

# PHOTO ELYSEE

PRESS KIT  
SPRING 2023

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# BLUR

## A PHOTOGRAPHIC HISTORY

03.03 – 21.05.2023

Resulting from research carried out over several years, the 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 across different periods and photographic practices.

The exhibition contains nearly 400 works by more than 180 different artists, allowing the visitor to discover the multiple forms of blur throughout history. Drawn from Photo Elysée's collections or on loan from numerous institutions, including the Centre Pompidou and MoMA, these works engage in a dialogue with their historical descriptions.

Beginning with paintings from the 17<sup>th</sup> and 18<sup>th</sup> centuries – a period in which "blur" constituted a very specific pictorial category – the exhibition is divided into 12 historical and thematic sections. It ends with the present where blur has become a preponderant element of the photographic aesthetic.

In photography, blur can be produced in many ways: focus blur, movement blur, blur produced by filters at the time the photo is taken or by retouching it when it is printed, etc. The exhibition allows us to grasp the challenges posed by blur in different photographic practices, whether it be photography for artistic purposes, photography produced by amateurs or scientists, or photojournalism.

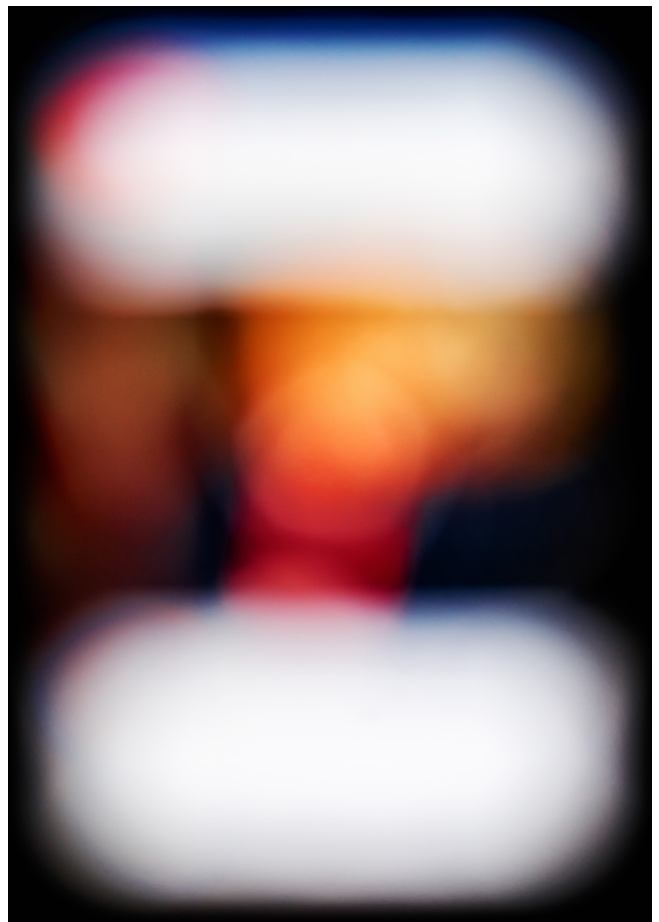
From Alfred Stieglitz to Gerhard Richter, and including Auguste Rodin, Man Ray, William Klein, Sarah Moon and Jan Groover, we are able to perceive the richness of blur, which often evokes an element and its opposite, whether it be its relationship to reality and mimesis, its bourgeois and revolutionary affinities, its relationship to amateurism and expertise, the technical virtuosity it evokes, or, on the contrary, the primary flaw that it designates.

*"Both an essential element of the human perspective and a technical manipulation that gives form to representation, blur constitutes a formidable focal point for observing the conflicts and tensions that are involved in the search for a desired representation, depending on the period and the technique, on whether it is faithful to human vision, or, on the contrary, is idealized and mythologized, perhaps even derealized or almost invisible,"* writes Pauline Martin in the introduction to the book published on the occasion of the exhibition.

