PHOTO ELYSEE



PRESS KIT
SPRING – SUMMER 2024

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INTRODUCTION BY NATHALIE HERSCHDORFER

This year, Plateforme 10 is celebrating 100 years of Surrealism. In 1924, André Breton published the manifesto of this major artistic movement of the 20th century. Among the artists associated with Breton were Luis Buñuel, Leonora Carrington, Salvador Dalí, Max Ernst, Alberto Giacometti, Dora Maar, Dorothea Tanning and a photographer: Man Ray. His photographic work covers a wide range of genres: portraits and nudes, fashion, still life and abstract photography, etc. A multi-faceted artist, he had a pronounced taste for experimentation and new processes: photograms, solarizations, optical manipulations, coupling of positives and negatives, etc. A fixture of the Paris art scene in the early 20th century, close to Marcel Duchamp and André Breton, he is one of the few photographers mentioned alongside Dada and Surrealist artists. Man Ray, whose career spanned more than 60 years, is recognized today as one of the most influential photographers of the 20th century. He took his first photographs in New York in the 1910s. However, it was in the following two decades, while living in Paris, that he abandoned the idea of a career in painting to devote himself to photography. He saw in this medium a creative tool that would enable him to go beyond the representation of reality. He thus tried his hand at abstraction, while photographing the artists he came into contact with, in a relatively classical manner. Establishing himself as a professional photographer, he opened his own studio, which rapidly became a gathering place for the entire Parisian art scene: Henri Matisse, Pablo Picasso, Robert Delaunay, Alberto Giacometti, Salvador Dalí, Max Ernst. He made many portraits of artists, writers and intellectuals in his circle, including Coco Chanel, Paul Eluard, James Joyce, Elsa Schiaparelli, Igor Stravinsky and Virginia Woolf. In addition to celebrity portraits, he tried his hand at staging and photographing his female models –Lee Miller, Kiki de Montparnasse and Meret Oppenheim– in a variety of different settings.

Another portrait gallery can also be found at the heart of our exhibition: that of Cindy Sherman. The artist has been exploring themes of representation and identity for over 40 years. Her portraits have established her as one of the most recognized and influential artists of our time. In the dual role of photographer and model, playing with make-up, wigs and costumes – traditional methods of transformation– Sherman creates portraits of women with similar yet very different features, always using her own body. The sense of fractured identity, characteristic of our contemporary society, is particularly emphasized in her figures, constructed since the 2000s using digital manipulations. In her most recent series, the malleability of the self-image is expressed in these face collages in which Sherman accentuates incongruous facial details. These women who express a variety of emotions are all composites of the artist's own face. Sherman is both behind and in front of the camera, viewer and object. This series shows how complex our identity is, how it is subject to multiple constructions, and how impossible it is to capture in a single image.

Other types of portraits are yet to be discovered. Amateur photography had become increasingly popular by the turn of the 20th century, and portable cameras popularized the medium. As of the end of the 1920s, another invention further revolutionized the photographic profession. Photo booths were set up in train stations and other busy public areas. People entered incognito and left with four copies of their image, without any operator intervention. The photo booth has always fascinated people. In 1929, André Breton and his Surrealist friends played with this image box to take unconventional portraits of themselves. This new technology offered a visual equivalent of automatic writing or drawing. Christian Marclay was also attracted by these small, automatically drawn portraits. In the age of the smartphone, the selfie and artificial intelligence, these photographs from the pre-digital era are still seductive. Christian Marclay thus invited ECAL photography students to join him in exploring the artistic potential of Photo Elysée's photo booth. The booth is at your disposal: it's your turn to have your portrait taken!

Students from the HEAD Geneva and the ENSP Arles were also invited to present their work on the concept of "data" in the field of art. The advent of the Internet and connected mobile devices has led to a fluidization of photography that now circulates in the form of data files and packages. Accompanied by the artist Aurélie Pétrel, students from both schools confront the limits of photography at the crossroads of digital technologies.

MAN RAY
LIBERATE PHOTOGRAPHY

29.03 – 04.08.24

"To be totally liberated from painting and its aesthetic implications" **was the first avowed aim of Man Ray (United States, 1890-1976), who began his career as a painter. Photography was one of the major breakthroughs of modern art and led to a rethinking of notions of representation. In the 1920s and 30s, the photographic medium came to the forefront of the avant-garde movement, and Man Ray soon made a name for himself with his virtuosity. As a studio portraitist and fashion photographer, but also as an experimental artist who explored the potential of photography with the people around him, Man Ray was a multi-faceted figure. Considered one of the 20th century's major artists, close to Dada and then Surrealism, he photographed Paris' artistic milieu between the wars.**

Curated from a private collection, the exhibition explores the artist's extensive social contacts while presenting some of his most iconic works. In addition to providing a dazzling *who's who* of the Parisian avant-garde, the works also highlight the innovations in photography made by Man Ray in Paris in the 1920s and 30s.

