

Geographie 11

photographie 11
 thieu Gafsou
 Can Judge Me, 2013
 mentale

Matras - Only Co.
pape, de la série Only Co.
Épreuve numérique à jet d'encre pigmenté
50 x 40 cm

[illegible]

« légère », sous l'inspiration
de l'eau et qui se teinte d'illuminisme artisanale, comme
de l'objet.

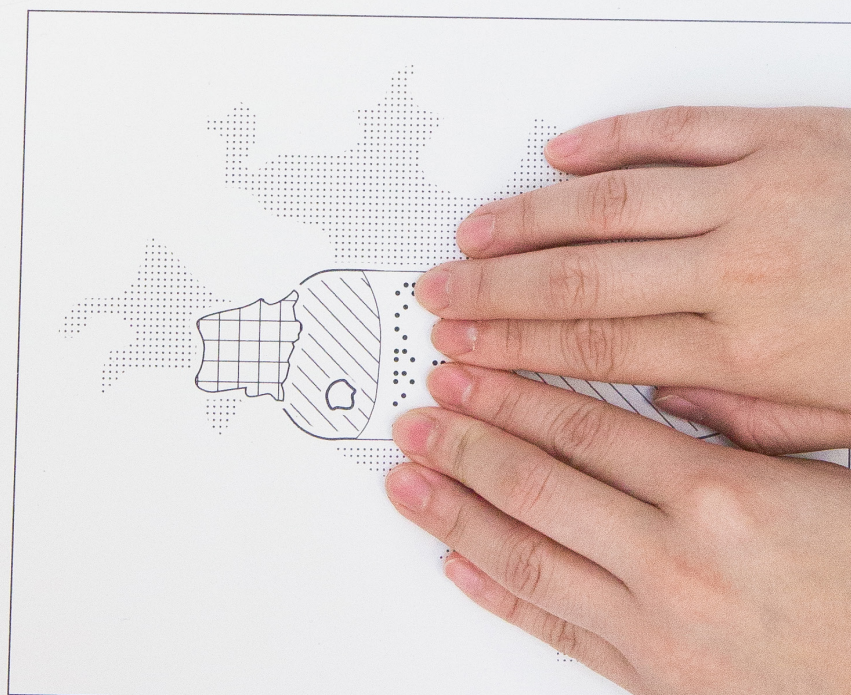
Il s'agit en effet d'un « bong » réalisé de manière à ce que la fumée ne soit pas aspirée directement par le fumeur, mais qu'elle soit aspirée par un « bong » (appelé également « pipe à eau ») qui agit en effet d'un « bong », appelé également « pipe à eau ». Le « bong » est un objet utilisé pour inhaler de la fumée de cannabis, mais aussi de la fumée de tabac. Il est constitué d'un récipient en verre ou en plastique, dans lequel on met de l'eau. On y introduit une cigarette ou un joint, et on l'allume. La fumée est aspirée par le fumeur, mais elle est filtrée par l'eau, ce qui permet de réduire les effets de la fumée sur les voies respiratoires. Le « bong » est un objet utilisé pour inhaler de la fumée de cannabis, mais aussi de la fumée de tabac. Il est constitué d'un récipient en verre ou en plastique, dans lequel on met de l'eau. On y introduit une cigarette ou un joint, et on l'allume. La fumée est aspirée par le fumeur, mais elle est filtrée par l'eau, ce qui permet de réduire les effets de la fumée sur les voies respiratoires.

permet une combustion
d'une quantité de drogue beaucoup plus importante.
Matthieu Gafsou (1981) prend cette
"Holy God Can Judge Me."
"Holy God Can Judge Me."

[illegible]

poétique des images
un fond noir et en jouant
faire de ses photographies.
une certaine beauté envoi-
rante. On Judge Me a été réalisée dans le cadre du
Musée de l'Elysée où elle a
travaille

La série Only God Can Judge My Heart, créée en 2004, est la première d'une série de soutien à la création du musée. Le travail photographique de l'artiste est exposé au Musée de la Ville de Montréal dans le cadre du programme de soutien en 2014. Elle s'inscrit dans un programme de soutien de la limite entre sacré et profane, également exposé au Musée de la Ville de Montréal, la manifestation du photographe autour de l'exposition au Musée de la Ville de Montréal, la manifestation du photographe autour de l'exposition au Musée de la Ville de Montréal, la manifestation du photographe autour de l'exposition au Musée de la Ville de Montréal.



Art For All: Photographs to Touch

A Tactile Image Kit

For a Tactile Approach to Photography

Convinced that access to art is a fundamental right, the Musée de l'Élysée has created an innovative project aimed at making photography accessible to blind audiences. Around thirty important works from the Museum's collections have been transcribed into tactile images and posted online, making them accessible to blind audiences worldwide.

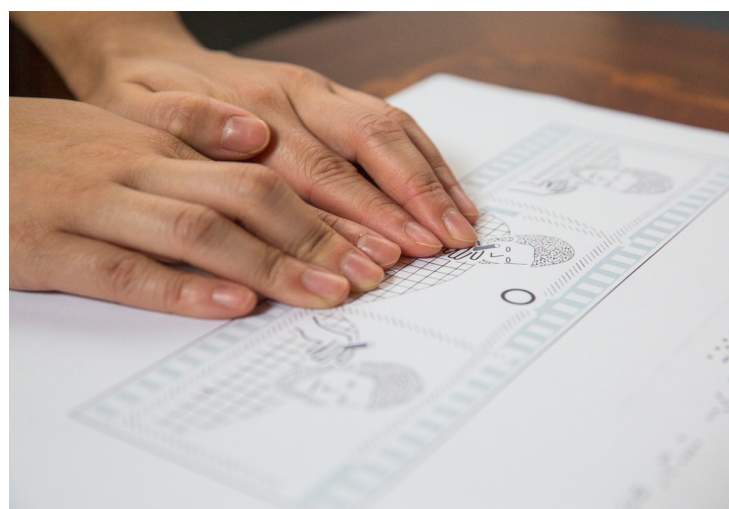
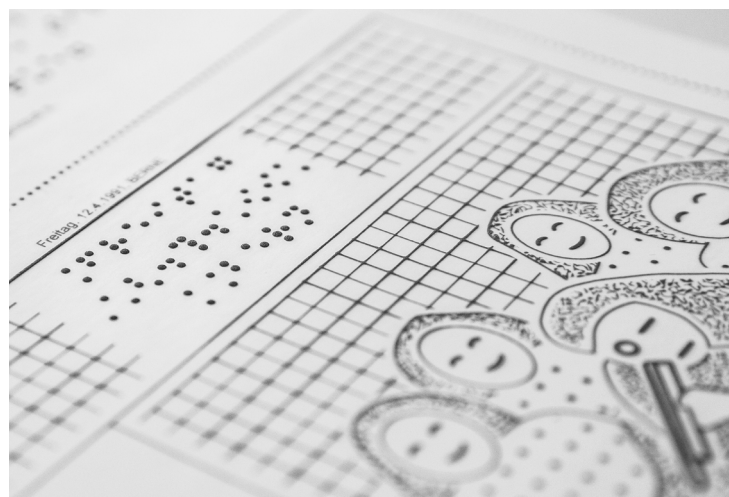
Entitled *Art For All: Photographs to Touch* and designed with the invaluable collaboration of the Centre pédagogique pour élèves handicapés de la vue (CPHV) in Lausanne, this project offers a sensory approach to the image through the fingers instead of the eyes, thanks to a transformation of the photographic image making its different forms, subjects and contrasts palpable - and thus readable.

Wishing to offer inclusive activities fostering dialogue and sharing, the Musée de l'Élysée conceived this kit as a tool that can be used by two people or more. It aims to enhance cooperation and dialogue between blind and sighted people, allowing them to discover photography and its heritage together.

The activity begins with the reading of the text, introducing the artwork. It details the composition of the image and places the photograph in its historical, technical and aesthetic context. Then, the analysis of the tactile image starts. Along with its legend in braille, the duo deciphers the various elements of the artwork.

The tactile images can be downloaded as a kit, and printed individually in A4 format with a tactile image printer. The kit is available in English and French.

The project *Art For All: Photographs to Touch* receives the generous support of the Fondation Casino Barrière de Montreux, of two private Foundations and of the Club of the Musée de l'Élysée.





Art For All: Photographs to Touch

A Tactile Image Kit

Table of contents

1. Anonymous , <i>Stand forain de tir photographique, Berne, 1991</i>	page 4
2. Geraldo de Barros , <i>Abstrait, Gare de São Paulo, 1949</i>	page 7
3. Frédéric Boissonas , <i>Du haut des Propylées, Athènes, 1903</i>	page 10
4. Nicolas Bouvier , <i>En route vers l'est après la fonte des neiges, Azerbaïdjan, 1954</i>	page 13
5. René Burri , <i>Ernesto (Che) Guevara, La Havane, Cuba, 1963</i>	page 16
6. Luc Chesseux , <i>La Havane, 1963</i>	page 19
7. Martin Crawl , <i>Where to be when the past is over, 2010</i>	page 22
8. Raphaël Dallaporta , <i>Sous-munitions, F1, France, 2004</i>	page 25
9. Jean-Gabriel Eynard , <i>M. Eynard, Mme Eynard, Mlle Odier-Thellusson, 1844</i>	page 28
10. Gertrude Fehr , <i>Untitled, 1936</i>	page 31
11. Matthieu Gafsou , <i>Pipe, 2013</i>	page 34
12. Agnès Geoffray , <i>Métamorphose II, 2014</i>	page 37
13. Mario Giacomelli , <i>Io non ho mani che mi accarezzino il volto, 1961-1963</i>	page 40
14. Philippe Halsman , <i>Dalí Atomicus, 1948</i>	page 43
15. Monique Jacot , <i>Collage, 1995</i>	page 49
16. Gaston de Jongh , <i>Le Bâtiment des Retraites Populaires, Lausanne, 1954-1962</i>	page 52
17. Rudolf F. Lehnert et Ernst H. Landrock , <i>Danseuse de la tribu Ouled Nail, 1905</i>	page 55
18. Gabriel Lippmann , <i>Nature morte, 1891-1899</i>	page 58
19. Liu XiaoFang , <i>The Cloud, 2008</i>	page 61
20. Ella Maillart , <i>Nomade avec son aigle, Kirghizie, 1932</i>	page 64
21. Lucia Moholy-Nagy , <i>Tee-Extrakännchen (MT 49), 1924</i>	page 67
22. Rodolphe Schlemmer , <i>Chef des Faunes, Fête des Vignerons, Vevey, 1927</i>	page 70
23. Hans Steiner , <i>Piscine KaWeDe, Berne, 1935-1940</i>	page 73
24. Yves Tanguy , <i>Autoportrait dans un photomaton, 1929</i>	page 76
25. Oliviero Toscani , <i>Kissing-nun, 1992</i>	page 79
26. Paul Vionnet , <i>La Pierre de Coulet ou Salignon près de Saint-Prex, 1869</i>	page 82
27. Sabine Weiss , <i>Sortie de métro, Paris, 1955</i>	page 85
28. Paolo Woods , <i>Un bureau de borlette, Camp Perrin, 2012</i>	page 88

Photography 1

Anonymous

Stand forain de tir photographique, Berne, 1991

Polaroid

7,5 x 9 cm

This color Polaroid photograph presents a group of nuns gathered at a photographic rifle-shooting gallery. As the image title indicates, this stand was part of Bern's city fun fair. In the foreground are the five young women who make up this group. They are in their twenties and are wearing full nun habits: a black tunic ornamented by a large white collar, a chain with a cross-shaped pendant and a black veil as a headdress.

The young women are gathered at the counter of a rifle-shooting gallery. The counter hides the lower part of their bodies up to the waist, so that we only see them from the chest up. The camera is placed in front of the counter, so that the framing of the image taken is centered on the "shooters", while including a large portion of surrounding fairground decor. Positioned slightly to the right-hand side of the image, four of the women surround the fifth, who is armed with a rifle. She is preparing to shoot at the target in front of her. The young women's faces have various expressions. Some of them seem amused by the scene, wearing a mocking pout or a grimace, whereas some others have a more serious air. In this scene, the combination of the rifle, the women's clothing and their pronounced facial expressions presents a spectacle full of irony.

In the background, at the left edge of the image, there is a man in sunglasses, holding a camera in his right hand, watching the spectacle. The background behind these figures plunges us into the atmosphere of the surrounding fun fair. This scenery consists of two very colorful stands, decorated with a multitude of red and white lightbulbs. Above these attractions, on the canopies of the stands, there are various signs such as "Photo Hegi", "Freitag 12.4.1991", "Bern" and "Palace" that enable us to date and situate the image. There are people wandering past these stands, some of them appearing to have stopped to watch the scene. A man at the center of the image, positioned behind the group of nuns, even seems to be filming the spectacle from a distance.

This photograph was taken with an instant camera, more commonly called a Polaroid. This is the brand name of the company best-known for producing cameras of this type. First sold in 1948, these cameras made it possible to create a photograph instantly, without going through the intermediate stages of film development and printing. This process originally offered black-and-white photographs. Color images became possible in 1963, following the invention of Polacolor. By its immediate nature, the Polaroid is adapted to festive events and lively scenes of everyday life, such as the photographic shooting gallery. The photographic shooting gallery was a fun fair attraction that appeared in the 1920s, thirty years after Kodak introduced the first pocket camera. It recalls an older tradition of the previous century, that of "surprise shooting". In the 19th century, one would shoot at small theatres, which came to life when the target was hit. With the photographic shooting gallery, it was a camera's shutter that was triggered when the rifle hit the target. Every good shooter went home with his or her own portrait as a trophy. This attraction was very popular in the interwar period, and gradually disappeared through the 1970s. However, as the date on our photograph would seem to prove, this tradition remained popular for a while at a few fun fairs.

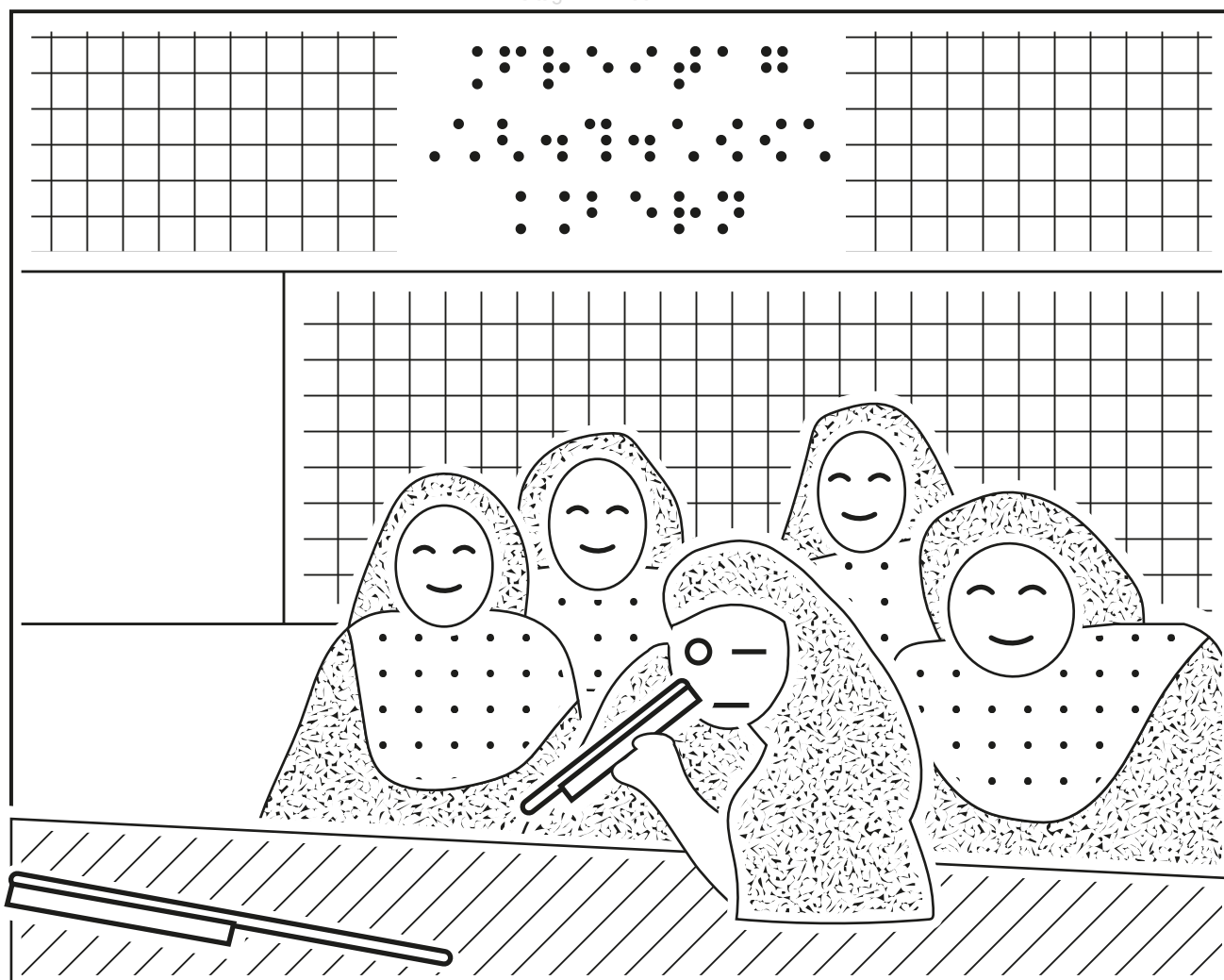


© Musée de l'Élysée, Lausanne

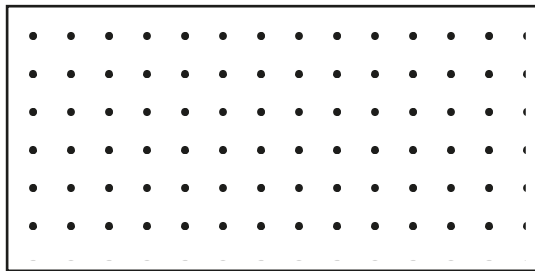
Freitag, 12.4.1991. BERNE

Anonymous, *Stand forain de tir photographique*, 1991, page 4

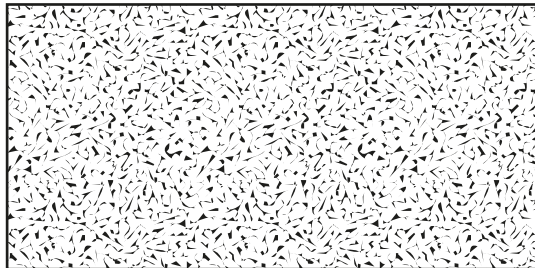
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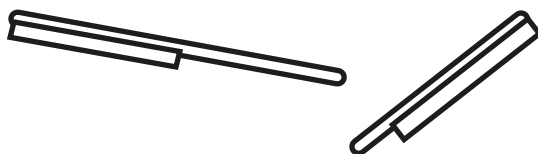
Nuns' habits :



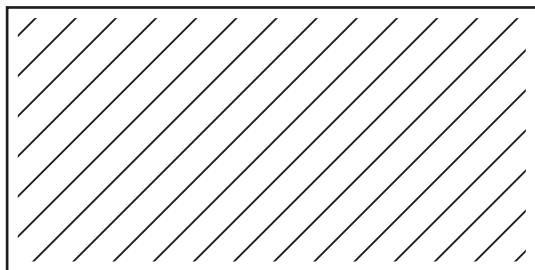
white



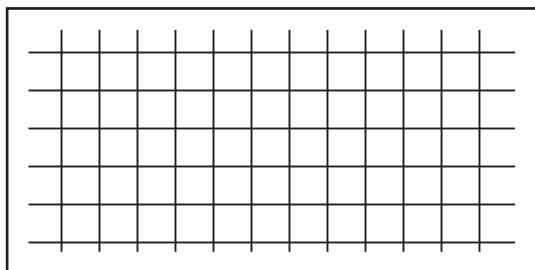
black



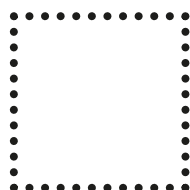
rifles



shooting stand counter



fairground stands and decorations



polaroid frame



Photography 2

Geraldo de Barros

Abstrait, Gare de São Paulo, from the series *Fotoformas*, 1949

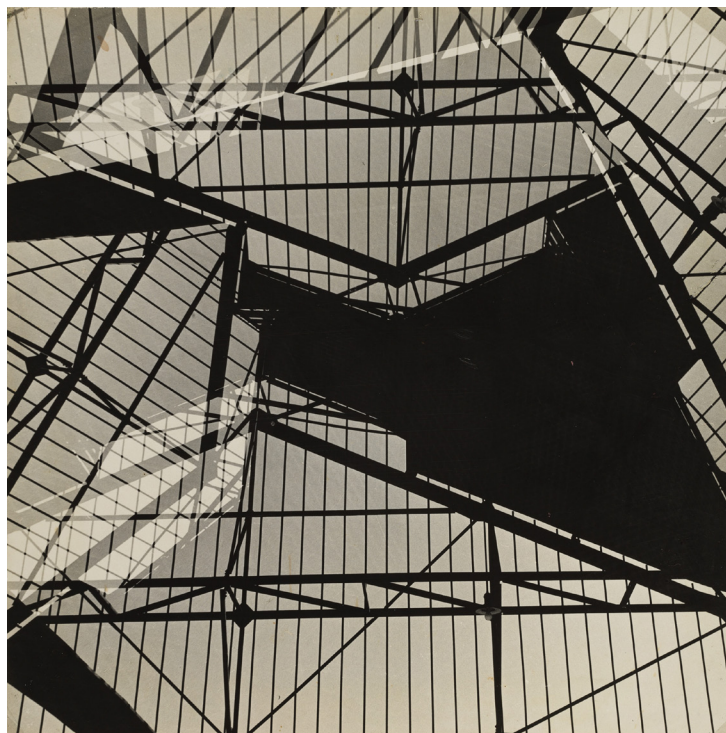
Gelatin silver print

28,7 × 28,5 cm

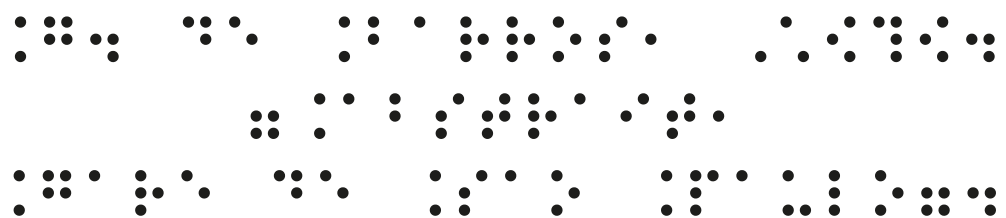
Brazilian multidisciplinary artist Geraldo de Barros (1923-1998) took this photograph in 1949 in São Paulo. This image is part of the series *Fotoformas*, named after his shape theory, created between 1947 and 1951 for the Museu de Arte de São Paulo, which commissioned him to set up a photo lab within the museum. The black-and-white photograph shows the glass roof of Luz Station in São Paulo, a site that frequently reappears in the artist's work. To take his picture, Geraldo de Barros went inside the building and stood under its roof, and we imagine him pointing his camera up at the sky. The photograph presents a tight shot of this glass roof which is supported by a metal structure. This metallic framework is itself made up of thin vertical and horizontal lines, as well as larger bars that therefore constitute the roof and bring it to life through a subtle play of shapes. The transparency of the structure allowed the photographer to skillfully structure his image with reflections, shadow and light. The sky can be made out behind this compositional interplay.

Like the other photographs in the artist's series, this image is not a true representation of the roof. In fact, the artist altered it by means of lines and reflections. De Barros's work was guided by the idea of deconstruction and he created new compositions by reorganizing elements. To make the images in the series "*Fotoformas*", he explored the various possibilities offered by the manipulation of the negative, which he modified during the creation process. He designed photograms and rayographs, consisting in unique images on perforated cards, which he then inserted directly in an enlarger in order to produce photo-montages. Geraldo de Barros discovered photography at the age of twenty-three. He quickly understood the wealth of formal and experimental possibilities it offered and developed his own abstract artistic language. De Barros combined this means of artistic expression with his knowledge of modern art, as he had previously done with his non-figurative paintings.