Curator: Pauline Martin



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



Catherine Leutenegger, *Apocalyptic-Post, Fire&Fury*, 2022, from the series *Apocalyptic-Post*, 2017 - ongoing © Catherine Leutenegger, Collections Photo Elysée.

# THE BOOK **FLOU. UNE HISTOIRE PHOTOGRAPHIQUE**

With its many quotations, the book, published together with delpire & co, creates a dialogue between the images and the way in which blur has been described by authors and artists as diverse as Charles Baudelaire, Julia Margaret Cameron and Pierre Bourdieu, thus highlighting the multiple implications of blur in the perception of the world throughout history. As Serge Tisseron points out in his text, *"If the rapid evolution of the world makes us anxious, we will probably prefer clear, stable images. If, on the contrary, we are anxious about a certain rigidity around us (...), we will prefer movement, the aspiration towards the future"*.

## *Flou. Une histoire photographique*

Edited by Pauline Martin

Texts and contributions by Martin Barnes, Martine Beugnet, Florian Ebner, Sébastien Lifshitz, Pauline Martin, Michel Poivert and Serge Tisseron; afterword by Nathalie Herschdorfer

Publication date: 02/03/2023

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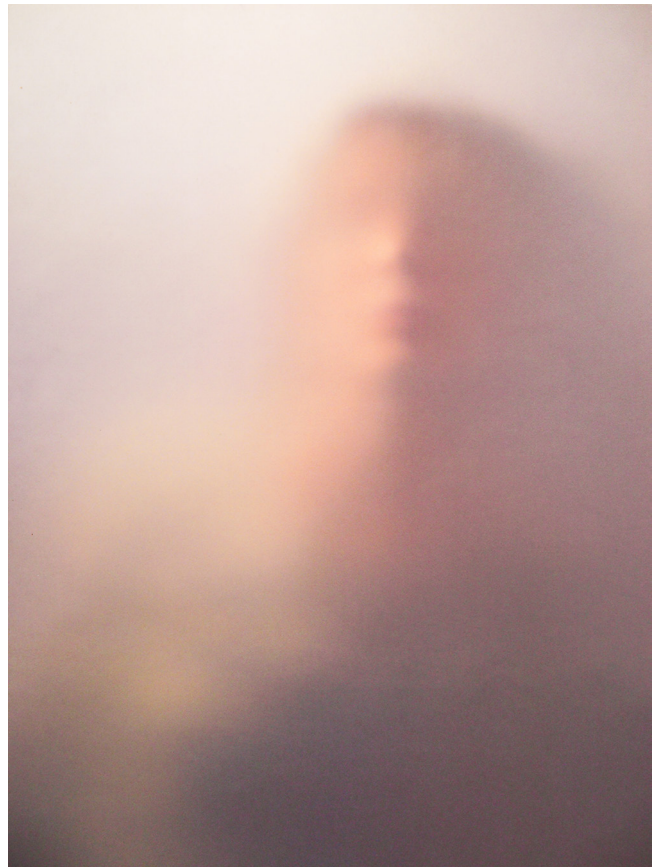
Format: 20 x 27.5 cm

Pages: 336

282 black and white and color photographs

EAN: 979-10-95821-58-8

Published by delpire & co and Photo Elysée



Murielle Michetti-Baumgartner, *Visage n°4*, from the series *Opaque*, 2005 © Murielle Michetti-Baumgartner, Collections Photo Elysée

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Henri Toulouse-Lautrec, *La Loie Fuller aux Folies-Bergères*, 1893 © tous droits réservés : Musée Toulouse-Lautrec, Albi, Tarn, France



Alvin Langdon Coburn, *Vortograph II (Vortographe III)*, 1917 © The Universal Order, Victoria and Albert Museum, London



Alfred Stieglitz, *Portrait - S.R.*, 1904 © Victoria and Albert Museum, London



Bernard Plossu, *Les Alpes*, vers 1970 © Bernard Plossu



Florence Henri, *Composition (personnage et panier sur une plage)*, vers 1930-1935 © Archive Florence Henri / Martini & Ronchetti



