Gilles Caron, The Conflict Within
Exhibition from 30 January to 12 May 2013

Elysée Lausanne
Press pack
Gilles Caron, the Conflict Within
From 30 January to 12 May 2013

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Press Conference
Tuesday 29 January 2013 at 10am

Opening
Tuesday 29 January 2013 at 6pm

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The exhibition Gilles Caron, the Conflit Within is a coproduction between the Musée de l'Elysée and the Fondation Gilles Caron, supported by the Fondation Bru.

It also receives the support from the Ambassade de France in Switzerland.
Visual memory of an epoch, Gilles Caron (1939-1970) has chronicled the greatest contemporary conflicts through his images (Six-Day War, Vietnam War, Biafra and Northern Ireland conflicts, May 68, Prague Spring...), a commitment that eventually cost him his life while on assignment in Cambodia.

Called up as a parachutist to serve in the Algerian War, Caron became a witness of the brutality inflicted to civilians. Through photojournalism, he sought to cross to the other side in order to contribute to a better understanding of how populations caught up in the spiral of war were living.

His initial heroic vision of war photography soon turned into a reflection on the purpose of his job: can the role of witness, mere spectator, be satisfying? He is one of the first photographers to suffer symptoms from this inner moral conflict, and one of the first to practice a form of introspective disenchantment that led the reporter to gradually turn his camera on him, to become the object of the photographic narrative.

In the early stages of his career, during the Six-Day War and in Vietnam, he chose to focus on inactive figures, soldiers or prisoners absorbed in their thoughts, writing or meditating. During the Biafra War, Caron seemed particularly compassionate for the condition of children and other victims. In May 68 and in Northern Ireland, he was mainly interested in emblematic actors - demonstrators throwing stones or Molotov cocktails - as incarnations of urban guerilla. His inventiveness was never more visible than in his reports on street fighting, where, through his lens, demonstrations seemed transformed into choreographies.

A war reporter, regularly exposed to extreme conditions, Caron was however not indifferent to the spectacle of the sixties, the Nouvelle Vague and the young musical scene. He would on occasion photograph on the film sets of Godard or Truffaut and even worked as a fashion photographer. These ventures into cinema and fashion might seem quite remote from the rest of his work but they clearly influenced his formal language, as demonstrated in his reports on the protests in the Latin Quarter or Ulster.

The exhibition ends with an anti-heroic portrait of the photojournalist. Essential for the history of photojournalism, this conclusion proves that Caron's conscience, along that of other photojournalists, became quite an unhappy one at the end of the 60s. Guilt, narcissism, parody or irony... In the end, it is difficult to figure out what image of themselves reporters are making.

Exhibition curators
• Michel Pouvert
  Professor, Université Paris 1 Panthéon-Sorbonne
• Jean-Christophe Blaser
  Curator, Musée de l’Elysée
The exhibition presented at the Musée de l’Elysée is his first major retrospective. Compounding 150 prints and archival documents from the Fondation Gilles Caron, the collection of the Musée de l’Elysée and private collections, the exhibition is an opportunity to rediscover in six parts one of the major photojournalists of the 20th century through an original approach.

1 - Heroism

*Here and Now*

Named the «French Capa» by Henri Cartier-Bresson, Caron’s images highlighting the different scenes of military operations are evidence to his audacity and talents as a reporter.

2 - Making History?

*The contemplative soldier*

This section illustrates a recurring theme in Caron’s work of individuals who are absorbed, and/or made fragile and vulnerable by their surrounding events: military prisoners, civilian victims, soldiers shown reading or in reflection, become iconographic images of unedited, and spontaneous moments of stillness.

3 - Sympathy

*Compassionate Icons*

In these photographs, beginning with the war in Biafra and extending across Caron’s travels one sees the deep sensibility of the photographer unfold in his images as Caron must face the very real pain of others. The images of children, starving and void of childhood innocence whom have been sacrificed in conflict mark the beginning of concerned photographic iconography.

4 - Demonstrations and guerrilla

*The iconography of revolt*

In the images of revolt, be that workers, farmers, or students, Caron gives particular iconic importance to the figure of the «lanceur»: like David against Goliath. This representation of the body in action is like a repeated choreography which is performed spontaneously across the fronts of rebellion in Paris, on May 1968, Londonderry (Northern Ireland) and Prague.

