

PRESS KIT



LE PARADIS,  
OU PRESQUE  
**LOS ANGELES**  
(1865-2008)



**Elysée  
Lausanne**

MUSÉE DE L'ÉLYSÉE LAUSANNE  
UN MUSÉE POUR LA PHOTOGRAPHIE  
OUVERT MA-DI 11 H-18 H

31.01. - 19.04.2009

Exhibition from January 31<sup>st</sup> to April 19<sup>th</sup> 2009

## **THIS SIDE OF PARADISE: LOS ANGELES (1865-2008)**

Press conference

**Thursday January 29<sup>th</sup> 2009 from 10 am to 12 am**

Opening

**Friday January 30<sup>th</sup> 2009 at 6 pm**

Address	Musée de l'Elysée 18, avenue de l'Elysée CH- 1014 Lausanne	Telephone	+ 41 21 316 99 11
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		Web site	<a href="http://www.elysee.ch">www.elysee.ch</a>
		Email address	<a href="mailto:info@elysee.ch">info@elysee.ch</a>

Opening times      The museum is open from 11 am to 6 pm, from Tuesday to Sunday  
The museum is closed on Mondays except Bank Holidays

Tickets	Adults	CHF 8.00
	AVS	CHF 6.00
	Students / Apprentices / AC / AI	CHF 4.00
	Children under 16	Free entry
	Free entry on the first Saturday of every month	

Events      For a complete list of events see page 5.

Photographs      Photographs for the press are available at [www.elysee.ch](http://www.elysee.ch). Use of these images is authorized exclusively for the promotion of the exhibition held at the Musée de l'Elysée.

The Musée de l'Elysée is honoured to be the first site in Europe for this prestigious exhibition, organized by The Huntington Library, Art Collections, and Botanical Gardens, San Marino, California and toured by Curatorial Assistance Traveling Exhibitions (CATE), Pasadena

Exhibition curators: Jennifer A. Watts, curator, the Huntington Library, Art Collections and Botanical Gardens, San Marino, California and Claudia Bohn-Spector, independent curator

The exhibition tour is made possible by the Terra Foundation for American Art. The educational programme of the exhibition was made possible thanks to the important contribution of ECAL/University of Art and Design, Lausanne and the generous funding of the Bank Julius Baer.

Media partner: 24heures

Press contact: [sandra.ghirardi@vd.ch](mailto:sandra.ghirardi@vd.ch)



## **Among the photographers:**

Ansel Adams

Richard Avedon

John Baldessari

Lewis Baltz

Robert Frank

Lee Friedlander

Lauren Greenfield

Philippe Halsman

David Hockney

Herb Ritts

Edward Ruscha

Julius Shulman

Hiroshi Sugimoto

Larry Sultan

Edward Weston

Garry Winogrand

## THIS SIDE OF PARADISE: LOS ANGELES (1865-2008)

«Imagine Marilyn Monroe, fifty miles long, lying on her side, half-buried on a ridge of crumbling rock, the crest of the Santa Monica Mountains, with chaparral, flowers and snakes writhing over her body, and mists, smog, or dreams gathering in every curve. You'd need a certain height to recognize that intricate course as a body. But that's Mulholland Drive... It's about as long as on old movie, and as full of scents and half-grasped fears as Marilyn's drowsy state. »

-David Thomson

The body and the landscape, inextricably, sensuously intertwined - two themes which run through this multifaceted 'portrait' of Los Angeles.

Los Angeles: City of Angels... and Demons. For the lucky few, the beautiful, the well-born, a *utopia* – endless sunshine, beaches and swimming pools, peopled by vigorous, healthy bodies; for many others, a *dystopia* – endless, clogged freeways, smog, fearfulness, a city without a center, or (it is sometimes said), a soul. In the skies above, glittering Hollywood stars; on the hard pavements below, ever-present terror of earthquake and social unrest. Dream or nightmare? Fact or fiction? Perhaps the truth of this quixotic, haunting place lies somewhere between the perceived extremes.

