This exhibition is an odyssey into the history of photography where different eras are juxtaposed and where artists and their methods dialogue with each other. Through a selection of historic photographic processes and the works of contemporary artists, the spectator is encouraged to observe the influence of the past on today's artistic creations.

The exhibition *The Memory of the Future* proposes a three-pronged vision: that of the past with the works of the pioneers of photographic techniques, that of the present with contemporary works that revive this know-how, and that of the future with technologies that give a new perspective on the works of the past.

Through century-old processes such as daguerreotypes, calotypes, negatives on dry waxed paper, tintypes, ambrotypes and including holograms, *The Memory of the Future* celebrates the founding fathers of photographic techniques by establishing a dialogue between them and contemporary artists.

From Gabriel Lippmann to James Turrell, including Robert Cornelius and Oscar Muñoz, this exhibition brings together for the first time some one hundred works whose common thread is their ability to withstand time. *The Memory of the Future* also proposes a selection of works from the Musée de l’Elysée’s collections that have never before been presented to the public.

After having launched a campaign to digitize its photography books in 2014 – 1,500 books have been digitized as of this time – the Musée de l’Elysée continues to explore techniques to preserve its visual heritage in order to preserve and enhance it. Consistent with its ambition to not only preserve works of value but to prospect for new ones, the Musée de l’Elysée has embarked on a 3D digitization project of all its works using a prototype developed by the EPFL (Ecole Polytechnique Fédérale de Lausanne). This technology of the future is presented in this exhibition in the form of a touch screen monitor.

The Memory of the Future
PHOTOGRAPHIC DIALOGUES BETWEEN PAST, PRESENT AND FUTURE
Curator : Tatyana Franck, assisted by Emilie Delcambre and Lydia Dornier
05. 25 – 08. 28. 2016
#MÉMOIREDUFUTUR #ELYSEEMUSEE @ELYSEEMUSEE WWW.ELYSEE.CH

Elysée Lausanne
TECHNIQUES THAT HAVE STOOD THE TEST OF TIME

A selection of works of photographic pioneers and a choice of images of contemporary artists cross paths with each other and reappear to provide a unique vision of the history of photography. By browsing through this section with new eyes to the present and the other to the past, the visitor will discover many points of convergence and divergence.

The works of artists such as Christian Marclay, Binh Danh and John Dugdale are confronted with the photographic processes that they reinterpreted. They therefore gave rise to a reflection on the past through their use of traditional techniques, as well as on the present through the current issues that they explore.

With the daguerreotype, Takashi Arai presents us with a mosaic of Japanese scenes after the cataclysms of 2011. Using the calotype, Martial Verrier focuses on the industrial sites of Lavaur and Port-de-Bessin in the Mediterranean Basin. Nancy Wilson-Pajic analyses the approach of Anna Atkins and her heliocarbons to produce a work on lace, whereas Jean-Batiste-Philippe le Prince proposes a negative process used by Gustave Le Gray to propose an «archaeology of the present» and to encourage the public to reflect on society today.

The creators of new photographic techniques are also featured. The self-portrait of Sabine Lippmann, awarded the Nobel Prize in physics in 1908 and inventor of color photography using the interferential method, features with a portrait of Dennis Gabor, awarded the Nobel Prize in physics in 1971 and inventor of the holographic process (3D photographic technique). The latter is reminiscent of a photographic creation of James Turrell, a contemporary artist known for his work on the chromatic expansion of light.

Finally, the point of convergence of all of the photographic processes that make it possible to fix an image on a support, the camera obscura or darkroom – highlighted through the work of Hans Haacke, Chris Swenson and Vera Lutter. The Musée de l’Image also analysed the artist Loris Gréaud to design an installation that combines the use of historic instruments such as the antique camera and the camera obscura with the experimental processes used in spirit medium art.

The self-portrait of Gabriel Walther (1809-1867) by John Dugdale is also featured. During an artistic residency whose theme was « en-jeux (vidéo) des images », the photographer was inspired by a fighting simulator game, Fight Night, to reveal a portrait of a band assistant, contrasting her angelic face with the aggressive tone of the game. In his process and its historical importance. He thus attempts to capture the true power of the transformation of the image from one support to another. His discovery of pioneering calotype processes led to his use of the calotype and salted platinum prints in his art. His research of pioneering calotype processes led to his use of the calotype and salted platinum prints in his art.
glossy magazines and overly retouched skin. But there is no

Overcoming the difficulties of the process, its sensitivity to

this complex technique.

decided to try something new and to replace her digital

When she was invited for the fourth time to the Sundance

Gustave Le Gray (1820-1884).

photographic processes to create contemporary landscapes

Joni Sternbach uses both large-format film and early

Master of Fine Arts, New York University/International Center of

York, 1977

photography, which has been made obsolete by current

and that would allow her to re-transcribe the feelings she

had when she contemplated these insects.

encourage her to collect and capture these works of a

different nature.

