

# PHOTO ELYSEE

**PRESS KIT  
2023 PROGRAM**

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## 2023 PROGRAM

### JOSEF KOUDELKA. IKONAR. ARCHIVAL CONSTELLATIONS 05.11.2022 – 29.01.2023

As a first survey exhibition in Switzerland since 1977 devoted exclusively to the work of Josef Koudelka, the exhibition and accompanying book offer new insights into his career. In particular a part of his personal archive, namely the 30,000 35-mm contact sheets from 1960-2012, has been researched and presented.

Ikonar is the nickname Josef Koudelka received from a group of Roma he met on his travels. They called him an "icon maker" because they used his famous photographs of Roma communities as quasi-religious icons in their place of worship. Although he is an internationally recognised "image maker", Koudelka considers himself more a "collector of his own images" than a photographer.

Aiming to capture the essence of the artist's world-view, this exhibition is built around key works from his most important series on 35mm film, including *Theatre*, *Gypsies*, *Invasion 68* and *Exiles*. However, the exhibition includes not only an installation entirely dedicated to his archives, which seeks to analyse their place in the personal and artistic career of one of the major players in 20th century photography, but also a reference library with a wide selection of his books.



Josef Koudelka, *France*, 1987 © Josef Koudelka/Magnum Photos, courtesy of the Josef Koudelka Foundation



Josef Koudelka, *Écosse*, 1977 © Josef Koudelka/Magnum Photos, courtesy of the Josef Koudelka Foundation



Josef Koudelka, *Kladno, Tchécoslovaquie*, 1966 © Josef Koudelka/Magnum Photos, courtesy of the Josef Koudelka Foundation

## AFTER NATURE. SWISS PHOTOGRAPHY IN THE 19TH CENTURY 05.11.2022 – 29.01.2023

This first overview of Swiss photography in the 19th century sheds light on the outstanding achievements of the pioneers, as well as the various uses of the medium, such as early investigative photography. In addition, the exhibition examines the interactions between painting, engraving and printmaking. Through research in countless archives and collections in all parts of the country, previously little known photographic material was discovered. The selection presented here takes not only the esthetic quality into account, but the specific ways in which photography was used as well. Nearly 60 public and private lenders have contributed works from their collections to provide an overview of the first 50 years of photography in Switzerland.

The exhibition is divided into seven sections: The first two deal with the emergence of a completely new medium. How was photography able to establish itself in relation to conventional visual techniques? In what period were images fixed on silver-coated copper plates? When and where were prints made on paper? The five other sections are about the influence of tourism, the importance of portrait photography, commercial aspects, artistic approaches and the representation of progress. A co-production of Fotostiftung Schweiz, Winthertur, Museo d'arte della Svizzera italiana (MASI), Lugano, and Photo Elysée, Lausanne.



Adolphe Braun, *Le glacier du Rhône*, 1864, papier albuminé. Courtoisie ETH-Bibliothek, Zurich, Bildarchiv

## #UKRAINE. IMAGES OF WAR 17.11.2022 – 29.01.2023

The conflict in Ukraine has received unprecedented visual and media coverage. Many reporters are actively working in the field to make their images accessible to the public. In addition to artists who use photography as their means of expression, inhabitants, civilians and soldiers also produce and share images that they post daily on different platforms. A tiny part of this production reaches us through our contacts, social networks, and the media. In everyday life, propaganda, journalism, or artistic production, photography is an essential part of this conflict.

From the very beginning, we have seen state-of-the-art media campaigns to campaigns, perfectly mastering the codes of digital communication. Their creators know how to take advantage of the different online networks to export the war effort. These uninhibited campaigns are also encouragement to create and share without restraint. These extraordinarily creative visual narratives invade our space, to the extent that we can wonder if press images still dominate our representations of events. The images circulating by electronic messaging and on the networks, whether produced by amateurs or professionals, offer a plethora of contrasting views. We must therefore ask ourselves whether this profusion of images is just noise or, on the contrary, whether it contributes to establishing the facts.

At a time when the American *Vogue* sends a famous photographer to do a photoshoot of the Ukrainian presidential couple, the conflict is also becoming a stage for experimentation with images. New practices are appearing in the margins. Among them, photogrammetry and tokenization are becoming more accessible. Three-dimensional reconstructions of ruins can be found on mainstream 3D hosting sites, while images are also sold as NFTs on the marketplace.