This complex, sprawling city has long fascinated photographers of many stripes: studio professionals, industrial photographers, photojournalists, fashion and glamour photographers, amateurs, tourists and art photographers. The exhibition offers the widest possible range of these approaches. It features more than a hundred famous and unknown photographers who together have documented, imagined, celebrated, criticized and mythologized the city from the mid-nineteenth century to the present.

There are seven sections to the exhibition: *Garden, Move, Work, Dwell, Play, Clash, and Dream*. These sections are meant to help us think about key aspects of life in Los Angeles, aspects which touch everyone, rich or poor, in fundamental ways. However, the seven sections are only meant as a rough guide to the rich pictorial terrain, and viewers are encouraged to strike out on their own journey through the highways and the byways of this compelling city.

**List of photographers:**

Ansel Adams (1902-1984)  
 Harry Adams (1918-1988)  
 Laura Aguilar (1959)  
 Clem Albers (1903c-1991)  
 Thomas Alleman (1958)  
 Austin Studio  
 Richard Avedon (1923-2004)  
 G. C. Babbit  
 James Baker (1953)  
 John Baldessari (1931)  
 Lewis Baltz (1945)  
 Adam Bartos (1953)  
 Marjorie Bentley  
 Haven G. Bishop (1879-1972)  
 Kaucyila Brooke (1952)  
 F. A. Bussey  
 Jo Ann Callis (1940)  
 Paul Caponigro (1932)  
 Herb Carleton (1927-1992)  
 Gusmano Cesaretti (1946)  
 William Claxton (1927)  
 Will Connell (1898-1961)  
 Imogen Cunningham (1883-1976)  
 Darryl Curran (1935)  
 Louise Dahl-Wolfe (1895-1989)  
 Joe Deal (1947)  
 John Divola (1949)  
 Lemuel S. Ellis (1854-unknown date)  
 Christina Fernandez (1965)  
 Judy Fiskin (1945)  
 William Henry Fletcher (1838-1922)  
 Robbert Flick (1939)  
 Robert Frank (1924)  
 Anthony Friedkin (1949)  
 Lee Friedlander (1934)  
 Herve Friend (actif entre 1860 et 1890)  
 Harry Jr. Gamboa (1951)  
 William A. Garnett (1916-2006)  
 Jeff Gates (1949)  
 William M. Godfrey (1825-1900)  
 Jim Goldberg (1953)  
 Leroy Grannis (1917)  
 Lauren Greenfield (1966)  
 Philippe Halsman (1906-1979)  
 Karen Halverson (1941)  
 Lyle Ashton Harris (1965)  
 Robert F. Heinecken (1931-2006)  
 Anthony Hernandez (1947)  
 Douglas Hill (1950)  
 David Hockney (1937)  
 Dennis Hopper (1936)  
 John Humble (1944)  
 Shinsaku Izumi (1880-1941)  
 William Henry Jackson (1843-1942)  
 Arthur F. Kales (1882-1936)  
 Bobby Klein (1943)  
 Gary Leonard (1951)  
 Michael Light (1963)  
 Los Angeles County Health Department  
 Mary Ellen Mark (1940)  
 Douglas McCulloh (1959)  
 Jerry McMillan (1963)  
 Willie Middlebrook (1957)  
 Don Milton  
 Robert Mizer (1922-1992)  
 William Mortenson (1897-1965)  
 Karin Apollonia Müller (1963)  
 Leonard Nadel (1916-1990)  
 Don Normark (1928)  
 Ken Ohara (1942)  
 Catherine Opie (1961)  
 Pacific Electric Railway Company  
 Marion Palfi (1907-1978)  
 Maynard L. Parker (1900-1976)  
 C. C. Pierce (1861-1946)  
 Ernest M. Pratt (1876-1945)  
 Charles Puck (1882-1968)  
 Leland Rice (1940)  
 Herb Ritts (1952-2002)  
 Allen Ruppertsberg (1944)  
 Edward Ruscha (1937)  
 Julius Shulman (1910)  
 Peter Stackpole (1913-1977)  
 Phil Stern (1919)  
 Stiffler & Gill  
 Timothy Street-Porter (1939)  
 Studio "Dick" Whittington (1924-1978)  
 Hiroshi Sugimoto (1948)  
 Larry Sultan (1946)  
 John Swope (1908-1979)  
 Edmund Teske (1911-1996)  
 R. L. van Oosting (1899-1938)  
 Adam Clark Vroman (1856-1916)  
 Carleton E. Watkins (1829-1916)  
 Miles F. Weaver (1879-1932)  
 Robert Weingarten (1941)  
 Henry Wessel (1942)  
 Edward Weston (1886-1958)  
 Leigh Wiener (1929-1993)  
 Charles Williams (1908-1986)  
 Garry Winogrand (1928-1948)  
 Ida Wyman (1926)  
 Max Yavno (1911-1985)