He took his first photographs in New York in the 1910s, but it was in Paris that his career took off. Even before opening his studio in Montparnasse in 1922, Man Ray worked for a year in his hotel room. The photographer's reputation grew, and before long, the artist's studio was flourishing. Fashion photographs alternated with portraits of the artistic figures of the day who had made Paris' notoriety: Marcel Duchamp, whom he met in New York in 1915 and who introduced him to the Parisian artistic elite, as well as Robert Delaunay, Georges Braque, Alberto Giacometti and Pablo Picasso, among others, who posed for the photographer. His portraits also included Ballets Russes dancers and guests at the Count de Beaumont's ball. As soon as he arrived in Paris in the summer of 1921, Man Ray immediately became part of the Parisian intelligentsia of the Roaring Twenties. He met Jean Cocteau, who was himself a figure of the Parisian art scene, André Breton, Francis Picabia, Joan Miró, Salvador Dalí, Henri Matisse and Max Ernst. He also met Gertrude Stein, Virginia Woolf, Igor Stravinsky, Ernest Hemingway, Arnold Schoenberg and James Joyce, whom he photographed for the Anglo-American bookshop Shakespeare and Company. But Man Ray was not merely content to have celebrities pose in his studio or to explore the female nude genre by working with those he considered his muses, such as Lee Miller, Kiki de Montparnasse, Meret Oppenheim and Adrienne Fidelin.

Man Ray also experimented in the darkroom, transforming the photographic medium into a powerful tool of artistic expression, even going so far as to do away with the camera when, in 1921-1922, he began creating photograms, which he coined "rayographs" after himself. He explained that working with light in the darkroom allowed him to free himself from painting, so convinced was he of the visual power of his experiments. Also in the 1920s, he experimented with the moving image and produced four films. The rhythm and freedom offered by the cinema complemented his photographic work, in which he saw a close relationship between film and poetry. This is why he gave his film *Emak Bakia* (1926) the subheading of "cinépoème". Without ever abandoning portraiture, he experimented with other techniques in the 1930s: solarization, overprinting and other distortions.

From the outset, photography has been more than a simple process of reproduction. For him, images were not taken fleetingly, but meticulously realized indoors. Unlike Henri Cartier-Bresson who opted for the spontaneous gesture and saw the street as a privileged playground, Man Ray composed and staged his photographs. The studio provided him with a space in which to explore his imagination. Some of the themes dear to the Surrealists can be found in his work: femininity, sexuality, strangeness, the boundary between dream and reality. His nude studies were part of his artistic research, which he developed in close collaboration with his companions who were part of the Parisian art scene. Kiki de Montparnasse –the woman with the f-holes of a violin on her back– whose real name was Alice Prin, was a dancer, singer, actress and painter who posed for artists such as Chaïm Soutine and Kees van Dongen. Lee Miller, a fellow New Yorker like him, had begun a modeling career in the United States but wanted to move to the other side of the camera. She met the photographer in Paris in 1929 when she was 22-years old, and became active in the Surrealist movement. More than a muse, she became his collaborator, learning photography at his side. Together, they discovered the technique of solarization. Another artist with whom Man Ray had a professional and romantic relationship was the Swiss artist Meret Oppenheim, who was close to the Surrealist scene before pursuing an independent career as an artist.

Man Ray loved the freedom his photographic creations afforded him, and portraits and fashion photography enabled him to earn a living. It was in his studio that he embarked on a series of visual experiments. His portraits, which are relatively classical in style, testify not only to his commercial success, but also to his great sociability. Artists from Montparnasse, Surrealists, fashion and nightlife celebrities, patrons of the arts, Americans in Paris –the entire artistic elite– went through his studio, as was the case with Nadar in the 19th century. Almost 50 years after Man Ray's death, his photographs continue to fascinate us. His impact on the history of the medium is undeniable, and he served as an inspiration to photographers of the caliber of Berenice Abbott, Bill Brandt and Lee Miller. Man Ray remains one of the most famous photographers of the 20th century. He never stopped creating, without prejudice or constraint.

PLATEFORME 10 CELEBRATES THE 100th ANNIVERSARY OF SURREALISM
In 2024, Plateforme 10's three museums –the MCBA, Photo Elysée and the mudac– join forces for an exceptional Surrealist season.

CINDY SHERMAN

29.03 – 04.08.24

Cindy Sherman is considered to be one of the most important American artists of her generation. Her ground-breaking photographs have interrogated themes around representation and identity in contemporary media for over four decades.