From documentaries to social networks, and including the art scene, Photo Elysée wishes to examine the approaches and to question the complexity of the images produced in this context.



From the series *Bomb Shelters*, 2022 © Rafal Milach courtesy of the artist and Jednostka Gallery

## BLUR. A PHOTOGRAPHIC HISTORY 03.03 – 21.05.2023

This exhibition traces the history of blur in photography, from the invention of the process to the present. With comparisons to painting and cinema, it tells the story – via key works – of the evolution of this form, as well as of the values associated with it according to the different periods and photographic practices.

The exhibition will begin with some paintings from the 17th century – a period in which "softness" constitutes a very specific pictorial category –, and will then move on to the present where blur has become a preponderant element of the photographic aesthetic. Blur oscillates between the primary technical error it involves and the artistic ambitions it promises.

The exhibition thus allows us to grasp the challenges posed by blur in different photographic practices, whether it be photography for artistic purposes, that produced by amateurs and scientists, or photojournalism. We will be able to discover the richness of blur, which often evokes an element and its opposite, whether it be in its relationship to reality and mimesis, in its bourgeois and revolutionary affinities, in its relationship to amateurism and expertise, or in the technical virtuosity it evokes or, on the contrary, the primary defect it designates.



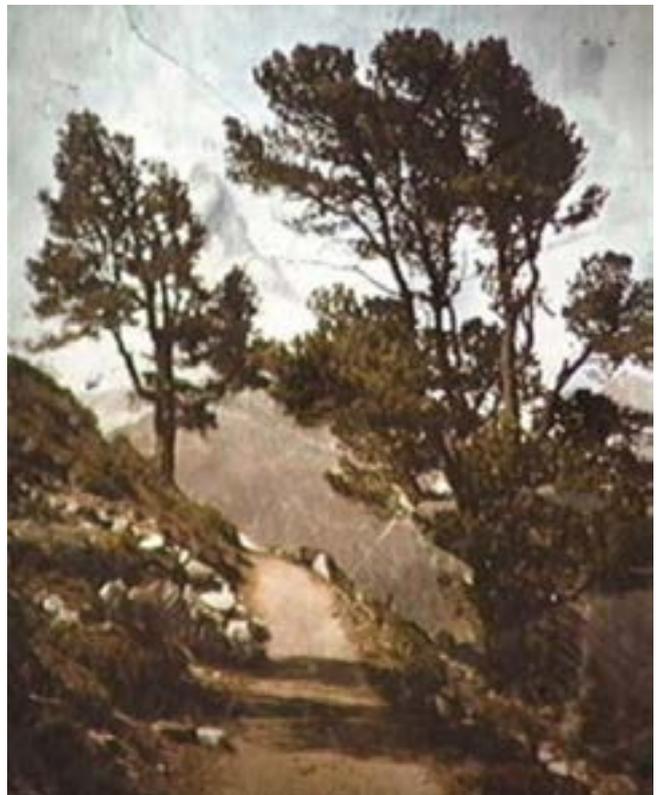
Otto Steinert, *Blick vom Arc de Triomphe [Vue de l'Arc de triomphe]*, 1951 © Nachlass Otto Steinert, Museum Folkwang, Essen

## GABRIEL LIPPMANN AND COLOR PHOTOGRAPHY 03.03 – 21.05.2023

This exhibition is the culmination of several years of collaborative work by Photo Elysée. It highlights images from the Gabriel Lippmann collection held at the museum and produced using the interferential technique – the color process for which Gabriel Lippmann was awarded the Nobel Prize in Physics in 1908. The museum holds the largest collection of plates made by Lippmann himself and gathered in one institution (137 plates out of nearly 300 spread over all continents).

Given the complexity of the Lippmann plates, at the crossroads of several disciplines, encounters took place between researchers from different horizons, notably from the LCAV of the EPFL, as well as from the Sorbonne University. The Lippmann plate also allows us to appreciate the material and technical complexity of photography, sometimes overlooked or forgotten in our digital age.

The exhibition is divided into three themes that cover the major fields of research of which the Lippmann plate is part: the Lippmann plate as a museum object, or the importance of the visual experience; the Lippmann plate as a scientific object, or the importance of the process; and, finally, the Lippmann plate as an object of art history, or the importance of the image. The exhibition has also made it possible to initiate a project for an *catalogue raisonné* of the Lippmann plates, which will be carried out in parallel at a later date (2025-2026).