George Hurrell (1904-1992)

The exhibition is divided in 7 sections:

## **1. GARDEN**

For well over a century, Los Angeles has captured the imagination with pictures of its stunning location, topography and buildings. "Fattest land I ever saw," exclaimed *Los Angeles Times* publisher Harrison Gray Otis — a sentiment embraced by millions as they rushed west to claim their share of the American paradise.

From the mid-19th century forward, Southern California was hailed as a region of prodigious endowments and even bigger appetites — for the spoils of western expansion, for empire building, for power, wealth, and physical well-being. Early photographers emphatically affirmed such booster claims, depicting the city in a landscape of breathtaking vistas and lush, exotic beauty. They showed residents in harmonious union with nature — modern-day descendants of Adam and Eve basking in a land of perpetual sunshine.

Later photographers worked in less exalted veins, picturing Los Angeles not as a Garden of Eden, but as a concrete jungle baking under a blanket of smog and heat. Still others homed in on the city as a place of pretense, a huckster's paradise fuelled by Hollywood's seductive artificiality. Yet somewhere between these extremist visions flowers the real Los Angeles — a multifaceted place where millions steal moments of pleasure and delight from the tedium of ordinary life.

## **2. MOVE**

No city on earth is as powerfully identified with the car as Los Angeles. Networks of freeways and boulevards crisscross the region, extending into every corner of Southern California. Next to beaches, earthquakes, and balmy weather, freeways are the region's great signifiers, linking suburbs and foothills with vast areas in between.

The early streetcar system provided the template for these corridors of mobility. By 1920, the city claimed one car for every 3.6 residents, a statistic well above the national average. Thus began Los Angeles's unrepentant love affair with the automobile, forever changing the ways in which the place was envisioned, experienced, and visually framed. Seen through the windshield and rearview mirror, the city zips by in disjunctive leaps, reminiscent of the fast-paced sequencing of modern mass media.

The region's dominant car culture gave rise to the trite maxim that "no one walks in L.A." But the meandering footpaths and trails of the early city are often hidden in plain sight, displaced in the mind's eye by pictures of lone walkers amid clipped suburban lawns. The ambling of those on foot makes the constant motion around them seem all the more compelling.

## **3. WORK**

Photographs of Los Angeles inevitably speak of a complex place — an industrial center wrenched from a rugged Mexican past, a city of ethnic and racial tensions, proud to be considered emblematic of the nation's stride into the future. Photographers have long represented Los Angeles through its myriad industries: agriculture, construction, manufacturing, oil refining, shipbuilding, and motion pictures. All were depicted as quintessential Los Angeles pursuits, linked to the region's climate, topography, and the realities of work.

Spectacular urban growth provided ample subjects for image-makers, who trained their lenses on every conceivable aspect of economic expansion. Their project was often one of gleeful boasting, celebrating the city's assets as inevitably tied to production and the good life. Only a few dared show the darker side of Los Angeles labor in which violent unrest and social inequities play sobering parts.