5 - Nouvelle Vague

*Young and passionate in the 60s*

In addition to his work in areas of conflict, famine, and war, Caron also gives photography a unique view of the youth of the 1960’s. With images of famous muses (actresses and singers) as well as of university students, and youth on the street, Caron shows his talents for fashion photography and film stills developed during his work with Truffaut and Godard.

6 - The last image

*Looking at the reporter*

After Biafra and Chad, doubt took hold of Caron. The lens of the camera turns back upon the reporter, and these images document the work of the photojournalist in the field. These portraits leave viewers with a mixed message, this is his own profession but the images are in no way heroic portrayals of the work of the photojournalist.

Battle of Dak To, Vietnam, November 1967
Protest rue Saint-Jacques, Paris, 6 May 1968
© Fondation Gilles Caron
Gilles Caron's Biography
(1939-1970)

1939 8 July: Gilles Caron is born at Neuilly-sur-Seine.

1946 following his parents separation, Gilles is sent to boarding school in Argentière (Haute Savoie). He remains there for seven years.

1954 met André Charlemagne Derain nicknamed “Boby”, son of the great Fauvist painter at the English school of Port-Marly in Seine-et-Oise (now Yvelines).

1958 After completing one year of Journalism studies at l’Ecole des hautes études internationales à Paris, Gilles took off in the summer to hitchhike through India, Yugoslavia and Turkey.

1959 Gilles passes his civilian parachutist certification. He serves twenty-eight months in the military, twenty-two of which are spent in Algeria. Gilles spends an additional two months in prison following his refusal to fight after the Algiers putsch in 1961.

1962 Gilles is off duty from the military and forbidden to carry weapons. On his return to France, he marries Marianne, whom he knew since they were children.

1964 Gilles does an internship with Patrice Molinard, an advertisement and fashion photographer.

1965 Gilles joins the agency APIS (Social Information Agency Paris). He photographs movie shoots, opening events, meetings of the Cabinet and public demonstrations. He meets Raymond Depardon, agency photographer for Dalmas.

August: Filming of La guerre est finie by Alain Resnais.

1966 May: Gilles works in Paris for the fashion photography agency «Photographic Service» led by Giancarlo Botti.

December: Gilles joins the founding team of Gamma: Raymond Depardon, Hubert Henrotte, Jean Monteux and Hugues Vassal.

1967 Filming of Week-end by Jean-Luc Godard.

5-10 June: Six-Day war: Gilles enters Jerusalem with the Israeli army, which subsequently takes the Suez Canal with the forces of General Ariel Sharon. The photos are published in Paris Match through the world’s leading agency, Gamma.

November and December: Gilles is in Vietnam, notably he is present in Dak To, during one of the worst battles of the conflict (Hill 875).


April: Gilles covers the civil war in Biafra. He finds himself alongside with rival and friend, Don McCullin, who works for the London Sunday Times Magazine.

May: The beginning of the student riots in Paris sends France into a nation-wide strike. Gilles covers the daily student protests in Paris, and follows President Charles de Gaulle on his official visit to Romania between 14 May and 18 May.

July: Gilles takes a second trip to Biafra, this time with Raymond Depardon. While filming «Slogan» by Pierre Grimblat, he meets Jane Birkin and Serge Gainsbourg.

September: Gilles travels to Mexico in the wake of student demonstrations which were violently suppressed on the eve of the Olympics.

1969 August: Gilles reports on the events concerning the Catholics in Londonderry and Belfast, Northern Ireland. Only a short time afterwards, he photographs the anniversary of the crushing of the Prague Spring in Czechoslovakia by Soviet tanks. In the August 30th issue of Paris Match, the two reports are published simultaneously.

January-February: Gilles is part of an expedition organized to cover the rebellion against the central government Toubous Fort Lamy (Ndjamena) with the support of the French Government in the Tibesti region of Chad. He is led by Robert Pledge, and accompanied by Raymond Depardon and Michel Honorin to cover the rebellion against the central government. They are ambushed, and the four journalists are held prisoners by government forces for one month.

