo Elysée (Cantonal Museum of Photography) and the mudac (Museum of Contemporary Design and Applied Arts).

The shared approach has been one of transversality and interdisciplinarity between the various creative disciplines. Championed by each of the Plateforme 10 Museums, three specific but complementary visions give new insights into the world of railways.

In this context, *Crossing Lines*, the exhibition proposed by Photo Elysée, explores new approaches to more than a century and a half of railway history, from the earliest experiments with trains in the 19th century to their uses today.

Firstly, it bears witness to the intersecting relationships between the expansion of the railways, the arrival of cinema and the experiments of the artistic and literary avant-gardes of the first half of the 20th century. It then develops, from one hall to the next, the great wealth of the theme of trains by following the weave of tracks, tunnels, bridges and stations in Switzerland and elsewhere; exploring iconic sites such as Saint-Lazare Station and the Europe Bridge in Paris, or the “el” lines in New York; analysing the complexity of social relations peculiar to stations, trains and carriages; retracing the struggles and combats of those working on the railways; revealing alternative contemporary practices, and so on.

Containing almost 350 artworks, documents and artefacts, *Destins Croisés* unfolds along three routes or “journeys” and fifteen themes or “stations”. The visions, utopias and conquering spirit make up the first journey that travels from the 19th century to the dawn of the 20th century. The early uses of rail, between learning how it works and the melancholy of the journey itself, form the second journey. It also hinges on the different forms of sociability in stations and carriages. Between fascination, inspiration and questioning, certain dimensions specific to the railway universe constitute the third journey: from the faces of those who work there to the darkest hours of its history, and from the astonishing singularity of trains from elsewhere to contemporary alternative practices.

The exhibition thus opens up a dialogue between photography (Ella Maillart, Sabine Weiss, René Burri, Henri Cartier-Bresson, Martine Franck, Jean Mohr and Bernard Plossu), film (the Lumière Brothers, Georges Méliès and Charlie Chaplin), painting and

drawing (Gustave Caillebotte, Paul Klee, Aloïse Corbaz, Pablo Picasso and Andy Warhol) and literature (Blaise Cendrars). Among the projects more specifically devised by Photo Elysée is *Train2vie*, a short film shot by Hugo Labat, the up-and-coming director from Lausanne who dramatises the hidden facets of the world of railways. Trains represent a stage for a social diversity that reveals a particularly active counterculture. This movie aims to give it voice and showcase its creative wealth.



Poster for the exhibition *Train Zug Treno Tren. Crossing Lines*

A set of three catalogues has been co-published for the occasion by Editions Noir sur Blanc for the French version and Scheidegger & Spiess for the German version.





Gustave Caillebotte, *Le pont de l'Europe*, 1876. Oil on canvas, 125 x 180 cm. Association des Amis du Petit Palais Collection, Geneva © Rheinisches Bildarchiv Köln



Lucien Aigner, *Le Train va partir*, Paris, 1934. Print on gelatin silver paper, 24.5 x 34.5 cm. Photo Elysée Collections © Lucien Aigner



Cyrus Cornut, *Banan District, Chongqing, China*, 2017. Fine-art pigment print, 80 x 100 cm. Florence & Damien Bachelot Collection © Cyrus Cornut



Louis Sabattier, *Foule de voyageurs dans une gare*, undated. Drawing, graphite lead, black ink and inkwash on cardstock, 36 x 53.8 cm © Paris Musées/Musée Carnavalet - Histoire de Paris



Evert-Jan Boks, *Going Into the World*, undated. Oil on canvas, 103 x 83 cm. Courtesy of Berko Fine Paintings, Knokke-Le Zoute, Belgium © Berko Fine Paintings, Knokke-Le Zoute, Belgium



Bernard Plossu, *Portugal*, 1999, gelatin silver print, 30 x 24 cm. Bernard Plossu Studio. Courtesy of Galerie Camera Obscura, Paris © Bernard Plossu



Herbert Ploberger, *U-Bahnhof Wittenbergplatz*, 1943. Tempera on paper, 30 x 43.5 cm. Berlin Gallery, Berlin © Rights reserved



Walther Spinner, *Simplon Orient-Express, la voie internationale la plus directe et la plus pittoresque I*, 1947. Lithography, 65 x 100 cm. Galerie 1 2 3 Collection, Geneva © Rights reserved