Yet it is the culture of Hollywood that remains at the center of some of the city's most resonant imagery. Celebrities shown in both natural and highly stylized settings established the standard for glamorous sophistication that endures to this day. Often photographers ventured behind these glittering facades to comment on the film industry's blatant deceptions. Others focused on the struggles of ordinary citizens trying to make ends meet in the City of Angels.

#### **4. DWELL**

Greater Los Angeles is less an accidental "city without a center" than a planned grid of interconnected urban hubs. "The map of L.A. is never complete," one observer noted in 1923, as urban sprawl devoured fields and orange groves.

Vernacular dwellings spread across the Southland like ragweed, thanks to abundant land, cheap labor, and consecutive population booms.

The single-family home, then as now, reigned supreme. Houses in Los Angeles come in every conceivable style, from bungalow to Mission Revival and Tudor, reflecting the eclectic origins of the city's newcomers. Photographers have reveled in the flimsy facades of strip malls, office buildings, and ubiquitous "dingbat apartments" that define the city's modern incarnation.

Race and class have long determined how and where one lives in Los Angeles. Restrictive covenants pushed racial minorities into segregated neighborhoods well into the 1940s. For the more affluent, architects and builders envisioned homes made for leisurely indoor-outdoor living, creating national trends for middle-class life. The city's poor dwell outdoors as well, as pictures of Depression-era shanties and present-day homelessness readily attest. The downside of the Los Angeles dream is nowhere more poignantly revealed than in photographs of urban nomads seeking shelter in the most potent symbol of Los Angeles — the car.

#### **5. PLAY**

By the 1920s, health, sunshine, and bronzed bodies had become virtually synonymous with Southern California. That era's economic boom, combined with an aggressive consumer culture, new sexual mores, fashion, and the rise of Hollywood, focused attention on the Los Angeles body as a site of leisure and consumption. When a magazine claimed in 1933 that "Californians know the art of living," it stated the obvious: people found a luxurious playground in the region's sun-kissed terrain.

Photographers naturally capitalized on imagery as delirious and fun-loving as Los Angeles, celebrating a culture of year-round athleticism, outdoor lounging, and public display. Others used the city's penchant for playful abandon to question established gender roles. Still others took to Los Angeles's glittering, celebrity-infused nightlife to capture scenes of nocturnal carousing, establishing the city as an ethereal place of both enchantment and melancholy solitude.

#### **6. CLASH**

Los Angeles is tied to that most persuasive of American dreams — the pursuit of happiness. When that promise goes unfulfilled amid urban mayhem and natural catastrophe, Edenic visions of the city inevitably clash with reality.

The deadly bombing of the *Los Angeles Times* building in 1910 offers a glimpse of the city's violent labor history, beset by bitter strikes and a savage insistence on antiunion policies. Racial antagonism, epitomized by the notorious Zoot Suit riots of 1943, the forced relocation of Japanese Americans during World War II, and the uprisings of 1965 and 1992, reveal deeply troubling currents beneath idealized claims of harmony.

Disasters such as the St. Francis Dam collapse of 1928 and the 1933 Long Beach earthquake, as well as perennial wildfires, droughts, and floods, further undermined the Elysian promise. Photographers who encountered this environmental vulnerability refuted the prevailing image of a city reclining in nature's tranquil embrace.

This is Raymond Chandler's noir city, a fragile place where hope and possibility, desire and allure, dramatically turn and consume one another.

## **7. DREAM**

"Few images telegraph the paradox of the American dream better than a drunk passed out in the shadow of Hollywood," observed one acerbic writer, insisting upon the intimacy of success and failure in Los Angeles. Los Angeles has always been a city of dreams, of desires envisioned, attained, or gone tragically haywire.

