



The Musée de l'Elysée in 2018



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Launching of the 3rd edition of the Prix Elysée (2018-2020) with the support of Parmigiani Fleurier Call for applications from January 1st to March 4

As the Musée de l'Elysée is dedicated to support photographers in the evolution of their career, the Prix Elysée was created in 2014. The Prix Elysée is a prize to support photography and the fruit of a partnership between the Musée de l'Elysée and Parmigiani Fleurier, that offers financial aid as well as museum support to artists who are passionate about photography and books, allowing them to take a decisive step in their career.

The Prix Elysée is open to mid-career artists and photographers throughout the world. All photographic genres and techniques are welcome. The prize does not have a theme. Eight nominees are chosen by the Musée de l'Elysée. Each one receives a contribution of 5000 CHF to develop an original project that will first be presented in the Nominees' Book, published for the occasion. The winner, chosen by an international jury, will receive 80,000 CHF to produce his or her project and to publish a book. The eight nominees and the winner will benefit from the Museum's expert guidance and will receive high visibility throughout the entire period (2018-2020). Both the nominees' book and that of the winner will be produced by one of the printing companies of the Sandoz Family Foundation.

Past winners

Prix Elysée (2014-2016): Martin Kollar with his project
Provisional Arrangement

Prix Elysée (2016-2018): Matthias Bruggmann with his project
A haunted world where it never shows

Applications 2018

Application submission is open from January 1st to March 4, 2018.
Additional information and official rules at www.prixelysee.ch



The Prix Elysée is made possible thanks to its main partner Parmigiani Fleurier, exclusive watchmaking partner of the museum.



From January 31 to May 6, 2018
The Beauty of Lines. Masterpieces from the Sondra Gilman and Celso Gonzalez-Falla collection

The exhibition presents a selection of masterpieces from the history of photography, part of the collection of Sondra Gilman and Celso Gonzalez-Falla. Based in New York, it includes over 1500 original prints by some of the greatest photographers of the 20th and 21st centuries. Through visual confrontations, the visitor is invited to experience the power of the photographic line through these sublime works. The photographs by Bérénice Abbott, Eugène Atget, Robert Adams, Walker Evans, Vik Muniz, Man Ray and Lee Friedlander, among others, thus resonate, beyond their historical temporality and geographic considerations, by their formal correspondences.

Throughout history, photographers have always oscillated between two extremes: the mimetic illusion of reality and the enhancement of the esthetic qualities of the image. Whether it be "instantaneous lines", according to the expression of Henri Cartier-Bresson, rational lines inspired from *New Topographics*, or the diversity of the curved lines of the human body, the line structures and sometimes reinvents the real – to the point of abstraction.

In the case of photography, spectators, even the most discriminating, often first observe the world that they are presented with. They scrutinize the face or the landscape, they marvel at the details, the fashionable clothes, the expressions on the children's faces. In other words, they can forget that they are actually looking at a piece of paper, as flat as a page in a book or a drawing. Fascinated by the mimetic illusion, they might not even see the lines – straight, curved, oblique – that actually form the basis of the photographic composition.

Straight lines

From the controlled to the spontaneous line

By confronting works by artists such as Stéphane Couturier, Hiroshi Sugimoto, Lewis Baltz and Robert Adams, this section emphasizes the importance of the lines of force of the image and of the feelings that emerge when they are strictly parallel or, instead, at least in appearance, more spontaneous.

Curved lines

The essence of bodies and of the line

With works by Edward Weston, Bill Brandt, André Kertész, Robert Mapplethorpe, Léon Levinstein and Berenice Abbott, among others, this section shows that the curve defines all male and female bodies, photographed as a whole or in detail.

Abstractions

The line in its purest form

This section encompasses the photographs of Aaron Siskind, Minor White, Ray K. Metzker and Harry Callahan, whose reference to the real world disappears, initially revealing the lines of abstraction of the image.



The Sondra Gilman and Celso Gonzalez-Falla collection first reveals the pleasure of the collectors who buy, above all, by personal preference and who maintain an everyday and private relationship with the images in their collection. In the same way, the exhibition invites the visitor to take an esthetic journey: formal confrontations are freed from their cultural and historic context to allow the visitor to experience his or her own personal and sensitive relationship to the photographic image.

Exhibition catalogue

Published in French and English by the Musée de l'Elysée and Editions Noir sur Blanc, the book *The Beauty of Lines* from the Gilman and Gonzalez-Falla collection, accompanies the exhibition.