Andrea Star Reese, *Chuck on the tracks near his home*, 2008, from the series *The Urban Cave*, 2007-2014. Digital inkjet print, 33.3 x 50cm. Photo Elysée Collections © 2008 Andrea Star Reese



Tom Arndt, *Woman on the Train, Southside Chicago*, 1995. Gelatin silver print, 35.3 x 27.9 cm. Les Douches la Galerie, Paris © Tom Arndt/Courtesy of Les Douches La Galerie



Photoglob Zurich (P.Z), *Albulabahn. Die Viadukte zwischen Bergun & Preda*, c.1890-1910. Photolithographic print (Photochrom®), 21.7 x 16.2 cm. Photo Elysée Collections



Olivia Bee, *Paris at Sunrise (Poppy)*, 2013. Digital C-print, 83 x 127 cm. © Olivia Bee/Courtesy of Galerie du Jour agnès b.

# 60 SPECIES OF PHOTOGRAPHIC SPACES. EXPLORING THE COLLECTIONS

06.18-12.12.22

A fun, multifaceted exploration of the Photo Elysée collections in a dedicated, central space that's accessible and free of charge all year round.

What does it mean to collect and exhibit? What are the underlying themes of a collection and how does its appreciation evolve over time? How do we enable the public to perceive the way it is constructed and conceived? These are some of the questions that arose when moving into the new space dedicated to the Photo Elysée collections.

*60 species of photographic spaces. Exploring the collections* illustrates the museum's desire to reinterpret one of the classic museographical formats, namely to present collections in a way that is dynamic, stimulating and contemporary.

With over a million artefacts in total, the museum's collections, extremely rich in photographic techniques and diverse in genres from the early days of photography through to today, have been built up using a universal approach to photography for almost four decades. Among the thousands of objects in the collections, a selection is made in several stages according to formal, historical, cultural and technical criteria.

The 600 selected photographs have been classified into 60 themed categories. They symbolise the different acquisition policies adopted over the years, but can also be seen in relation to the diverse contemporary studies on image through disciplines such as the history of art, anthropology, gender studies, history, sociology and cultural studies.

This hanging is a project that will evolve over several years, mirroring how collections and museums constantly change depending on the people that put them together and the varying historical contexts. Over the next five years, 10 themes, each containing 10 pictures, will be simultaneously shown to the public. Since the material fragility of photographs makes it necessary to change their presentation, five themes will be renewed every 5 months until all 60 photographs have been shown.

Their hanging shows a particular vision of photography connected to the institutional history specific to Photo Elysée. Analysing and selecting the artworks are subjective, often personal actions linked to a desire to learn about and understand the world. It therefore presents only one possible outcome from exploring the collections. Above all, it is the result of teamwork, especially in the commentaries written by the museum's collaborators from various disciplines. It illustrates diversified, dynamic photography that is present in many social uses, particularly artistic ones. Throughout its history, photographic technologies and the resulting social practices have repeatedly and

effortlessly crossed disciplinary boundaries in the arts and sciences, politics and society. Given the volume and scope of the collections, our project has neither the ambition to be exhaustive nor the desire to propose a definitive vision of the history of photography. Instead it is an enjoyable tool to get an idea of the collections and to map the vast thematic diversity they encompass.



René Burri, *Alberto Giacometti Exhibition*, Guggenheim Museum, New York, United States, 1974 © René Burri/Magnum Photos. René Burri Foundation, courtesy of Photo Elysée



Hans Steiner, *Photographie de mode*, c. 1940 © Photo Elysée Collections/Hans Steiner Collection