Pictorialist visions of the 1910s and 1920s depicted Los Angeles suffused in hazy mist, softening reality's edges to evoke a dreamy incandescence. Other photographers conveyed the region's penchant for dreams through subject matter, depicting streamlined factory floors and endless rows of pristine subdivisions. Still others rendered the city at night, with mellow lights and neon signs glinting faintly in the distance. They evoke the singular beauty of outdoor life in the Southland, writ large on the infinite Pacific. A rose-colored sunset and blank movie screen emanate waves of preternatural light, offering planes upon which to project one's hopes and yearnings.

A dream factory of unprecedented reach and proportion, Los Angeles is also home to ordinary millions. For them, redemption may result less from stardom than quiet reverie.

A publication accompanies the exhibition:

**This Side of Paradise: Body and Landscape in Los Angeles Photographs**

Texts by Jennifer A. Watts, Curator, the Huntington Library, Art Collections and Botanical Gardens in San Marino, California and Claudia Bohn-Spector, Curator.

Introduction by Douglas R. Nickel, 'Andrea V. Rosenthal' Professor of Modern Art at Brown University, Rhode Island.



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PRESS PHOTOGRAPHS

Photographs for the press are available at [www.elysee.ch](http://www.elysee.ch). Use of these images is authorized exclusively for the promotion of the exhibition held at the Musée de l'Elysée.



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4.



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6.

## CAPTIONS FOR THE PHOTOGRAPHS

1. Timothy Street-Porter, *Flintstones Set at Vasquez Rocks*. 1994  
© Timothy Street-Porter.
2. Leroy Grannis, *Hermosa Beach Strand*. 1967  
© Leroy Grannis. Courtesy M+B, Los Angeles.
3. John Humble, *719 Lincoln Boulevard, Venice*. 13 mai 1995  
© John Humble. Courtesy Jan Kesner Gallery, Los Angeles.
4. Philippe Halsman, , *Marilyn with Barbells*. 1952  
© Center for Creative Photography, University of Arizona, Tucson. Gift of Neikrug Photographica Gallery.
5. Larry Sultan, *Woman in Curlers*. 2002  
© Larry Sultan. Courtesy Stephen Wirtz Gallery, San Francisco.
6. Unknown, *Members of the Hollywood Negro Ballet in a publicity photograph for Ebony*. 1953  
© Joseph Rickard Papers. The Huntington Library, San Marino.

## AGENDA

**CONFERENCES** CHF 15.- / 5.- / Elysée card holders: Free entry / *Salle Lumière*

### **Sunday 1<sup>st</sup> of February at 2:30 pm**

Lecture by Lauren Greenfield, photographer

Known for her work on *Girl Culture*, Lauren Greenfield, represented in *This Side of Paradise*, is one of the most famous contemporary photographers. In April 2005, *American Photo Magazine* placed her third on the list of the most influent people in the photographic art world.

### **Sunday the 15<sup>th</sup> of February at 4 pm**

Cycle "L'histoire de la photographie en dix leçons" \* by Radu Stern in the *Salle Lumière*.

"From New York to Los Angeles: American Photography in the 70'."

### **Sunday the 1<sup>st</sup> of March at 4 pm**

Cycle "L'histoire de la photographie en dix leçons" \*

"From New York to Los Angeles : American Photography in the 80'."

### **Saturday the 7<sup>th</sup> of March at 4 pm**

**Questioning Photography:** An open discussion to ask questions about photography

### **Sunday the 8<sup>th</sup> of March at 4 pm**

Cycle "L'histoire de la photographie en dix leçons" \*

"From New York to Los Angeles : American Photography in the 90'."

### **Sunday the 29<sup>th</sup> of March at 4 pm**

**Los Angeles, the exception:** Conference by Jean-Bernard Racine, Honorary Professor from the University of Lausanne, specialist of the urban geography and winner of the Vautrin Lud Price, the Nobel of Geography.