Hinds Bidaut made a fortuitous encounter that would mark

It was in 1996 at a flea market in Connecticut that Jayne

BECKA

Born in 1956 in Brno, Czech Republic

Martin BECKA

Bachelor of Fine Arts, Cooper Union, New York

by photography, Gustave Le Gray was chosen by the French

photography, research into its forms and the meaning

of the history of spaces and its transformations.

capsule propelled into the future, a spiritualistic archeology

become a retrospective work over time, a sort of time

improvement of the cyanotype. She subsequently

a society increasingly eager for knowledge.

Dugdale nevertheless refused to give up photography and

John Patrick O'GODALE

Born in New York, 1965; Senior Vaucluse Chef, Paris, 1980

flourishing with the architecture of the Musée de l’Elysée in order to

As part of the evolution of his project, The Unplayed Notes,

the origin of photography (pinhole camera, camera obscura)

developed is a unique combination of different processes at

a direct link between painting and photography. It

obscura, a direct link between painting and photography. It

illustrated with cyanotypes.

A British photographer considered to be the first

Engineer and physicist, Dennis Gabor is known for having

Born in 1960 in Kaiserslautern, Germany

LUTTER

Born in 1955 in San Rafael, CA, USA

Wilson-Pauz

Northwestern University, Evanston, IL

Cyanotypes

Benoit RECORDON

Béarn, France, 1820; died in Paris, France, 1884

EGBO

Born in 1974 in Kaiserslautern, Germany

LIPPMANN PROCESS

Gerald LIPPMAAN

Born in 1960 in Kaiserslautern, Germany and lived in NY for twenty years,

Gerald LIPPMAAN

Born in 1960 in Kaiserslautern, Germany and lived in NY for twenty years,
Photography's first known photograph, that of Nicéphore Niépce in 1826, was metamorphosed by Joseph Nicéphore Niepce. It was a freeview photo mosaic software connected to the Google search engine, as well as by Andreas Müller-Perlmeier and Andreas Müller-Perlmeier.

Photography's first known self-portrait, that of Robert Cornelius in 1839, was reproduced by Oscar Muñoz on a series of mirrors. Muñoz thus questions the paradox of the aging of the photographic support, and suggests reproducing an image for eternity.

Whereas both Pierre Cardin and Idris Khan pay homage to the motion sequence photography of Eadweard Muybridge, this exhibition is also a tribute to the iconography of Bernd and Hilla Becher. With very different means and intentions, We Muncz presents a reproduction in chocolate of a photograph by Alfred Stieglitz, and Jifft transforms the Woman with Long Hair taken by Man Ray in 1921, as part of the 18th-century photographic festival, Vexel Images, in 2010.

Oscar Muñoz's work combines photography, engraving, auditive and auditory dimensions. He especially produces photographic works that have an impact on him and subjects them to a series of transformations in order to raise them from a different point of view. His work involves the study of video making and the political and social aspects of the use of the photographic support. Thus, he questions the notion of the signature, the medium and the substrate.

In his work El Coleccionista, the artist uses a triple video projection of a single image. The first sequence displays the image as it is normally perceived by the eye, the second sequence superimposes the image on itself, and the third sequence superimposes the image on itself again. The third sequence creates an image that is an abstract representation of the photographic process.

The video projection here was inspired by John Ford, chief editor of the Swiss revue Camera, one of the most influential photographic journals in the world. In the 1920s, Ford published his first book, The Complete History of Photography, which he applied to the cinema. Muybridge belongs to the generation that was followed by a specialist and studied photography within the context of his recovery.

Andreas Müller-Perlmeier is one of the key figures involved in the technique of photo collage, he freely exhibits his work on the street and along the walls worldwide, thus attracting the attention of those who pass by it. His works are accompanied by the story of the system, the history of photography, the analog and the digital codes of images. In his 2009 exhibition at the Museum of Modern Art in New York, he presented the analog and digital parts of his work, the analog part being connected to the online world and the digital part being connected to the analog world.

From the period between 1965 and 1973, taken according to the extremely stringent protocol that is characteristic of his work (from the beginning of the subject, until the moment of the exposure), the artist focuses on the representation of the human imagination on the one hand and on the other hand, the representation of the human imagination as such. His work is characterized by the presence of the human skin, the human body, and the human soul.