## The sixty themes in order of appearance

- 1 Ways of Exhibiting
- 2 Switzerland, Land of Artistic Creation
- 3 Self-portrait
- 4 Still Photography
- 5 Fashion photography
- 6 The Image Act
- 7 Seriality
- 8 Still Life
- 9 Historical Events
- 10 The Media
- 11 The Illustrative Image
- 12 Aerial Perspective
- 13 Portrait of The Artist
- 14 Anonymous
- 15 Symmetries
- 16 Affiliation and Identity
- 17 Memories
- 18 Belief in Progress
- 19 Problematic Images
- 20 Images on Problems
- 21 Photo-poem
- 22 Studio
- 23 Alternative Cultures
- 24 Perspectives
- 25 Groups Photographs
- 26 Photography Looking at Itself
- 27 Image + sign
- 28 Feminine and Masculine Perspectives
- 29 Exploration
- 30 The Crowd
- 31 Storage Devices
- 32 Colonial Vision
- 33 Science
- 34 The Image in the Image
- 35 Representation of the Body
- 36 Celebrity
- 37 Collage and Montage
- 38 Typologies
- 39 Images of War
- 40 War of Images
- 41 Multipartite
- 42 Overviews
- 43 Scenes and Settings
- 44 Evidence
- 45 Street Photography
- 46 Regimes of the Gaze
- 47 Spaces
- 48 The Photofilmic
- 49 Close-ups
- 50 Creatures in images
- 51 Duplication
- 52 Values
- 53 Documenting Fiction
- 54 Reproduction: Photographing the Image
- 55 Images of Power
- 56 Movements
- 57 Graphics
- 58 The persuasive image
- 59 Modes of Presentation
- 60 Metaphors in Images



Nicolas Bouvier, *Salle d'attente de l'Astrorama Midori-kan*, Exposition Universelle, Osaka, 1970  
© Eliane Bouvier and Photo Elysée-Fonds Nicolas Bouvier



Geraldo de Barros, *São Paulo*. Self-portrait, 1950. Print on gelatin silver paper (ISCP print, 1993)



Anonymous, *Manifestant sur la place Tian'anmen*, Beijing, May 1989 © Rights reserved

# TONY OURSLER

## ANOMALOUS

06.18-09.25.22

The LabElysée is an experimental space devoted to digital culture, created in 2017 and stretching across almost 110m<sup>2</sup> in the new Museum. By reflecting on the notion of digital art, it contributes to its integration in the museum (exhibitions, collections, promotion and conservation).

For the inauguration of its new building, Photo Elysée is giving carte blanche to Tony Oursler (b. 1957). For the occasion, the American artist is presenting three video installations. Through a far-out subject – accounts of encounters with unidentified flying objects (UFOs) – Oursler examines our relationship with images and their influence in a world where screens are becoming increasingly widespread.



© Tony Oursler Archive

Made up of photographs, documents and videos representing UFOs, the installations explore the visual constructions of ufology. They invite the public to take a stance with regard to what they see and question the information presented to them. By playing on perception, accentuating details and mixing up sources, Oursler shakes up references and creates illusions. Without ever giving an opinion on the existence of extra-terrestrial life forms, the artist shows proof and construction on an equal footing, holding us hostage between myth and demystification.

This work has its roots in Oursler's personal archives. In the catalogue *Imponderable, the Archives of Tony Oursler* (2015, JRP | Ringier), Branden W. Joseph writes "Tony Oursler has amassed a large

enough collection of photographs of unidentified flying objects that one can begin to discern a distinct pictorial genre: UFO photography." Oursler incorporated this subject into his work in the 1970s. He soon became interested in the stories of alien abductions published in paperbacks and the tabloid press. They were usually accompanied by poorly altered black and white pictures using pre-Photo-shop retouching techniques and far removed from the polished science fiction visuals made popular by sagas such as Star Wars.



© Tony Oursler Archive

Often presented as visually poor, a shape with blurred edges on a plain background and no reference to scale, these images are nevertheless among the most influential of their time and very well-known. It was as though the pictorial poverty was proof of the veracity of the shot. Using skilful editing, Oursler compares sources from different periods, published from the 1950s to the present day, and explores the mechanisms of their influence. Long before social media, these documents allowed their authors (represented as specialists in some media) to address a very wide audience.

Imagination, reality, or a mixture of both – where are our points of reference? In 2020, the Pentagon officially released three videos on the internet, taken by U.S. Navy pilots and showing encounters in mid-flight with what appears to be unidentified flying objects, rekindling the debate about the existence of extra-terrestrials. What happens when an institution insinuates itself into the debate? It was in light of this event that Tony Oursler decided to take a fresh look at his research into this pictorial genre.

## UPCOMING EXHIBITIONS

*After Nature. Swiss Photography in the 19<sup>th</sup> Century.*  
11.04.2022 - 01.29.2023

*Josef Koudelka. Ikonar. Archival constellations*  
11.04.2022 - 01.29.2023

## PRIX ELYSÉE : SUPPORT FOR CREATION THANKS TO PARMIGIANI FLEURIER



Dossiers submitted to the Prix Elysée © Mathilda Olmi

The result of a partnership between Photo Elysée and Parmigiani Fleurier, the Prix Elysée offers financial assistance and museum support to photographers in mid-career, so that they can produce an original piece of work. The prize includes the publication of a book.

