

PHOTO ELYSEE

PRESS KIT
SUMMER 2023

10 PLATEFORME
QUARTIER
DES ARTS
LAUSANNE

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INTRODUCTION BY NATHALIE HERSCHDORFER

Embracing the present, Photo Elysée is giving pride of place to a new generation of socially and politically engaged female artists, the rising stars of the contemporary international arts scene. Each of them pores over the media and picks out images to examine the stereotypes of our patriarchal society.

Nowadays, photography circulates on various media, from paper to screens. We decided to put the printed page at the heart of our programme. Photo Elysée houses a collection of almost 25,000 photography books. Currently still closed to the public, some of the library's content will be revealed this summer through a brand new exhibition. The public is invited to browse these books through an interactive digital tool produced with the EPFL+ECAL Lab.

The reason we are showing our collection of books is that many artists are expressing a keen interest in the printed page. This interest can be seen in works produced using photos found in, and cut out of books, magazines, and other printed material. This is the case for Spanish artist Laia Abril, who has been invited by Photo Elysée to present her latest research on mass hysteria – a new chapter in her vast project *History of Misogyny*. It's also true of American artist Carmen Winant, who has added to our library a selection of feminist books. Like Laia Abril, she produces her work by deconstructing and collecting found images, which she then arranges intuitively. In the series exhibited here, she superimposes birth images onto pages of the *New York Times*. In Winant's work, pictures and words collide, devoid of order, narration or linear sequence.

In this feminist, activist line-up, Photo Elysée unveils the work of American photographer Debi Cornwall, winner of the 2023 Prix Elysée, one of the world's most prestigious photography awards that was launched in 2014 with our partner Parmigiani Fleurier. In this series, which is still in progress, the artist decodes society's images in the age of fake news, and examines the role of photography in the blurry line between truth and fiction. In Debi Cornwall's work, photography becomes a tool for political analysis.

Lastly, Photo Elysée has invited Lausanne photographer Jagoda Wisniewska to team up with Chilean performer Tamara Alegre, invited by the performing arts centre Arsenic. This exhibition can be seen in the Signal L, a space funded by the Leenaards Foundation where the Plateforme 10 museums take turns to invite artists from the region in partnership with local cultural institutions. Although Jagoda Wisniewska's work focuses on the sensuality of the body, it is nonetheless also a politicised body.

LAIA ABRIL ON MASS HYSTERIA

A HISTORY OF MISOGYNY

COPRODUCTION WITH LE BAL, GALERIE LES FILLES DU CALVAIRE, PARIS AND THE FINNISH MUSEUM OF PHOTOGRAPHY, HELSINKI

Laia Abril uses photography, archival material and multimedia to create projects that engage with feminist issues and are marked by sociological, historical and anthropological considerations. Her long-term projects are organised into chapters. The artist presents Photo Elysée with her latest research, *On Mass Hysteria (Genesis Chapter)*, a first draft of which led to Abril's nomination for the 2019 Prix Elysée. Mass hysteria is a reaction to circumstances in which women are subjected to extreme stress, feel repressed or forced into situations where they cannot communicate or express their thoughts or emotions. *On Mass Hysteria* allows us to visualise this language of pain in female representation throughout history.