April: Gilles travels to Cambodia after the deposition of Prince Norodom Sihanouk by General Lon Nol. On April 5, he sets out with the first two dozen journalists and aid workers of all nationalities. Gilles and two other French citizens, the reporter Guy Hannetteaux and Michel Visot, disappear on the road from Cambodia to Vietnam in an area controlled by the Khmer Rouge of Pol Pot. He is 30 years old.
Beyond the Exhibition

Catalogue
A catalogue Gilles Caron, The Conflict Within published by Photosynthèses will accompany the exhibition. This beautiful book with a rich iconography and under the direction of Michel Poivert, historian of photography and president of the Société française de photographie during 15 years, is made of six chapters: Introduction, Heroism, Compassionate Icons, the Iconography of Revolt, Nouvelle Vague, Looking at the Reporter.

21 x 26.5 cm, hardcover, 416 pages
250 reproductions in color and black and white
ISBN 978-2-36398-005-2, Price CHF 79.00

Other reference books on Gilles Caron will be available at the museum’s bookstore:
Gilles Caron J’ai voulu voir, Lettres d’Algérie, édition Calmann-Lévy, 2012
Gilles Caron Scrapbook édition Lienart, 2011
Gilles Caron Photo poche, édition Actes sud

Film
A film is being released on the occasion of the exhibition, resulting from a coproduction between the Fondation Gilles Caron, the Musée de l’Elysée and Näia Productions. Filmed by Séverine Lathuillière and the producer Philippe Aigle, it presents the life of Gilles Caron by following the chapters of the exhibition and the book. In French. Running time, 40 minutes.

Cultural Mediation
The exhibition aims to introduce unavoidable images of this war photographer to a large public. Among the activities organised for the exhibition:
- guided tours 3 February at 4pm by Jean-Christophe Blaser, curator of the exhibition and Sundays 17 February, 3 et 17 March, 7 and 28 April at 4pm by a museum guide
- a cycle of conferences, by Radu Stern, Coordinator of Educative Programs:
  Sunday 10 February at 4pm : War Photography I
  Sunday 10 March at 4pm : War Photography II
  Sunday 21 April at 4pm : War Photography III
- visits for children, with a notebook of activities designed for children until 12 years, available at the reception of the museum. Or on the basis of an educational dossier made for teachers, which can be downloaded on the website of the museum.

Travelling Exhibitions
The exhibition Gilles Caron, The Conflict Within will be presented from January to May 2014 at the Musée de la Photographie a Charleroi.
Exhibition Program 2013

Musée de l’Elysée

4 June – 1 September 2013

Laure Albin Guillot, The Classical Challenge

French photographer Laure Albin Guillot (1879-1962) was quite popular during the interwar period. Her images were first featured in the 20s, but it is essentially in the 30s and 40s that she occupied the forefront of the photographic scene. She practiced various genres, from portrait to nude, landscape or still life, and to a lesser extent, reportage. She made use of the new channels of dissemination, distributing her photographs, and advertising creations, through the press and the publishing world. With the “micrograph,” Laure Albin Guillot offered new perspectives combining science and art.

Christian Lutz, Rituals, Power Games

Christian Lutz’s photography (1973) is based on a scrupulous, almost sociological observation of human groups: politicians in the gimmicks of formal protocol, economic elites investing in emerging countries or missionary Christian Evangelists. While the formal qualities of his images are attractive, they nonetheless reveal a critical vision, deconstructing the major organs of power and their machinery. After dealing with political power in Protokoll and economic power in Tropical Gift, Christian Lutz focused on religious power, thus completing a fundamentally political and deliberately committed trilogy.

Travelling Exhibitions

Coproduced with Fondation Henri-Cartier Bresson, the exhibition presenting Howard Greenberg’s private collection will be shown in Paris after Lausanne. Also featured in France, the Museum’s photographic archives will be on display in Thonon (Hans Steiner) and in Gap (Ella Maillart and Nicolas Bouvier). Finally, the exhibition reGeneration2 – Tomorrow’s photographers Today will open in the United States at DeVos Art Museum in Michigan.

The Musée de l’Elysée regularly loans works in its collection, as it did for a major exhibition of Brazilian artist Geraldo de Barros which will be presented at the Photographers’ Gallery in London.