The prize, open to all photographic genres and techniques, is open to photographers of all nationalities whose work is promising and has already been shown and published. The 5<sup>th</sup> edition of the Prix Elysée was launched on January 17, 2022.

Following the end of applications on March 14, the eight nominees will be announced at a dedicated event during the Rencontres de la photographie d'Arles on Wednesday, July 6, 2022 at Croisière. Each nominee will receive a financial contribution of CHF 5,000 for a first presentation of the unpublished project published in *the Nominees Book* in January 2023. An international jury will meet in the spring, and the winner will be announced in June 2023.

The book of the winner of the 4<sup>th</sup> edition of the Prix Elysée, Kurt Tong, will be published in June 2022 in co-production with EXB. Following in the footsteps of a man named Franklin Lung, *Dear Franklin* immerses the reader in the history of the Chinese diaspora, from the fall of the Chinese Empire in 1912 to the 1950s. Through vintage images, newspaper clippings, letters - correspondence between two fiancés - and photographs, artist Kurt Tong tells the fictional story of a man from a modest family at the beginning of the last century who, after a brilliant education, settles in cosmopolitan Shanghai.

**Q:** What is the contribution of photography in this register, both documentary and fictional? How do you define it in your own work?

**Kurt Tong :** I have done my best to acquire historically accurate photographs, i.e., corresponding to the time period and the regions mentioned. Even for the letters, I tried to photograph only letters from the 1930s and 1940s. The only fictional part is the characters themselves. All the battles, events and shipwrecks are accurate, they did happen. So I feel that the photographs give a fairly accurate view of the time and events, and the fictional characters

add an emotional dimension to the facts. The story, the versions of each character, some episodes of the story could certainly have happened. [...]



Extract from Kurt Tong, *Dear Franklin* (Photo Elysée Editions / Atelier EXC, 2022) © Kurt Tong



Extract from Kurt Tong, *Dear Franklin* (Photo Elysée Editions / Atelier EXC, 2022) © Kurt Tong

## THE CONSERVATION OF A UNIQUE HERITAGE



Daguerreotypes © Mathilda Olmi

Photo Elysée holds a unique collection of more than 1,200,000 phototypes that covers the entire field of photography from the first processes made in the 1840s to the digital image of today. Its collections cover all the plurality and multiplicity of forms and expressions of the medium - travel or mountain photography, studio portraits or photojournalism, plastic experimentation, professional, amateur or family practice.

The Museum owns or manages numerous complete photographic collections or archives, including those of Charlie Chaplin, Gertrude Fehr, Ella Mailart, Hans Steiner, Nicolas Bouvier, René Burri, and more recently Sabine Weiss, Jan Groover and Olivier Föllmi. In 2021, Photo Elysée received an exceptional donation of 100 photographs by the American David Douglas Duncan, taken in the intimacy of Pablo Picasso between 1956 and 1973.

Invested since its beginning with an important mission of preventive conservation, the museum now has new reserves allowing a greater precision thanks to an air conditioning adapted to the needs of the various types of phototypes of the collections. Divided into three climatic zones in a row, but independent of each other, they will be kept at 17°, 10° and 6°, corresponding to the specificities of the different types of media or photographic processes.

The new collection processing laboratory, located in front of the lobby of the new building, consists of several specialized areas. The new equipment they contain allows for work throughout each stage of collection processing in optimal conditions: research and management, digitization, framing, conservation and restoration, and consultation.

Work on the collections, which began before the previous museum building was closed, will take several years. The move of the works will begin at the end of 2022.



© Mathilda Olmi



© Mathilda Olmi

## VASTLY EXPANDED CULTURAL OUTREACH EVENTS



Workshops offered in schools by Photo Elysée © Mathilda Olmi

The Studio, accessible during the Museum's opening hours, is a fun, interactive space for all kinds of visitors. In this area we present *Le Parcours de l'Image* Each step of this tour allows you to discover and try out suggestions to better observe, analyse and understand photographs.

The Workshop offers a programme of educational activities adaptable to all audiences: children, adults, families, schools and people with special needs.