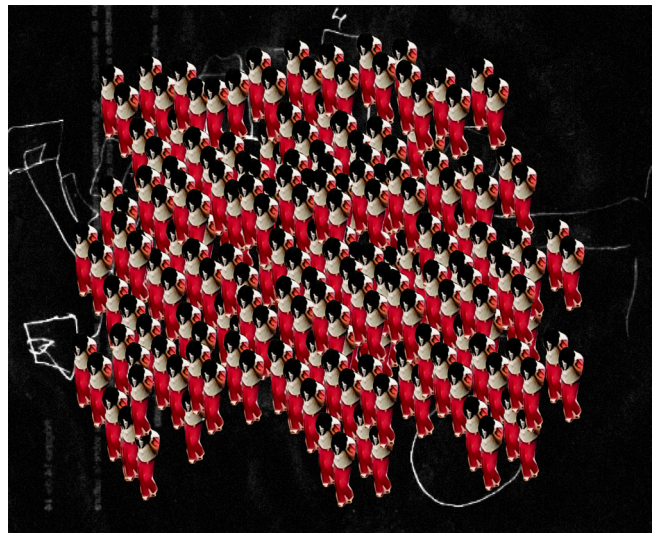
Excerpt from the exhibition text

Evil witches were accused and executed in Salem, while possessed nuns meowed and had seizures across Europe. Hand-trembling epidemics spread among Swiss and German boarding schools, and laughing attacks widespread among Tanzanian girl's students. Female adolescents in Afghanistan experienced fainting outbreaks, while over 600 boarding schoolgirls suddenly lost the ability to walk straight at a boarding school in Mexico. In Cambodian garment factories, thousands of women have fainted inexplicably during the last decade, and American cheerleaders tic compulsively and have seizures without a physiological explanation.

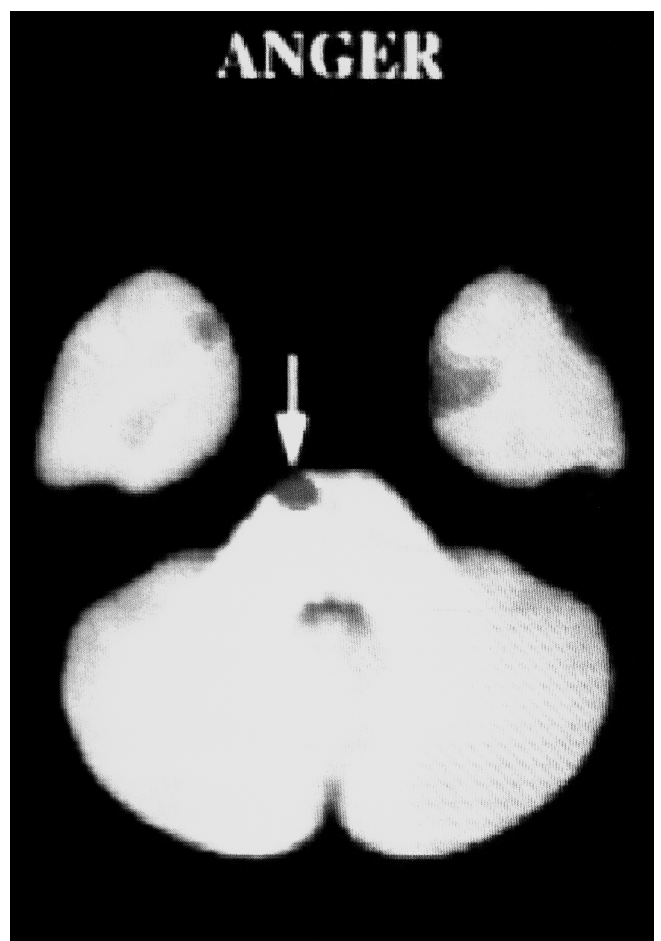
Mass Hysteria, or Mass Psychogenic Disorder, a term now more widely accepted, arises in tightly knit environments burdened by unbearable and inescapable social circumstances.

When a stress trigger event unfolds, the group starts experiencing uncontrollable motor symptoms simultaneously, such as trembling, weeping, twitching, ticking, or even fainting. These involuntary symptoms, often resembling trance-like states, can persist for months and have non-organic origins. Historically, the term hysteria has been employed to pathologize women perceived as "difficult." Medical historian Robert Woolsey suggests it could serve as a "protolanguage," with its symptoms functioning as "a code used to convey a message which, for various reasons, cannot be verbalized".