Curators

Tatyana Franck, director, Musée de l'Elysée

Pauline Martin, curator, Musée de l'Elysée

Press conference: Tuesday, January 30 at 9:30am

Opening: Tuesday, January 30 at 6pm



From January 31 to May 6, 2018
Nicolas Savary. Conquistador
In the footsteps of Louis de Boccard, a Swiss
explorer in the real world (1889-1956)

Conquistador is a photographic project built on the very dense archive of the life of Louis de Boccard (1866-1956), a Swiss man of the lower nobility of Fribourg, exiled in Argentina at the end of the 1880s and deceased in Paraguay in 1956. Nicolas Savary, a Lausanne photographer, fortuitously came into possession of this archive, first in Switzerland and then in Paraguay, as part of a research project during an artistic residency in South America in 2014. The archive discovered and organized within the framework of this project is extremely rich and, above all, unprecedented. It consists of photo albums, a correspondence, historical documents, press articles and diaries.

The photographs are the work, on the one hand, of Louis de Boccard himself, but also of other photographers living in Argentina at the same time, like Samuel Rimathé. However, Savary does not propose a historical project but, instead, a contemporary approach with reference to an archive. Examination of the documents reveals that certain themes are linked to contemporary issues, for example, ecology and the tourist industry, questions of urban development, or the situation of indigenous peoples.

Co-produced by the Musée de l'Elysée and the Musée Gruérien in Bulle, this two-part exhibition will first be presented in Lausanne where it will feature contemporary photographs taken by the artist in 2014 and 2015 in Argentina, Switzerland and Paraguay. It will also include reprints and facsimiles of archive images and/or certain original documents and ethnographic and heritage objects. The scenography takes the form of a narrative collage, with different types of images mounted in specific formats (frames, laminations, wallpapers, projections, display cases, etc.). The second part, more focused on the archival aspect, will be presented from January 27 to April 28, 2019, at the Musée Gruérien in Bulle.

Exhibition catalogue

Published in French and in Spanish by the Hispano-Mexican publishing house RM-Verlag, the book *Conquistador* accompanies the exhibition.

Curators

Tatyana Franck, director, Musée de l'Elysée, assisted by Emilie Delcambre-Hirsch, assistant in the Exhibitions Department
 Christophe Mauron, Musée Gruérien in Bulle
 Nicolas Savary, photographer

Press conference: Tuesday, January 30 at 9:30am

Opening: Tuesday, January 30 at 6pm



Nicolas Savary, *Raptor*, Musée de la Plata, 2014 © Nicolas Savary

Louis de Boccard, *Expédition Montt & Fialho*, Mato Grosso, Paraguay, 1924 © Collection du Musée gruérien

Nicolas Savary, *Hotel Portal del Sol*, Asuncion, 2014 © Nicolas Savary

Nicolas Savary, *Point de vue*, Chutes d'Iguazu, Argentine, 2014 © Nicolas Savary

Nicolas Savary, *Eva y Mariposa*, Buenos Aires, 2014 © Nicolas Savary

From May 30 to September 23, 2018 Jean Dubuffet. The photographic tool

The exhibition presents the first study of the photographic archive conserved at the Fondation Dubuffet, highlighting the artistic production of the artist (paintings, architectural models and elements of the show *Coucou Bazar*).

When he first began his artistic activity in the 1940s, Jean Dubuffet (1901-1985) invented a photographic referencing system, and as of 1959, he undertook the organization of a secretarial service responsible, among other things, for documenting all of his work throughout the world for the purpose of constituting a catalogue raisonné that was eventually published in separate volumes between 1964 et 1991.

This collection of several thousand phototypes (negatives, prints, albums) was part of the artist's ambition to establish an exhaustive documentary archive, both to serve his work in progress and to control its distribution. It reveals the attention of Dubuffet to the quality of photographic reproductions and the technical progress of the medium. Even though this organization was symptomatic of his conviction that the work of an artist can only be understood in its entirety, it was also motivated by the need to establish "a map of the road traveled and a list of the places visited."

Photography was also one of the many tools used by the artist in his work. An iconographic source for some of his series, its multiple character allowed him to reproduce the same elements and to use them in different works. For his exhibition *Édifices* in 1968, he presented photomontages that incorporated his architectural creations into public space. The photographic projection was introduced in the 1970s as an enlargement process to create elements such as the 'Praticables' for his show *Coucou Bazar*. Finally, the retrospective organized by Fiat in Turin in 1978 broke new ground with a spectacular *mise-en-scène* that included original works and light projections of other paintings, replete with a multi-projection devoted to his major work, the Closerie Falbala.