In this new body of work, the artist collages parts of her own face to construct the identities of various characters, using digital manipulation to accent the layered aspects and plasticity of the self. Sherman has removed any scenic backdrops or mise-en-scène– the focus of this series is the face. She combines a digital collaging technique using black and white and color photographs with other traditional modes of transformation, such as make-up, wigs and costumes, to create a series of unsettling characters who laugh, twist, squint and grimace in front of the camera. To create the fractured characters, Sherman has photographed isolated parts of her body –her eyes, nose, lips, skin, hair, ears– which she cuts, pastes and stretches onto a foundational image, ultimately constructing, deconstructing and then reconstructing a new face.

In the double role of both photographer and model, Sherman upends the usual dynamic between artist and subject. Here, the sitter does not technically exist –all portraits are comprised of composites of the artist's face– however, they still read as classical portraiture and, despite the layers, the image still gives a true impression of a 'sitter'. Tightly cropped, with frames full of hair, stretched-out faces or swathes of material, Sherman's construction of her characters disrupts the voyeur-gaze and subject-object binaries that are often associated with traditional portraiture. In works such as *Untitled #661* (2023), subtle changes, such as the positioning of a towel, the copy and pasting of an eyebrow from one image to another, or the elongation of a facial feature, alter the entire demeanor and representation of the imagined 'sitter.'

This type of warping of the face is akin to the use of prosthetics that Sherman began using in the mid-1980s in series such as *History Portraits* (1988) or *Masks* from the 1990s, exploring the more grotesque or abject aspects of humanity. Like her use of costumes, wigs and makeup, the application of prosthetics would often be left exposed, breaking, rather than upholding, any sense of illusion. Similarly, the use of digital manipulation in her new series exaggerates the tensions between identity and artifice.

This is heightened in works such as *Untitled #631* (2010/2023) where Sherman combines both black and white and colored fragments, highlighting the presence of the artist's hand and disrupting any perception of reality, while also harking back to the hand-colored and hand-cut works that she made in the 1970s. By employing this layering technique, Sherman creates a site of multiplicity, exploring the notion that identity is a complex, and often constructed, human characteristic that is impossible to capture in a singular picture.



Cindy Sherman, *Untitled #627*, 2010/2023 © Cindy Sherman, Courtesy the artist and Hauser & Wirth

The exhibition is accompanied by a catalogue by Hauser & Wirth Publishers.

ABOUT THE ARTIST

Born in 1954, Cindy Sherman lives and works in New York. Coming to prominence in the late 1970s with the Pictures Generation group, Sherman first turned her attention to photography at Buffalo State College in the early 1970s. In 1977, shortly after moving to New York City, she began her critically acclaimed series of *Untitled Film Stills*. Sherman continued to channel and reconstruct familiar personas known to the collective psyche, often in unsettling ways, and by the mid to late 1980s, the artist's visual language began to explore the more grotesque aspects of humanity through the lens of horror and the abject, as seen in works such as *Fairy Tales* (1985) and *Disasters* (1986-89). These highly visceral images saw the artist introduce visible prostheses and mannequins into her work, which would later be used in series such as *Sex Pictures* (1992) to add to the layers of artifice in her constructed female identities. Like Sherman's use of costumes, wigs and makeup, their application would often be left exposed. Her renowned *History Portraits*, begun in 1988, used these theatrical effects to break, rather than uphold, any sense of illusion.

Since the early 2000s, Sherman has used digital technology to further manipulate her cast of characters in her work. This is evident in her *Clown* series (2003), *Society Portraits* (2008) and her *Flappers* series (2016). In 2017, Sherman began using Instagram to upload portraits that utilize several face-altering apps, morphing the artist into a plethora of protagonists in kaleidoscopic settings. Disorientating and uncanny, the posts highlight the dissociative nature of Instagram from reality.

Sherman's work has been recognized by numerous grants and awards, including a MacArthur Fellowship, Guggenheim Memorial Fellowship and the Hasselblad Award. It has also been the subject of several major retrospectives, including at the Museum of Contemporary Art, Los Angeles in 1998, the Museum of Modern Art, New York in 2012, the National Portrait Gallery, London, in 2019, and at the Fondation Louis Vuitton in Paris in 2023.