Exploring mass hysteria further as a form of unconscious protest, we discover that outbreaks often influence those in lower social positions confronted with challenging situations, such as life in strict boarding schools, laboring in factories with inhuman conditions, or dwelling in isolated religious institutions like convents. Dr. Josefina Ramírez, a Mexican physical anthropologist, offers an insightful perspective: mass hysteria might be a collective physical response that symbolizes the struggles



Laia Abril, *Case Piece Chalco, Mexico*, from the series *On Mass Hysteria*, 2023 © Laia Abril, courtesy Galerie Les Filles du Calvaire



Laia Abril, *Anger*, from the series *On Mass Hysteria*, 2023 © Laia Abril, courtesy Galerie Les Filles du Calvaire

these young women endure due to unequal social power dynamics.

The genesis chapter of *A History of Misogyny*, titled *On Mass Hysteria*, investigates the possibility of an ancient female protolanguage of protest. The project challenges the prevailing psychological approach that blames women for medically unexplained maladies. Instead, it emphasizes the impact of societal factors such as social and political oppression. Mass hysteria aims to visualize the collective pain of transgenerational trauma that is often ignored or diminished by society, passed down among women.

Biography of the artist

Laia Abril, Barcelona, 1986, is a multidisciplinary artist whose works center around the themes of women's rights, grief, and bio-politics. Her research-based practice employs photography, text, and sound to explore difficult and hidden realities. One of her most acclaimed projects, *A History of Misogyny*, has been exhibited in over 15 countries and her artworks are held in collections such as the Centre Pompidou and FRAC in France, the Victoria & Albert Museum in London, and the Photo Elysée and Fotomuseum Winterthur in Switzerland. Her career has earned her numerous accolades, including the 2016 Prix de la Photo in Arles, the 2020 FOAM Paul Huf Award in Amsterdam, the 2022 Hood Medal in London, and the 2023 Shpilman Award.

Laia Abril is also a published author with several notable titles, such as *The Epilogue* (Dewi Lewis, 2014), *Lobismuller* (RM, 2016), which won the 2015 Images Vevey Best Book award; and *On Abortion* (Dewi Lewis, 2018), which was nominated for the Deutsche Börse Prize and won the 2018 Aperture-Paris Photo Best Book Award. Her most recent publication, *On Rape*, was released by Dewi Lewis in 2022. Abril is a lecturer at HSLU and is represented by the Parisian gallery Les Filles du Calvaire.

In conjunction with the exhibition, L'Appartement, Images Vevey's exhibition space, presents *Laia Abril. Menstruation Myths* from June 28 to November 5, 2023. In this project, Laia Abril denounces the difficulties faced by menstruating women in societies that despise this biological mechanism.



Laia Abril, *Feelings*, from the series *On Mass Hysteria*, 2023 © Laia Abril courtesy Galerie Les Filles du Calvaire
Disclaimer: this image is a collage based on images from local newspapers such as Phnom Penh Post and Khmer Times.



Laia Abril, *Wrong Cake*, from the series *On Mass Hysteria*, 2023 © Laia Abril courtesy Galerie Les Filles du Calvaire

PRESS IMAGES

The press images are available to the press throughout the exhibition period at Photo Elysée. They must not be cropped, modified or retouched.

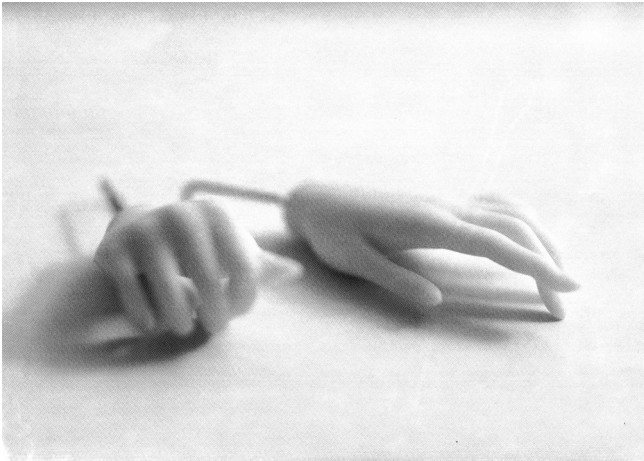
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Laia Abril, *Identity Thief*, from the series *On Mass Hysteria*, 2023 © Laia Abril courtesy Galerie Les Filles du Calvaire