### **Sunday the 4<sup>th</sup> of April at 4 pm**

**Questioning Photography:** An open discussion to ask questions about photography

**GUIDED TOURS** Included in the entry price

### **Sunday the 1<sup>st</sup> of February at 4 pm**

Guided tour given by the curators of the exhibition followed by a talk with the photographers and the organisers of the project: Jennifer A. Watts, Curator at The Huntington Library, Art Collections and Botanical Gardens, San Marino, California, Claudia Bohn-Spector, Independent Curator and Graham Howe, CEO, Curatorial Assistance Traveling Exhibitions (CATE), Pasadena.

### **Sunday the 8<sup>th</sup> of February at 4 pm**

Guided tour given by a museum guide reserved for the members of the Carte Elysée.

### **Sunday the 22<sup>nd</sup> of February at 4 pm**

Guided tour.

**Sunday the 15<sup>th</sup> of March at 4 pm**

Guided tour.

**Sunday the 22<sup>nd</sup> of March at 4 pm**

Guided tour.

**Sunday the 5<sup>th</sup> of April at 4 pm**

Guided tour.

**Sunday the 19<sup>th</sup> of April at 4 pm**

Guided tour given by William A. Ewing, Director of the Musée de l'Elysée.

**FOR THE YOUNG (for children aged 6 to 12)****NEW**

As January 2009, the Musée de l'Elysée enriches its youth programme.

**For the family**

Sunday February 1<sup>st</sup>, March 1<sup>st</sup> and April 5<sup>th</sup>, free entrance

On the first Sunday of every month, the Musée de l'Elysée offers activities for children aged 6 to 12. While the parents visit the exhibition, children learn about the exhibition through playful activities.

For *This side of Paradise*, children will investigate to find characters from a fictive story. Fiction and narration will guide the children through the exhibition who will discover the city of Los Angeles, its movie industry and its myths through this exciting angle.

**Staged Images / Stolen Images**

Wednesday the 25<sup>th</sup> of February, the 4<sup>th</sup> and the 11<sup>th</sup> of March 2009 from 2 pm to 5 pm, the workshop will take place over 3 days. CHF 10.-. By registration only. Please contact M. Radu Stern: 021 316 99 11 or at [radu.stern@vd.ch](mailto:radu.stern@vd.ch)

A playful exploration of the world of images.

**PAKOMUSE****Visual Games**

Tuesday the 7<sup>th</sup>, Wednesday the 8<sup>th</sup> and Thursday the 9<sup>th</sup> of April 2009, from 2 pm to 5 pm, a three day workshop, CHF 10.-. By registration only. Please contact M. Radu Stern: 021 316 99 11 or at [radu.stern@vd.ch](mailto:radu.stern@vd.ch)

The Musée de l'Elysée joins the museums of Lausanne during the Eastern holidays in the programme PAKOMUSE.

## **NEW SERIES OF EXHIBITIONS: *En avant-première***

The Musée de l'Elysée offers a new series of exhibitions in its new venue at Elysée 4. In 2009, the work of a student photographer or apprentice will be presented in this exhibition hall.

The museum thus confirms its interest in the photographers of tomorrow, in collaboration with regional schools and training centers:

CEMCAV-CHUV/Centre d'enseignement médical et de communication audiovisuelle, Lausanne, CEPV/Ecole de photographie de Vevey, ECAL/Ecole cantonale d'art de Lausanne, ECAV/Ecole cantonale d'art du Valais, Sierre, HEAD/Haute école d'art et de design, Genève, HECVSanté/Haute école cantonale vaudoise de la santé, Lausanne.

This exhibition will be inaugurated from 5 pm to 6 pm, before the main opening.

### **Nicolas Delaroche *Capharnaüm, 2008***

Opening on Friday the 30th of January 2009 at 5 pm  
Avenue de l'Elysée 4, 1006 Lausanne

The exhibition will be open every day from 8 am to 6 pm and closed on weekends.



Nicolas Delaroche, *Harmonie*, 23 mai 2008, de la série *Capharnaüm*, 2008, © Nicolas Delaroche/ECAL

This programme may be subject to modifications  
For further information, call +41 21 316 99 11