Exhibition co-produced by the Fondation Dubuffet, the Musée de l'Elysée and the Rencontres d'Arles, with the participation of the Collection de l'Art Brut, Lausanne.

Exhibition catalogue

The catalogue *Jean Dubuffet, the photographic tool*, published by Editions Photosynthèses, will accompany the exhibition.

Curators

Anne Lacoste, Sam Stourdzé and Sophie Webel
Coordination Pauline Martin, curator, Musée de l'Elysée

Press conference: Wednesday, May 31 at 10am

Opening: Wednesday, May 31 at 6pm



From May 30 to September 23, 2018 Jacques Henri Lartigue. *Life in Color*

The exhibition *Jacques Henri Lartigue. Life in Color* reveals a totally unknown aspect of his work. Color photographs are omnipresent in his lifetime albums, yet they have never been shown or exhibited as such. Not only are the photographs presented for the first time or just about, but they also reveal an unknown facet of the artist.

The first autochromes made in 1912 reveal Lartigue as an idle and creative young man at home with his family. Games at the Château de Rouzat, winter sports and walks in the countryside were all occasions to show off (at the shutter) in a full range of living colors.

Lartigue was particularly sensitive to changes in nature that he glorified behind his lens and whose colors made every nuance possible. He was a collector all of his life: a collector of images, autographs, records, conquests, etc. It even seems that some of his subjects became an obsession. That is why we can find hundreds of images of poppies in his albums as well as views from his window in Opio - without forgetting images of Florette, his wife during 40 years.

As of the 1950s, Lartigue turned to the world, in color. He reinvents the works he did when he was young and fascinated by the beautiful women in the Bois de Boulogne and photographs anonymous, the color of Formica, the aprons of schoolchildren, parasols, etc.

Lartigue also left the ritual circuit of holidays spent at seaside resorts in Normandy, the Basque Country and the French Riviera to begin a series of trips, first in Italy where Florette had her origins, and then in the 1960s in America.

Curators

Martine d'Astier and Martine Ravache in partnership with the Association of Friends of Jacques Henri Lartigue
Coordination Lydia Dorner, assistant curator, Musée de l'Elysée

Press conference: Tuesday, May 29 at 9:30am

Opening: Tuesday, May 29 at 6pm



Saturday, June 23, 2018 Nuit des images, 8th edition

The Nuit des images invites the visitor to celebrate still and animated images through a quality programming revolving around photography, video and the cinema. A genuine springboard for promising young artists, this event, with its global reach, is the opportunity to bring together professionals from the arts and photography, art lovers as well as visitors eager to discover the vitality of the contemporary art scene. The Nuit des images now occupies a unique place in the landscape of cultural events in Lausanne.

On the program of the 8th edition: a tribute to a great name in photography, the announcement of the eight nominees of the third edition of the Prix Elysée, original projections, cartes blanches to the HEAD and the Filature in Mulhouse, and an installation in partnership with Pierre Leguillon and Christoph Schifferli, inspired by the books in the Musée de l'Elysée's library. The Musée de l'Elysée will also focus on humanitarian principles with the presentation of the work of Matthias Bruggmann and a project in partnership with the Swiss government's Development and Cooperation Agency.

During the day, the On Print book fair will provide the opportunity to meet and exchange with publishers from French- and German-speaking Switzerland selected for the occasion. At the same time, the Little On Print corner will propose photography books and animated films for the pleasure of young audiences and families.

The museum, open free-of-charge until 1am, will allow the public to discover the current exhibition *Jean Dubuffet. The photographic Tool*, that presents the first study of the photographic archive conserved at the Fondation Dubuffet, highlighting the artistic production of the artist (paintings, architectural models and elements of the show *Coucou Bazar*).

Concerts, performances and special events will also be on the agenda in order to share a festive, warm and friendly moment with the public.

www.nuitdesimages.ch



From October 17, 2018, to January 27, 2019 Matthias Bruggmann

Matthias Bruggmann (Swiss, born in 1978 in Aix-en-Provence, France) is the winner of the second edition of the Prix Elysée for his project *A haunted world where it never shows*. Building on the framework of his prior work on contemporary conflicts, he proposed to continue a long-term photographic project launched in 2012, documenting the conflict in Syria. In keeping with the many constraints specific to photojournalism, the aim of his work is to question our moral assumptions and to bring about a better understanding of the violence underlying this conflict.