Cindy Sherman, *Untitled #659*, 2023 © Cindy Sherman, Courtesy the artist and Hauser & Wirth

PRESS IMAGES

© Cindy Sherman, Courtesy the artist and Hauser & Wirth

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Cindy Sherman, *Untitled #648*, 2023 © Cindy Sherman, Courtesy the artist and Hauser & Wirth



Cindy Sherman, *Untitled #631*, 2010/2023 © Cindy Sherman, Courtesy the artist and Hauser & Wirth

CHRISTIAN MARCLAY × ECAL PHOTO BOOTH

29.03 – 02.06.24

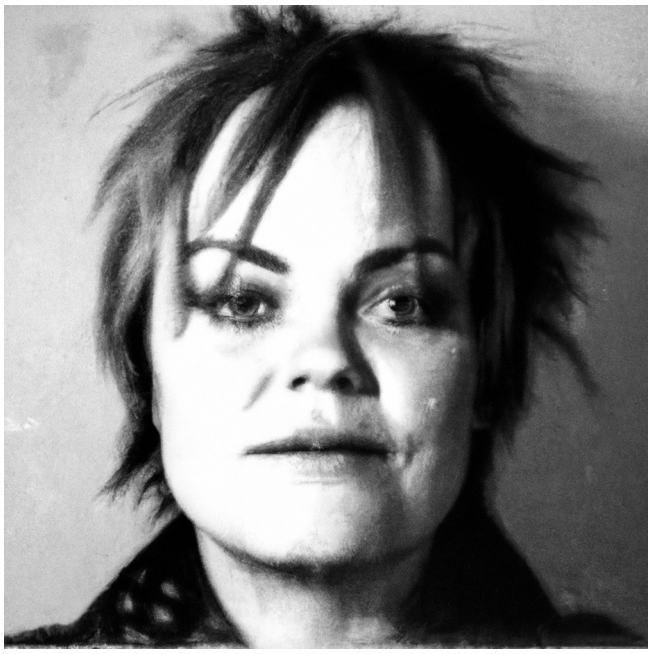
Four portraits taken by a machine and printed in just a few minutes! This is the experience offered by the photo booth since its invention in 1924. It was an immediate success, particularly with the proliferation of identity documents requiring a portrait complying with specific standards (bare head, uniform background, neutral expression, etc.). Few people are unfamiliar with the experience of the photo booth often found in train stations. Automated, self-service, available 24/7, socially neutral and, above all, less expensive than a portrait taken by a professional–and less intimidating as well–this photographic process popularized the experience of having a portrait taken, quickly, anywhere and inexpensively. The precursor of the Polaroid and the selfie, formed from the words "photo" and "automaton", this unmanned process, a veritable photographer's automaton, offering four unique prints, fascinated artists. In 1929, André Breton and his Surrealist friends were already interested in this image box.

Photo Elysée, which showcases a wide range of techniques from the history of photography, acquired an automated photo studio a few years back. Since then, the museum has offered the public the opportunity to photograph themselves and, if they wish, to leave their portraits, thus creating a collective archive (over 2,000 snapshots have been collected to date). The artist, Christian Marclay, invited by the museum to immerse himself in the Photo Elysée collections in 2021, chose to explore these thousands of faces recorded by the museum's photo booth. With him, ECAL photography students explored, scanned and metamorphosed the preserved prints. The idea of the project was to appropriate the analogous images and to open them up to new experiments in order to tell new stories. Visitors are invited to take a seat in front of the various installations and let themselves be carried away by new visual sequences born of varied explorations ranging from simple mechanics to the latest digital tools.

In a closed place in an open space, protected only by a curtain, the photo booth is situated somewhere between the private and the public realm. On an adjustable stool to regulate the height of your head, having rearranged your hair for the last time, concentrated before the flash, seated in front of the mirror, curtain drawn, you are both present and removed from the world. The photo booth offers a confined space for free expression, where you can smile, make faces, pose for the camera... You're emancipated, but only when the machine is watching you. Whether individually or in a group, this place becomes a playground and questions identity.

ABOUT THE ARTIST

Christian Marclay (USA/Switzerland, 1955) has been developing a unique body of work since the late 1970s, exploring the juxtaposition of sound recording, photography, video and film. A multimedia artist, his work is at the crossroads of several genres, from acoustic performance to still and moving images, and collage. Like a DJ, the artist fragments, assembles and reassembles vinyl records, record covers and other objects to superimpose auditory or visual effects. The Centre Pompidou in Paris recently presented a major retrospective of his work. The exhibition presented at Photo Elysée includes works by ECAL Bachelor of Photography students: Hector Codazzi, Carla Corminboeuf, Sarah Marachly, Yves Möhrle, Léo Paschoud, Cyriane Rawyler, Phinn Salin-Mason and Noé Vercaemst.