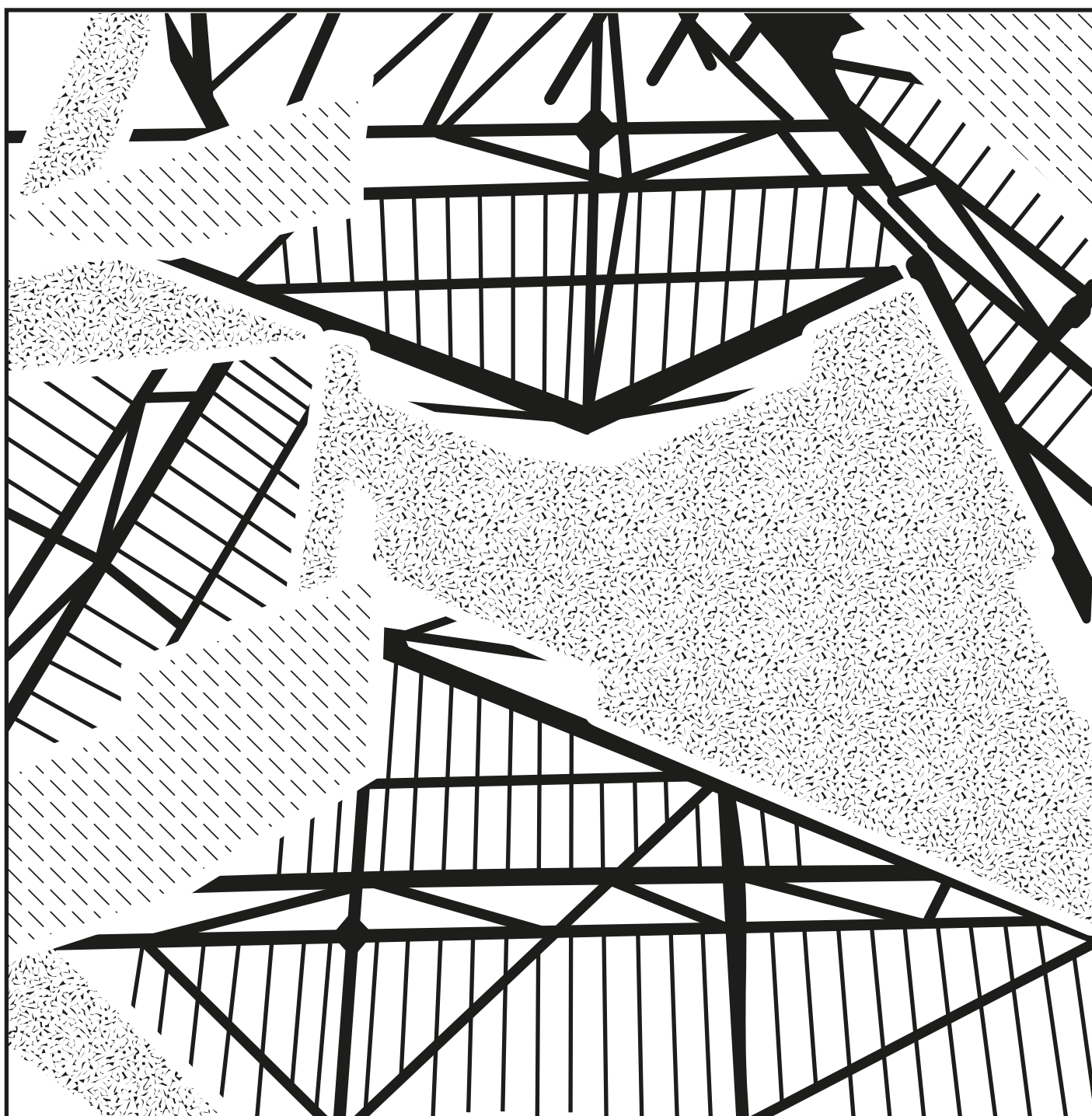
Geraldo de Barros was inspired by the European avant-garde art of that time, which was offering works in new forms. He was a dominant figure on the Brazilian art scene, not only in the field of photography, but also in other art forms. He helped establish ideas that were new and even revolutionary. Known internationally today, he is considered Brazil's pioneer in abstract photography. The Musée de l'Élysée held the artist's first European solo exhibition in 1993, presenting his paintings alongside his photographs. A second exhibition dedicated to the *Sobras* photographic series was held at the museum in 2000.

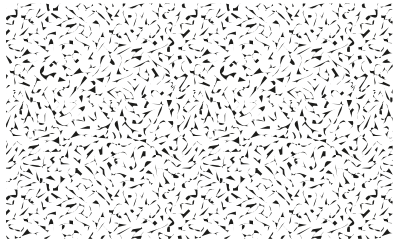


© IMS – Geraldo de Barros

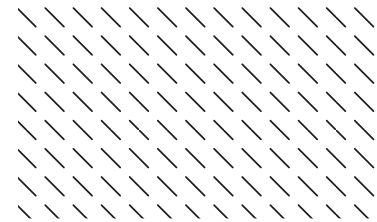
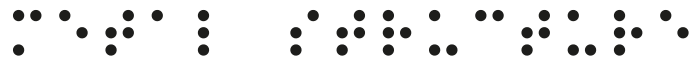


G. de Barros, *Abstrait, Gare de São Paulo*, 1949, page 7

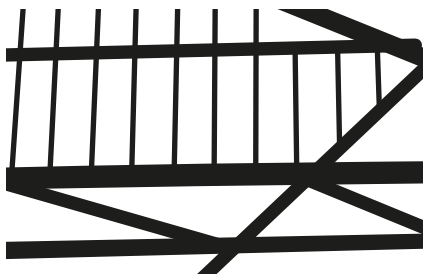
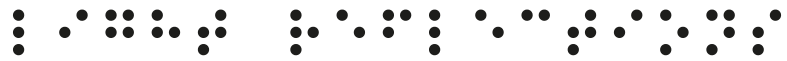




metal structure



light reflections



metallic girders



Photography 3

Frédéric Boissonnas

Du haut des Propylées, Athènes, 1903

Carbon print

40,8 × 57 cm

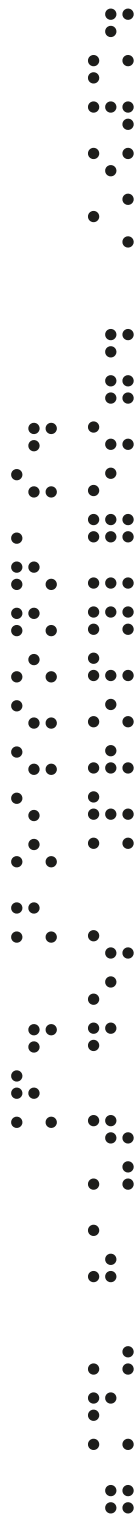
This carbon print made in 1903 by Genevan photographer Frédéric Boissonnas (1858-1946) presents a landscape in sepia tones. Taken from a high altitude, the photograph is clearly separated into two parts, which respectively occupy one third and two thirds of the composition: on the left is a piece of architecture, the vestiges of a Greek temple, and on the right is a vast wooded landscape under a cloudy sky. This opposition produces a very strong contrast between nature and culture, which are emblematic elements of Greece, a country that the photographer was then discovering for the first time.

The vestiges appearing on the left side of the composition are part of the Propylaea, a monumental gateway marking the entrance to the Acropolis in Athens. The building has suffered erosion here and there and the temple roof is missing, but at its right-hand edge, facing the void, one can clearly make out an isolated ionic column that has survived the passing of time and continues to fulfil its architectonic role. The rural landscape crisscrossed by narrow earthen paths lends a picturesque quality to the image. The hazy sky – an effect partly due to the carbon printing technique – and the irregularity of the lines sketching the landscape give the photograph a pictorial atmosphere. A mountain crest can be made out in the distance, mingling with the faint horizon. The sun is low in the sky, suggesting the picture was taken early in the morning or late in the day. Due to this *sfumato* effect, the vastness of the landscape and the bird's-eye perspective give a romantic tone to the composition as a whole. One imagines that the photographer had to climb a hill to take his picture; the point of view is somewhat reminiscent of that of the painting *Wanderer above the Sea of Fog* (Caspar David Friedrich, 1818). The photograph is signed in black letters on the bottom-right corner. The carbon process used here by Boissonnas is a so-called pigment technique, known to produce very stable images.

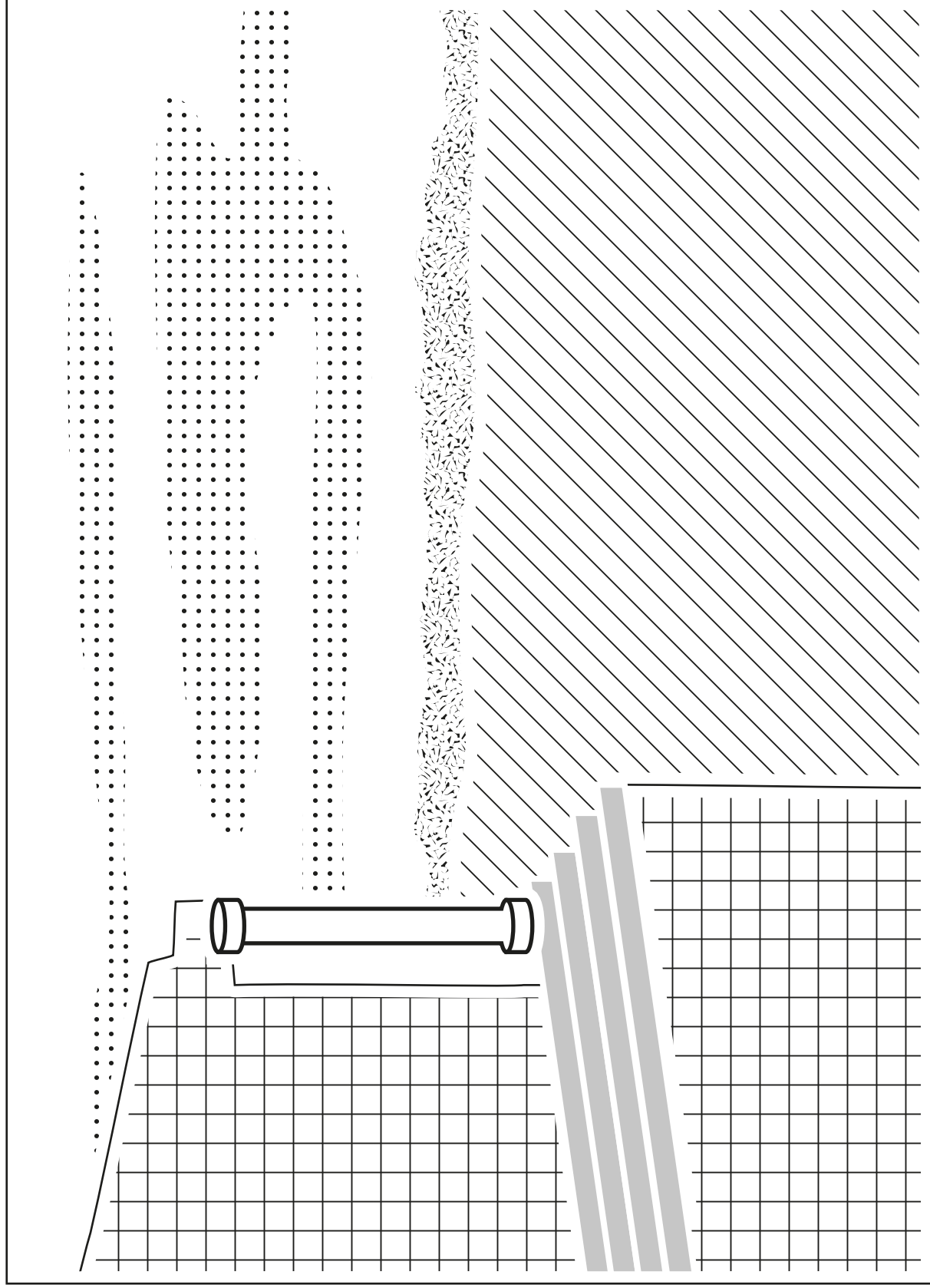
In 1887, photographer Frédéric Boissonnas (commonly known as Fred) took over the Geneva studio founded twenty-one years earlier by his father, Henri-Antoine Boissonnas. Boissonnas soon became very successful: he won the Grand Prize at the 1900 World's Fair in Paris, and opened branches in several French cities, as well as in Saint Petersburg. Although he excelled at portraits, which made it possible for him to export his services, he did not restrict himself to these, having a special interest in images of architecture and performance. Several photographers collaborated with him in his various studios. After founding the publishing house "Boissonnas SA" in 1919, Fred Boissonnas easily combined his work as photographer, traveler and editor. The images of Greece that the photographer captured between 1903 and the 1930s were deposited at the Museum of Photography, Thessaloniki, and were included in Greece's movable heritage authority list in 2012. Fred Boissonnas's photographs have been shown at the Musée de l'Élysée in the context of several themed exhibitions, such as *Vertical No Limit: Mountain Photography* in 2017 and *[CONTRE]CULTURE/CH* in 2012. Furthermore, two solo exhibitions dedicated to his work were shown in 1997 and 1998.

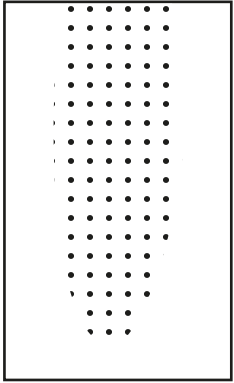


© Fred Boissonnas Archive, MOMus / Thessaloniki Museum of Photography

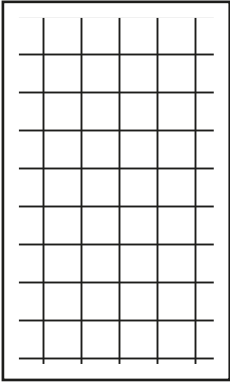
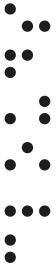


F. Boissonnas. *Du haut des Propylées, Athènes*, 1903, page 10

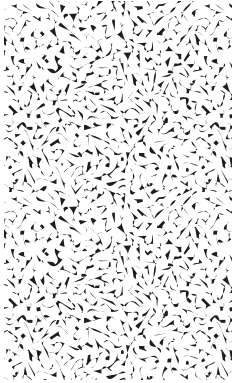




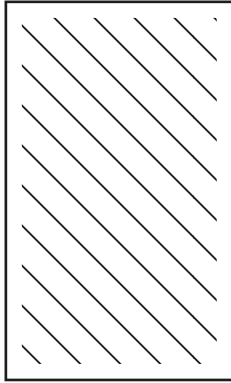
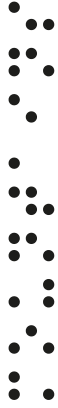
clouds



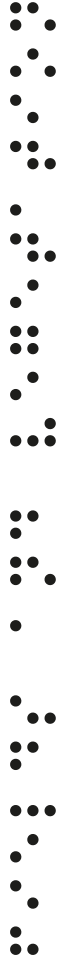
remains of a greek stone monument



mountains



fields and vegetation



stairs



Photography 4

Nicolas Bouvier

En route vers l'est après la fonte des neiges, Azerbaïdjan, 1954

Gelatin silver print

25 × 37,5 cm

Writer and photographer Nicolas Bouvier (1929-1998) captured this photograph during a journey he took from spring 1953 to winter 1954, leading him from the former Yugoslavia to India. On the left-hand side of this black-and-white image is a car – Fiat 500 Topolino. Spitting a cloud of smoke from its exhaust pipe, this vehicle is following a winding dirt road skirting a massif. The route this car is following heads to the right of the image, then turns left, sinking into the fog at the back of this photograph. It is only traveled by a man on foot. We see him from the back wearing a dark hat, large jacket and baggy trousers, and on his right shoulder he is carrying a shovel with a long handle. Before him, away, travels a truck laden with goods.

Having traveled alone on his first expedition to Lapland at the age of 17, Nicolas Bouvier was this time accompanied by a long-time friend, the Genevan painter Thierry Vernet (1927-1993). Concerned about road conditions all the way to Madras, India, he questioned photographer and explorer Ella Maillart (1930-1997) prior to his departure. Having traveled it twice, Maillart gave him an answer that resonated like a slogan throughout the journey: “Wherever people live, a traveler can live too”. Departing from Belgrade in June 1953, the two friends crossed Macedonia and Anatolia (the Asian part of Turkey). After being stuck all winter in Tabriz, they finally leave Azerbaijan. This photograph is a sign of this new beginning after a forced stop because of a very harsh winter.

After crossing Azerbaijan, the two friends continued their route through Iran, Kurdistan, Pakistan and Afghanistan before arriving in Ceylon, present-day Sri Lanka, in 1955. Nicolas Bouvier documented his journey by writing notes in his logbooks and taking many photographs, including this image. It was his first experience with photography. With this technology, he discovered “another way to tell a story”. Photography naturally translated his emotions, and simply presented his meetings, his discoveries and the bohemian atmosphere of his nomadic life. After returning from this great adventure, he started writing his book *L'Usage du Monde*, published in 1963 (later published in English as *The Way of the World*). This publication became a cult book for the new generation of travel writers and a classic of travel literature. One year later, during his 1964 journey to Japan, Nicolas Bouvier obtained confirmation of the importance of photography in his work, because it gives him access to “another way of telling”. This medium allows him to translate his emotions naturally and to reproduce in a simple way his encounters, his discoveries and the bohemian atmosphere of his nomadic life.

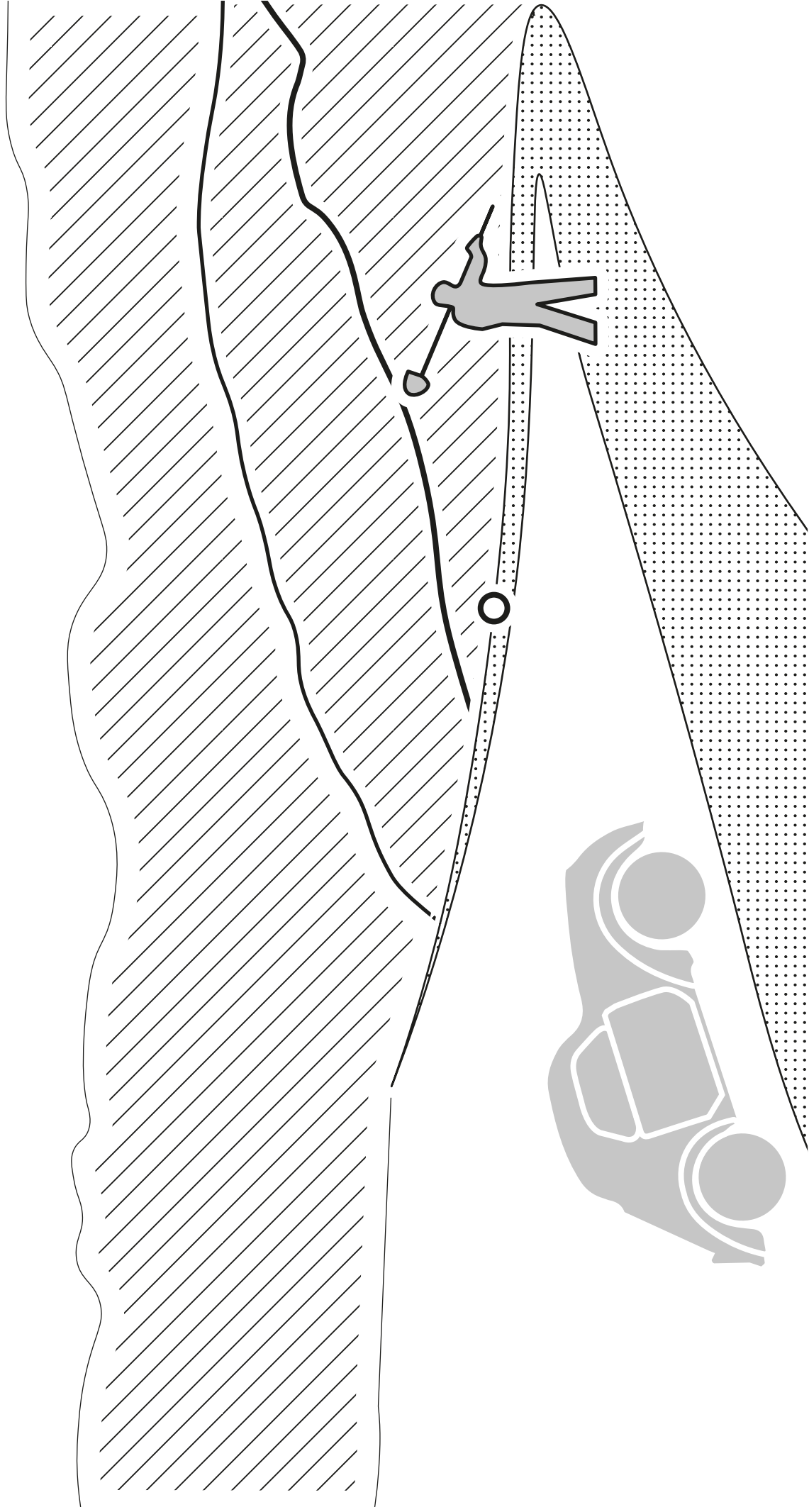
Nicolas Bouvier's photographs have been presented in the exhibition *L'Œil du voyageur* organized in 2001 at the Musée de l'Élysée, which retraced Nicolas Bouvier's journey to the East.



© Eliane Bouvier and Musée de l'Élysée, Lausanne - Fonds
Nicolas Bouvier

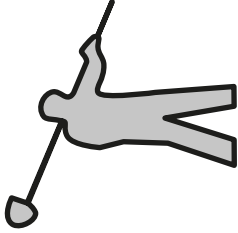
En route vers l'est après la fonte des neiges, Azerbaïdjan, 1954, page 13

N. Bouvier, *En route vers l'est après la fonte des neiges, Azerbaïdjan, 1954, page 13*

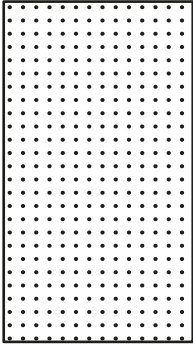




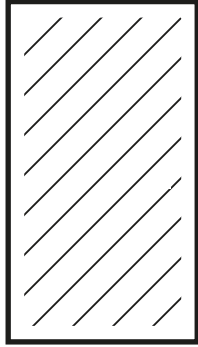
car (Fiat 500 Topolino)



human figure



ground



sand mountains



truck



Photography 5

René Burri

Ernesto (Che) Guevara, La Havane, Cuba, 1963

Gelatin silver print

Original contact sheet

These three contact-sheet vignettes from Kodak's panchromatic range present three portraits of Ernesto "Che" Guevara (1928-1967), an iconic political figure of the Cuban Revolution. René Burri (1933-2014) met the *guerrillero heroico* while doing a report with journalist Laura Bergquist for *Look* magazine in 1963. Che Guevara was then minister of industries, and Fidel Castro's right-hand man.

Taken from a slight angle, these three portraits show a charismatic figure with a proud and mischievous look in his eye. As Che speaks to the journalist, he is not looking straight at the camera, since René Burri is only there to bear witness to this interview. A trained medical doctor born in Rosario, Argentina, Che Guevara became sensitive to the problem of impoverishment as a young man when he traveled Latin America with his friend Alberto Granado. This spawned his desire to help the people by fighting social injustice, especially by means of Marxism. He joined Fidel Castro's troops in 1955, participated in the assault on Cuba the following year, then became a Cuban national. The setting and tight framing of this portrait add an element of mystery to the figure. What is he saying? What is he hiding from us? Where are we? There are horizontal blinds behind Che that could have situated us if they had been open. As the blinds are closed, they serve to reinforce the impression of secrecy. The man is all that matters here. Ideas and demands are relegated to the background. During this interview, René Burri took more than one hundred photographs in an attempt to get around the difficulty of dealing with an uncooperative subject and finding the best angle to reveal his true character. Unlike with digital photography today, Burri could not immediately view his photos, but had to wait for his negatives to be developed. So he clicked his shutter over and over again, hoping to capture one or two valuable shots. Thanks to the contact sheets produced right after his negatives had been developed, René Burri was finally able to see the fruits of his work and select the most successful portraits, as shown by the red marks that the photographer drew around the images.

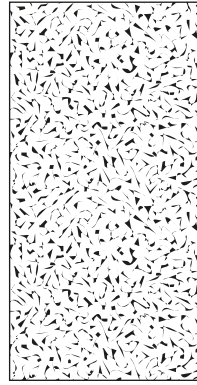
The photogenic face, the political fight, the manhunt and the mystery surrounding his death, as well as a famous portrait by Alberto Korda (1928-2001), all contributed to shaping a myth around Che Guevara. Che became a model for other guerrilla movements and a political hero in the West. The best-known portrait from René Burri's report was first published in 1963, and later appeared on the cover of *Le Nouvel Observateur* in October 1967, after the announcement of Che's death in Bolivia. Over the decades that followed, this image was published many times, becoming both an iconic photograph and René Burri's best-known work. It was so popular that years later, Burri admitted that it no longer belonged to him.



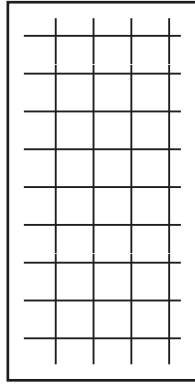
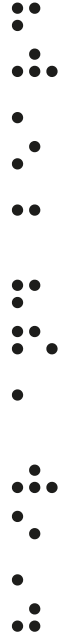
© René Burri / Magnum Photos. Fondation René Burri, Courtesy Musée de l'Élysée, Lausanne

René Burri began studying at the Zurich School of Applied Arts in 1949. Shortly after graduating, he persuaded the prestigious Magnum agency to accept him as an associate in 1955 and then as a member in 1959. René Burri could be found wherever history was being made. He witnessed the decolonization of the Middle-East in the 1950s and 1960s, the Six-Day War, the Yom Kippur War and the Vietnam War. He traveled Japan, China, Europe, North America and South America, acutely reporting on the outstanding events of his century. Many personalities were captured by his camera, including Giacometti, Le Corbusier, Tinguely, Picasso and Niemeyer. With his large body of work and his international reputation, René Burri is one of the most famous Swiss photographers.

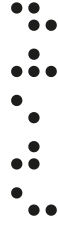
The link between René Burri and the Musée de l'Élysée is a solid one rooted in the history of the institution. In 1985, Burri attended the museum's first exhibition for his friend Charles-Henri Favrod, the museum director at the time. Two years later, the museum presented his exhibition entitled *Ruins of the Future*. In 2004, the museum exhibited the first major retrospective of the photographer's work, and in 2013, on the suggestion of the Musée de l'Élysée's former director Sam Stourdzé, René Burri decided to create a foundation in his own name.