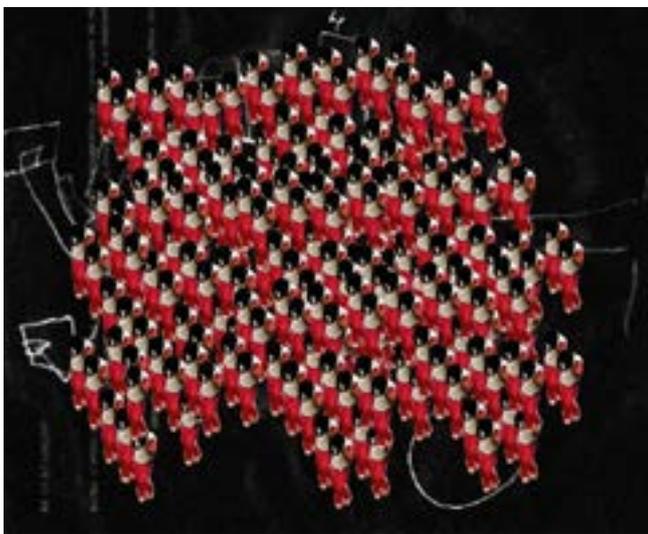
Gabriel Lippmann, *Mont Cervin*, 1891-1899 © Collections Photo Elysée

## LAIA ABRIL ON MASS HYSTERIA 30.06 – 01.10.2023

COPRODUCTION PHOTO ELYSÉE AND LE BAL, PARIS

Spanish artist Laia Abril (1986) uses photography, archival documents and multimedia to create her highly committed projects, often related to feminist issues and imbued with sociological, historical and anthropological insights. Generally in the form of "cycles", her long-term projects are structured into different chapters.

The new chapter consists of the genesis of the project: *On Mass Hysteria (Genesis Chapter)*, whose first draft led to Laia Abril's nomination for the Prix Elysée 3 (2018-2020). Mass hysteria is a reaction to circumstances in which women are under extreme stress, feel repressed, or are forced into situations where they cannot communicate or express their thoughts and emotions. Robert Woolsey, a medical historian, considers hysteria to be a "protolanguage" whose symptoms are "a code used by a patient to communicate a message that, for various reasons, cannot be verbalized." *On Mass Hysteria* allows us to visualize this language of the pain of female representation throughout history.



Laia Abril, *On Mass Hysteria*, case 1 Chalco, 2023 © Laia Abril, courtesy Les Filles du Calvaire

## ANNOUNCEMENT OF THE 2023 PRIX ELYSÉE WINNER 30.06 – 01.10.2023

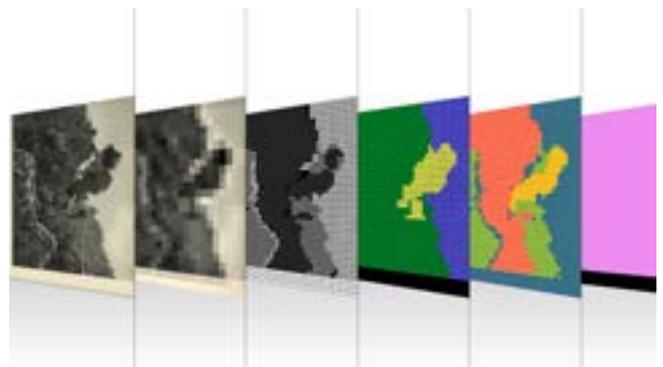
At Photo Elysée, we believe that supporting photographers in the evolution of their careers is as important as preserving their art for future generations. In a shared commitment to encourage creativity and to support the production of new work, Photo Elysée and Parmigiani Fleurier joined forces to launch the Prix Elysée in 2014. The prize is awarded every two years.

The eight nominees for the fifth edition are Vincen Beeckman (Belgium) - Debi Cornwall (US) - Siân Davey (UK) - Nicolai Howalt (Denmark) - Khashayar Javanmardi (Iran) - Alice Mann (South Africa) - Gloria Oyarzabal (Spain) and Virginie Rebetez (Switzerland). A winner will be chosen among the nominees by an international jury: the selected artist will be awarded 80,000 Swiss francs, will present an exhibition at Photo Elysée and will publish a book at the end of this two-year adventure.