Carla Corminboeuf & Cyriane Rawyler, *Fading*, 2024 © ECAL/ Carla Corminboeuf & Cyriane Rawyler

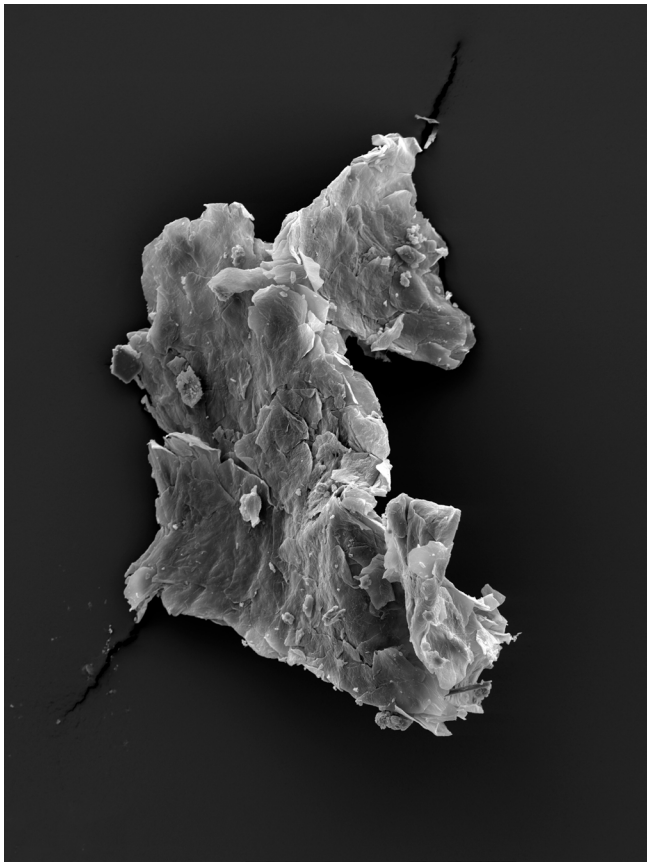


Phin Sallin-Mason, *Puzzled*, 2024 © ECAL/ Phin Sallin-Mason

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.

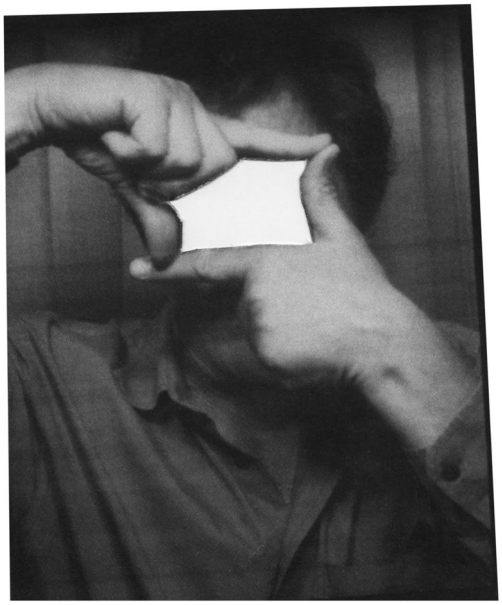
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Noé Vercaemst & Hector Codazzi, *PARTICULE* de *Dust Box*
© ECAL/ Noé Vercaemst & Hector Codazzi



Christian Marclay, video still from *Photomaton*, 2024 © Christian Marclay / Collection Photo Elysée



Phin Sallin-Mason, *Puzzled*, 2024 © ECAL/ Phin Sallin-Mason



Phin Sallin-Mason, *Puzzled*, 2024 © ECAL/ Phin Sallin-Mason

AURÉLIE PÉTREL × FABIEN VALLOS × HEAD ×ENSP VIEW AND DATA

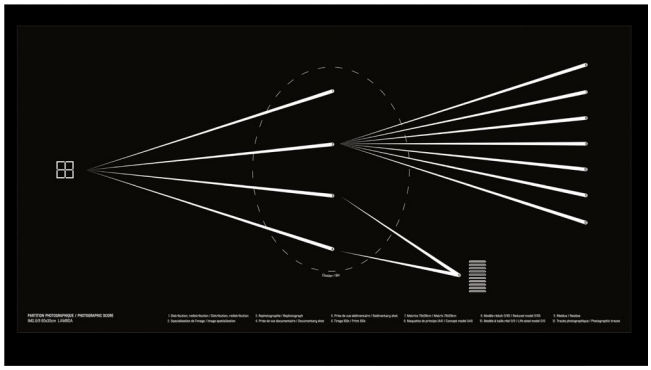
29.03 – 02.06.24

The *View and Data* exhibition is the result of a research project revolving around the question of data, headed by artist-photographer Aurélie Pétrel and philosopher Fabien Vallos, in collaboration with two schools, the HEAD Geneva and the ENSP Arles.