"Formally, my previous work put viewers in a position where they were asked to decide the nature of the work itself. A scientifically questionable analogy of this mechanism would be the observer effect in quantum physics, where the act of observing changes the nature of what is being observed. My Syrian work builds on this framework. From a documentary perspective, it is, thus far and to the best of my knowledge, unique as the work, inside Syria, of a single Western photographer, in large part thanks to the assistance and hard work of some of the best independent experts on the conflict. Because of the nature of this conflict, I believe it is necessary to expand the geographical scope of the work. At its core is an attempt to generate a sense of moral ambiguity. The design of this is to make viewers uneasy by challenging their own moral assumptions and, thus, to attempt to bring a visceral comprehension of the intangible violence that underlies conflict to Western viewers. One of the means is by perverting the codes normally used in documentary photography to enhance identification with the subject. While perfectly conforming to accepted documentary norms, part of the work aims at eroding the viewer's implicit faith in my own trustworthiness as a witness, and attempts to force a further reflection on the nature of what is presented."

The Musée de l'Elysée and Parmigiani Fleurier praised his work at the Nuit des images in June 2017, after being chosen by an international jury that met in the spring of 2017. He received the sum of 80,000 CHF, to be divided between the proposed project and the publication of a book, and is accompanied for one year by a museum curator. The proposed exhibition will present the work accomplished during this period.

Exhibition catalogue

A book, published by the Musée de l'Elysée and Xavier Barral, accompanies the exhibition.

Curator

Pauline Martin, curator, Musée de l'Elysée

Press conference: Tuesday, October 16 at 9:30am

Opening: Tuesday, October 16 at 6pm



From October 17, 2018, to January 27, 2019

Liu Bolin

This retrospective exhibition brings together some 70 monumental photographs linked to the major themes addressed in the work of the Chinese photographer and performer, Liu Bolin: Chinese culture and tradition, politics and censure, consumer society and the transformation of the environment.

In 2005, his series *Hiding in the City* was inaugurated with a self-portrait of the artist, immobile, covered in paint and melting into the rubble of his own studio located in the artists' quarter razed by the Chinese government.

"I decided to blend into the environment. Some would say that I disappeared into the landscape; personally, I would say that the environment swallowed me up."

Since, this artist-chameleon, with the help of his painting assistants and without any digital manipulation, becomes part of the background – eyes closed, his silhouette barely visible – and then captures the performance with a photograph. He thus poses for hours in front of a monument, a landscape, a wall or an accumulation of objects in the manner of a silent protest: the artist makes himself invisible to more effectively illustrate the visible of which he is an integral part.

Liu Bolin was born in 1973 in Shandong province in eastern China, He studied at the Academy of Fine Arts in Shandong before earning a degree from the Central Academy of Fine Arts in Beijing in 2001 He lives and works in Beijing.

Curator

Marc Donnadiou, Head Curator, Musée de l'Elysée, with Emilie Delcambre-Hirsch, assistant, Exhibitions Department

Press conference: Tuesday, October 16, 9:30am

Opening: Tuesday, October 16, 6pm



LabElysée

LabElysée is the museum's new experimental space dedicated to digital culture. Through interactive installations, workshops, conferences and a Web platform, LabElysée invites the visitor to forge the museum of the digital age.

#Algorithm #1

January-March 2018

Algorithms and programming languages have become tools of creation and expression for artists. Are computers capable of generating works of art? What do bots think of photography? For this first iteration of the cycle devoted to Algorithmic Art, the LabElysée will present a project that deals with the automation of art linked to the specificity of photography.

Through this cycle devoted to the algorithm, the museum invites the visitor to follow and explain the evolution of photography as a set of data that can be processed by computers, while presenting versatile forms of creation invented by digital cultures.

#Matter #1-3D digitization

April-May 2018

For over a year now, the Musée de l'Elysée has been pursuing a pioneering project to digitize all of the works in its collections. Launched together with the two partner museums of PLATEFORME 10, this project aims at testing new digital technologies and creating digital mediation tools. Within this framework, LabElysée will present the new digitization results in three dimensions. An international symposium will also be held in Lausanne at the end of April 2018 on the role of digital innovation in museums, in partnership with UNIL, EPFL and the city of Lausanne. Through the matter cycle, LabElysée intends to take advantage of digital tools to speak about the materiality of the photograph. Since its invention, the photographic image is defined by its support. Will new imaging technologies make it possible to transmit this knowledge about matter?

#Carte blanche to an artist

September-December 2018

LabElysée would like to give carte blanche to an artist working on the links between the new media and photography and whose work raises questions about the image, its status, its (re)presentation and its activation, as well as its production processes.

LabElysée benefits from the generous support of the Fondation BNP Paribas, the Loterie Romande and the Canton of Vaud.