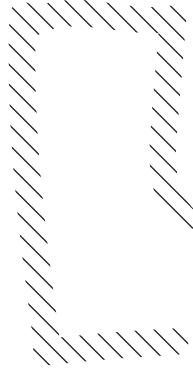
hair and beard



shirt



contact sheet hole



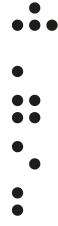
red pen marks on the contact sheet



spot on the contact sheet



cigar



hand



Photography 6

Luc Chessex

La Havane, 1963

Gelatin silver print

16,2 x 24,5 cm

The subject of this black-and-white photograph is a young Afro-Cuban woman around twenty years old, standing in front of a white wall that carries an advertising poster. The woman occupies the lower third of the image, while the poster spreads over the upper two thirds, just above her. The woman has a small white hat on her head and is wearing a black-and-white striped shirt tucked into light-colored jeans worn high on the waist. The framing of the image cuts her off at the hips. Her arms are raised over her head, hands spread out, as if she were showing the viewer the poster above her. The poster extends vertically, framed by four narrow strips of wood. It is an advertisement for Juicy Fruit chewing gum which has been marketed by the American company Wrigley since 1893. The painted poster consists of three parts: a white woman's brightly smiling face at the top, a painted illustration of a pack of the famous chewing gum in the middle, and a bubble at the bottom containing the following slogan: "*Riquisimo, Juicy Fruit, 5 Lascas, Para su placer*" ("*Delicious, Juicy Fruit, 5 pieces, For your pleasure*").

Luc Chessex added another level of interpretation to his composition by inserting an image into the middle-left area of the shot. This image consists of a reproduction of the Cuban woman's body in miniature, striking an identical pose. However, she is sticking out of the window of a car, which is the only colored part of the image. This *mise-en-abyme* effect is both unsettling and fanciful. The vehicle, whose back end is outside the frame, seems to be crossing the image, its slight angle producing a movement effect. The car is an American model, the 1964 Plymouth Valiant. Luc Chessex skillfully diverts the codes of collage and advertising to create a composition with a joyful pop-art atmosphere in order to highlight the strong hope felt in the "*nuevo modo*" Cuba of the early 1960s.

Photographer Luc Chessex (1936) of Lausanne created this shot during the years he spent in Cuba, from 1961 to 1975. After studying at the École de photographie de Vevey, where he was taught by Gertrude Fehr (1895-1996), he very quickly started feeling limited by the prospects offered by the Geneva Lake area, so he set off to Cuba in 1961. Fidel Castro (1926-2016) had seized power two years earlier by ousting Fulgencio Batista (1901-1973). Many artists and intellectuals then flocked to the island, fascinated by the Cuban revolutionary ideal. As a staunch leftist filled with the desire for change, Luc Chessex wanted to photographically document this important period in Cuba's history. Instead of staying only a few months as originally planned, he settled down and worked in Cuba for fourteen years. His shots of Cuban society testify to his desire to link esthetic research with documentary aims, principles found in his series *Cherchez la femme* (*Search for the Woman*), to which this photograph belongs. This body of work is dedicated to Cuban women, analyzing their role as cultural images.



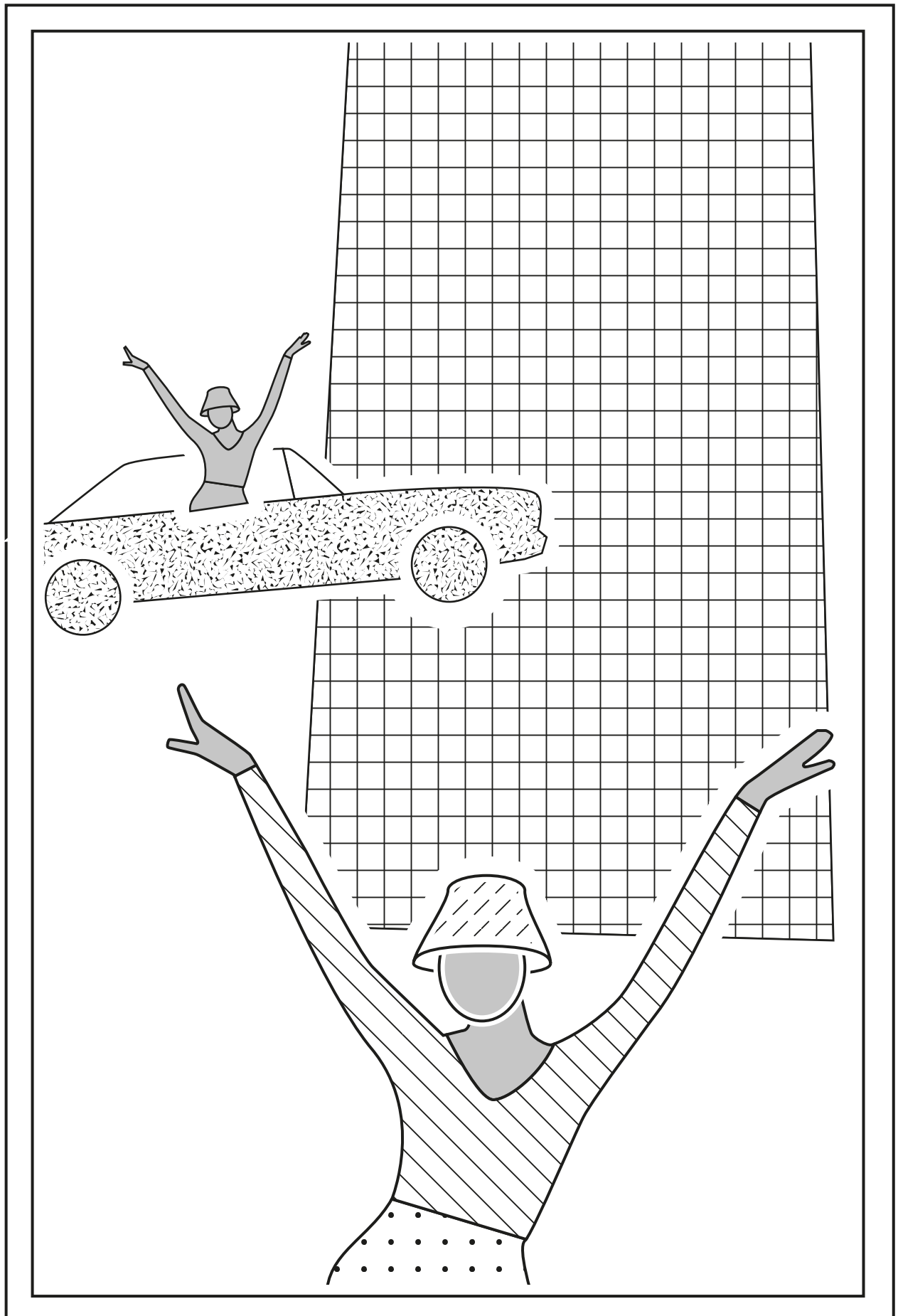
© 2019, ProLitteris, Zurich

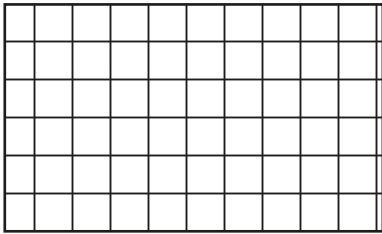
Chessex interprets this theme through contrasts. In this case, the iconic, artificial advertising poster juxtaposed with the real flesh-and-blood woman provokes reflection on the difference between ideals and reality. Luc Chessex rejects the notion of objectivity that has long been associated with photography. In his view, every photograph carries traces of the photographer's subjectivity.

In 2014, Luc Chessex made the decision to donate his archives to the Musée de l'Élysée. That same year, an exhibition looking back at his time in Cuba was held at the institution. It was entitled *CCCC for Castro, Coca-Cola, Che and Cherchez la femme*, and presented four series of his photographs dating from the 1960s in Cuba.

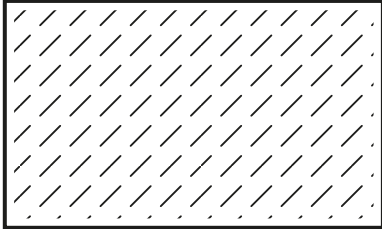
La Havane, 1963

L. Chessex, *La Havane*, 1963, page 19

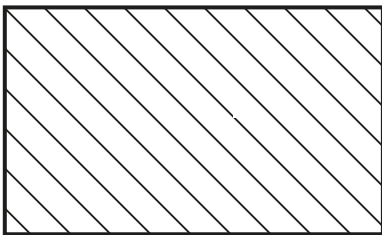




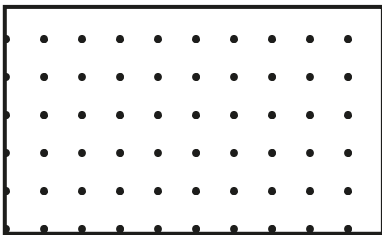
advertising poster fixed to the wall



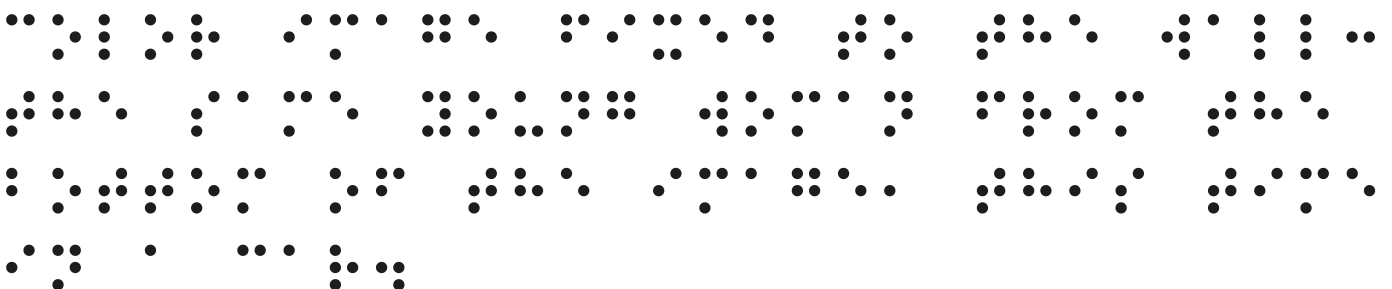
small white hat



striped sweater



High-waisted pair of jeans



Color image fixed to the wall : the same young woman from the bottom of the image, this time in a car.

Photography 7

Martin Crawl

From the series *Where to be when the past is over*, 2010

Digital inkjet print

11,2 x 14,9 cm

This photograph is from the series *Where to be when the past is over*, created in 2010 by American-born artist Martin Crawl (1967). For this series, the artist photographed a set of snapshots from the 1940s found on the auction site eBay. It was the originality of the presentation method devised by the seller that caught the artist's attention: the seller placed a Lego® Minifigure in front of each photograph, to stop users from "stealing" his pictures by downloading them. This device, initially intended to be temporary, was reproduced "as is" by Martin Crawl, who made it into the distinctive mark of his series, in an appropriationist gesture.

This color photograph is therefore made up of two elements: a black-and-white vintage photograph and a Lego® Minifigure placed on top of it. In landscape format, this photograph bought on eBay is a portrait of three young women in a park. In the background to their left is a path on which an older woman is seen walking. The three young women are grouped at the center of the image, posing in front of several trees. The framing of the photograph cuts off their lower legs at the shins. All three women are wearing light dresses with floral patterns and black belts around the waist. The two standing on the outer sides have curled hair in a bob, while the one in the middle has long braided hair. There appears to be a fourth person standing between the women. It is hard to see the person because of the presence of the Lego Minifigure. However, one can make out a shoulder and the edge of a beret, as well as a silhouette that seems to be a little taller than those of the young women – clues that suggest it could be a man.

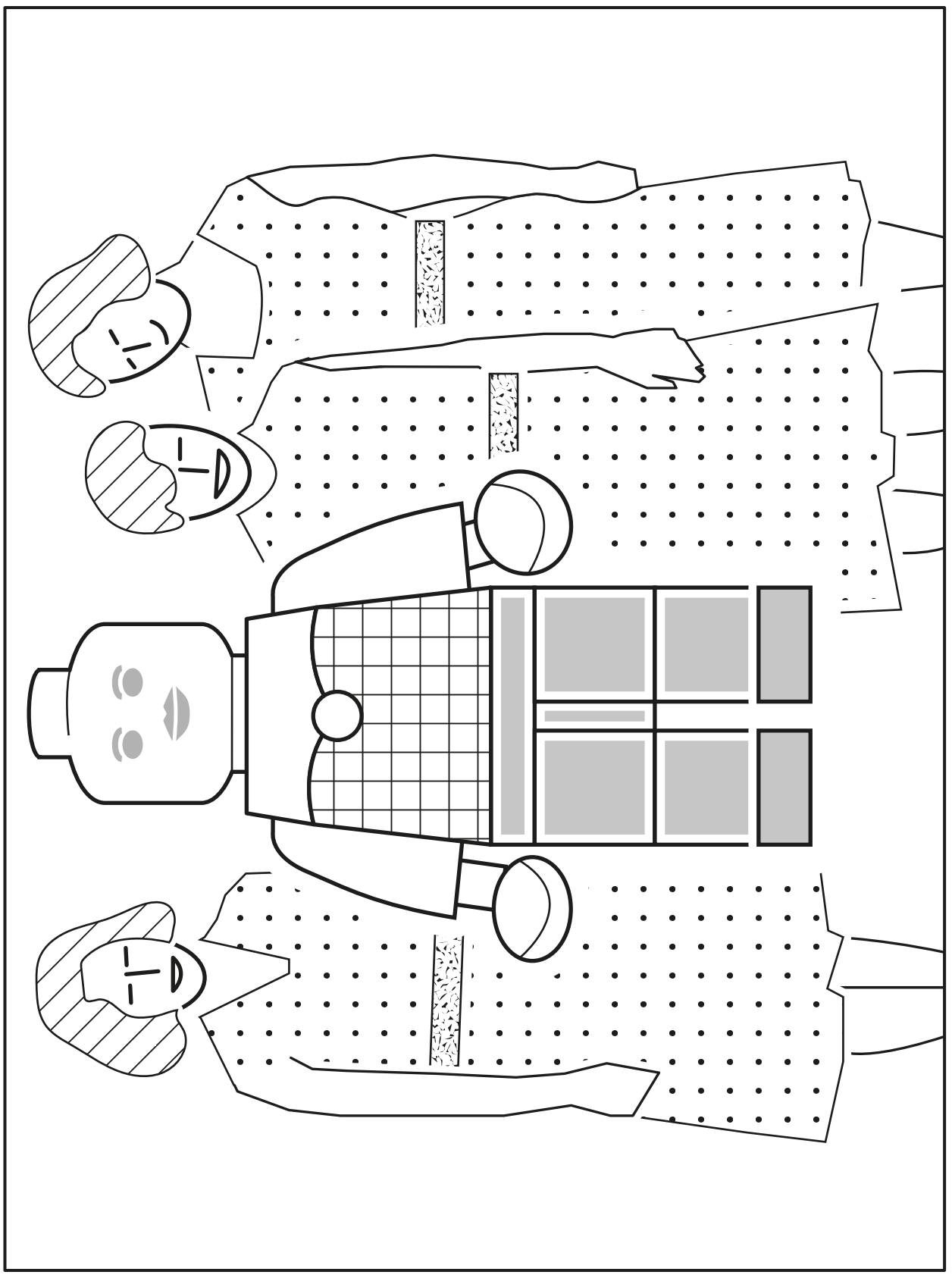
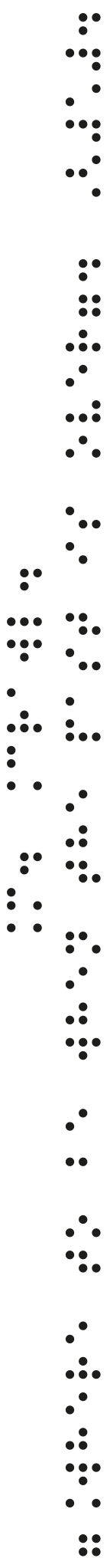
The Lego® Minifigure is a yellow, plastic female character. Yellow is the usual color of Minifigures from this Danish brand. She is wearing a red, sleeveless top ornamented with a brooch, and white trousers. Her lips are painted with bright red lipstick and her long eyelashes are drawn with black lines.

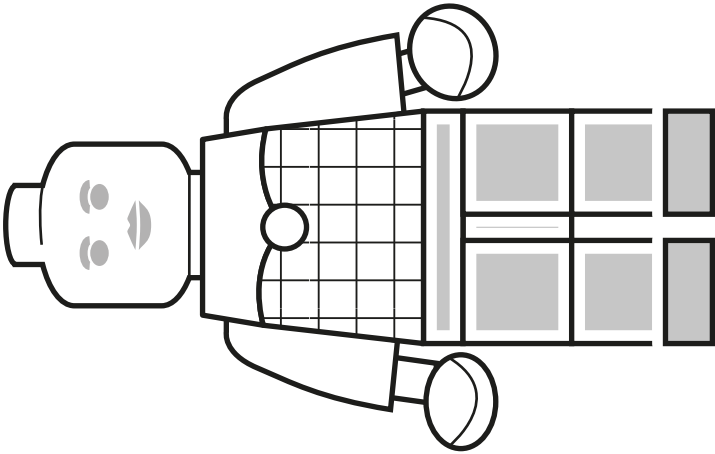
What appealed to Martin Crawl was the sharp contrast between the vintage black-and-white photographs from the 1940s and the bright colored Lego Minifigures. The first plastic Lego® models were produced in 1958 and the first Minifigures appeared in the late 1970s. The artist creates a historical confrontation by establishing a dialogue between shooting techniques from different eras. Analogue processes dominated prior to the advent of digital photography, which started to appear in the 1980s. With this work, Martin Crawl explores two notions: that of plagiarism as manifested in the digital era, as well as our relationship to the past. He appropriates images created by a third party and reproduces a staging device originally devised to make the image unique. By proceeding in this way, he questions the notion of a copy, and draws our attention to how easily images circulating on the internet can be reused and diverted. Inserting the Lego® Minifigure into the vintage photograph's composition introduces an anachronism that echoes the title of the series. This device also recalls the role that photography plays in constructing memories, which are sometimes tinged with nostalgia, and also reminds us of our inability to relive the past.



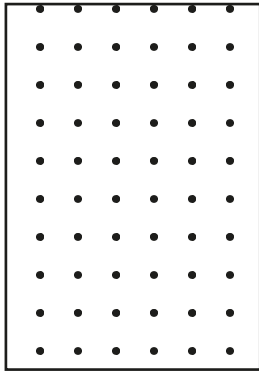
© Martin Crawl

Photographer Martin Crawl was born in the United States in 1967, and now lives in France. His series *Where to be when the past is over* was presented at the Rencontres d'Arles, as part of the exhibition *From Here On* in 2011. That same year, the Musée de l'Élysée published his book *En rêvant à partir*, which assembled collected vernacular photographs and aphorisms he had written. Martin Crawl has also made several contributions to *ELSE*, the Musée de l'Élysée's trilingual exploratory magazine, as well as to the exhibition catalogue for *Behind the Curtain: The Esthetics of the Photobooth* in 2012.

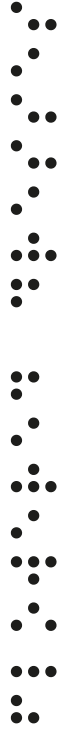




Lego® figure



flowered dresses



black ribbons



Photography 8

Raphaël Dallaporta

Sous-munitions, F1, France, from the series *Antipersonnel*, 2004

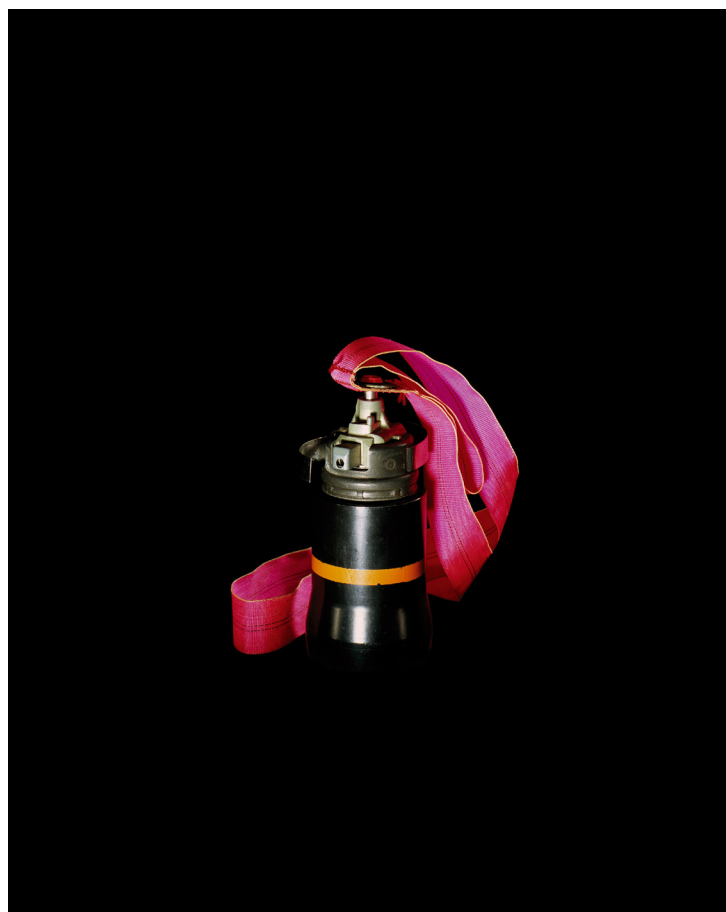
Dye destruction color photo printing process (Ilfochrome)

24 x 30 cm

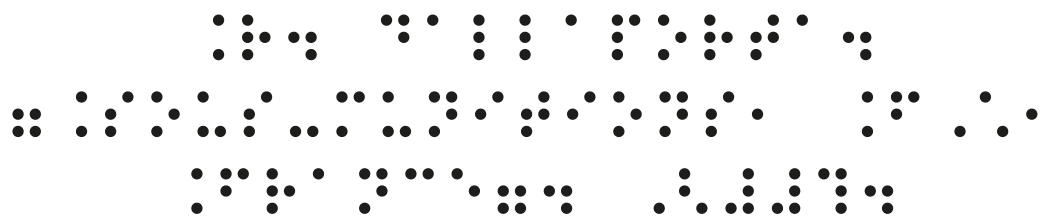
This photograph in portrait format presents an object resembling a spray paint canister, set against a black background. The bottle has a metal part on top and a circular body encircled by an orange stripe. A bright pink ribbon attached to the top hangs down the right side before curving around to the left of the object, like an elegant piece of clothing. It is an antipersonnel mine, more precisely the "Ogre F1 155-mm shell, containing 63 dual-purpose bomblets, each weighing 244 g", as Dallaporta reveals on the specification sheet accompanying the photograph. He attaches a long caption to all images in the series, providing information on the production, origins and operation of the objects he photographs. Thus we learn that this mine "can be fired up to 35 km, leaving a footprint of 10,000 to 18,000 square meters, depending on the range" and that it was "manufactured in Versailles until 1998". The artificial lighting on the object produces a chiaroscuro with very marked contrasts. A ray of white light is reflected along the central part of the mine, sketching an axis of symmetry. All traces of any staging or supporting element have been removed from the image, in favor of an intense black background, leaving us with no indication of the scale of the object.

The *Antipersonnel* series – created with a single unique protocol reveals the photographer's great technical mastery – is surprising for a number of reasons. Raphaël Dallaporta plays upon the notion of neutrality, both in his staging choices and in his very polished technical processing of the image, two elements that strongly contribute to emphasizing the object's formal qualities. Dallaporta's series is something like the inventory of a naturalist, however it involves objects with negative connotations. Weapons – synonymous with violence, destruction and suffering – are estheticized like an advertisement for cosmetics or jewelry. The contrast is all the stronger in that these mines are usually hidden underground, and not many people know what they look like or are able to identify them. A shocking incongruity is thus established between the plastic qualities of the weapons and their function, coldly recalled in the captions.

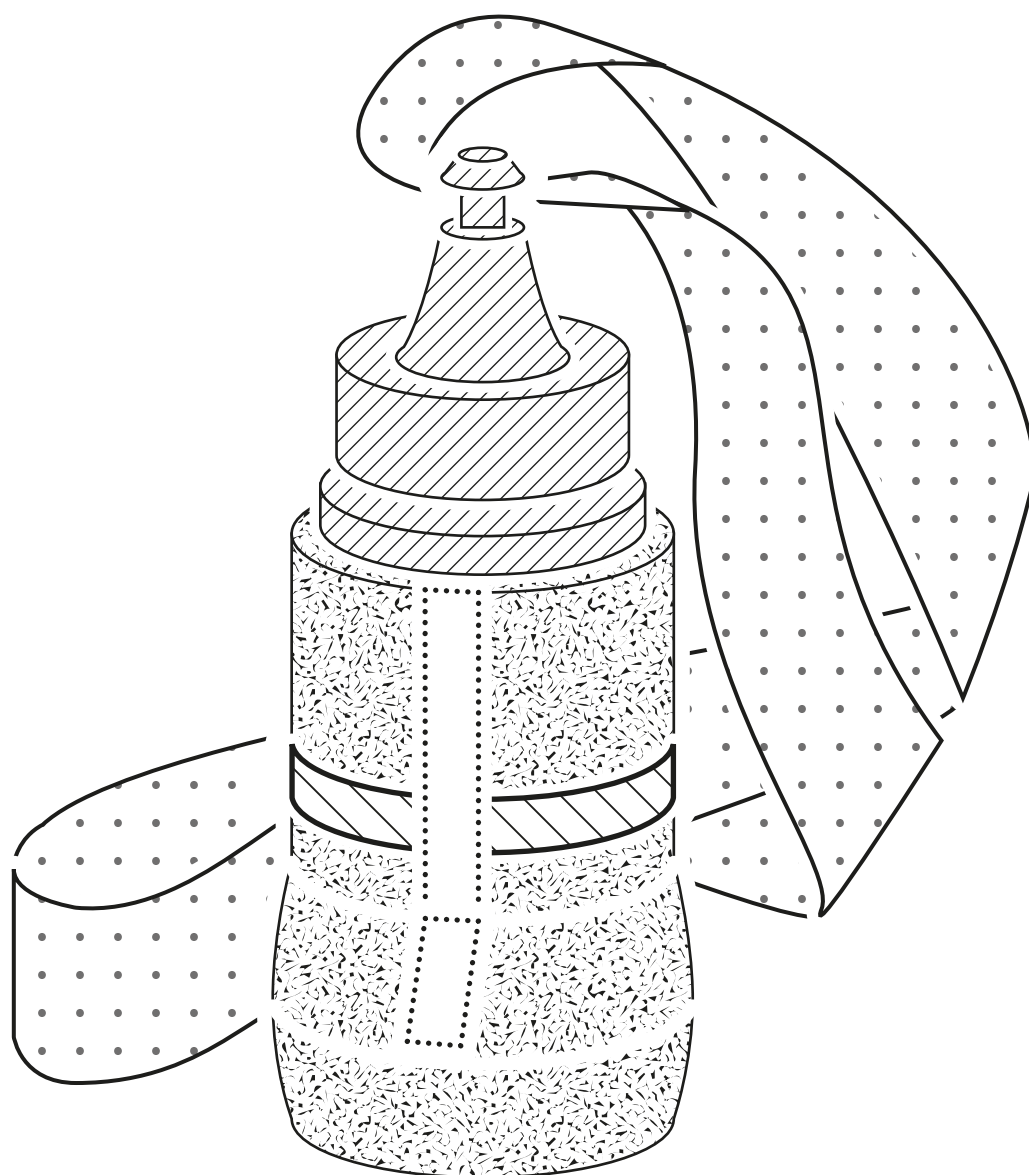
The work of French photographer Raphaël Dallaporta (1980) was revealed at the 2005 exhibition *reGeneration* at the Musée de l'Élysée. This event, which has since been repeated twice in 2010 and 2015, enables young photographers from the world's best art and photography schools to exhibit their work. On that occasion, Raphaël Dallaporta presented images from the 2004 *Antipersonnel* series, to which this image belongs.