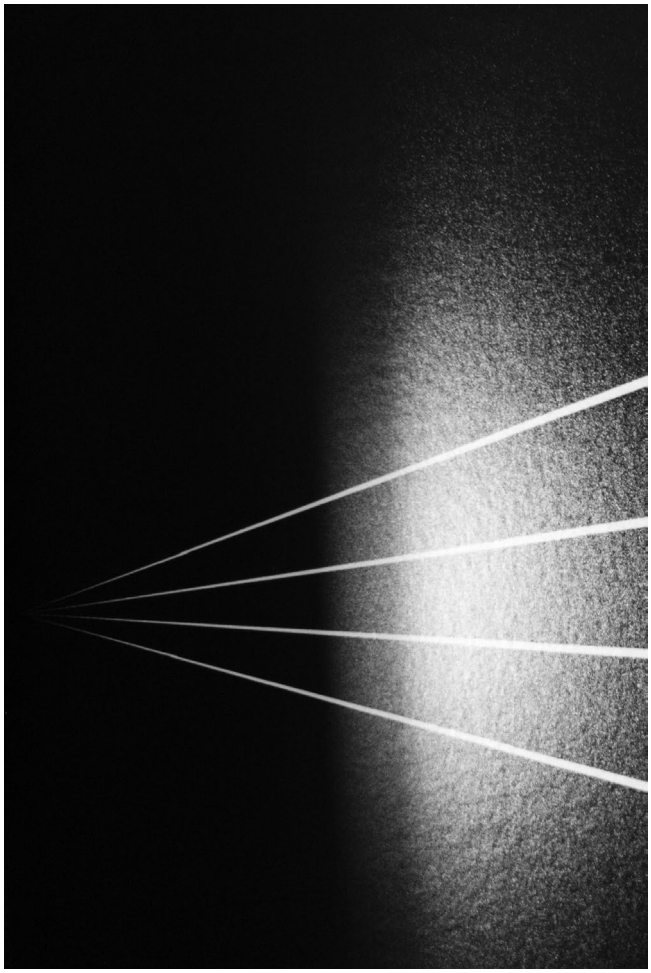
This research analyzes the implications of the concept of "data" in the fields of art, contemporary photography and theory. It can be summed up in two main points: first, that data alone cannot produce any system whatsoever of representation of the world; and second, that it is preferable– according to Catherine Malabou's theories–to attempt to give it plasticity. This means granting it the possibility of a form rather than a value.

The final phase of the project is the exhibition, which brings together everything that has been produced, collected and conceived of as part of the research. It should be seen as a form and an image. As a form, it is that of a sort of "container" in which Aurélie Pétrel and Fabien Vallos have deposited works, objects and comments. As an image, it represents the plasticity of the data and the infinite number of possible links between all of the elements present.

The structure of the exhibition, conceptualized and produced by Dieudonné Cartier, includes works by Aurélie Pétrel, some 50 objects collected by Aurélie Pétrel and Fabien Vallos, and over 100 commentaries produced in collaboration with students in the Fig. Laboratory at the ENSP Arles and the Visual Arts CCC Master's Program at the HEAD Geneva. All this work has been brought together in a catalogue published for the occasion.



***View and Data*, 2023 © HEAD**



Aurélie Pétrel, *Photographic* score © Aurélie Pétrel

COMING SOON
SUMMER 2024

THE NUIT DES IMAGES
22.06.24

In 2024, the Nuit des images makes its comeback with a new playground: the Plateforme 10 arts district. The venue has changed, but the DNA remains the same! An essential part of Lausanne's cultural landscape, the event launched over 30 years ago by the museum traditionally celebrates photography in a variety of forms.

With the building as a central player, the event is urban and festive: XXL projections on the facades, creative activities, music on the esplanade and new exhibitions.

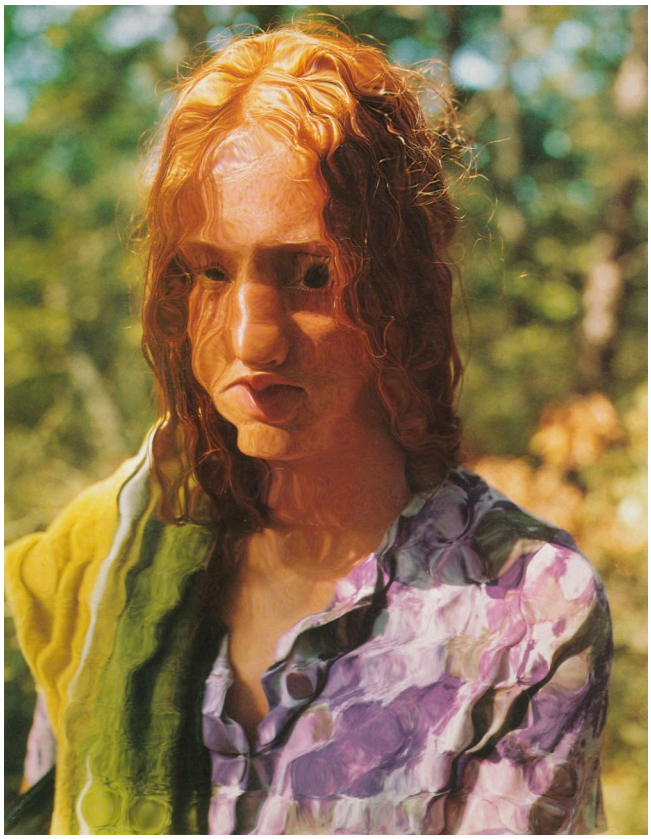
The Nuit des images brings together audiences of all ages, from the discerning to the curious, from connoisseurs to image lovers, in a friendly summer atmosphere. Swiss and international artists of all generations are invited to take part.