Laia Abril, *Teen's Pain*, from the series *On Mass Hysteria*, 2023 © Laia Abril courtesy Galerie Les Filles du Calvaire



Laia Abril, *Delicate Hands*, from the series *On Mass Hysteria*, 2023 © Laia Abril courtesy Galerie Les Filles du Calvaire



Laia Abril, *We Wan't Blood*, from the series *On Mass Hysteria*, 2023 © Laia Abril courtesy Galerie Les Filles du Calvaire



Laia Abril, *Case Piece Cambodia*, from the series *On Mass Hysteria*, 2023 © Laia Abril courtesy Galerie Les Filles du Calvaire



Laia Abril, *Mirror Neurons*, from the series *On Mass Hysteria*, 2023 © Laia Abril courtesy Galerie Les Filles du Calvaire

OPEN BOOKS

A PHOTO ELYSÉE X EPFL+ECAL LAB PROJECT

For the duration of the show, Photo Elysée will be revealing a selection from its book collection with the creation of a library that snakes through the exhibition space. It allows visitors to browse the books and immerse themselves in the sequences of images.

Bringing together image, typography and text photography books are objects offering myriad creative possibilities. They provide an intimate, tactile experience of a series or subject and give the reader time to appreciate the images and narrative. While social media have become a popular way of sharing pictures, photography books offer an aesthetic experience to immersing one's self in the work of the photographer. Both are structured around sequence, the order of the images, linked with text, captions or commentary.

Open Books gradually reveals the thread that weaves itself through the pages. At the centre of the show, Photo Elysée and EPFL+ECAL Lab present an interactive, immersive device devoted to digital books. This experimental approach uses emerging technologies combined with design research to offer a new form of digital exhibition. Based on the constitutive elements of the book such as the distribution of images and text, the dominant colours or the graphic design, this project aims to plunge the public into the heart of the construction of photographic books and enable them to discover by association other works from the museum's collection. This research also explores how artificial intelligence can be used for cultural content rather than attempting to replace human beings.

The printed page is a source of inspiration and a medium for contemporary artists. Photo Elysée has invited Carmen Winant to present *The Fall of The Modern Empire*. Known for her collages and her work focusing on the representation of women, the artist has printed photos of women giving birth onto pages of the *New York Times*. The images blend into one another, mingling with the articles and merging in a single shot. For each image, Winant seeks out interesting political and aesthetic harmonies with a page from the newspaper. These fusions cancel out hierarchies, leaving only the relationships between the images. With this series, the artist tells a story about the way in which women represent themselves and each other. This work is accompanied by a selection of feminist books proposed by Carmen Winant which complements Photo Elysée's library.

The *Open Books* show allows visitors to discover a wealth of photography books and explore the creative possibilities of these objects and their influence on contemporary artists.



Books from the Photo Elysée's library, 2023 © Khashayar Javanmardi / Photo Elysée / Plateforme 10



Books from the Photo Elysée's library, 2023 © Khashayar Javanmardi / Photo Elysée / Plateforme 10



Carmen Winant, *The Fall of The Modern Empire*, Found image on newspaper © Carmen Winant

DEBI CORNWALL,

WINNER OF THE PRIX ELYSÉE 2023

Photographer Debi Cornwall, born in the United States and based in New York, is the winner of the 2023 Prix Elysée. Her current series, *Model Citizens*, is on display at Photo Elysée over the summer. Cornwall's politically and intellectually engaged photographs explore the boundary between reality and imagination, truth and fake news, and examine the function of photography as proof. The Prix Elysée awards a grant of CHF 80,000 that enables the artist to publish a book and complete her current research.