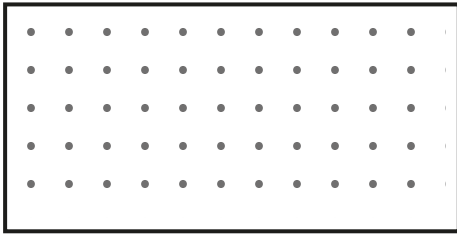


© Raphaël Dallaporta / Courtesy galerie Jean-Kenta Gauthier

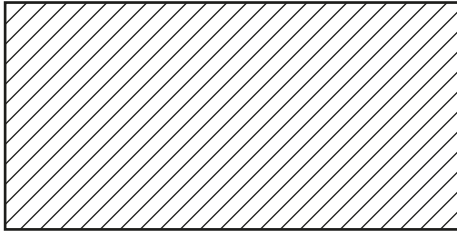


R. Dallaporta, *Sous-munitions*, F1, France, 2004, page 25

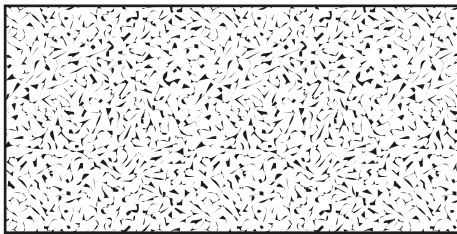
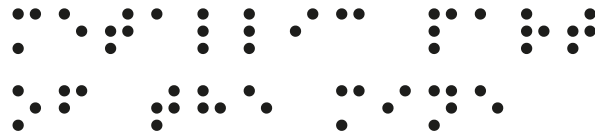




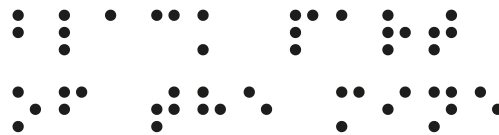
pink ribbon



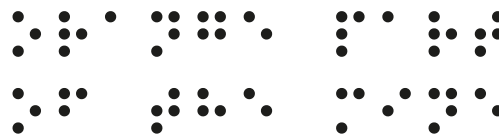
metallic part of the mine



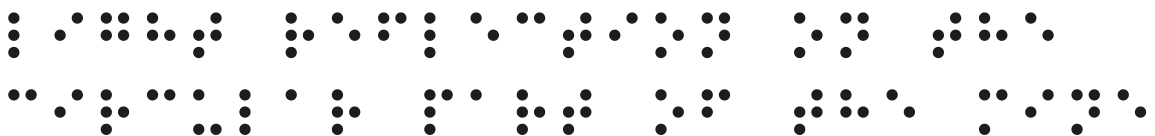
black part of the mine



orange part of the mine



light reflection on the circular part of the mine



Photography 9

Jean-Gabriel Eynard

M. Eynard Lullin, Mme Eynard Lullin, Mlle Mathilde Odier-Thellusson, 1844

Daguerreotype

14,7 × 17,4 cm

This octagonal photograph was created in 1844 by Jean-Gabriel Eynard (1775-1863), a wealthy Swiss financier who had a passion for this medium, which had been invented only a few years earlier. It shows three figures seated on the same level, a man and two women. The two figures on the right are looking each other in the eye, their profiles clearly standing out against the bright wall at the back of the room. At the far right of the image is a man dressed in a long, black frock coat and checkered trousers. This is the photographer himself, Jean-Gabriel Eynard. He is posing beside his wife, Anna Eynard Lullin (1793-1868), sister of the Genevan painter Adolphe Lullin (1780-1806). On the left, a woman wearing a puffed black dress sits in a three-quarter pose, her face resting on her left hand. This is Mathilde Odier-Thellusson (1822-1887), Jean-Gabriel Eynard's great-niece. The young woman's pensive expression clearly isolates her from the couple, who seem to be engaged in a silent conversation.

The scene is enlivened by the variety of the fabrics, clothing, cushions and cloths. Anna Eynard Lullin's two different floral scarves echo not only the various fabrics covering the armchairs and cushions, but also Jean-Gabriel Eynard's trousers. The juxtaposition of these patterns reinforces the impression of opulence in this bourgeois interior. At the center of the image is Anna Eynard Lullin, wearing a lace bonnet, its hanging band drawing a vertical line at the center of the composition. Mathilde Odier-Thellusson's melancholic air and the blackness of her dress sharply contrast with the composition's peaceful, cheerful atmosphere.

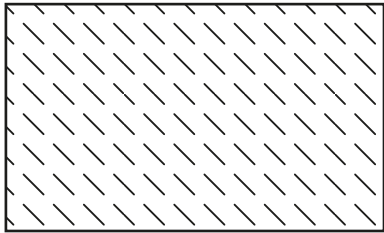
The photograph was likely taken in the Eynard family home. This building, then known as Palais Eynard, is now Geneva's city hall. The banker had it built in 1810, constructing it in the neo-classical architectural style. Most of the photographs taken by Jean-Gabriel Eynard – the earliest of which is dated 1842 – were taken indoors in Geneva and Rolle, where the family lived before this house was built.

Jean-Gabriel Eynard was born to a Protestant family in Lyon in 1775. His French ancestors had emigrated to Geneva following the revocation of the Edict of Nantes in 1685. Jean-Gabriel did his business apprenticeship in Genoa, Italy, where he associated with the Bourbons' circle and made a fortune as an elite financier. He returned to Switzerland in 1810.

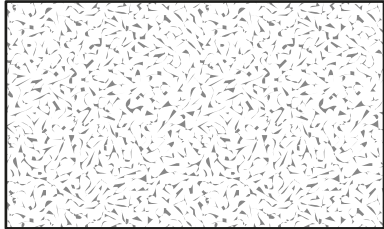
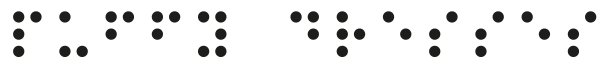


© Musée de l'Élysée, Lausanne

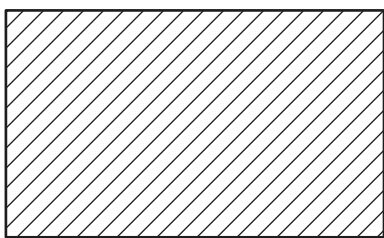
The daguerreotype was the first photographic process to be marketed. Its invention is attributed to French photographer Louis Daguerre (1787-1851), who developed it based on the research of Nicéphore Niepce (1765-1833). The daguerreotype was first presented to France's Academy of Science in January 1839 by French statesman François Arago. Until 1860, this process was much-used among an elite that was curious about these new discoveries and had the means to afford them, the necessary materials being expensive. The daguerreotype is a single image on a copper plate; it is absolutely necessary that it be protected from air by sealed glass. The setup for shooting required a voluminous black chamber as well as a long posing time. Jean-Gabriel Eynard's valet Jean Rion helped him create numerous portraits and views of his home. These daguerreotypes make up one of the oldest bodies of photographic work known in Switzerland.



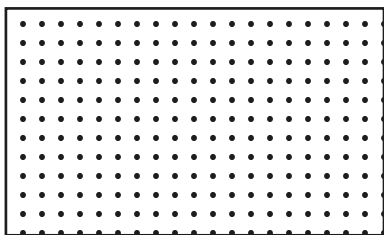
puffy dresses



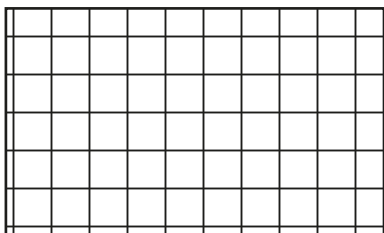
hair



black frock coat



chairs



checkered pants



shoes



lace headdress



Photography 10

Gertrude Fehr

Untitled, 1936

Gelatin silver print, solarization

21,8 x 27,5 cm

This black-and-white photograph of a nude was created in 1936 by German-born photographer Gertrude Fehr (1895-1996), née Gertrude Fuld. A woman's torso is shown close-up from a three-quarter back view, with the head and lower body outside the frame of the image. The model is turning around, revealing the curve of her right breast and the profile of her abdomen. The twisting of her torso is accentuated by the shadow along her spine. At the bottom of the image, one can make out the edge of a light-colored fabric wrapped around her waist. The model's raised arms are also outside the frame of the photograph. The background is a textured, flecked grey. This photograph has the characteristics of an anatomical study, isolating one part of the body in order to better understand its complexity. The tight framing was innovative at the time; it reflects Gertrude Fehr's early influences.

The photographer chose not to include the model's head. She is thus de-individualized, in order to better bring out the shapes of her body. This effect is further accentuated by the use of the solarization technique, the basic principle of which is the partial or total inversion of the black and white tones. This effect is achieved by deliberately exposing the print to light during development. The contour of the woman's body is enhanced by an edging typical of solarization. This type of image-processing was particularly favored by avant-garde photographers, especially in the case of nudes, because it allowed the graphical aspect of the shapes to be emphasized, and produced the desired effect of distancing the image from reality. Solarization played an important part in Gertrude Fehr's work throughout her career as a teacher of photographic techniques, as did the female nude, which was one of her favorite subjects.

Fehr lived in Paris during the 1930s, and was then very close to photographers of the New Vision, a movement that appeared within the European avant-garde after the First World War. Its members saw the camera as a "vision machine", and their aim was to shake up the traditional codes of representation. They developed a new visual language that placed deliberate emphasis on the structures and textures of the modern world. During her Paris years, Gertrude Fehr associated with Man Ray and Laure Albin Guillot, learning many techniques from them, including the solarization used for this image.

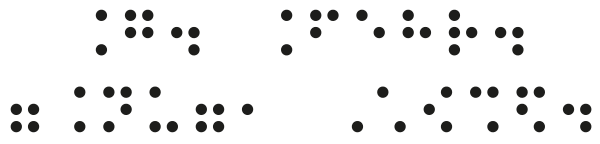
Gertrude Fehr was born in Mainz, Germany. After learning photography in a Munich studio, she opened her own studio in 1918. In 1933 she was forced to flee Germany with her future husband, Swiss painter Jules Fehr (1890-1971). The couple moved to Paris, and in 1934 they founded École Publiphoto. This school directed by Gertrude Fehr was a pioneer in teaching the application of photographic techniques to advertising. In 1939, Gertrude and Jules Fehr once again fled the war, moving to Lausanne where they opened a new school of photography. In 1945 this school was transferred to Vevey, where it merged with the École des arts et métiers (today



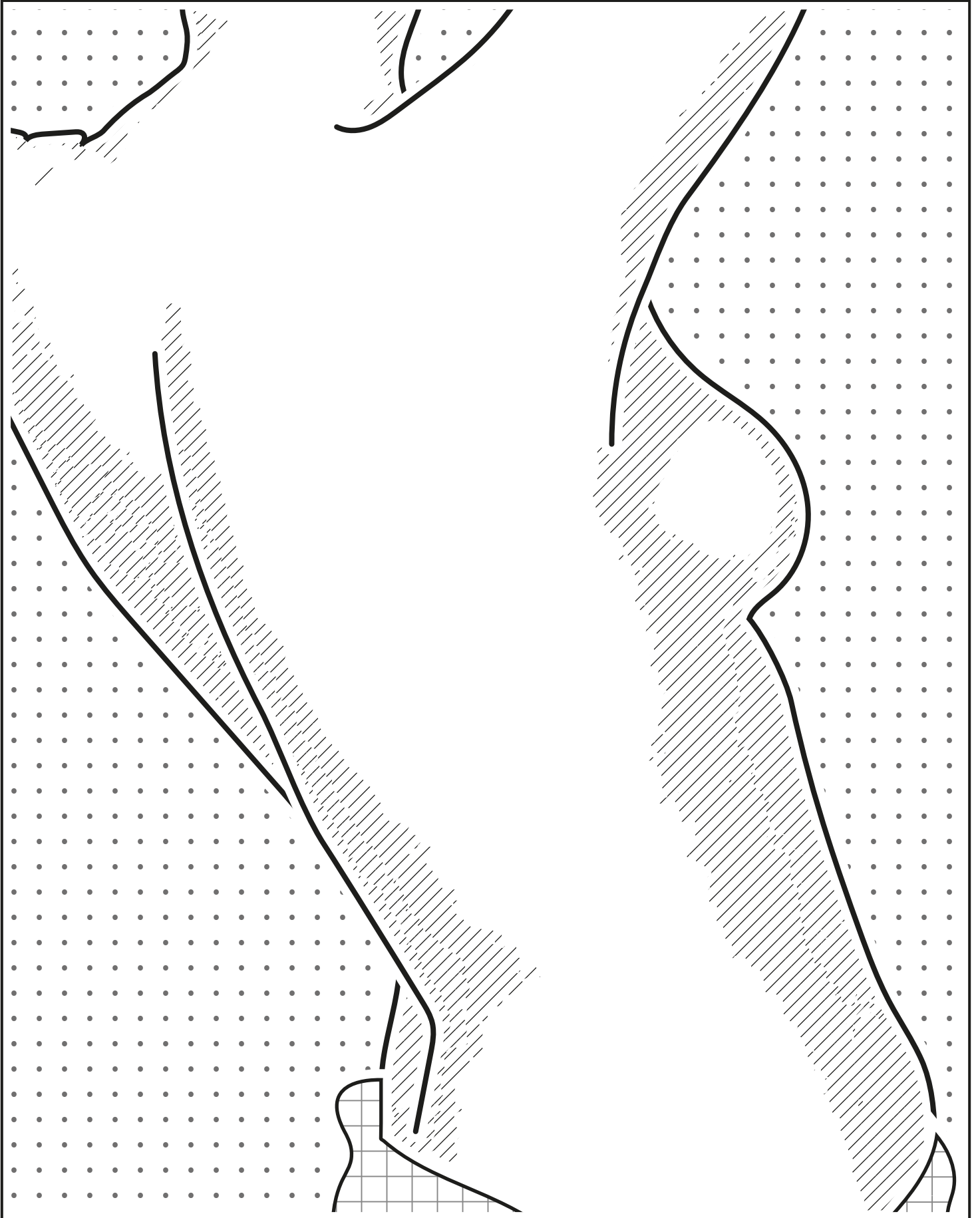
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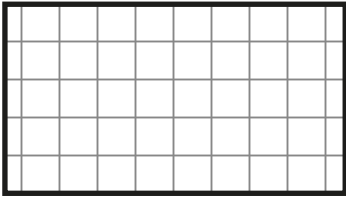
CEPV). Gertrude Fehr can therefore be considered the founder of the École de Photographie de Vevey. The photographer's students included Henriette Grindat, Monique Jacot and Luc Chessex.

As an accomplished artist and renowned teacher, Gertrude Fehr belongs to the first generation of women who succeeded in working professionally as photographers. When she died in 1996, Gertrude Fehr donated nearly 1500 prints to the Musée de l'Élysée, along with around one hundred negatives and several binders of archives. Her work has been exhibited several times in the museum, but also outside its walls in 2017, as part of a solo exhibition presented in the Hall de la Banque UBS in Lausanne.

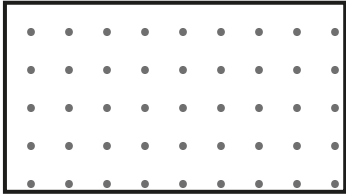


G. Fehr, *Untitled*, 1936, page 31

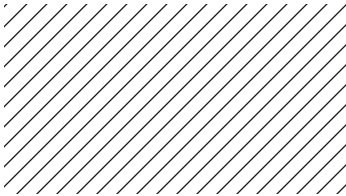
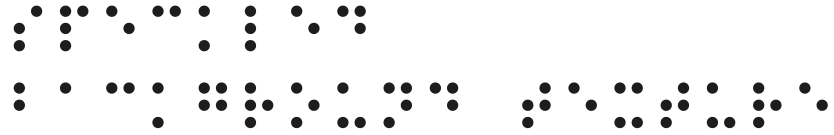




piece of fabric



speckled background texture



shadow



Photography 11

Matthieu Gafsou

Pipe, from the series *Only God Can Judge Me*, 2013

Digital pigment inkjet print

40 x 50 cm

The subject of this photograph is a plastic bottle made by the Swiss sparkling water company Henniez, presented in a front view at the center of a black background. The top of this receptacle is covered with a piece of aluminum foil, and curls of white smoke float all around the bottle. This emanation is escaping from the neck of the bottle, as well as from a small hole in the upper-front area of the bottle. It is hard to see the inside of the bottle since its walls are opaque from condensation. On the forest-green label under the brand name appears the word “légère” (“light”), a term that describes the qualities of the water and is tinged with irony in light of what the object is being used for.

It is actually a “bong” that his homemade, as is often the case. Also called a water pipe, a bong is an object used to inhale marijuana smoke that has passed through water. It is also used with crack and methamphetamine. This process is supposed to intensify the effect of the substance. Unlike the one pictured here, the traditional bong usually consists of two tubes and a piece of pipe. A bong allows very dense combustion, making it possible to absorb a much greater quantity of the drug in a single inhalation.

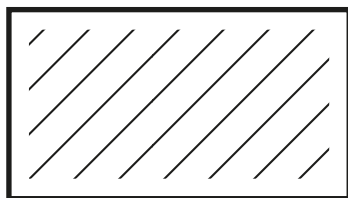
Lausanne photographer Matthieu Gafsou (1981) took this photograph as part of his series *Only God Can Judge Me*, a project he created between 2012 and 2014 in his native city. This work plunges us into the Lausanne drug world, which Matthieu Gafsou documents through portraits of drug addicts and photographs of isolated drug paraphernalia, like the bottle pictured in this image. Matthieu Gafsou's work is partly inspired by the writings of the French actor and poet Antonin Artaud (1896-1948) and the American novelist and journalist William T. Vollmann (1959). The artist tries to highlight the poetic side of the most tragic situations. By isolating these objects against a black background and playing with very cold light, he succeeds in turning his photographs into lyrical images that radiate a certain intoxicating beauty.

The series *Only God Can Judge Me* was created in the context of the artist support program of the Musée de l'Élysée, where it was also exhibited in 2014. It is part of the photographer's research into the boundary between the sacred and the secular. Matthieu Gafsou's work was exhibited at the Musée de l'Élysée during *ReGeneration2 - Tomorrow's Photographers Today*, the museum's event dedicated to the work of young photographers held every five years since 2005.

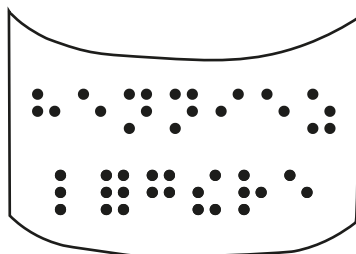


© Matthieu Gafsou / Courtesy Galerie C

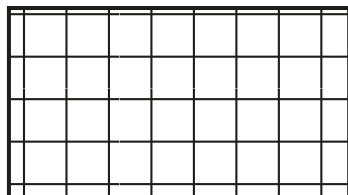
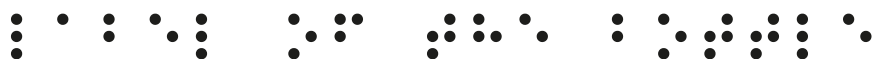




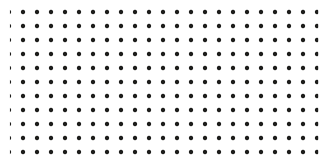
plastic bottle



label of the bottle



aluminium foil



smoke



Photography 12

Agnès Geoffray

Métamorphose II, from the series *Métamorphose*, 2014

Digital pigment inkjet print

45 x 64,5 cm

This black-and-white composition in landscape format presents a corner of a room in which the walls have been plastered with identical newspaper pages. A single bed stands in the corner, and, above it, a man is levitating parallel to the bed, his head tilted back and his arms dangling. Only his hands lightly touch the wool bedspread. An old dial telephone is on the floor, its tangled cord snakes along the floor and connects to the wall in the lower-right corner of the image. The floor is covered with a dark, shiny linoleum that in certain places reflects the walls and the images from the newspaper that cover them.

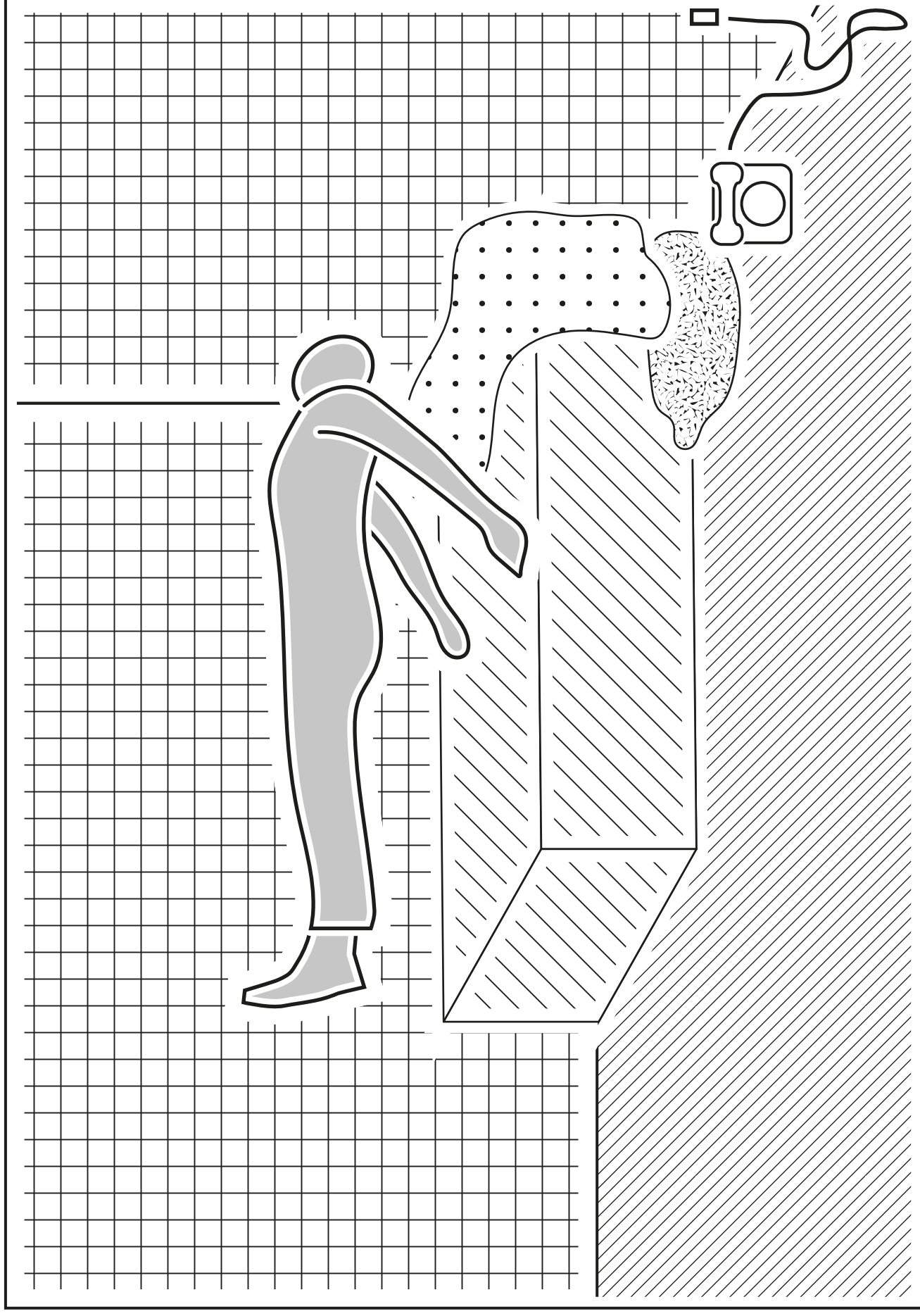
This isolated interior, from which the photographer has excluded any door or exit, along with the impersonal sobriety of its sparse furnishings, evokes a hospital room or prison cell. The walls, covered with the same newspaper page repeated over and over again, suggest the theme of obsession. Every page contains a photograph of a man on his knees next to a strange form, a human silhouette covered by a blanket. The bare composition of the image along with the presence of the strange form of the silhouette echo with the situation playing out in the room, particularly with the figure and the pile of fabric placed under the bed near the phone.