### CULTURAL OUTREACH

- Every Saturday at 4pm, a free guided tour with representative from the Education Department. All ages, general public.
- Every first Sunday of the month at 2pm, family tour (adults + children 6 years and over) with a representative from the Education Department. During the inauguration period, this will either be a tour with the sound effects of trains and stations, or a tour on corporal expression and poses based on photos from the collections, with the final leg of the tour taking place in the Studio.
- Every first Wednesday of the month at 3pm, there's a young people's workshop run by a representative from the Education Department. During the inauguration period, two workshops are on offer: *Hors Cadre* (Out of Frame), imagining what is taking place off-camera in a photograph, and *Par la Fenêtre* (Through the Window), about the imaginary worlds of train journeys.
- Every last Thursday of the month during the Nocturne, a unique and surprising tour. There will be tours with our curators during the inauguration period and at the end of 2022, and other formats to discover in 2023.
- Every last Thursday of the month from November, a workshop for adults focusing on photographic techniques, run by a professional photographer or artist.
- School trips (4-18 years) from September 2022.

## AN INCLUSIVE AND SUSTAINABLE APPROACH



Workshops offered by Photo Elysée in residential care homes © Mathilda Olmi

Photo Elysée is determined to position itself as a socially committed and civic-minded institution. Its missions and projects aim to contribute to the participation and cultural development of all the audiences it addresses, to avoid any kind of discrimination and to promote diversity and equal rights and opportunities for all whilst respecting each person's unique identity.

Setting up an Accessibility and Inclusion chart and in-house training in accessibility for our staff involves constant reflection to strive for ever more effective inclusiveness. The layout of the new building following expert advice, along with discussions about the exhibitions and cultural outreach activities with disability specialists will also allow us to offer an inclusive cultural venue via our team training, our building and our cultural offer.

In addition to the social responsibility involved in developing inclusivity, Photo Elysée also aims to develop a museum approach focusing on sustainability and eco-citizenship. Our management and team have decided to embark on a profound transition of the approaches, methods and practices used to integrate these two essential principles into the heart of tomorrow's societies, from a perspective that is cultural and social, economic and environmental.

The different areas targeted to ensure real change are the running of the institution, external service providers, exhibition production, conservation of collections, audiences and cultural outreach, communications and publishing, and catering services.

Convinced that civic and ecological responsibility is an imperative today, Photo Elysée is positioning itself as a major player for the future and combining the revamping of its history with a new, more inclusive and sustainable museum vision.

## JOINT AREAS REDEFINED WITH THE MUDAC



Location of the library overlooking the patio © Cyril Zingaro / William Gammuto sarl

## THE PHOTO ELYSEE-MUDAC LIBRARY

The Photo Elysée-mudac library sees books on photography and design as both an excellent way of disseminating these media since they began, and also as a space of freedom and inventiveness for photographers or designers and their projects, and the library contains more than 30,000 works. It also has a significant collection of precious books.

At first, the Photo Elysée-mudac library will be open to researchers from June 2022, and then open to the public in 2023. Its aim is to become a resource and research centre for photography, graphics and design with its own cultural programme. We are planning to set up small exhibitions and expand temporary exhibitions in dedicated showcases in the library.



Lobby, the future location of Café Lumen on the left and the bookshop at the back © Matthieu Gafsou

## CAFÉ LUMEN

In the building's central lobby, Café Lumen offers spontaneous, quick food cooked using authentic artisanal produce. Run by Delphine Veillon and Johans Valdivia, who also manage the Nabi in the MCBA, Café Lumen aims to be a place to rest, share and discuss – an essential part of the tour.

In addition, under the arcades of the north wall, opposite the MCBA building and Photo Elysée and mudac buildings, the Arcadia restaurant and its terrace welcome visitors to the arts district as well as the people of Lausanne.

## THE BOOKSHOP

The mudac and Photo Elysée have merged their bookshops in the new building to propose a series of books and objects relating to the themes of photography, design and applied arts as well as the various topics addressed in temporary exhibitions.

Postcards, catalogues, posters, and designers' books and artworks: the bookshop offers a wide range of books and items connected to the fields of photography, design and applied arts. Fun educational publications and games to develop creativity have also been selected for the younger public.

To coincide with its re-opening, Photo Elysée is launching a collection of children's books designed by Nicolas Rouvière. This series of picture stories, including two titles, *Cabanes* (Cabins) and *Fleurs* (Flowers), available from June, will take children on an extraordinary journey exploring the photographs conserved in the Photo Elysée's incredible collections.