Selected among the nominees of this edition, Vincen Beeckman (Belgium), Siân Davey (United States), Nicolai Howalt (Denmark), Khashayar Javanmardi (Iran), Alice Mann (South Africa), Gloria Oyarzabal (Spain) et Virginie Rebetez (Switzerland), "*Debi Cornwall's work is in line with current events, underlines the jury, "and is an important contribution that is timely, given the effect of fake news in our societies. Through her research, the artist questions the blurred line between truth and fiction. The project, which is both a political and intellectual commitment, points to the urgency and necessity of questioning photography as a proof. The impact of fake news is not limited to the United States – the artist is telling a local story that talks about global issues. We are convinced that with the Prix Elysée, Debi Cornwall will reach a new and wider audience and that the prize will help increase her visibility in Europe."*

Debi Cornwall is a conceptual documentary artist who has focused on her career as an artist since 2014 after practicing as a civil rights attorney for twelve years. Employing absurdity and dark humor, she excavates invisible systems by layering still and moving images with testimony and archival material. Her books *Welcome to Camp America: Inside Guantánamo Bay* and *Necessary Fictions* (Radius Books, 2017 and 2020) have received numerous awards.

"After a career in civil-rights law, I came back to photography looking to illuminate hidden truths. My work seeks to understand and illuminate these powerful political, corporate, and social forces. Photographs can be evidence, yes, but evidence of what? My project, Model Citizens, examines the staging of reality and the performance of citizenship in the United States, a militarized country whose citizens cannot agree on what is true. Now I'm casting a wider net, making photographs more elliptically related to my topic, from institutional staging and roleplay to the performances we play out communally, consciously or not."

The Prix Elysée is one of the most prestigious photography awards. It is awarded every two years following an international call for entries, with no theme or age limit, and is dedicated to photographers in mid-career. Providing support and financial resources for photographers is as important as preserving their heritage for future generations. It is in a shared commitment to encourage creativity and the creation of new works that Photo Elysée and Parmigiani Fleurier have been associated since 2014



Debi Cornwall, *The Embrace 2. "Save America" Rally*. Miami, Florida, 2022, from the series *Model Citizens* © Debi Cornwall / Prix Elysée



Debi Cornwall, *Number One. "Save America" Rally*. Youngstown, Ohio, 2022, from the series *Model Citizens* © Debi Cornwall / Prix Elysée

IMAGES DE PRESSE

The press images are available to the press throughout the exhibition period at Photo Elysée. They must not be cropped, modified or retouched.

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Debi Cornwall, *Flagraising. "Save America" Rally*. Miami, Florida, 2022, from the series *Model Citizens* © Debi Cornwall / Prix Elysée



Debi Cornwall, *Tracking Scenario 3. U.S. Border Patrol Academy*. Artesia, New Mexico, 2023, from the series *Model Citizens* © Debi Cornwall / Prix Elysée



Debi Cornwall, *Judgment Scenario 1. U.S. Border Patrol Academy*. Artesia, New Mexico, 2022, from the series *Model Citizens* © Debi Cornwall / Prix Elysée



Debi Cornwall, *Warning*, 2022, from the series *Model Citizens* © Debi Cornwall / Prix Elysée



Debi Cornwall, *Casualty*. Camp Roberts Historical Museum. Camp Roberts, California, 2018, from the series *Model Citizens* © Debi Cornwall / Prix Elysée



Debi Cornwall, *September 11 / World Trade Center installation*. JFK Special Warfare Museum. Ft. Bragg, North Carolina, 2021, from the series *Model Citizens* © Debi Cornwall / Prix Elysée

JAGODA WISNIEWSKA

PHOTO ELYSÉE X ARSENIC
AT THE SIGNAL L

At the invitation of Photo Elysée, Jagoda Wisniewska will take over the Signal L space, in collaboration with Arsenic and the Leenaards Foudantion.