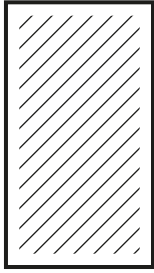
The spectacular levitation of the main figure produces an unsettling, unreal effect. The hanging, lifeless body seems to be carried by an invisible force, reflecting the theme of hysteria, as well as that of ecstasy, its mystical counterpart. The black-and-white rendering and the uncluttered atmosphere chosen by Agnès Geoffray (1973) make it difficult to guess the date of the image, and reflect some of the surrealist movement's favorite themes, such as convulsion. This photographic montage simulating levitation was made digitally with a photo editing application, setting it apart from the manual photomontages used by photographers throughout most of the twentieth century. In Agnès Geoffray's work, body movements, manipulation, latent violence and "catastrophic suspense" serve as central themes which she places in an unsettlingly strange atmosphere. Latent tensions characteristic of the invisible element of reality are thus brought into light. The artist questions the instilling power of images, often by introducing a kind of suspension in the meaning or gesture, inspiring the viewer's imagination.

Agnès Geoffray is a French photographer who studied at the École nationale supérieure des Beaux-Arts in both Lyon and Paris, and now lives in Brussels. She has completed residencies at the Rijksakademie in Amsterdam and the Villa Médicis in Rome. Her work has been shown at numerous solo and group exhibitions, including *Soulèvements* at the Jeu de Paume in 2016 in Paris. It can also be found in several French collections, including that of the Musée national d'art moderne at the Centre Georges Pompidou. She was nominated for the Prix Élysée in 2014.

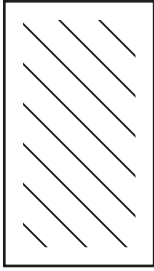


© Agnès Geoffray

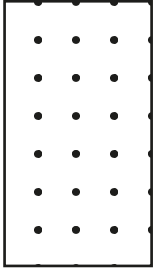




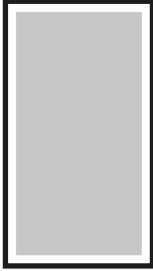
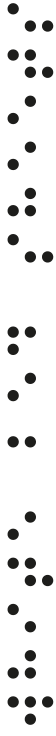
gleaming dark linoleum floor



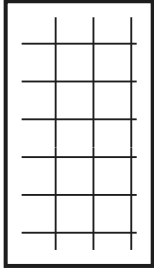
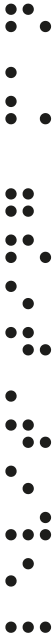
fleece blanket



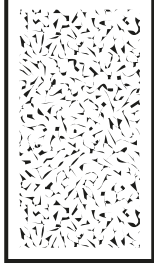
white bed sheets



levitating man



sheets of newspaper



pile of fabric



telephone



Photography 13

Mario Giacomelli

From the series *Io non ho mani che mi accarezzino il volto*, 1961-1963

Gelatin silver print

29 x 39,5 cm

Italian photographer and painter Mario Giacomelli (1925-2000) took photograph between 1961 and 1963. It is part of the series *Io non ho mani che mi accarezzino il volto*, in English *There Are No hands to Caress My Face*. This series of documents the everyday life of seminarians – young aspiring priests – in his hometown village of Senigallia, located in Italy's Marche region. Mario Giacomelli, who loved poetry, frequently named his series in reference to poetic verses. He saw these written words as an extension of the photographic art. In this case, he chose a passage from a poem by the Italian poet and friar David Maria Turaldo (1916-1992).

In this black-and-white image shot from a bird's-eye view, twelve seminarians are dancing in a circle on the snow. Their black silhouettes stand out very sharply and seem to be floating in front of an immaculate white background. This effect is reinforced by deliberately accentuated contrasts. Nine of the seminarians are holding hands, surrounding a tenth man at the center of the composition. To the right of the group are two men seen from behind, just outside of the farandole. They appear to be still moving, as if they had just left the circle. All of the men are dressed in the clergyman's black cassock buttoned up the front, with shoes of the same color. They are all bare-headed except for two men wearing wide-brimmed hats; one of these men is part of the circle while the other is situated outside the dance.

Before becoming a photographer, Mario Giacomelli started out as a printer. It was only in 1954 that he became a self-taught photographer. After a serious car accident, this medium helped him find inner peace and he embarked on a spiritual path. He often compared photography to calligraphy. His high-contrast black-and-white images do in fact recall calligraphy's clean aesthetic, while also reflecting his earlier career as a typographer. His work documented his immediate environment, mainly the village of Senigallia, where he spent his whole life. There he photographed the hospice where his mother spent the final years of her life, as well as farmers at work, the seaside, and the neighboring seminary, which is the subject of this photograph. His narrative images leave a lot to the imagination. They explore the passing of time from a poetic point of view. Mixing abstraction and neo-realism, Mario Giacomelli's photographic work explores private and spiritual questions. His work attempts to preserve the traces that people leave in the world, sometimes without their being aware of it.

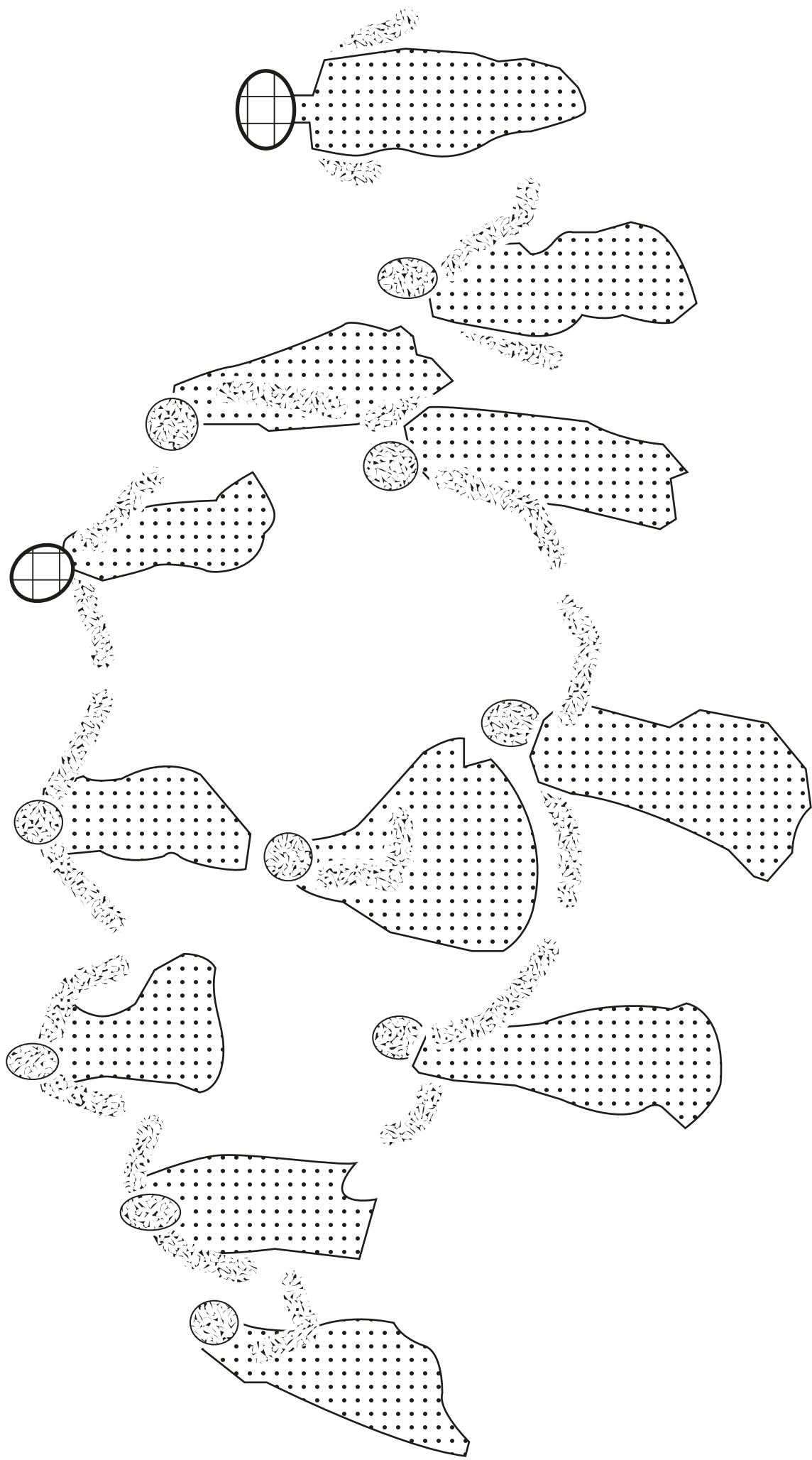
The Musée de l'Élysée possesses a rich portfolio of 184 original prints by this artist, who is now recognized as one of the greatest Italian photographers. His work gained worldwide recognition since 1963 when John Szarkowski, director of the Department of Photography at MoMA at the time, acquired some of his prints.

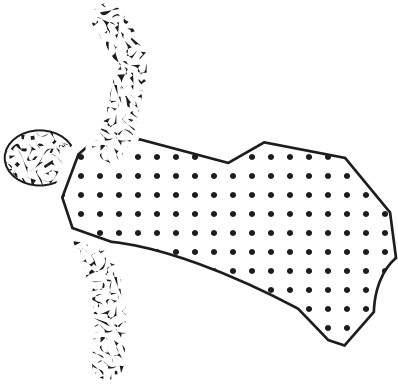


© Archivio Mario Giacomelli, Senigallia, Italie

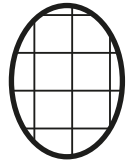


M. Giacomelli, *Io non ho mani che mi accarezzino il volto*, 1961, page 40





Men wearing cassocks



hats



Photography 14

Philippe Halsman

Dalí Atomicus, 1948

Gelatin silver print

26,8 x 33,8 cm

The spectacular photograph *Dalí Atomicus* was created by Philippe Halsman (1906-1979) in a single shot, after six hours and twenty-eight attempts. This composition teeming with movement defies the laws of gravity without the use of photomontage. On the left half of the photograph, surrealist painter Salvador Dalí is jumping in the air between a flying chair (actually held by Halsman's wife who is outside the frame) and an easel that the artist is painting on. In the right half we see Dalí's unfinished painting *Leda Atomica* and three cats (thrown into the air by the photographer's assistants, who are also outside the frame). A large jet of water crosses the composition diagonally, linking the various figures and objects. This liquid gives fluidity to the whole and evokes the limp shapes seen in Dalí's paintings, while also making us wonder about the possibility of photographing matter in motion. Three years after the end of a traumatizing world conflict that ended with atomic bombs being dropped on Hiroshima and Nagasaki, this photograph testifies to the fact that artists of that period were fascinated with scientific themes, particularly those linked to movement and body levitation. In this portrait, Dalí's personality merges with the world of his paintings in an exuberant, dreamlike world that defies the law of gravity. For this photograph, Halsman was inspired by the legendary composition *Milk Drop Coronet* photographed in 1936 by photographer and scholar Harold Edgerton. It captured suspended milk drops with such great precision that it pushed reality to the limit and produced a strange effect. Halsman and his assistant originally thought of using milk to create *Dalí Atomicus*, but decided to abandon this plan. Using this commodity so soon after the war with its food shortages would have been viewed poorly. The photograph was published by *LIFE* magazine in the United States that same year, and was one of the 101 covers Halsman created for this magazine – a record that remains unsurpassed.

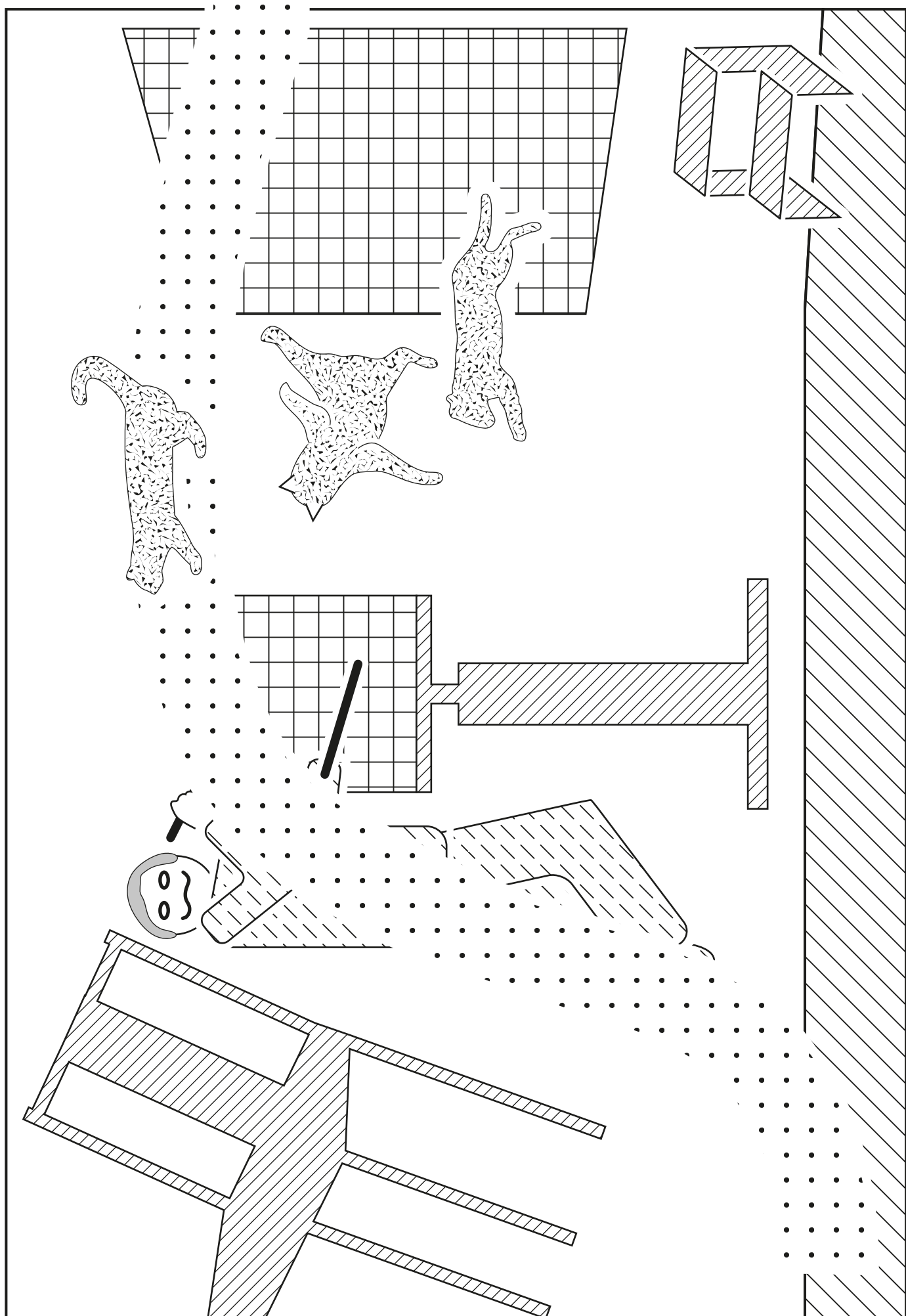
Born in Riga, Latvia, Halsman studied engineering in Dresden before joining his family in France in 1931. The following year he opened his own photographic studio in Paris. In 1940 he fled Europe and the Second World War, taking refuge in New York, where he continued his work as a commercial photographer specializing in psychological portraits. There he met Dalí, with whom he formed a thirty-seven-year friendship. Together they conducted a number of photographic experiments, of which *Dalí Atomicus* is emblematic. In 1949 Halsman met Marilyn Monroe, whose jumping portrait epitomizes the *Jumpology* that Halsman developed in those years, while also establishing his name as a portrait photographer for the commercial press. He used this same method to photograph a number of icons, from Audrey Hepburn to Winston Churchill. Although Halsman always asserted what he called "the childish side of its character", there was significant psychological value in the creative process he systematized over the course of his career, which consisted in getting his model to jump.

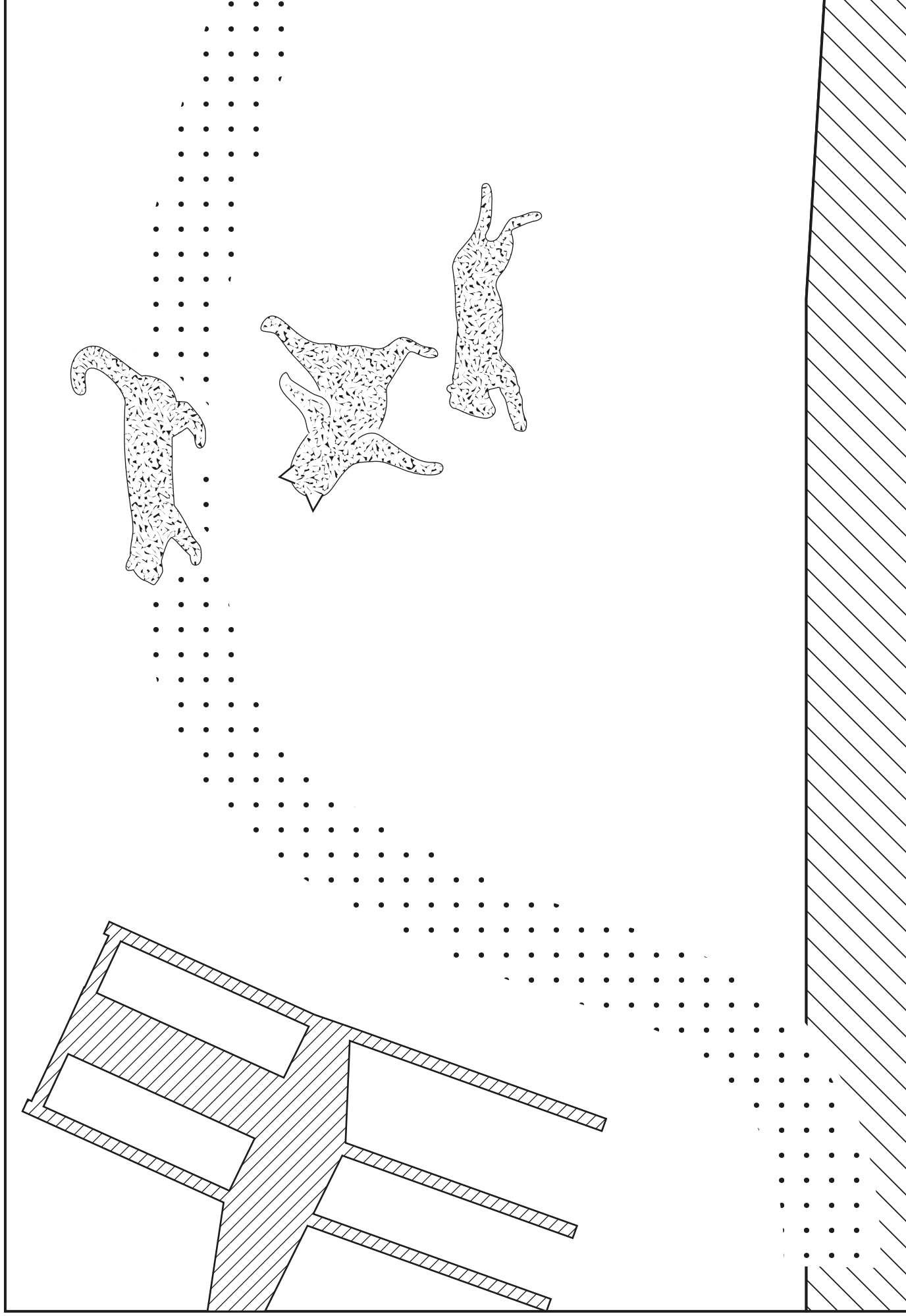
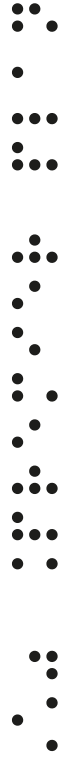


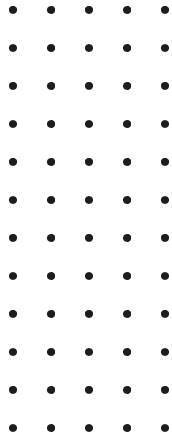
© Halsman Archive / Steve Bello, Irene Halsman, Olivier Halsman
Rosenberg, Jennifer Robert

He wanted his subjects to let go, and this way of photographing helped them drop their masks, revealing the deeper personality of these Hollywood stars on glossy paper. *Jumpology* provided a deliberately humorous and frivolous escape from the surrounding seriousness.

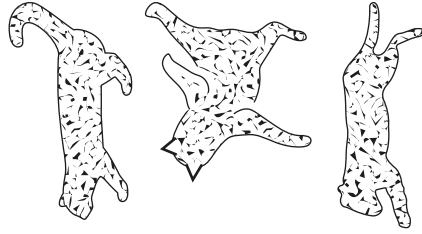
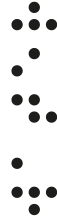
In 2014, the Musée de l'Élysée produced the largest retrospective of the artist's work, entitled *Philippe Halsman, Astonish me!*. This exhibition has traveled all around the world, from the Jeu de Paume in Paris (2015-2016) to the Musée national des beaux-arts du Québec (2017) – the fourth and most recent stop on its tour.



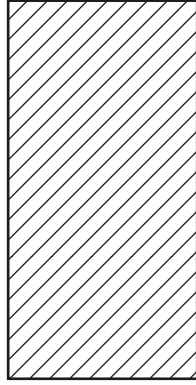




water

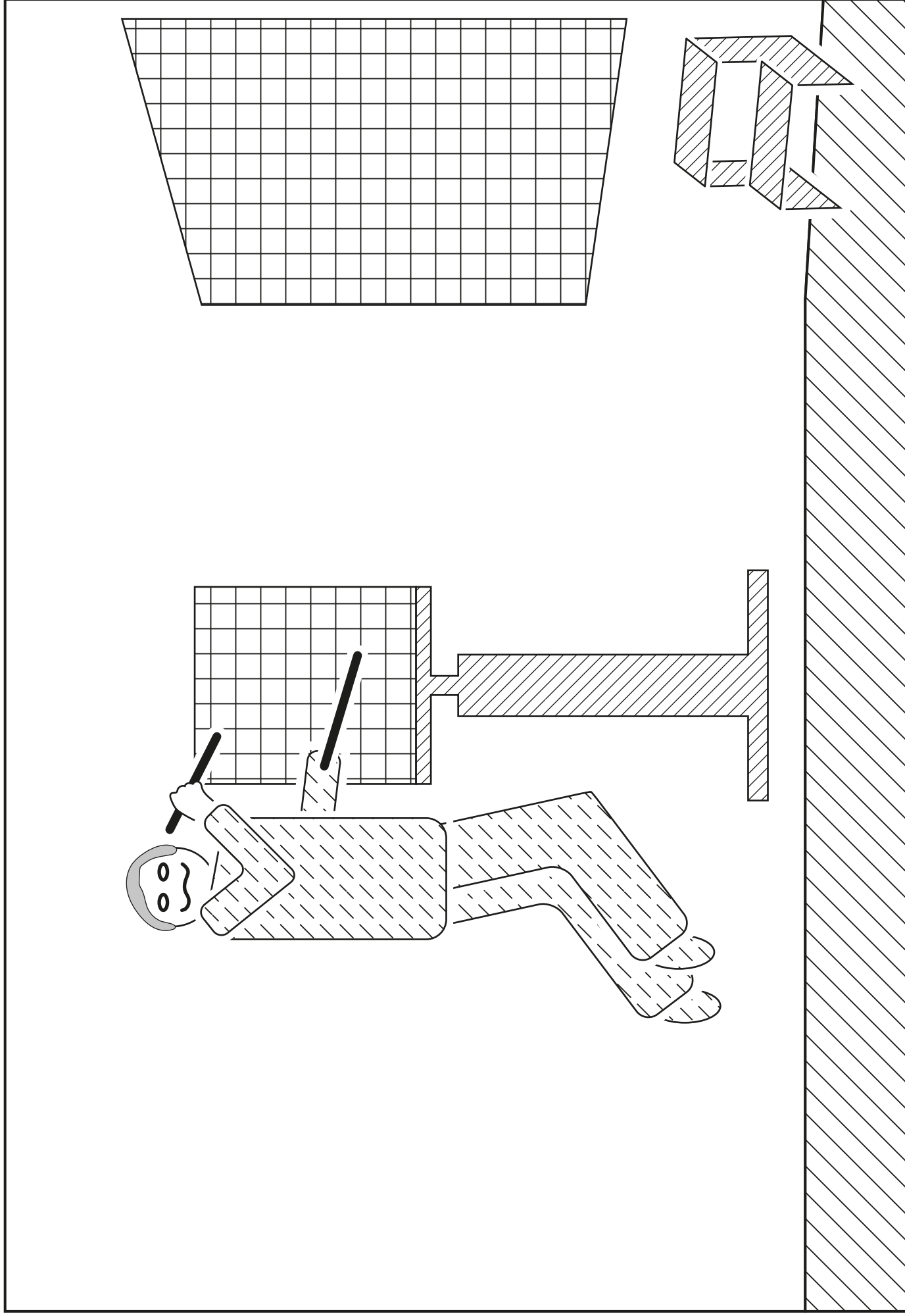
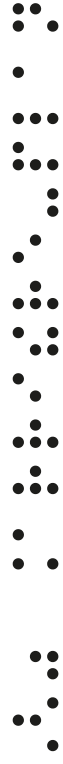


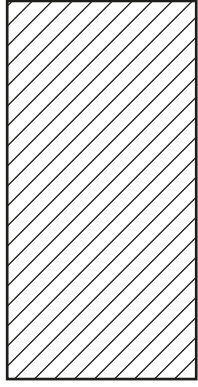
cats



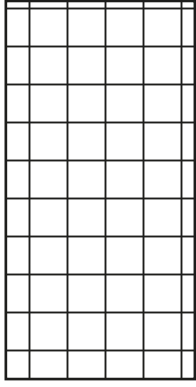
wooden furniture and objects



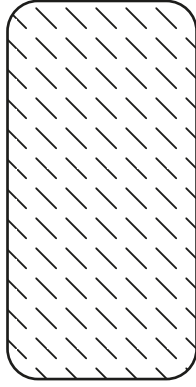
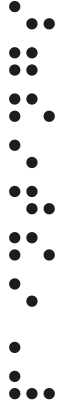




wooden furniture and objects



paintings



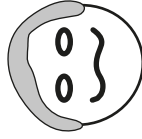
Dali's suit



paintbrushes



hair and moustache



Photography 15

Monique Jacot

Collage, 1995

Monotypes after a negative/positive Polaroid film transfer

19 x 23,8 cm

This montage of two blue-toned images is based on a visual, almost surrealist analogy between a real eye and a fake eyeball. The image is separated into two perfectly equal parts, with the effect of disrupting comprehension of the image. One sees two subjects at the same distance: on the left, a curious sphere decorated with a central motif imitating the complex motifs of a pupil and iris and topped by a cap, and on the right, part of a woman's face photographed very close-up, including a lock of hair, a pupil, an eyelid and an eyebrow. By deliberately placing the human body next to the object in an almost abstract rendering, Monique Jacot establishes a dialogue with early twentieth-century surrealist avant-garde photography. Since this woman becomes a metonymic image that could evoke either femininity or vision, the portrait loses any relationship to the notion of identity in favor of a playful, poetic parallel. The photographer employs the Polaroid film transfer technique in order to produce an unreal effect. This simple, subtle process consists in interrupting the development of a Polaroid photo, then ironing its emulsion onto another medium, such as watercolor paper. The resulting print is therefore unique. Its rendering is reminiscent of techniques used by the pioneers of photography in the nineteenth century, like the cyanotype, which produced a single cyan-blueprint through direct exposure to daylight. One could also interpret this work on the eye as a *mise-en-abyme* exercise that explores the photographic process itself, the focus on the visual faculty reflecting its primacy in the photographer's composition of her work.