The Museum Worldwide

Charlie Chaplin at the Yuz Museum in Shanghai

June 8 to October 7, 2018

The Charles Chaplin archive was entrusted to the Musée de l'Elysée in January 2011 by the Chaplin Association and Roy Export SAS. The some 20,000 negatives, prints and original albums cover 60 years of the professional and private life of the filmmaker. The collection also includes photographs of film sets that document the shooting of each film for the studios, with photographs of scenes from films and promotional images, as well as travel albums and official portraits signed by well-known photographers such as James Abbe, Edward Steichen and Richard Avedon. It testifies as much to the evolution of Chaplin's famous tramp, a sly dandy but a great charmer, at the beginning of his career, as to the artist at work

Charlie Chaplin. A vision is a major exhibition proposed by the Musée de l'Elysée and co-produced by the Yuz Museum, Shanghai. Presented in chronological order, its aim is to help us to better understand the modernity of Charles Chaplin and of his timeless character by shedding a new light on their deep humanism. Who was Charles Chaplin? What had he seen of this world and how did it influence his art? What was he trying to transmit to us? How did the world and especially the artists of his time and of ours perceive the man and the tramp? The exhibition explores the reasons for his success, those that brought about and nourished his critical fortunes, and measures the role that the photographic image also played in the prosperity of the legend.

By taking a shot/countershot approach to his life and career, and by revealing the secrets of his cinematic language, the exhibition also attempts to re-evaluate Chaplin's revolutionary artistic heritage. With over 300 photographs and documents from the Chaplin Archives and almost two hours of film clips, the exhibition includes different items from private collections and public institutions (original posters, videos, paintings, drawings, lithographs) that highlight the impact of the figure of Charles Chaplin on the production of international artists, from the avant-garde artists of the 1920s to today, such as Fernand Léger, Marc Chagall, Erwin Blumenfeld, Varvara Stepanova, Tony DeLap, C215 and Lita Cabellut.

Conceived of as a major international project, the exhibition *Charlie Chaplin. A vision* will first be presented at the Yuz Museum in Shanghai from June 8 to October 7, 2018, and then at the Museo del Palacio de Bellas Artes in Mexico City in November, 2018. Future projected odysseys include a stopover in the United States as well as in Europe. The exhibition will be accompanied by a publication.

Curators

Carole Sandrin, curator, Chaplin Photographic Archive,
Musée de l'Elysée, assisted by Justine Chapalay
Tatyana Franck, director, Musée de l'Elysée
Cecilia Cenciarelli, head of the Chaplin Project, Cineteca
di Bologna, assisted by Elena Corra

Opening: Yuz Museum, Shanghai, Friday June 8, 2018



PLATEFORME 10

International symposium

Rising to the challenge. Digital innovation in museums.

April 26-28, 2018, University of Lausanne

There is no contesting the fact that digital technology has become increasingly important in the museum sector. In view of the opening of the new mcb-a (Musée cantonal des Beaux-Arts), the Musée de l'Elysée, the Musée Cantonal de la Photographie and mudac (Museum of Contemporary Design and Applied Arts) in 2021, grouped together under the name of PLATEFORME 10, the aim of this international symposium is to examine the roles and objectives of digital innovation in today's museums by exploring the most recent experiences and by proposing a glimpse into the future.

Reflections on architecture that led to the choice of the two award-winning firms: Barcelona-based Barozzi Veiga for the Musée des Beaux-Arts and Lisbon-based Aires Mateus for mudac and the Musée de l'Elysée, as well as the geographic context of the project in which innovation and research are major actors, favor a continuity of reflection in terms of the expansion of the museums beyond their physical limits in order to propose an original and innovative series of experiences.

There are several reasons why digital technology is so important – even necessary. They can be broken down into three categories, which correspond to the three core missions of a museum as defined by the International Council of Museums (ICOM): to preserve, exhibit and pass on our heritage.

While bringing museums and digital developers together can increase opportunities to pass on our heritage to the general public as well as enhance research, such a partnership is also a way of increasing the standing of a city or region – an aspect that should not be overlooked.

Taking part in the digital innovation within PLATEFORME 10 in Lausanne, in Switzerland, thus contributes to the development of the entire city. This symposium, with its eye to the future, should thus be able to tackle all of the implications encompassed by digital innovation in order to determine the roles it will be able to play within each of the three museums.



Partners

The Musée de l'Elysée thanks its valued partners for their support in 2017

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Practical information

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Press images

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Hours

Tu - Su, 11am - 6pm
Closed on Mondays, except bank holidays
Open until 8pm the last Thursday of the month



The Musée de l'Elysée
is an institution
of the Canton de Vaud