Jaap Scheeren, Luke Stephenson, from the project *Exquisite Corpse*, 2022
© Jaap Scheeren, Luke Stephenson

TAMARA JANES
SET AND SETTING
22.06 – 04.08.24

***Set and setting* presents the first institutional solo show of Swiss artist Tamara Janes. Janes is fascinated by how we see, question and change the post-modern conditions of the image. She addresses these issues by utilizing a unique blend of high-culture and popular culture sources that captivate audiences and humorously expose both profound and mundane aspects of contemporary visual culture. A large part of the exhibition shows bodies of work she made after researching the New York Public Library Picture Collection in 2018. It acts as a source of images for her, which she later organizes, adjusts, recontextualizes and modifies based on her artistic preferences.**



Tamara Janes, *Folder Hair* from *Copyright Swap* © Tamara Janes

SABINE WEISS & NATHALIE BOUTTÉ HOMMAGE

22.06 – 29.09.24

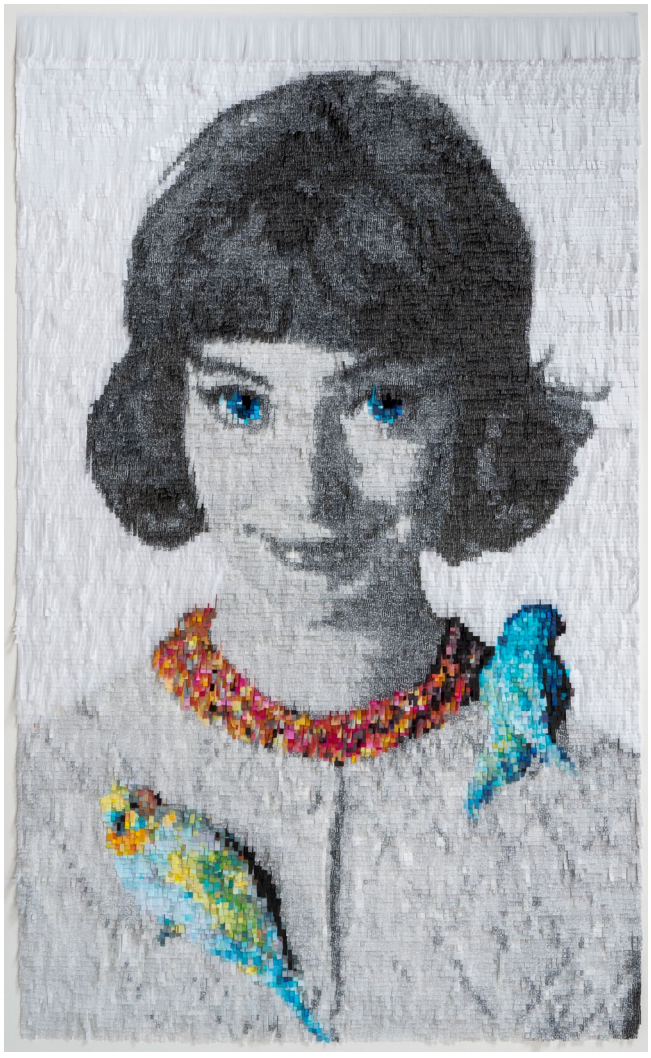
To celebrate the centenary of the birth of Sabine Weiss, Photo Elysée is presenting an exhibition devoted to the photographer who passed away in 2021, and has invited visual artist Nathalie Boutté (France, 1967) to dialogue with her photographs. Whereas Sabine Weiss built up her body of work by photographing the street and filling orders in her studio, Nathalie Boutté does not take photos but, instead, meticulously cuts out strips of paper on which she prints a text. She then recomposes the images from which she drew her inspiration by assembling the paper strips, thus recreating the work in volume. The images, consisting of strips that create gradations of gray when text is present–in this case, quotations from Sabine Weiss–are revealed as the viewer gradually moves away from them.