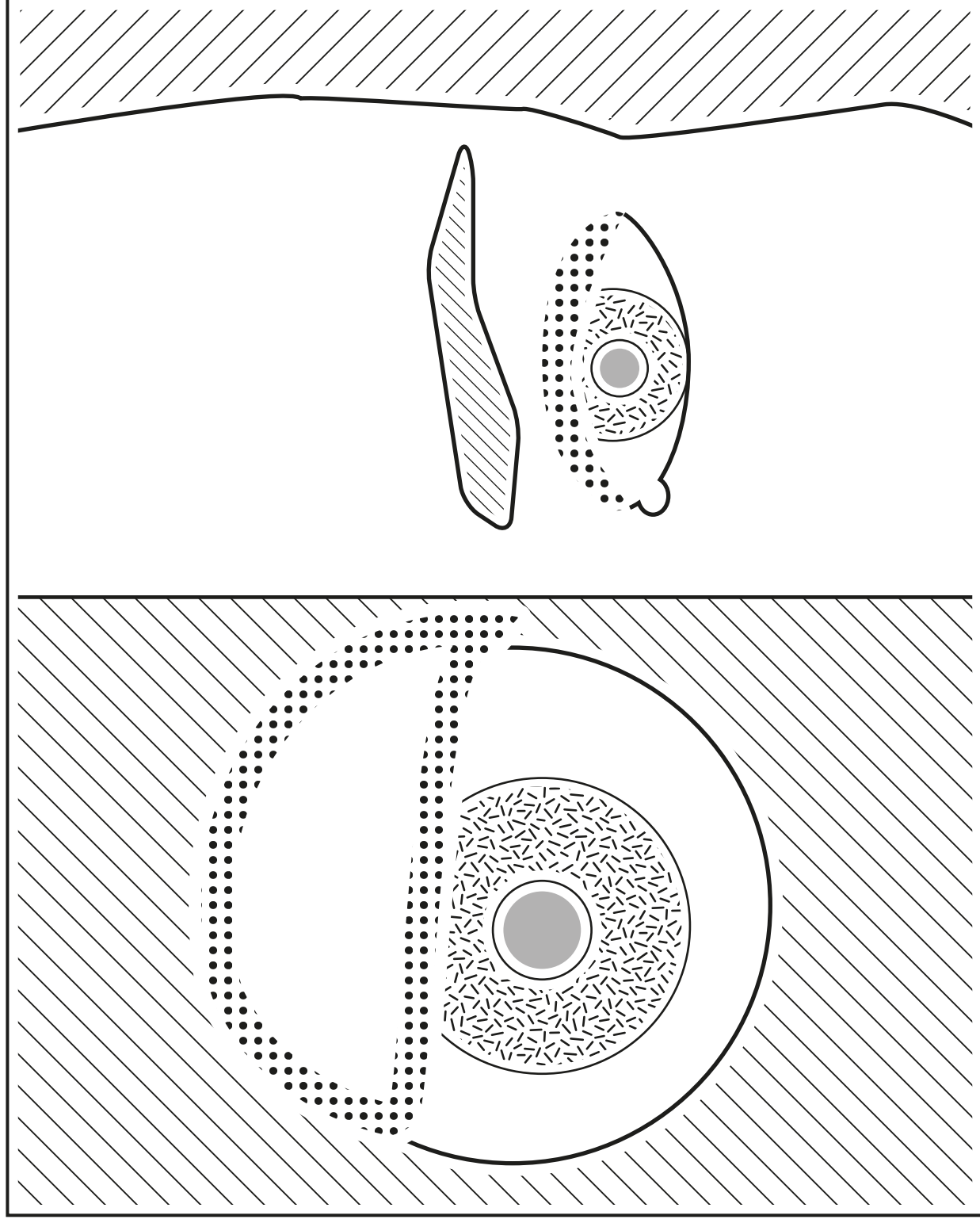
Monique Jacot was born in 1932 in Neuchâtel. She studied photography at the Ecole de photographie de Vevey, where she was taught by Gertrud Fehr from 1953 to 1956. Women constitute one of Jacot's favorite subjects, as part of this work reveals. For example, between 1984 and 1999 she produced a photographic report on the living conditions of women in the countryside and in factories. This interest in humanist and social subjects can also be perceived in her work for the World Health Organization. Her work has been published abundantly in the press, particularly in the Swiss magazines *Camera* and *Du*. In the 1990s, her photography took a more experimental, plastic turn, as illustrated by the work *Collage*. In her commissions for the chemical and pharmaceutical industries, she developed an increased interest in unique textures and shots of details.

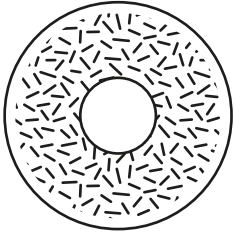
Two solo exhibitions were dedicated to Monique Jacot's work in 1989 and 1999 at the Musée de l'Élysée. The museum possesses nearly 400 of the artist's prints. Her work has been widely exhibited in Switzerland, including at the Fondation Suisse pour la Photographie in Winterthur (2005).



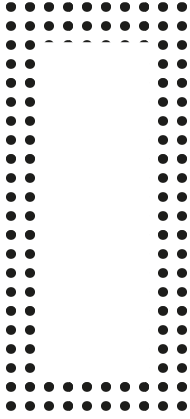
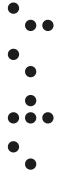
© Monique Jacot - Musée de l'Élysée, Lausanne, and Fondation Suisse pour la Photographie, Winterthur

M. Jacot, *Collage*, 1995, page 49

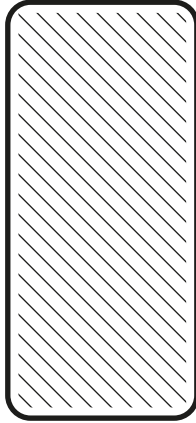




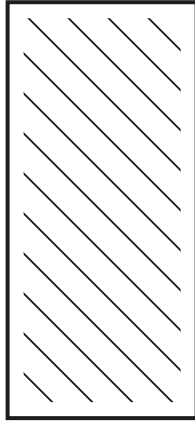
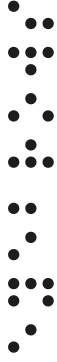
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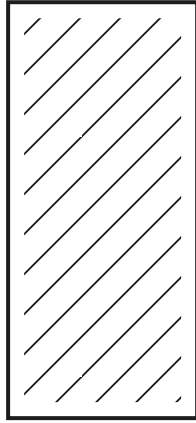
husk / eyelid



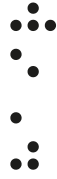
eyebrows



shadows



hair



Photography 16

Gaston de Jongh

Le bâtiment des Retraites Populaires, Lausanne, 1954-1962

Gelatin silver print

22,8 × 28,8 cm

This black-and-white photograph of the Retraites Populaires insurance company building was taken by Lausanne photographer Gaston de Jongh (1888-1973). The building – nicknamed Athénée and located on rue Caroline in Lausanne – was designed by architect Charles-François Thévenaz in the 1950s. It was built in 1954 on a plot of land that, since 1901, had been occupied by the Maison du Peuple, a social building that originally served as a venue for the meetings and social gatherings of the labor movement. It was destroyed and moved to Place Chauderon.

This very modern architecture consists of three buildings making up a single structure with an inner space, a courtyard, at its center. To take this photograph, Gaston de Jongh went to the highest floor and immortalized this set of buildings from a position just above a row of round air vents.

The ledge of the dark-grey building from which the picture was taken cuts across the lower-left part of the image, forming a triangle in the corner. This first element establishes the tone of this geometric photograph with clean lines and sharp contrasts. Two slender sections of the building establish a perspective in the upper part of the image. They are rectangular with flat roofs. The building on the left forms an L-shaped structure, whose smaller portion passes in front of the third building, creating a closed setting. This third building links the two others. At the center of these three buildings, an inner courtyard seen from above is equipped with several light shafts. The facades of the buildings giving onto this space have a large number of windows.

This set of buildings occupies the whole image, with the exception of the upper-right corner. This space in the corner, which forms a small triangle, gives a glimpse of nearby city life. We see rue Centrale, which becomes rue Saint-Martin when it passes under the Bessières Bridge, whose railing is visible.

Born of a family of photographers that moved to Switzerland in 1873, Gaston de Jongh discovered this medium at an early age in his father Francis's studio on avenue du Théâtre in Lausanne. He took over the studio in 1923 and ran it for forty years. He developed it considerably by closely following the technical and esthetic evolution of photography and experimenting with new processes. He was widely renowned not only for his thousands of portraits of local or foreign personalities, but also for his advertising and fashion photographs, as well as his images of architecture and industry. He was co-founder and president of the Vaud Association of Professional Photographers and actively contributed to promoting the profession by giving numerous courses and lectures on photography.

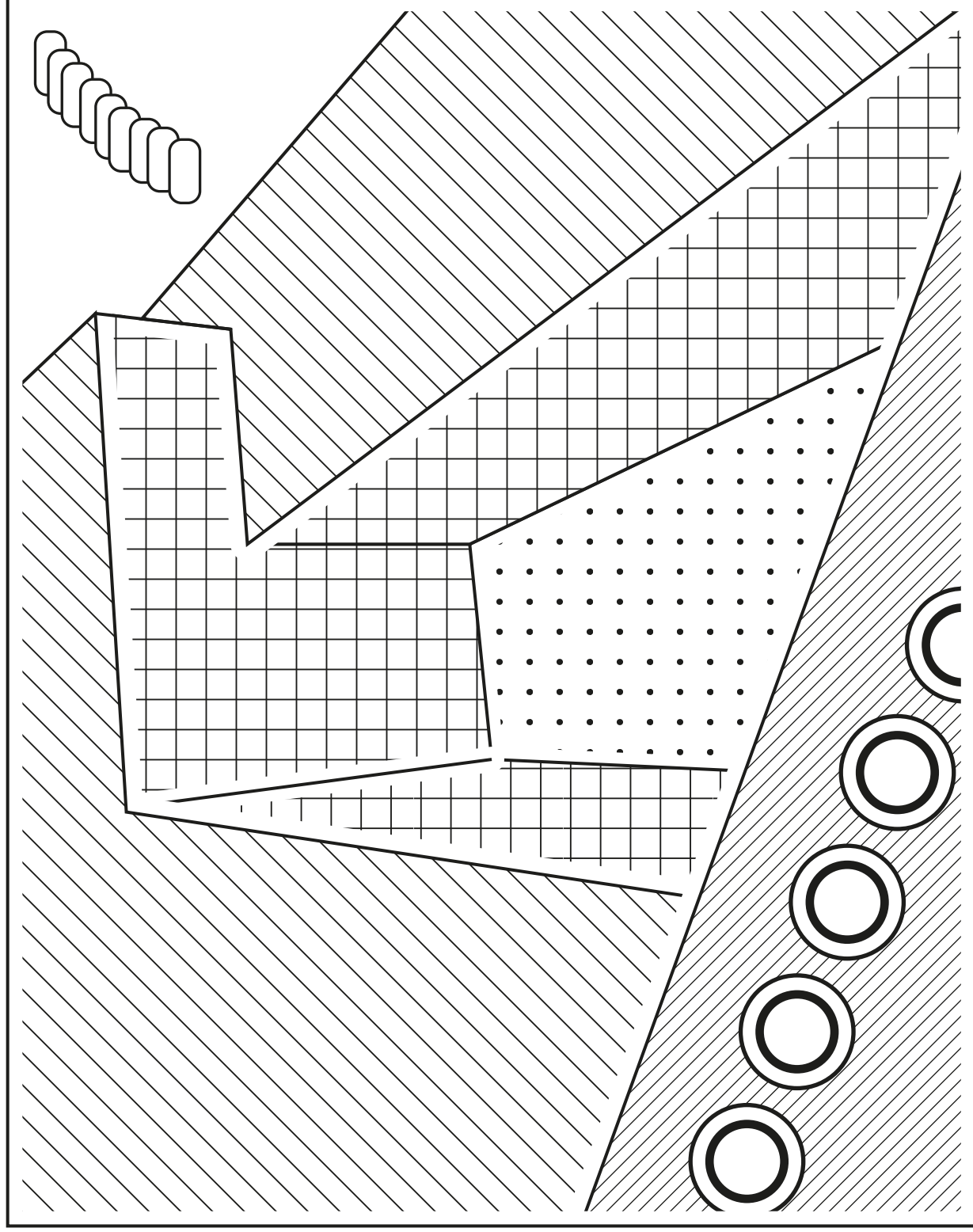
In 1962, Gaston de Jongh donated all of his photographs to the Iconographic Collection of the Canton of Vaud, which was the subject of an exhibition at the Musée de l'Élysée in late 2015.

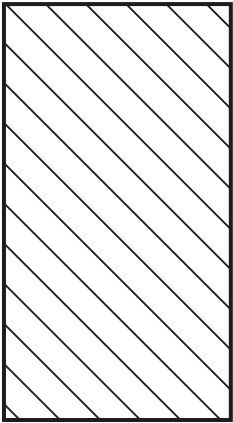


© Musée de l'Élysée, Lausanne - Fonds de Jongh

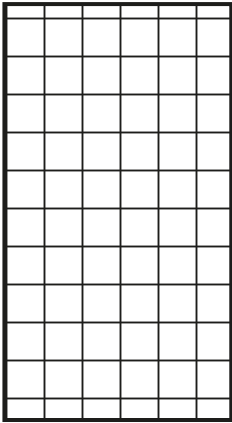
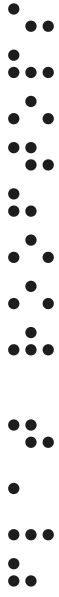
Le Bâtiment des Retraites Populaires, Lausanne, 1962

G. de Jongh, *Le Bâtiment des Retraites Populaires, Lausanne, 1962*, page 52

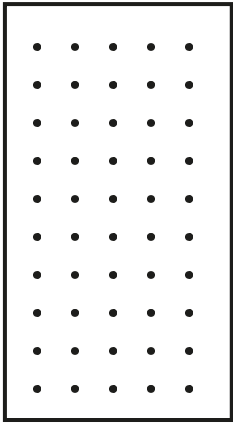
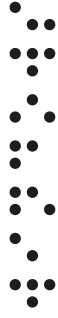




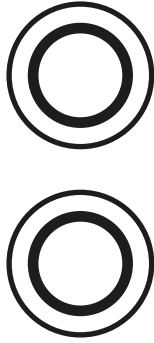
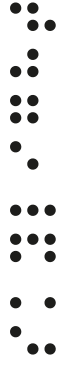
flat rooftops



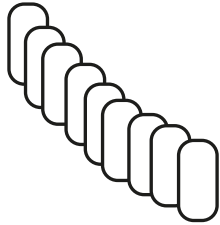
windows



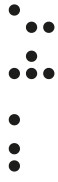
skylight



round air vents



cars



Photography 17

Rudolf Franz Lehnert et Ernst Heinrich Landrock

Danseuse de la tribu Ouled Naïl, 1905

Gelatin silver print from original glass negative

28,5 x 38,5 cm

This photograph created in 1905 by Rudolf Lehnert (1878-1948) presents a black-and-white portrait of a young Algerian woman. As the title indicates, she is a dancer from the Ouled Naïl tribe of northern Algeria. The framing is tightened on her face and her headdress which occupy half of the image as well as her bust, covered with various ornaments. The viewpoint is frontal. The model is facing us, staring straight at the viewer. The light coming from the right illuminates the right side of the model's face, leaving a darker left side. The black background behind the dancer is slightly iridescent to her right, because of the light. We feel drawn in by the intense, almost hypnotizing look in the eye of this young woman with her serious air. In the middle of each of her two cheeks is a small tattoo of a cross. She has a third tattoo on her forehead, between her eyebrows, a cross with two horizontal parallel branches.

She is wearing a North African dancer's costume made of multiple fabrics, as well as ornaments that delicately envelop her. Her tunic's thick fabric seems to be linen. Her dress has two layers, a dark-colored outer layer and a lighter white fabric appearing beneath it over the chest. This outfit is completed by a soft scarf delicately wrapped around her neck. On her head is a veil made of coins encircling her forehead, part of which hangs in a curve over her chest. As jewelry, she is wearing an imposing pendant fitted snugly around her neck. It is held by four rows of pearls.

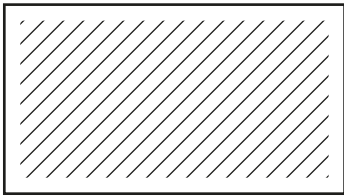
This photograph is characteristic of the work of Rudolf Lehnert who immortalized the landscapes and inhabitants of North Africa and the Middle East in the early 20th century. His work is in line with the Orientalist wave that attracted a large number of Occidental artists throughout the 19th century all passionate about "Orient". At the time, the word refers to many regions of Maghreb, Minor Asia and Asia.

After studying at Vienna's school of photography, Rudolf Lehnert discovered Tunisia in 1903. After returning to Switzerland, he met Ernst Landrock, a German businessman, and together they created the publishing company Lehnert & Landrock. The firm sold Lehnert's images as postcards, photographic albums and prints. Landrock was the manager. They achieved their first successes with images of Algeria and Tunisia. They closed their studio in 1914 due to the war. After the conflict and a forced hiatus in Switzerland, the two associates moved to Egypt. In 1924 and 1930, they were given the privilege of photographing the treasures of Tutankhamun's tomb, exhibited at the Museum of Cairo. Their adventure continued in Palestine, where they captured images of the peaceful cohabitation of the Jewish and Muslim communities. They ended their collaboration in 1930, leaving behind a broad range of images dedicated to Orientalism.

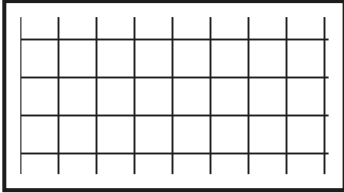
After being forgotten for nearly a half-century, this duo's work was rediscovered in the 1980s. In total, 691 original prints and 600 glass plates were deposited at the Musée de l'Élysée, which presented an exhibition of Lehnert and Landrock's work in 1991.



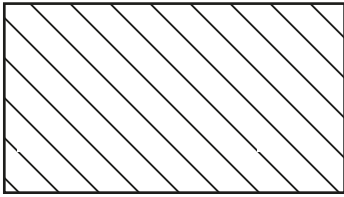
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thick linen tunic



thin tunic



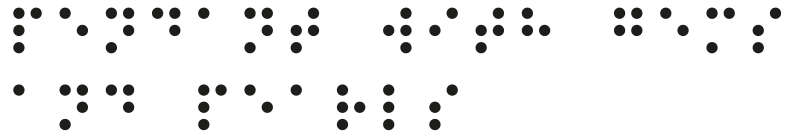
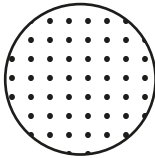
fabric veil



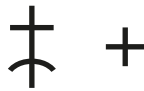
metal pieces



pendant with gems and pearls



tatoos



Photography 18

Gabriel Lippmann

Nature morte, 1891-1899

Lippmann interference process

8,5 × 8,9 cm

This photograph was created in the 1890s by French physicist Gabriel Lippmann (1845-1921), famous for the major advances he achieved in the field of color photography. This image evokes the still life genre, a subject that had been very much in fashion in European painting since the sixteenth century. Painted still lifes traditionally depict a set of inanimate items like objects or food, symbolizing earthly pleasures and the passing of time.

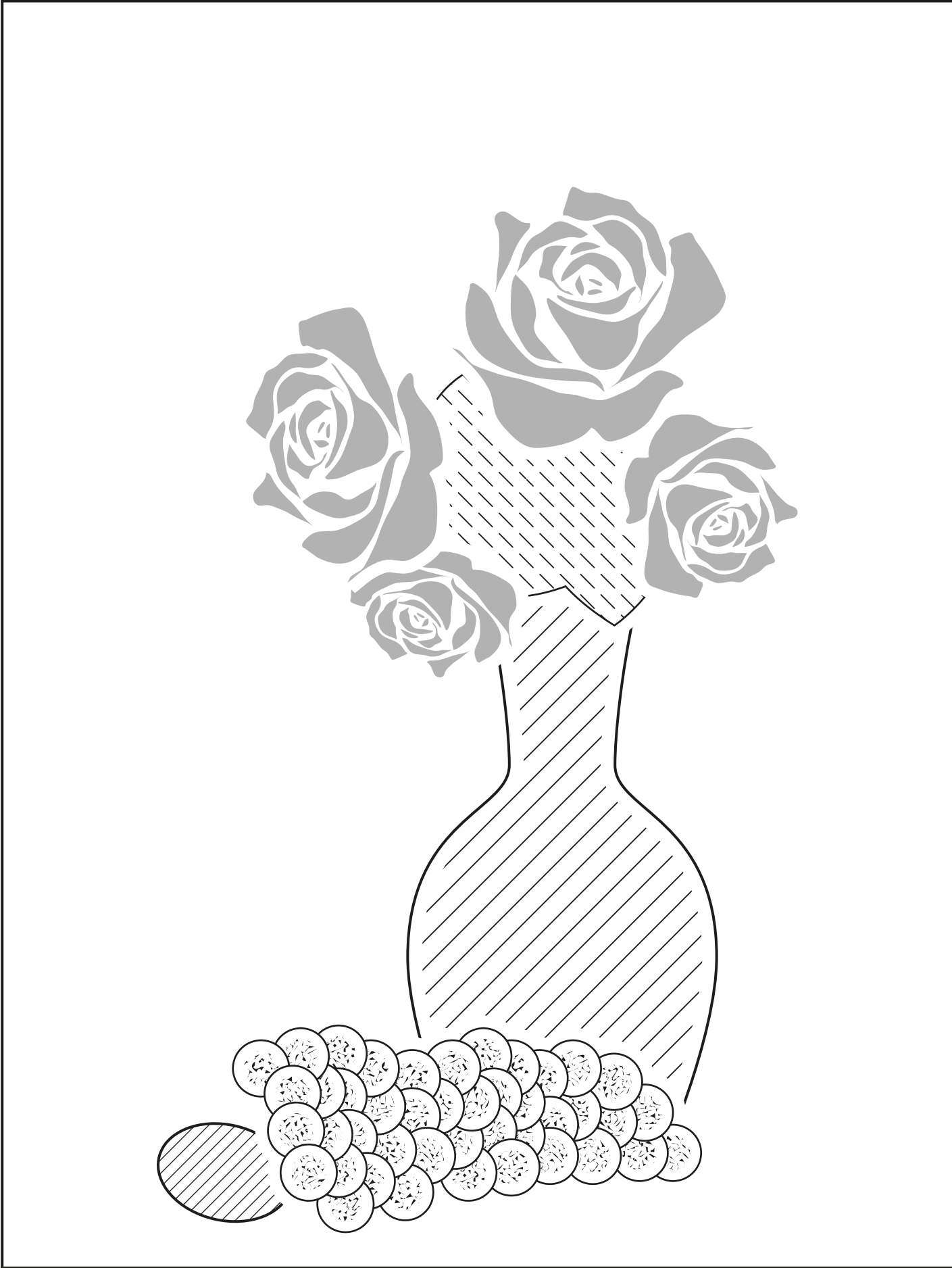
At the center of Gabriel Lippmann's still life is a bouquet of white, pink and burgundy roses. The bouquet is in a white porcelain vase sitting on a table that can barely be made out at the bottom of the image. In front of the vase is a plate holding a large bunch of green grapes. To the left of the grapes sits a round, dark fruit, probably a pear. The background of the image is blurred, but one can make out a climbing plant and a blue, cloudless sky. The whole scene is bathed in a soft, golden light evocative of autumn mornings. The rendering of the light is very sharp, especially on the porcelain vase and the bunch of grapes, making the grapes translucent in certain places. The colors are bright and vivid. There are a number of scratches on this very old photograph whose medium is a glass plate.