## PHOTOBOOK 16.06 – 22.10.2023

In partnership with the EPFL + ECAL Lab, Photo Elysée is developing an interactive and immersive installation dedicated to the books in its library. This experimental approach relies on emerging technologies associated with design research in order to propose a new form of digital exhibition. Based on the constituent elements of the book – the distribution of images and text, the dominant colors or the graphic design, etc. –, this project aims to immerse the public in the very essence of the construction of photography books and help them discover the treasures of a rich and varied collection.

At the same time, Photo Elysée is exhibiting a selection of books from its library, which contains more than 25,000 works. With the advent of digital interactivity, photography books are experiencing an unprecedented boom, testifying to the vitality of the field today.



© EPFL+ECAL Lab

## DEBORAH TURBEVILLE PHOTOCOLLAGES 02.11.2023 – 28.01.2024

The work of Deborah Turbeville (1932-2013) defies classification. The American photographer does not belong to any particular school. Her unique signature has been recognizable since her debut in the 1970s: a certain timelessness, melancholy, and patina emanate from her hauntingly beautiful photographs, made over a period of four decades.

This retrospective will showcase Turbeville's photographic explorations, from fashion photography to her highly personal works made in Mexico. The goal of the exhibition is to show how Turbeville's work, still largely unknown, has followed a very specific path, showcasing the manual aspect of the fabrication of the images. By focusing on a wide variety of handmade collages over four decades, the exhibition will offer a new perspective on Turbeville's contribution to the history of photography.

In many of the works, the highly cinematographic narrative sequence can be read as Turbeville's biography. Bringing together unique pieces, this exhibition will show how Turbeville's aesthetic developed around the grain and tone of her photographs. This project is curated by Nathalie Herschdorfer and based on the archives of Deborah Turbeville at the MUUS Collection (New York).



Deborah Turbeville, *Wallflower*, 1978 © Deborah Turbeville / MUUS Collection

## VIRGINIE OTTH 02.11.2023 – 28.01.2024

The artist Virginie Otth (Switzerland, 1971) proposes a conceptual approach to photography and is particularly interested in the way photography works on our always fragmentary relationship to reality and memory.

A monumental and original work devoted to the question of the object of female desire, produced for this exhibition and acquired by the Canton of Vaud, will also be presented in the exhibition.



Deborah Turbeville, *Comme Des Garçons*, 1980 © Deborah Turbeville / MUUS Collection

## NEW SPACES

### BOOKSHOP AND BOUTIQUE

The mudac boutique and the Photo Elysée bookshop now share the same space in the new building, offering a wide range of books and objects related to the themes of photography, design and the applied arts, as well as the various subjects covered in the temporary exhibitions. A large selection of postcards, catalogs, posters, publications and works by designers is available, including fun and educational publications and games intended to develop creativity in children.



© Emmanuel Denis

### CULTURAL OUTREACH SPACES

The Studio, open to the public during the museum's opening hours, is an interactive and fun space for all audiences. In this space, the *Image path* is presented. Each step of the journey allows visitors to discover and experiment with the tricks of the trade to better observe, analyze and understand a photograph.

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



© Emmanuel Denis

### THE CAFÉ LUMEN

The Café Lumen, located in the building's central hall, offers a spontaneous bistro cuisine made with authentic local products. Run by Delphine Veillon and Johans Valdivia, who also manage Le Nabi within the MCBA, the Café Lumen is a place to unwind, share and exchange ideas, an essential aspect of the visit.

In addition, the Arcadia restaurant, with its outdoor terrace, located in the arcades of the north wall, opposite the MCBA building and that of Photo Elysée and mudac, welcomes all visitors to the arts district as well as the people of Lausanne.



© Emmanuel Denis

## PRESS INFORMATION

### PRESS CONTACT

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### PRACTICAL INFORMATION AND ACCESS

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**OPENING HOURS**  
Monday – Sunday: 10am – 6pm  
Thursday: 10am – 8pm  
Tuesday: closed

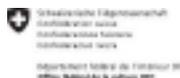
**ACCESS**  
CFF train station, Lausanne, 3 minutes on foot  
Bus: 1, 3, 21; stop: Gare  
Bus: 6; stop: Cecil  
Metro: m2; stop: Gare  
Car: Parking Montbenon, discount

## PARTNERS

Photo Elysée, cantonal museum for photography, is a museum of the Fondation Plateforme 10, actively supported by the Canton of Vaud.

Photo Elysée warmly thanks its partners for their invaluable support in 2022

#### Public institutions



#### Global partner



#### Main partner



#### Private partners, patrons and institutional partners



#### Members



#### Official suppliers



#### Main partner - construction Photo Elysée