Philippe Cognée, *Guillaume et Thomas*, 1996 © Ville de Grenoble / musée de Grenoble / cliché J.-Luc Lacroix



Jan Groover, *Sans titre*, vers 1975 © Photo Elysée



Christian Boltanski, *Les élèves de l'école secondaire juive de la Grosse Hamburger strasse, Berlin - avril 1938, 1991* © Christian Boltanski, Collection Crispini



Frédéric Boissonnas, *Le Mont Blanc pris, vue prise de Bellevue, près de Genève (septembre 1892), 1892*. Collection Société française de photographie

# GABRIEL LIPPMANN COLOR PHOTOGRAPHY 03.03 – 21.05.2023

This exhibition is the result 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 received the Nobel Prize in Physics in 1908. The museum holds the largest collection of plates made by Lippmann in one institution (137 plates out of nearly 300 spread out across the world).

The exhibition is divided into three themes that cover the major fields of research: 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 a catalogue raisonné of the Lippmann plates, which will be carried out in parallel at a later date (2025 - 2026).

To understand the complexity of this object, Photo Elysée has joined forces with a team of researchers from the AudioVisual Communications Laboratory (LCAV) of the Swiss Federal Institute of Technology in Lausanne (EPFL). This partnership has not only made it possible to study the process, but also to explain and present it to the public in an innovative way.

In this exhibition, the display cases in which the plates are presented benefit from research at the Swiss Federal Institute of Technology in Lausanne (EPFL) to create a unique lighting system, adapted to the observation of each original image.

Observing a Lippmann plate is most often a solitary experience: the object can only be seen properly by one person at a time. In his day, Gabriel Lippmann projected his images, allowing a large audience to see the same image at the same time and to agree on the perceived colors. With the help of EPFL, we were able to recreate such a projection using contemporary plates made possible through EPFL's research.

Given the complexity of the Lippmann plates that are at the crossroads of several disciplines, encounters took place between researchers from different horizons, notably from the LCAV at EPFL, as well as 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.

**Curators:** Pauline Martin and Nathalie Boulouch, with the participation of Manuel Sigrist  
**Scientific committee:** Jean-Marc Fournier, Tatyana Franck, Carole Sandrin, Martin Vetterli



Gabriel et/ou Laurence Lippman, *Mont Cervin*, 1893-1910 © Collections Photo Elysée



Gabriel et/ou Laurence Lippmann, *Bouquet de pavots d'Orient*, 1892-1910 © Collections Photo Elysée

In partnership with:

# EPFL

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Gabriel Lippmann, *Portrait de Laurence Lippmann lisant dans un jardin*, 1898-1900  
© Collections Photo Elysée



Laurence Lippmann, *Portrait de Gabriel Lippmann à l'ombrelle rouge dans un jardin*, 1898-1900 © Collections Photo Elysée



Gabriel Lippmann, *Vue d'un village de montagne avec personnage féminin*, 1893-1910 © Collections Photo Elysée



Gabriel et/ou Laurence Lippmann, *Venise*, 1902 © Collections Photo Elysée

# UNDER YOUR SMELL ECAL X JEAN PAUL GAULTIER 03.03 – 21.05.2023

Photo Elysée will be presenting the exhibition *Under Your Smell*, a truly immersive experience that explores notions of beauty, identity and gender.

Under the direction of Florence Tétier (Jean Paul Gaultier's creative director) and Nicolas Coulomb (photographer and consultant for *Novembre Magazine*), students in the Bachelor's program in Photography at ECAL/Ecole cantonale d'art de Lausanne propose a visual interpretation of Jean Paul Gaultier's perfumes.

The brand's perfumes – *Le Mâle*, *La Belle* and *Scandal* – are at the heart of the installation. The young photographers developed the subject by creating still lifes with contrasting textures: liquid, dry, organic and inert, evoking the components of the fragrances and the design of the bottles. In a series of staged images, perfumes become the backdrop for stories of transgressions and whimsical projections.