"Cabane", from the children's book collection "La photo pour les enfants"

## PLATEFORME 10



© Cyril Zingaro

### THREE MUSEUMS ON AN ICONIC SITE IN THE HEART OF LAUSANNE

Just a few short steps from the main train station, Plateforme 10 is the new arts district in Lausanne. Unique in Switzerland, this neighborhood has arisen on the site of a former railway locomotive repair shed. Covering a surface area of more than 25,000 square meters, the site gathers the Musée cantonal des Beaux-Arts / Cantonal Museum of Fine Arts (MCBA); the Musée cantonal de design et d'arts appliqués contemporains / Museum of Contemporary Design and Applied Arts (mudac), and Photo Elysée, the Musée cantonal pour la photographie / Cantonal Museum for Photography.

Two ultramodern buildings designed by internationally renowned architects – Barozzi Veiga from Barcelona for MCBA and Aires Mateus from Lisbon for mudac and Photo Elysée – stand beside railroad tracks in the middle of a vast esplanade that invites visitors to discover a range of artworks and to linger and enjoy the day, on foot, bike, or skateboard, between terraces and arcades that form the perfect backdrop for bars, shows, and concert

Plateforme 10, a cultural hub not to be missed, will make Lausanne the definitive cultural capital of French-speaking Switzerland.



© Olivier Vogelsang

### THE ARTS DISTRICT, WHERE CULTURE, LEISURE ACTIVITIES AND A STROLL COME TOGETHER

The culmination of a major ten-year political undertaking on a national scale, Plateforme 10 and its two museum buildings will be celebrating their opening with a long list of events, shows, and activities. The State of Vaud itself has served as the project manager in bringing this vast cultural investment to completion. A festive, convivial cultural programme will regularly be held on the site.

By turns offbeat and dreamlike, programming will mix dance, theater, contemporary circus, performance art, even sound artworks. The highpoints will be two weekends, opening (June 18 and 19 2022) and closing (September 23 to 25 2022).

Other events will also be held during the opening season this summer. An imaginary journey is in store for audiences of all ages and interests. The trip will include concerts and brass bands that will transport the audience to the far reaches of our planet or into the world of railways and train stations; audio siestas; poetic circus shows with way-out bits on daily scenes that occur in train stations; plays that take the audience on a journey through a dreamworld of stations and passing landscapes; movie screenings with live music accompaniment; and original card games that will challenge young and old alike.

Boasting three restaurants and two book- and giftshops, Plateforme 10 is ideally placed to let you take advantage of the site's welcoming atmosphere and installations, and stroll its easy-going non-motorized space.

## MEDIA CONTACTS

### SWISS MEDIA

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### PICTURES

Press images are available on the website  
[www.elysee.ch](http://www.elysee.ch).

The press images in this kit are available free of charge for the duration of the exhibition and the inauguration period (06.18-09.25.22).

They may not be cropped, altered or retouched. Any reproduction, except for exhibition views, must be accompanied by the following information: name of artist, title of work, date, photo credit and copyright as indicated in the press kits.

The remaining information (technical info and dimensions) is desirable but not compulsory. Any reproduction of exhibition views must be accompanied by the indicated caption as well as the photo credit and copyright.

## PRACTICAL INFORMATION AND ACCESS

Musee cantonal pour la photographie  
Place de la Gare 17  
CH-1003 Lausanne  
[www.elysee.ch](http://www.elysee.ch)  
T +41 21 318 44 00

### OPENING HOURS

Monday-Sunday: 10am-6pm

Thursday: 10am-8pm

Closed: Tuesday

On-line ticket sales: [Plateforme10.ch](http://Plateforme10.ch)

### ACCESS

Lausanne train station, 3 minutes by foot

Bus: 1, 3, 21, Gare stop

Bus: 6, Cecil stop

Metro: m2, Gare stop

Car: Montbenon car park, reduced price

## PARTNERS

Photo Elysée, the cantonal museum of photography, is a museum owned by the Canton of Vaud and run by the Plateforme 10 Foundation.

Photo Elysée thanks its valued partners for 2022.

### Public Institutions



### Global Partner



### Main Partner



### Private Partners and Patrons



### Members



### Official Suppliers



### Main Partner - construction Photo Elysée