Wisniewska looks at the perception of the female body and representations of female sexual and reproductive functions (sexual intercourse, menstruation, birth and breastfeeding). The female body, exposed and sexualised, is also hidden, described by Jean-Paul Sartre as “a series of wet holes and slimy substances”. Simultaneously provoking desire and disgust, this “wetness” is both invigorating and threatening. Wisniewska explores the relationship between photography and performance art. She came across the work of choreographer and dancer Tamara Alegre, and suggested that she use the presence of the camera (and the photographer) as an accomplice in experimenting with the representation of the body and its fluids.

Through her projects, Jagoda Wisniewska (1987) examines the roles attributed to women, especially in the domestic realm. Born in Bydgoszcz, Poland, Wisniewska studied photography at Napier University in Edinburgh, and then at ECAL. Her work focuses on concepts of performativity and portraiture. Her projects explore the age-old fascination of the mother figure and its representations in photography.

Tamara Alegre works with dance and choreography. Born in Gran Canaria, they studied European Business and Psychology and worked as a curator of underground music, DJ and tour manager until 2016. In 2018, they were awarded an MA in Choreography from the DOCH, Stockholm, and created *FIEBRE* with Lydia Ö Diakitè, Marie Ursin, Nunu Flashdem and Célia Lutangu. Her work has been presented at several European venues and won the Young Choreographer’s Award in 2021.

Her research revolves around sensual embodiments, fiction on sexuality and sexual organs, and liminal physical states as choreographic tools. Their work epitomises and is charged with resistance, intensity and the joy of dancing with others.

This project is organised in collaboration with Arsenic, an art centre dedicated to contemporary creation in dance, theatre and performance. As a laboratory and platform for Swiss and international co-productions, its programming and support policy encourage new ideas and aesthetics from an ambitious family of artists. As a venue for discovery, it offers a broad access to contemporary performing arts with its open approach and affordable prices.

The Signal L

Located in the extension of the Arcadia restaurant, Plateforme 10’s the Signal L is a venue that gives artists the chance to showcase our corner of the country, the Canton of Vaud, each in their own way and style. It is supported by the Leenaards Foundation. Several times a year, an artist is invited to come and take a cross-sectional look at an institution or event in French-speaking Switzerland to broaden



Jagoda Wisniewska, *Untitled*, 2023 © Jagoda Wisniewska



Jagoda Wisniewska, *Untitled*, 2023 © Jagoda Wisniewska

and vary the scope of Plateforme 10's artistic action, extending beyond fine arts, design and photography.



Jagoda Wisniewska, *Untitled*, 2023 © Jagoda Wisniewska

UPCOMING SHOWS 02.11.2023 – 03.03.2024

DEBORAH TURBEVILLE PHOTOCOLLAGES

The work of Deborah Turbeville (United States 1932-2013) defies classification. The American photographer belonged to no school or movement. Her unique visual signature has been recognisable since she emerged as a major talent in the 1970s; a certain timelessness, melancholy and a patina emanate from her haunting photographs taken over four decades. This retrospective will present Turbeville's photographic explorations, from fashion photos to her very personal work. The aim of the exhibition is to show how Turbeville's art, still essentially unknown, followed a very specific path, testifying to the manual work involved in producing images. By highlighting a wide variety of handmade collages spanning four decades, the show will offer a new appreciation of Turbeville's contribution to the history of photography.



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

RICHARD MOSSE BROKEN SPECTRE

Richard Mosse (Ireland, 1980) gained recognition for his socially engaged documentaries often presented via immersive and monumental installations. He is known for his landscapes in shades of red and pink from the series *Infra* (2010) depicting the civil war in the Democratic Republic of Congo. More recently, he has focused on migratory flows, which he captures with military thermal imaging cameras (*The Castle*, 2017, *Incoming*, 2018). *Broken Spectre*, shot over three years, plunges into the heart of the Brazilian Amazon. With this monumental video installation, Mosse shows the devastating impact of deforestation in the Amazonian forest. Playing with different scales and perspectives, the artist offers a striking portrayal of the scope and organisation of the environment's destruction. Switching between aerial views and sequences shot in remote areas of the world's largest tropical forest, *Broken Spectre* represents an alarm bell that warns of the rainforest's disappearance.