Gabriel Lippmann played a very important role in the history of the photographic medium by inventing a process for direct color photography. Born in Luxembourg in 1891, he became interested in science at a very young age and had a passion for physics, which he went to Germany to study, first in Heidelberg, then in Berlin. After the Sorbonne appointed him professor and made him director of its physics laboratory, he continued his research on electrocapillary phenomena. In order to prove his theory on the nature of light, Lippmann found a method to record and reproduce colors in photography. His method consisted in preparing a glass plate with a layer of liquid mercury, which created a mirror that reflected light rays. In this way, he succeeded in "trapping" light interferences and reproducing the colors of the spectrum, in the way that they can be seen on the surface of soap bubbles. The Lippmann process was the first to be able to capture all of the colors of the light spectrum: red, orange, yellow, green, blue, indigo and violet. Presented in May 1893 in Paris, these "Lippmanian" images created a sensation. However, the very long posing time and the delicate implementation of the method, combined with the impossibility of producing paper prints, made it difficult for this process to be marketed to the general public. The light interference theory Gabriel Lippmann developed in 1886 earned him the Nobel Prize for Physics in 1908.

The Musée de l'Élysée's collection includes 134 photographs created by Gabriel Lippmann. Several of these pieces were shown in thematic exhibitions at the museum, including *Vertical No Limit: Mountain Photography* in 2017 and *The Memory of the Future* in 2016, an exhibition that explored photographic techniques of the nineteenth century in light of their resurgence in recent years among contemporary photographers.

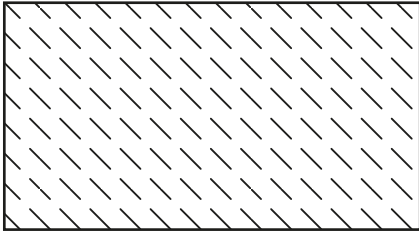


© Collections du Musée de l'Élysée

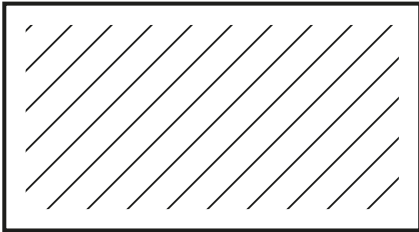




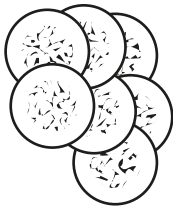
roses



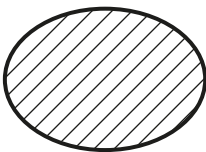
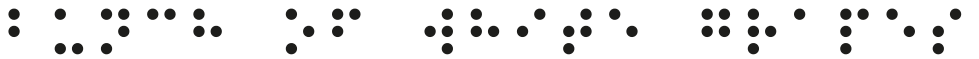
leaves



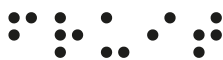
porcelain vase



bunch of white grapes



fruit



Photography 19

Liu XiaoFang

The Cloud, from the series *I remember*, 2008

Digital pigment inkjet print

100 x 100 cm

In a circular composition, *The Cloud* depicts a seated young girl, seen from behind. We cannot see her face but only her outfit – a white dress and red scarf – and her very neat hairdo, consisting of two round coils that echo the photograph's unusual shape. The girl is sitting on a stretch of grey cracked wall that draws a thin diagonal across the lower-right edge of the composition. She's contemplating a vast, empty space that has an unreal blue-green color, and is punctuated by a discreet cloud emerging at the center of the composition.

By creating a gentle, unreal scene, Chinese photographer Liu XiaoFang (1980) transports us into a dreamlike world similar to childhood. The little girl in the red scarf is one of XiaoFang's favorite characters, which she presents in photographs that undergo various digital manipulations. This retouching allows her to achieve a smooth image with polished colors, like the gradation we see between green and blue evoking the color of celadon, a type of traditional medieval Chinese pottery. By thus establishing a dialogue between the contemporary era and ancestral codes, particularly the hazy landscapes of ancient Chinese painting, this young photographer's work develops a subtle political parable tinged with poetry. Communist China, explicitly evoked by the little girl's red scarf, is approached from a child's point of view, and is represented as a closed world that should be avoided. The round shape of the photographs, which evokes not only a tondo from the Renaissance but also a keyhole, suggests the discovery of a prohibited or secret world beyond reality and time. Between the sky and the earth, the girl has discovered landscapes where the atmosphere is calm and peaceful, echoing her naïve, fearless approach. This fantastical, immense world is sublimated by her youthful perspective. The composition also introduces an incongruity of scale between the human body and the landscape. Skies tinged with a phantasmagorical atmosphere occupy large swathes of the composition. The clouds that punctuate them recall the paintings of Magritte, who greatly inspired the artist.

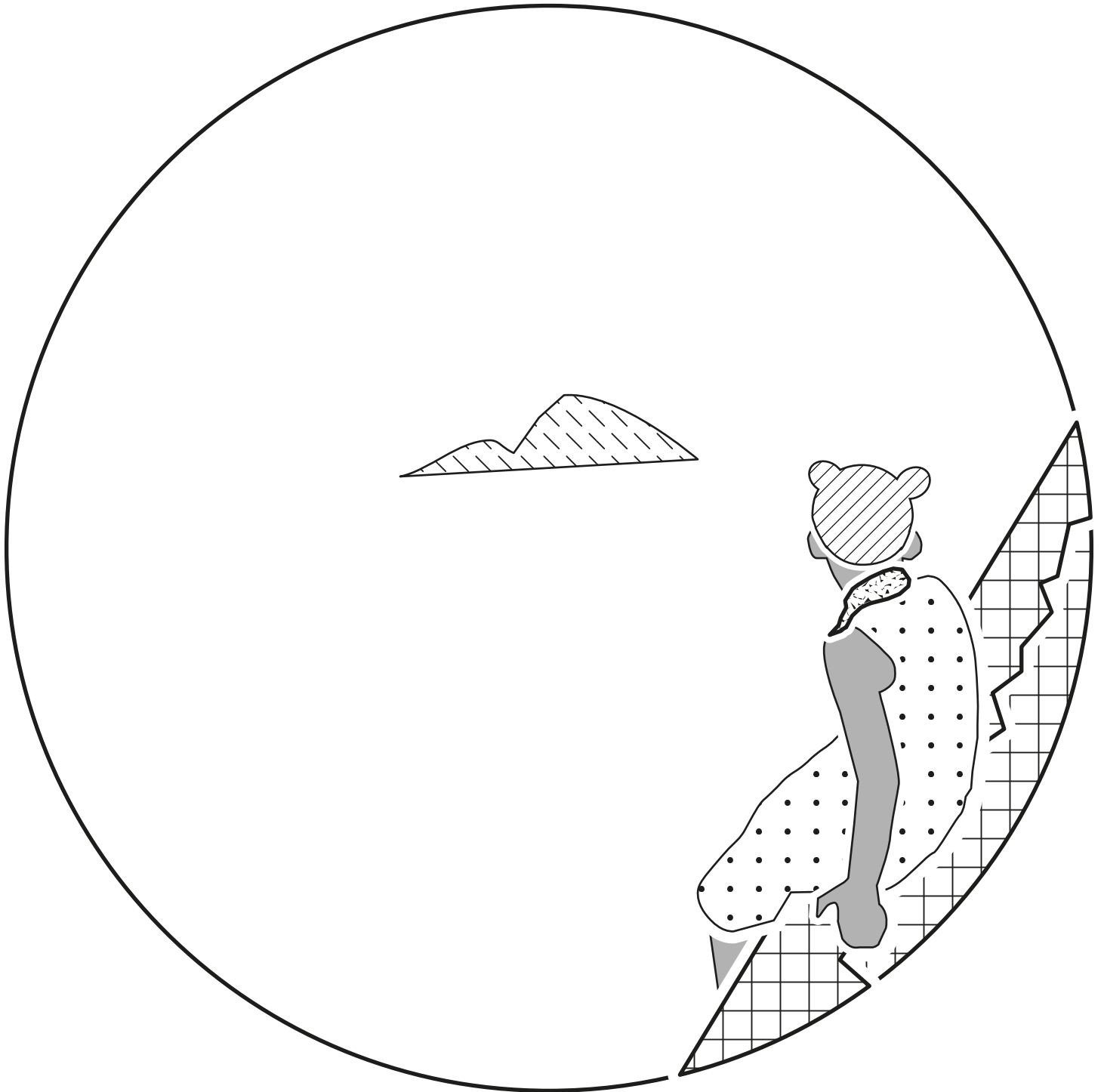
Liu XiaoFang was born in 1980 in Datong city, Shanxi province. After studying photography at the Central Academy of Fine Arts, she was chosen to create one of the images of the advertising campaign for the 2008 Beijing Olympics. Her work was discovered in Europe through the 2010 exhibition *ReGeneration2 – Tomorrow's Photographers Today*, the five-yearly event held at the Musée de l'Élysée, presenting the work of young photographers. This exhibition traveled to South Africa, China, the United States, France, Morocco, Mexico and Russia.



© Liu XiaoFang

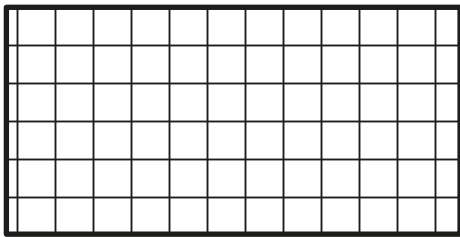
云从足下生，
足下生云从。

L. XiaoFang, *The Cloud*, 2008, page 61

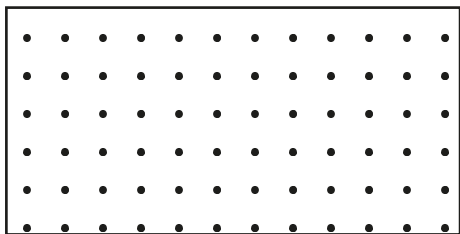




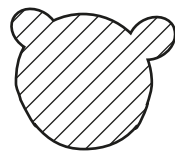
cloud



small stone wall



white dress



hair



red scarf



Photography 20

Ella Maillart

Nomade avec son aigle, Kirghizie, 1932

Gelatin silver print

25,5 × 39 cm

Genevan photographer Ella Maillart (1903-1997) created this black-and-white photograph in 1932 while exploring Kirghizstan. As she was an avid traveler, this photograph was taken during her second long journey of discovery in Central Asia, after a first trip taking her from Moscow to the Caucasus. In Kirghizstan she met some of the country's inhabitants, including nomads of whom she took portraits.

This image shows a bearded man and an eagle. The two beings are in profile, face to face. The man, appearing on the right-hand side of the image, was not photographed in his entirety. The framing ends at his waist and cuts through the middle of the fur hat on his head. This imposing headdress only protects his crown, leaving his ears uncovered. To shield himself against the cold of this region, the man wears a quilted coat lined with fur. Slightly open in the front, it reveals several layers of clothing, as well as a few bullets in a cartridge belt. The leather strap on the front of his coat suggests the presence of a shoulder bag. On his right arm, located in the left part of the image, stands an eagle whose head, including its eyes, is covered by a leather mask. The animal's legs are bound by a rope, probably held by the nomad. These eagles are captured young and raised by the nomads of Kirghizstan for hunting.

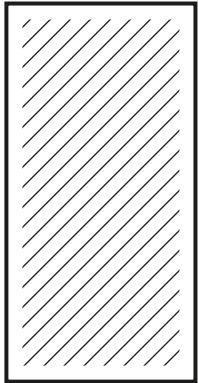
After this trip in Kirghizstan, Ella Maillart continued discovering Asia. She went to China to explore the still-prohibited region of East Turkestan, formerly Chinese Turkestan. Next she visited Afghanistan by way of Iran, and then continued on to India. She remained there for the duration of the Second World War before going to Nepal in 1951 thanks to a special pass from Indian Prime Minister Nehru (1889-1964). She recounted her travels in books that she wrote after each journey, as well as through the many photographs she took. This keen desire to travel and have unique experiences began in childhood, when she had a passion for adventure books and geographical maps. As a teenager, distraught by the ruins of a Europe devastated by the Great War, she sought a meaning in her life. It was in Berlin in 1929, when meeting Russian expatriates, that she seemed to find her path. This meeting gave her the desire to do reportage.

She subsequently obtained a visa for the USSR and set off to explore the Soviet regime, which was still enigmatic at this time. Upon her return, she recounted her adventures in *Parmi la jeunesse russe* [*Among the Russian Youth*], her first book. This account was to be the first in a long series that helped quench the thirst for adventure of this photographer endowed with extraordinary energy and an intelligent curiosity.

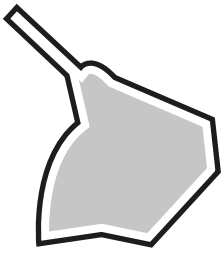
In 1989 she decided to entrust the Musée de l'Élysée with her archives, consisting of nearly 20'000 images. One year later, the museum presented the first retrospective of the photographs that Ella Maillart took during her travels. Most of these images had never been seen, as Ella Maillart rarely exhibited her works during the period when they were produced.



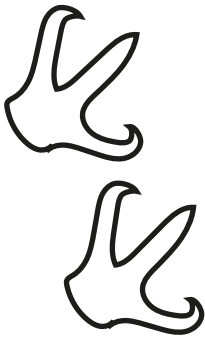
© Succession Ella Maillart and Musée de l'Élysée, Lausanne



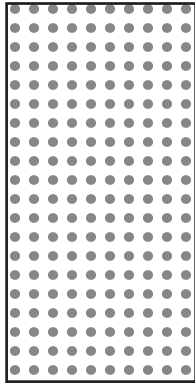
leather cover piece



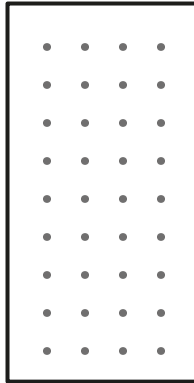
eagle plumage



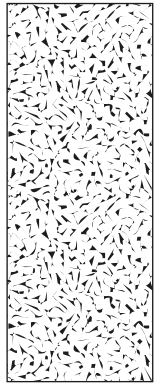
eagle's legs



fur hat



fleece coat



beard



Photography 21

Lucia Moholy-Nagy

Tee-Extraktkännchen (MT 49), 1924

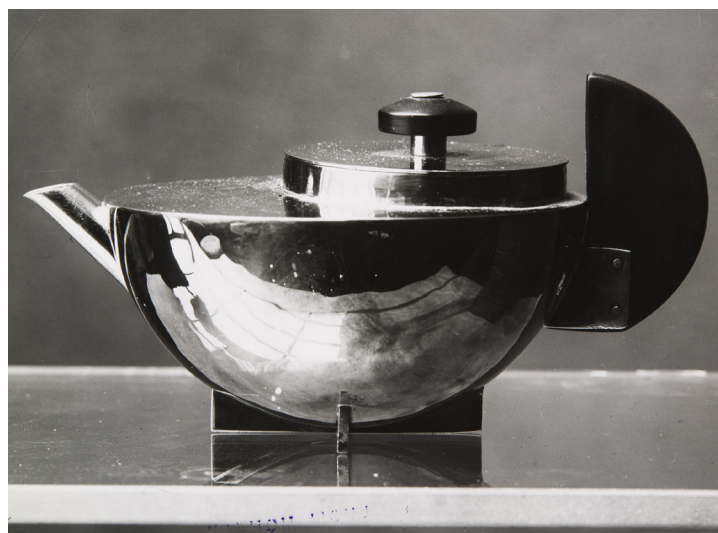
Gelatin silver print

17,5 x 23,5 cm

Lucia Moholy-Nagy (1894-1989) took this photograph of a teapot in 1924. It is the "Tea Infuser MT 49", created the same year by Marianne Brandt (1893-1983). As a student of the Bauhaus art school, Brandt designed this object in the first-year metalwork course given by Hungarian artist László Moholy-Nagy (1895-1946), the photographer's husband. This teapot conveys the avant-garde conceptions of the Bauhaus school, which was founded in 1919 in Weimar, Germany, resulting from the transformation of the Weimar Academy of Fine Arts. The training the school offered was based on the idea of perfect equality between arts, crafts and industry, and a synergetic application of these disciplines. This principle, which was very innovative at the time, still influences design today.

Marianne Brandt's teapot, the subject of this photograph, is made of metal, an industrial material that was inexpensive and thus consistent with the school's democratic principles. Lucia Moholy-Nagy's black-and-white photo in portrait format places the object at the center of its composition. The teapot, which forms a half-sphere, sits on a table that fills the lower quarter of the photograph and reflects the teapot's base. This cross-shaped base is made of two thin, overlapping pieces of metal. On the right-hand side of the image is the teapot's handle, made of a flat, semicircular piece of metal. This is attached to the body by a plate pierced by two visible nails. The spout on the left, which is quite small in proportion to the rest of the object, extends the curve of the semicircular container. On top of the teapot is a round, relatively flat cover positioned off-center. It is located on the right-hand side of the body and has a black handle. A subtle play of reflections appears on the whole surface of the teapot in shades of grey. On its rounded central body, one can make out the reflection of a window and the edge of the table on which the teapot sits. The photographer emphasizes the object's metallic texture in a composition that sublimates the modernity of its material. The close-up composition without any retouching serves the object's avant-garde esthetics and shapes. Most of Marianne Brandt's other works are made of metal; her most well-known pieces are lamps and other tea-set components. They are some of the only objects designed at the Bauhaus to be mass-produced during the interwar period.

Czech by birth, Lucia Moholy-Nagy (née Lucia Schultz) studied philosophy and art history in Prague in the 1910s. She then moved to Berlin where she worked in publishing houses including Hyperion, Kurt Wolff and Rowohlt. In 1921 she married László Moholy-Nagy, who was hired as a teacher at the Bauhaus in Weimar in 1923. Within the school, she developed an experimental photographic practice. She first created photograms with her husband in the 1920s, then mastered development and printing techniques. Her modernist approach asserted the mechanical and mimetic character of the photographic medium.



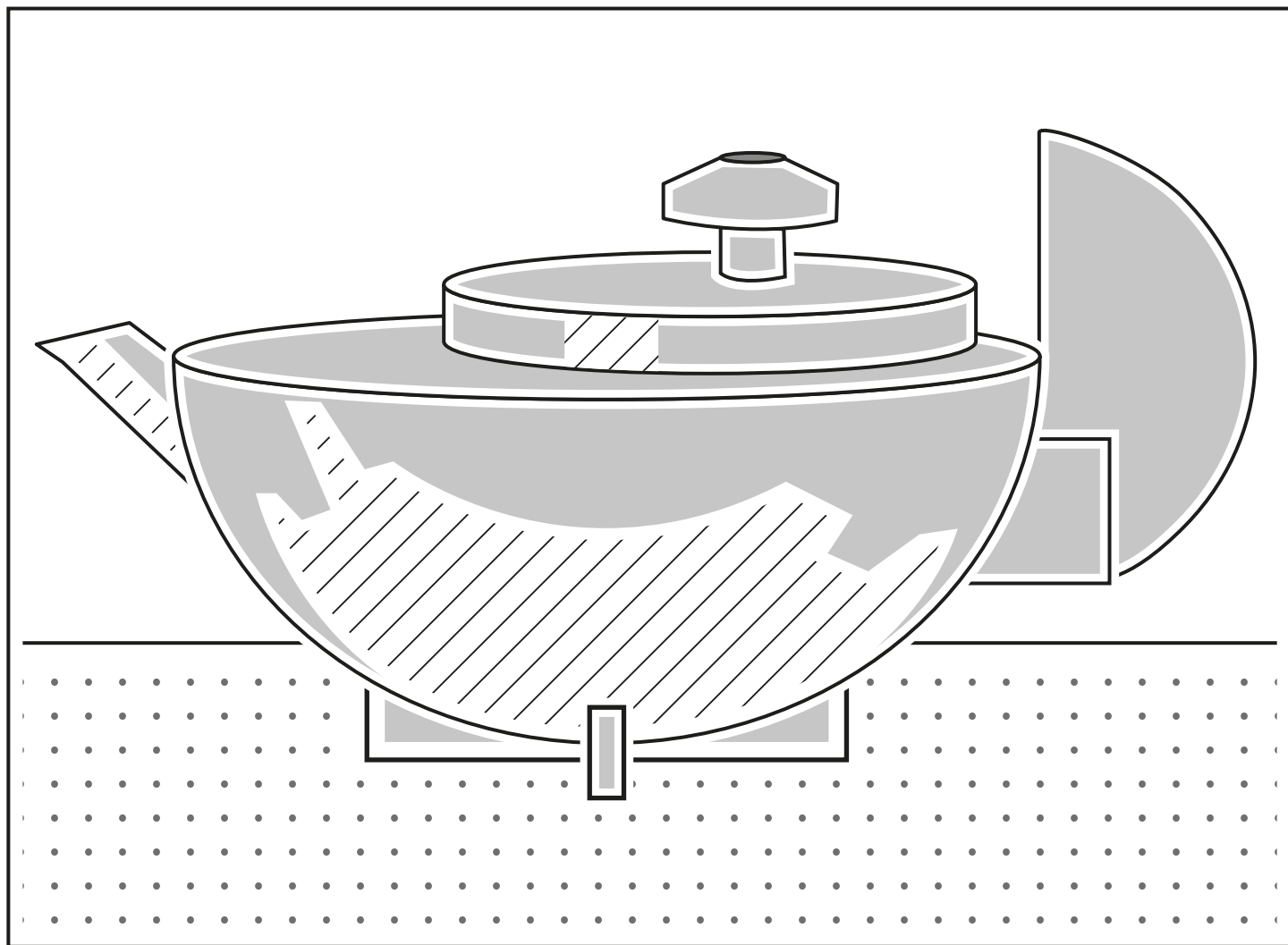
© 2019, ProLitteris, Zurich

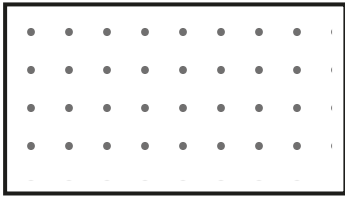
The wide-ranging subjects of her photographs included not only the school buildings (such as the one in Dessau, where the school moved in 1925) and works created at the Bauhaus, but also portraits of art personalities involved in the Bauhaus experiment. For example, she photographed German architect Walter Gropius (1883-1969), who directed the Bauhaus from 1919 to 1928, and Russian artist Vassily Kandinsky (1866-1944), who taught the mural painting workshop. In 1933, following the rise of the Third Reich, Lucia Moholy-Nagy emigrated to Paris and then to London. There she published a successful history book entitled *A Hundred Years of Photography*, and also taught this medium. She later separated from László Moholy-Nagy and moved to Switzerland, where she worked for a Zurich publisher.

In its collections, the Musée de l'Élysée holds 203 works by Lucia Moholy-Nagy, an important photographer who made a significant contribution to the iconography of the Bauhaus.

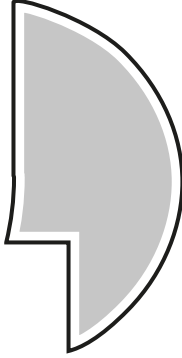
TEE-EXTRAKTKÄNNCHEN
L. MOHOLY-NAGY, 1924, MT 49, 67

L. Moholy-Nagy, *Tee-Extraktkännchen* (MT 49), 1924, page 67

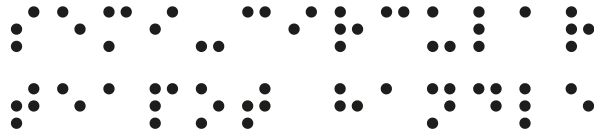




table



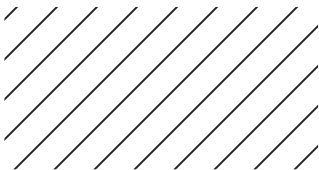
semi-circular teapot handle



teapot lid handle



dark shadow



light reflections



Photography 22

Rodolphe Schlemmer

Chef des Faunes, Fête des Vignerons, Vevey, 1927

Carbon print on Fresson paper, enhanced by pastel and stump
17 x 23,5 cm

This full-length portrait created in 1927 by German photographer Rodolphe Schlemmer presents a young man dressed up as a faun chief during the Winegrowers' Festival in Vevey. The model is wearing a cape with a leopard-skin pattern, and a white loincloth tied around his waist. On his feet are a pair of hide boots decorated with a garland of dark-red diamonds. His head of curly hair is topped by a leafy crown made of stems and white flower buds. The young man is intensely staring straight into the camera lens. In his left arm he is clasping a fairly imposing goat, slightly bending his knees to lower himself to the animal's height.

The pair formed by the photograph's two protagonists, the man and the goat, refers to the legendary faun creature. A son or descendent of Faunus, the third king of Italy, the faun is a half-human, half-goat creature with hairy legs, tail and pointed ears. In Roman mythology, these creatures were often linked to the worship of Bacchus, the god of vines, wine, and its associated excesses. This portrait's staging therefore situates it in the special context of the Winegrowers' Festival in Vevey, a traditional Swiss festival that takes place no more than five times per century. The festive and extraordinary nature of this tradition is reflected in the otherworldly look of the photograph.