*Under Your Smell* offers a hypnotic and immersive experience through monumental prints on fabric that take over the spaces of Photo Elysée. Giant "image cushions" invite the public to lie down and celebrate gender diversity and new definitions of beauty and body expression.

The students who participated in this project are: Dominique Bartels, Julie Corday, Diego Fellmann, Florian Hilt, Samara Krähenbühl, Angèle Marignac-Serra, Lisa Mazenauer, Marvin Merkel, Inès Mermoud, Basil Pérot, Yolane Rais, Camille Spiller, Gwendoline Albasini, Tony Altermatt, Matteo Angelé, Laure Brandford Griffith, Noa Chevalley, Sara De Brito Faustino, Yann Difford, Jessica Dreier, Valerie Geissbühler, Eloïse Genoud, Ulises Lozano, Louis Michel, Yan Miranda, Lea Sblandano, Samuel Spreyz, Gaéтан Uldry and Antoine Woeffray.

Curators: Milo Keller, Florence Tétier, Nicolas Coulomb

Coordination: Calypso Mahieu

Technical director: Antoine Vauthey

Assistants: Antoine Martin, Lisa Mazenauer, Angèle Marignac-Serra



© ECAL/ Florian Hilt, Basil Pérot



© ECAL/ Valerie Geissbühler, Lea Sblandano



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© ECAL/ Sara De Brito Faustino, Noa Chevalley



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## UPCOMING EXHIBITIONS 30.06 – 01.10.2023

### ON MASS HYSTERIA

A CO-PRODUCTION BETWEEN PHOTO ELYSÉE  
AND LE BAL, PARIS

Artist Laia Abril (Spain, 1986) uses photography, archival documents and multimedia to create her highly political projects, often related to feminist issues and imbued with sociological, historical and anthropological insights. Her long-term projects are structured into different chapters. The artist will be presenting her latest project at Photo Elysée: *On Mass Hysteria (Genesis Chapter)*, the first draft of which led to her nomination for the Prix Elysée (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. *On Mass Hysteria* allows us to visualize this language of the pain of female representation throughout history.

## PRIX ELYSÉE WINNING PROJECT 2023

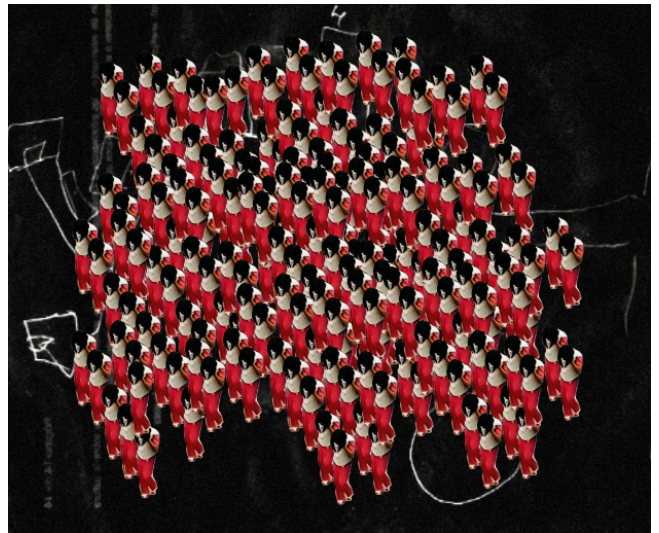
The Prix Elysée is the result of a partnership initiated in 2014 between Photo Elysée and Parmigiani Fleurier. The winner of the 5<sup>th</sup> edition of the Prix Elysée will be announced in 2023. Among the 139 applications received, eight artists from around the world were nominated last year. They were each awarded the sum of CHF 5,000.- to pursue an original project. Each of the eight projects will be submitted to a jury of professionals from the world of photography that will then choose the winner of the 5<sup>th</sup> edition of the Prix Elysée. Published by Photo Elysée, eight small books, presenting the works of the nominees, are available either individually or in a boxed set with a limited edition print by each artist.