Geraldo de Barros
The Photographers’ Gallery, Londres, Angleterre
From 18 January to 7 April 2013

Laure Albin Guillot, Micrographie, vers 1929, Autochrome Collections Roger-Viollet Parisienne de Photographie © Laure Albin Guillot / Roger Viollet
Nicolas Bouvier, Autoportrait avec Thierry Vernet, Col d’Ordu, Turquie, octobre 1953 © Fonds Nicolas Bouvier / Musée de l’Elysée
The following images are available for the press
The use of these images is limited to the promotion of the exhibition presented at the Musée de l’Elysée. They must not be altered in any way and must mention the whole caption as well as the copyright.

To download the images:
ftp://84.16.80.83/web/press/Gilles_Caron
user : press
password : 1006_mel_13
The following images are available for the press

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Protest rue Saint-Jacques, Paris, 6 May 1968
© Fondation Gilles Caron

Filmmaker and photographer Raymond Depardon, during the Civil War in Biafra, Nigeria, August 1968
© Fondation Gilles Caron

The English model Twiggy, Paris, March 1967
© Fondation Gilles Caron

After a confrontation between Catholic demonstrators and police of Ulster, August 1969 © Fondation Gilles Caron

Demonstration at the first anniversary of the Soviet repression of «Printemps de Prague», Czechoslovakia, 21 August, 1969
© Fondation Gilles Caron
The Musée de l’Elysée

Mission
The Musée de l’Elysée is one of the world’s leading museums entirely dedicated to photography. Since its establishment in 1985, it has improved public understanding of photography through innovative exhibitions, key publications and engaging events. Recognised as a centre of expertise in the field of conservation and enhancement of visual heritage, it holds a unique collection of more than 100,000 prints and preserves several photographic archives, in particular those of Ella Maillart, Nicolas Bouvier and Charlie Chaplin. By supporting young photographers, offering new perspectives on the masters and confronting photography with other art forms, the Musée de l’Elysée experiments with the image. Based in Switzerland, it presents four major exhibitions in Lausanne each year and an average of fifteen in prestigious museums and festivals around the world. Regional by character and international in scope, it seeks to constantly develop new and exciting ways to interact with audiences and collaborate with other institutions.

Education
The Musée de l’Elysée is deeply invested in educational programs aimed at sharing our passion for photography and its fascinating history with youth. A number of workshops and talks are scheduled throughout the year for children of all ages to explore the world of photography. The introductory courses and workshops are designed for children of 6-12 years. Additionally, the museum hosts regular conferences on the subject of photography with guest artists and museum collaborators.

Bookstore and Café Elise
With over 800 titles on photography and art, the museum’s bookstore is one of the most complete in Switzerland. The Café Elise welcomes visitors in a meeting space enabling artistic exchange in an agreeable way.

Carte Elysée
The Carte Elysée provides its members with many advantages, among which free admission to a number of institutions specializing in photography in Switzerland or abroad.

ELSE by Elysée
The 4th edition of the magazine ELSE is just out. ELSE is the magazine for the other photography. A photography considered not only for itself, but that manifests itself in series, collections, brought together through the eye of the photographer, the artist, the critic, the curator, the collector. ELSE is available in bookstores and by subscription. www.elsemag.ch
Practical Information

Address of the Musée de l’Elysée
18, avenue de l’Elysée
CH - 1014 Lausanne
T + 41 21 316 99 11
F + 41 21 316 99 12
www.elysee.ch

The museum has a Facebook and a Twitter page.

Opening hours
Tuesday - Sunday, 11am - 6pm
Closed Monday, except for bank holidays

Admission fee
Adults CHF 8.00
AVIS CHF 6.00
Students / Apprentices / AC / AI CHF 4.00
Free entry for those under 16
Free entry on the first Saturday of the month

Since March 2012, visitors to the Musée de l’Elysée receive a new entrance ticket which offers them free admission to the Musée cantonal des Beaux-Arts (MCBA) and the Musée de design et d’arts appliqués contemporains (valid for three days). This new ticket symbolizes the museums’ participation in Lausanne’s new Plate-forme pôle muséal.