© Richard Mosse, image from *Broken Spectre*, Roraima, SIG multispectral aérien

VIRGINIE OTTH

Virginie Otth (Switzerland, 1971) is an important figure in Lausanne's art photography scene. This will be her first solo exhibition at the museum. She has a conceptual approach to photography and is particularly interested in the way in which it works on our always-fragmentary relationship with reality and memory. Part of the show, entitled *Memory of a View*, is made up of photographs of the gardens of the museum's former site, Avenue de l'Elysée, in a way that examines the fragmentary nature of our memory as well as its malleability. This previously unseen work makes its entrance into the museum's collection. It addresses the question of the object of female desire.



Virginie Otth, *Extrait no° 20* from the series *multiple / désirs*, 2023 © Virginie Otth

OFF-SITE EXHIBITIONS

SABINE WEISS

REGGIO EMILIA, 28.04.2023 – 11.06.2023

Sabine Weiss (1924-2021) is one of the key representatives of the post-war movement that is usually referred to in France as humanist photography. Reportage, illustration, fashion, advertising, artist portraits as well as her own personal work: Sabine Weiss approached all areas of photography as a challenge, a pretext for meeting and travelling, a way of life and a means of self-expression. The retrospective entitled *Sabine Weiss. A Photographer's Life*, to which she contributed up until her last breath, bears witness to the passion of a lifetime and highlights the dominant elements of a way of working in constant empathy with the human being.



Sabine Weiss, *Gifane*, 1960, Saintes-Maries-de-la-Mer, France © Sabine Weiss / Collections Photo Elysée

RENÉ BURRI

TAIPEI, 18.03.2023 – 18.06.2023

René Burri (1933-2014) was born in Switzerland. Throughout his life, he was on the front line of global history. He joined Magnum Photos in 1955, becoming one of its members in 1959. This exhibition is the culmination of diligent research and studies carried out by Photo Elysée's teams since 2013 on the entire René Burri collection both in family archives and at the Magnum Photos archives in Paris and New York. Curated by Marc Donnadieu and Mélanie Bétrisey, it aims to offer a new perspective on all Burri's myriad of creative activities throughout his life.



René Burri, *Marfa*, Texas, États-Unis, 2000 © René Burri / Magnum Photos. Fondation René Burri

FERENC BERKO

COLOGNY, 04.05.2023 – 25.06.2023

Drawn from the collections of Photo Elysée, the exhibition *Ferenc Berko: Fascination with the Ordinary* presents 38 photographs from across the artist's Ferenc Berko (1916-2000) seven-decade career. Berko's work spans much of the 20th century. From his early documentary photography of interwar Europe and his almost surreal images of everyday life, to his later experimentation with color photography, we witness the influence that modernist photography had on his work.



Ferenc Berko, *Chicago*, États-Unis, 1948 © Ferenc Berko, The Ferenc Berko Photo Archive

JAN GROOVER

SAN SEBASTIAN, 21.07.2023 – 12.11.2023

The exhibition *Jan Groover: Laboratory of Forms*, presented at Photo Elysée in 2019, as well as in Bologna and Paris, looks back for the first time over the life's work of Jan Groover (1943-2012). The American photographer whose personal collection was added to the museum's collections in 2017. "Formalism is everything." Taking Jan Groover's statement as a guiding principle, the exhibition highlights the eminently plastic design pursued by the photographer throughout her career.



Jan Groover, *Untitled*, ca. 1978 © Photo Elysée / Fonds Jan Groover

OUR SPACES

BOOKSHOP AND BOUTIQUE

The mudac boutique and the Photo Elysée bookshop now share the same space, 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.

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 at 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



© Emmanuel Denis

PRESS INFORMATION

PRESS CONTACT

Julie Maillard
Head of communications
julie.maillard@plateforme10.ch
T +41 21 318 44 13
M +41 79 684 19 24

PRESS CONFERENCE

Thursday, June 29, 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, 20, 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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