Editions Photo Elysée. Artistic Director: Ramon Pez; printed by Artiere Edizioni (Bologna)

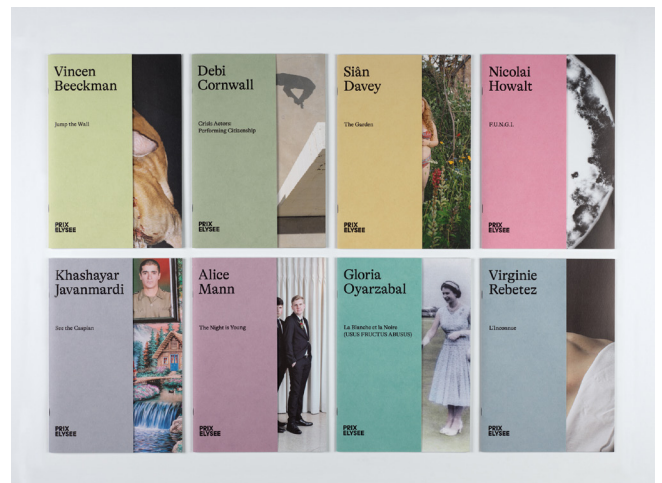
The eight nominees for the fifth edition are Vincen Beeckman (Belgium), Debi Cornwall (US), Siân Davey (UK), Nicolai Howalt (Denmark), Khashayar Javanmardi (Iran), Alice Mann (South Africa), Gloria Oyarzabal (Spain) and Virginie Rebetez (Switzerland). A winner will be chosen from among the nominees by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

## PHOTOBOOKS

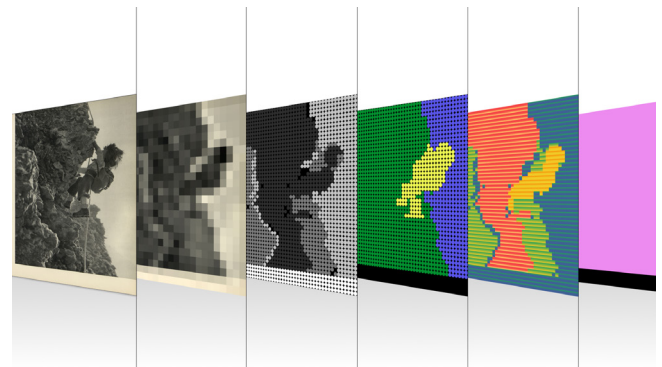
In partnership with the EPFL + ECAL Lab, Photo Elysée is developing an interactive and immersive installation dedicated to the books in its library. This experimental approach relies on emerging technologies associated with design research in order to propose a new form of digital exhibition. At the same time, Photo Elysée is exhibiting a selection of books from its library, which contains more than 30,000 works. With the advent of digital interactivity, photography books are experiencing an unprecedented boom, testifying to the vitality of the sector today.



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



© Photo Elysée



© EPFL + ECAL Lab

## OUR 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 disabilities.



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### 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 with in 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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julie.maillard@plateforme10.ch  
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M + 41 79 684 19 24

## PRESS CONFERENCE

Thursday, March 2, 2023 from 9a.m. to 11a.m.  
Registration and information: Julie Maillard

## PRACTICAL INFORMATION AND ACCESS

Photo Elysée  
Cantonal museum for photography  
Place de la Gare 17  
CH-1003 Lausanne  
www.elysee.ch  
T +41 21 318 44 00

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

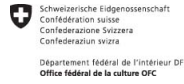
**ACCESS**  
CFF train station, Lausanne, 3 minutes on foot  
Bus: 1, 3, 21; stop: Gare  
Bus: 6; stop: Cecil  
Metro: m2; stop: Gare  
Car: Parking Montbenon, discount

# 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:

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