By opening its archives to Nathalie Boutté, Photo Elysée reveals a little-known side of Sabine Weiss's career, in particular, her studio work. Established in Paris in 1946, the photographer, a major figure in humanist photography, was driven by an insatiable curiosity about her medium. The exhibition reveals some of the 200,000 negatives and 7,000 contact sheets that make up her collection, received in 2017.

Photo Elysée boasts one of the world's largest collections dedicated to photography. It covers the entire history of the medium, from its invention in the 19th century to the digital technologies. At Photo Elysée, Sabine Weiss takes her place with other great names in photography, including René Burri, Leonard Freed, Henriette Grindat, Monique Jacot, Lehnert & Landrock and Ella Maillart.



Sabine Weiss, *Autoportrait*, 1953 © Sabine Weiss Collection Photo Elysée



Nathalie Boutté, *The Bird Girl*, 2022 © Nathalie Boutté, ADAGP 2024, by permission of Galerie MAGNIN-A Paris

OFF-SITE EXHIBITIONS

DEBORAH TURBVEILLE PHOTOCOLLAGE

HUIS MARSEILLE, AMSTERDAM, PAYS-BAS
16.03 – 16.06.2024

Following its presentation at Photo Elysée, the exhibition *Deborah Turbeville. Photocollage* makes its first stop at Huis Marseille in Amsterdam.

This retrospective showcases Turbeville's photographic explorations, from fashion photography to her highly personal works. In what way has Turbeville's work, still largely unknown, followed a very specific path, affirming the manual labor involved in the creation of her images? Focusing on a wide variety of handmade collages over four decades, the exhibition offers a new appreciation of Turbeville's contribution to the history of photography.



Deborah Turbeville, *Untitled*, Hoboken New Jersey, 1975
© Deborah Turbeville, MUUS Collection

EXHIBITIONS AT PLATEFORME 10

MUDAC

Objects of desire. Surrealism and design
08.03.2024 – 04.08.2024

Alchemy. Surrealism and glass art
08.03.2024 – 04.08.2024

MCBA

Babi Badalov. Xenopoetri
02.02 – 28.4.2024

Esther Shalev-Gerz. White Out – Between Telling and Listening
15.03 – 11.08.2024

Surrealism. Le Grand Jeu
12.04 – 25.8.2024

Gina Proenza. Manor Art Prize Vaud 2024
24.05 – 01.09.2024

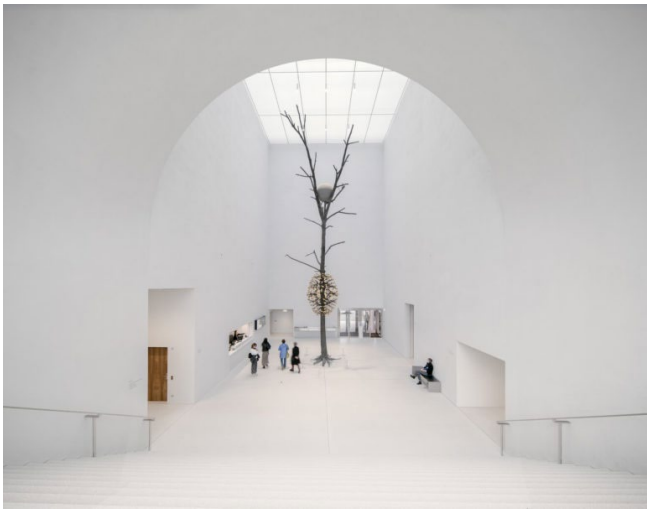
André Tommasini. A life to sculpture
06.09.2024 – 05.01.2025

Uriel Orlow. Forest Futurism
27.09.2024 – 05.01.2025

Thalassa, Thalassa! The Imagery of the Sea
04.10.2024 – 12.1.2025



Exhibition view of *Cosmos. Design from Here and Beyond*, mudac © Etienne Malapert



MCBA entrance hall © Simon Menges

THE MUSEUM IS ALSO

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

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

THE PHOTOMOBILE

The Photomobile reaches out to audiences who are unable or unaccustomed to visiting the museum. It offers studio sessions led by professional photographers. People supported by socio-cultural institutions in the Canton of Vaud are invited to take part.



Photomobile © Khashayar Javanmardi / Photo Elysée/ Plateforme 10

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

Thrusday, March 28, 2024 from 9am to 11am
Registration and information to 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:

Public institutions

Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Département fédéral de l'intérieur DFI
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The season of surrealism is supported by Loterie Romande.