The image's phantasmagoric quality is also reinforced by the technique that Rodolphe Schlemmer used: the Fresson process, developed in France in 1899 by Théodore-Henri Fresson, who marketed a ready-to-use carbon paper, available in different hues on a variety of mediums. The main advantage was that development was easier compared with other carbon techniques. It produced images that had a deliberately hazy, almost misty texture. In this photograph, the process is enhanced by pastel highlights, which add soft colors and reinforce the subject's fantastical quality. Carbon processes count among the "pigmentary" processes, as opposed to silver salt processes. Schlemmer used them a great deal, and they were much favored by photographers of the pictorialist movement founded in England in the late 19th century. The pictorialists wanted photography to be recognized as an art just like painting, so they endeavored to give their prints the characteristics of a painting using techniques like pigment processes or the retouching of negatives. Although Rodolphe Schlemmer apparently never claimed to belong to the movement, his perfect mastery of the techniques developed by the pictorial photographers contributed to his excellent reputation.

Rodolphe Schlemmer was a German-born photographer who did his photography apprenticeship in Geneva and spent a few years collaborating with the renowned Genevan photographer and portraitist Frédéric Boissonnas (1858-1946). In 1910, he opened his own studio in Montreux, a city that was in the midst of a boom in tourism at the time. Specializing in portraits and landscapes, he distinguished himself through his great mastery of pigment processes, particularly carbon prints. His photographs were highly prized by a cultivated clientele, and this enabled him to make contacts with many local political and cultural personalities.

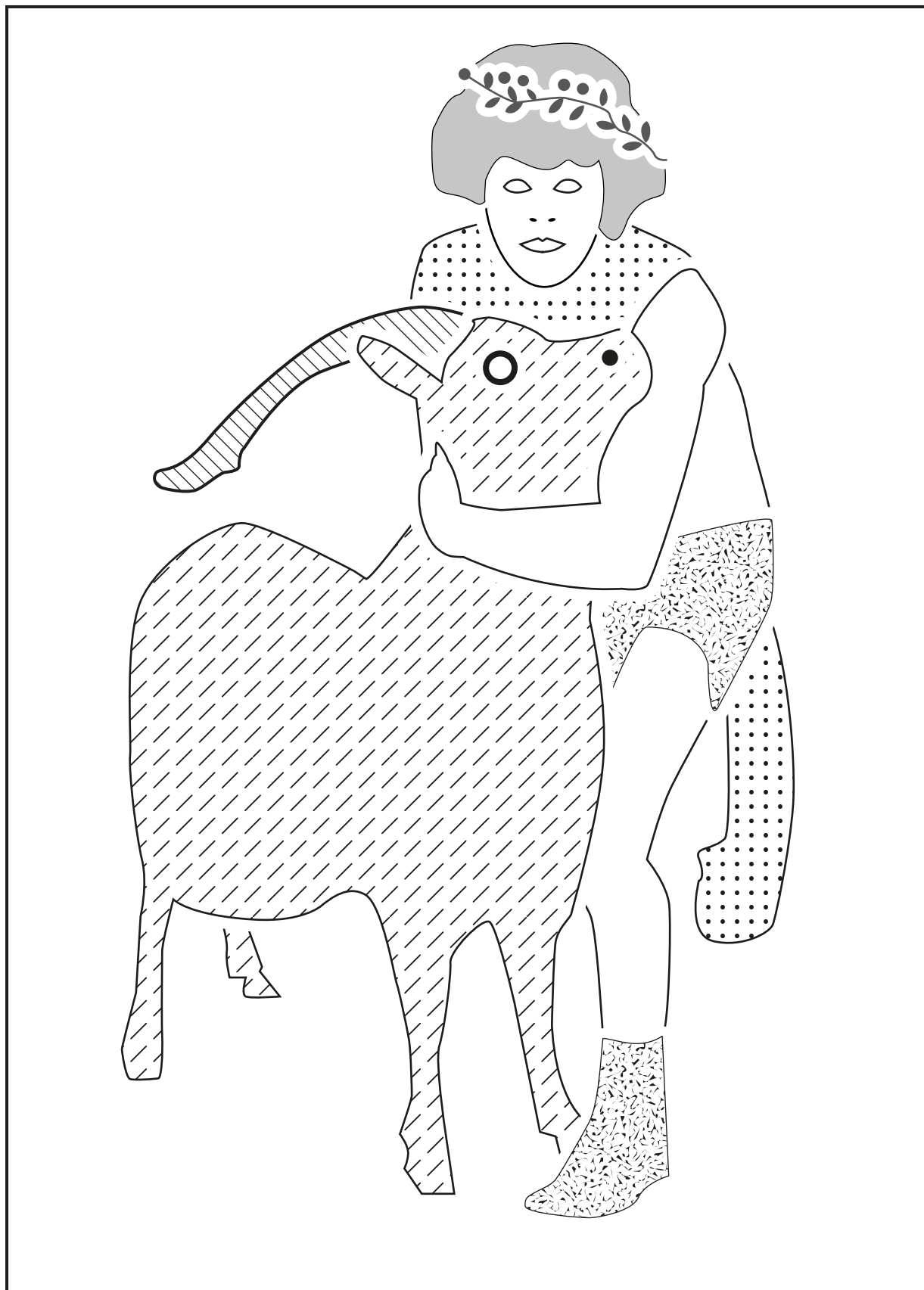


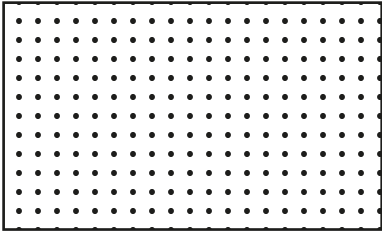
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The Iconographic Collection of the Canton of Vaud – one of the Musée de l'Élysée's key collections, assembled by pastor Paul Vionnet (1830-1914) – includes 200 prints by Rodolphe Schlemmer. The collection was shown at the Musée de l'Élysée in 2015 in the exhibition *The Memory of Images: the Iconographic Collection of the Canton of Vaud*.

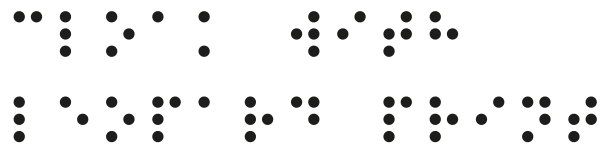
החלפת המילים בסימנים
הקטנים והגדולים
המייצגים אותיות
באופן גרפי.

R. Schlemmer, *Chef des Faunes, Fête des Vignerons, Vevey, 1927*, page 70

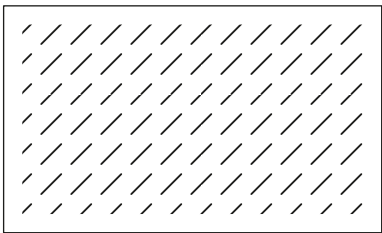




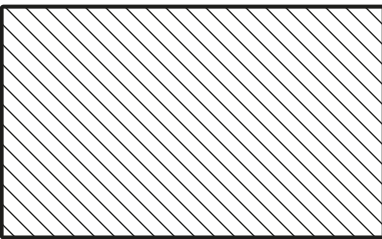
cloak with leopard print



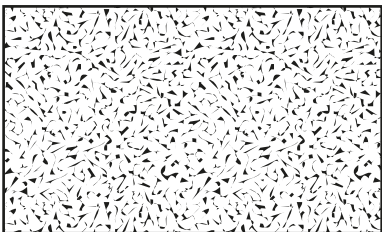
hair



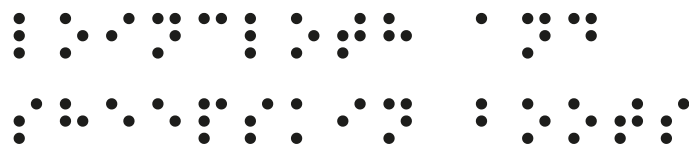
goat fur



goat horn



loincloth and sheepskin boots



flower wreath



Photography 23

Hans Steiner

Piscine KaWeDe, Berne, 1935-1940

Gelatin silver print

17,5 × 19,5 cm

This black-and-white photograph, taken in the 1930s by Swiss photographer Hans Steiner (1907-1962), presents a swimmer seen through a porthole. To create this image, Hans Steiner went into the basement of the KaWeDe swimming pool in Bern. In the wings of this establishment, he photographed swimmers as if they were held in an aquarium. This is the case for the woman Hans Steiner immortalized while she was swimming underwater. The porthole she is behind appears at the center of the image, standing out against a black background.

The swimmer appears very close to the glass in the bottom half of the round window. Her moving body molds to the rounded shape of the porthole. Most of the photographed woman can be seen, except for her right arm and the bottom of one leg, as both extend outside the window frame. She is wearing a bathing cap and a legsuit. The air coming out of her mouth surrounds her with a multitude of small bubbles slowly rising towards the surface.

This photograph is part of a broader series showing Swiss bathing activities. Swimming pools occupy an important place in this series and are shown as places embodying modernity. These images evoke the gradual development of activities that emerged in the interwar period and especially in years after the Second World War. This evolution was marked by rising salaries and the introduction of paid holidays.

In his role as a photographer working as a reporter for several Swiss newspapers, Hans Steiner witnessed this society's evolution towards urbanization and consumption. Switzerland of the 1930s to 1950s is usually depicted from the angle of tradition—with its countryside, hinterlands, farm and family life—and from a political perspective that condemns crisis and unemployment. In this context, Hans Steiner produced numerous reports on the economic and social consequences of the war, which did not prevent him, on other occasions, from proposing a modernist and resolutely optimistic vision of Swiss society. His images depict with dynamism the industrialized world, through the subject of sport, leisure and everyday life, sometimes taking a humorous look.

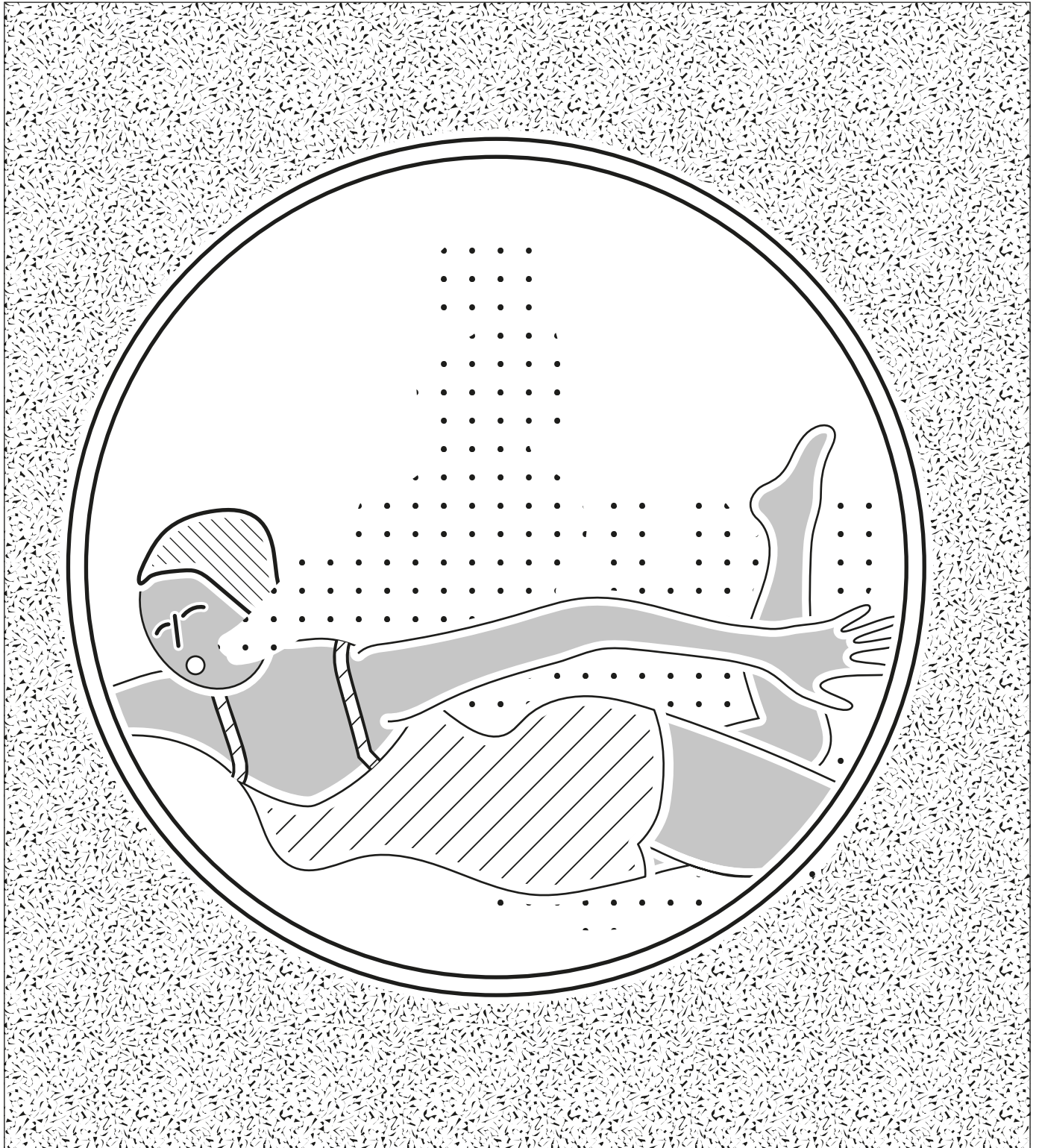
Hans Steiner left a legacy of nearly 100,000 photographs, which were purchased by the Musée de l'Élysée in 1989. This collection was subject to a major restoration, enhancement, digitization and promotion project, led by the museum in partnership with other Swiss institutions. In 2011, following this major operation, a retrospective exhibition on this long-forgotten artist was presented at the Musée de l'Élysée. It was a chance to highlight his modernist and diverse vision of society.

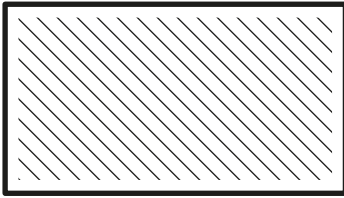


Hans Steiner © Musée de l'Élysée, Lausanne

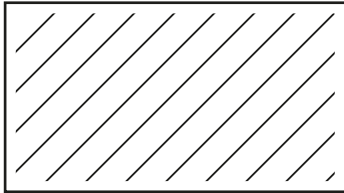
Handwritten text in Braille script, likely a title or header, consisting of several lines of Braille characters.

H. Steiner, *Piscine KaWeDe*, Berne, 1935, page 73

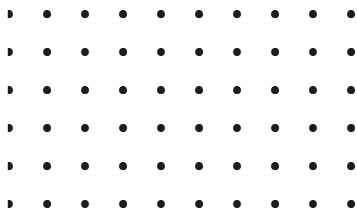
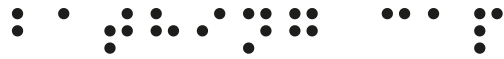




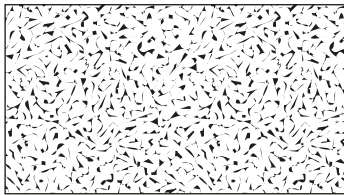
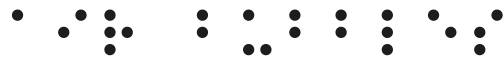
bathing cap



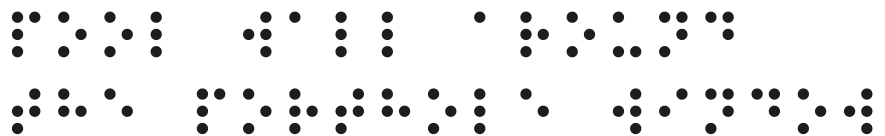
bathing suit



air bubbles



pool wall around the porthole window



Photography 24

Yves Tanguy

Autoportrait dans un photomaton, circa 1929

Gelatin silver print

3,8 x 21cm

This silver photograph – consisting of four small rectangular portraits taken in quick succession, printed on a single sheet, one under the other, and separated by a black border – is typical of the photobooth format. This private, instant apparatus was invented by Anatol Josepho in 1925 in New York and imported to Paris in 1928. Photobooths were innovative because they made it possible to produce portraits without going to a photography lab. They met with enthusiasm and provoked fascination with their mechanical aspect and their speed. Yves Tanguy (1900-1955) tried it only one year after its arrival in France. The surrealist painter used it comically, striking four grotesque poses. The gradation of Tanguy's grimaces and of his disheveled hair rises in a crescendo from the first image – a three-quarter portrait almost in profile – to the final pose at the bottom of the strip, in which the artist's face is almost unrecognizable because of his widened, crossed eyes and distorted mouth. The surrealists were fascinated by the private aspect of this booth, in which one could create not only souvenir portraits, but also narrative sequences thanks to its successive shots and its format... and all of this for a modest sum. They used it compulsively for photographic experiments similar to their automatic writing concept, taking advantage of its immediacy and spontaneity. André Breton used Tanguy's portrait in a series of photobooth portraits that he arranged into a rectangle to form a frame around Magritte's painting *La femme cachée* (1929), a reproduction of which appeared in the December 1929 issue of the magazine *La Révolution surréaliste*. All of the portraits surrounding the painting showed men with their eyes closed, their pose echoing the words written on Magritte's painting: "je ne vois pas la [femme] cachée dans la forêt" ("I don't see the [woman] hidden in the forest"). The photobooth was thus used as a spontaneous instrument that allowed freer plays of meaning than with a traditional camera.

Born in Paris in 1900, Yves Tanguy started painting at a young age, and in secondary school he was friends with Pierre Matisse, son of painter Henri Matisse. He joined the surrealists' group in 1925, and in the ensuing years developed a metaphysical, delicate style of painting, working with soft or mineral textures to construct various "mental landscapes", as André Breton described them. Tanguy left Europe in 1939 and moved to the United States, joining his wife Kay Sage, a painter who was also inspired by surrealist esthetics. They settled in Connecticut, where Tanguy spent the rest of his days.

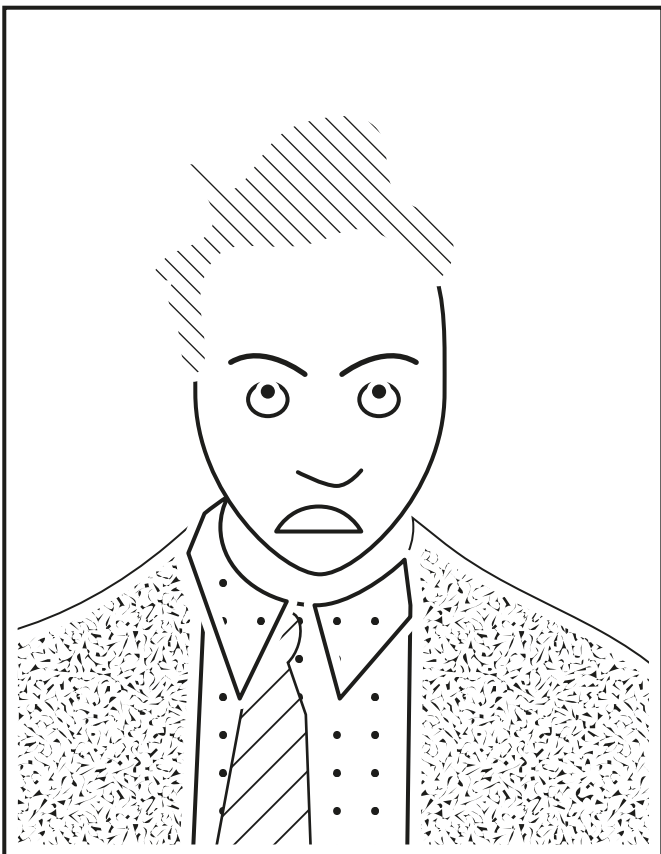
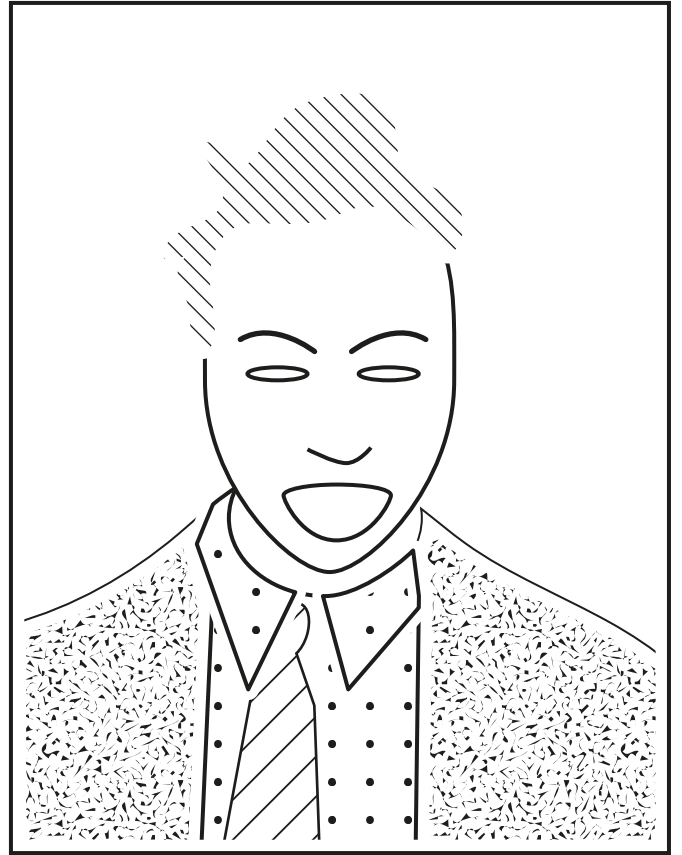
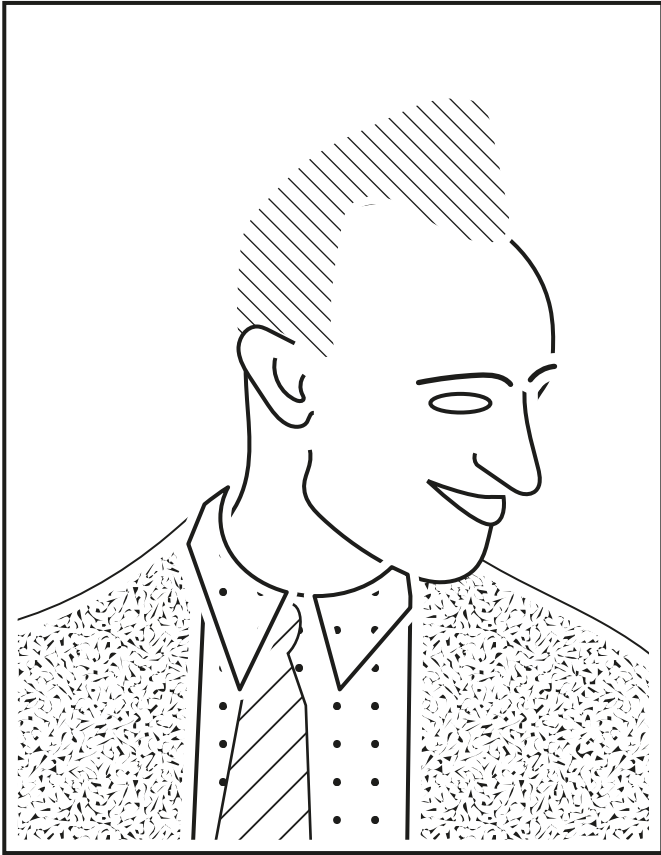
This *Autoportrait dans un photomaton* (in English: *Self-Portrait in a Photobooth*) was presented in 2012 in the exhibition *Behind the Curtain: The Aesthetics of the Photobooth* at the Musée de l'Élysée, which explored the application and aesthetics of this apparatus in the work of artists like Tanguy from historical avant-garde movements, or that of contemporary artists like Thomas Ruff and Cindy Sherman.

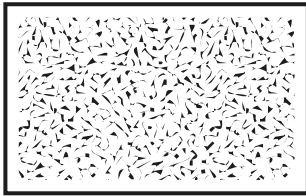


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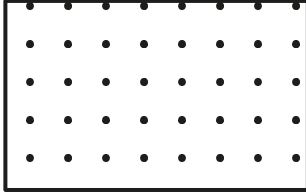
Y. Tanguy, *Autoportrait dans un photomaton*, 1929, page 76

Y. Tanguy, *Autoportrait dans un photomaton*, 1929, page 76

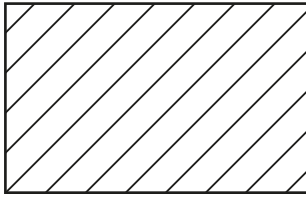




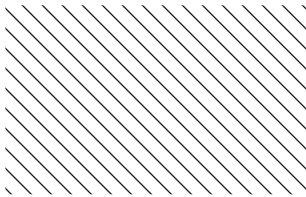
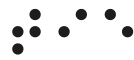
suit jacket



shirt



tie



hair



Photography 25

Oliviero Toscani

Kissing-nun, 1992

Dye transfer print

44,5 x 55,5 cm

This photograph depicts an unsettling kiss in an intimate, close-up double portrait. On the left-hand side of the image is a man seen from behind, wearing a coat with a high black collar over a white shirt, along with a wide-brimmed hat that looks like that of a priest. He is kissing a woman dressed in a white nun's habit that conceals her hair and encircles her face, while the headdress rises in a stiff pointed curve towards the right-hand side of the image. She has a very smooth, slightly rosy face, and her eyes are closed. Bathed in radiant, strong light, the image conveys an emotion and a feeling of strangeness bordering on unreality. The tight framing of the figures and the sharp contrast between their respective black and white outfits give the scene an element of intensity. The white, totally abstract background forms a kind of halo that reinforces the scene's religious connotation, confirmed by the title of the photograph, *Kissing-nun*.

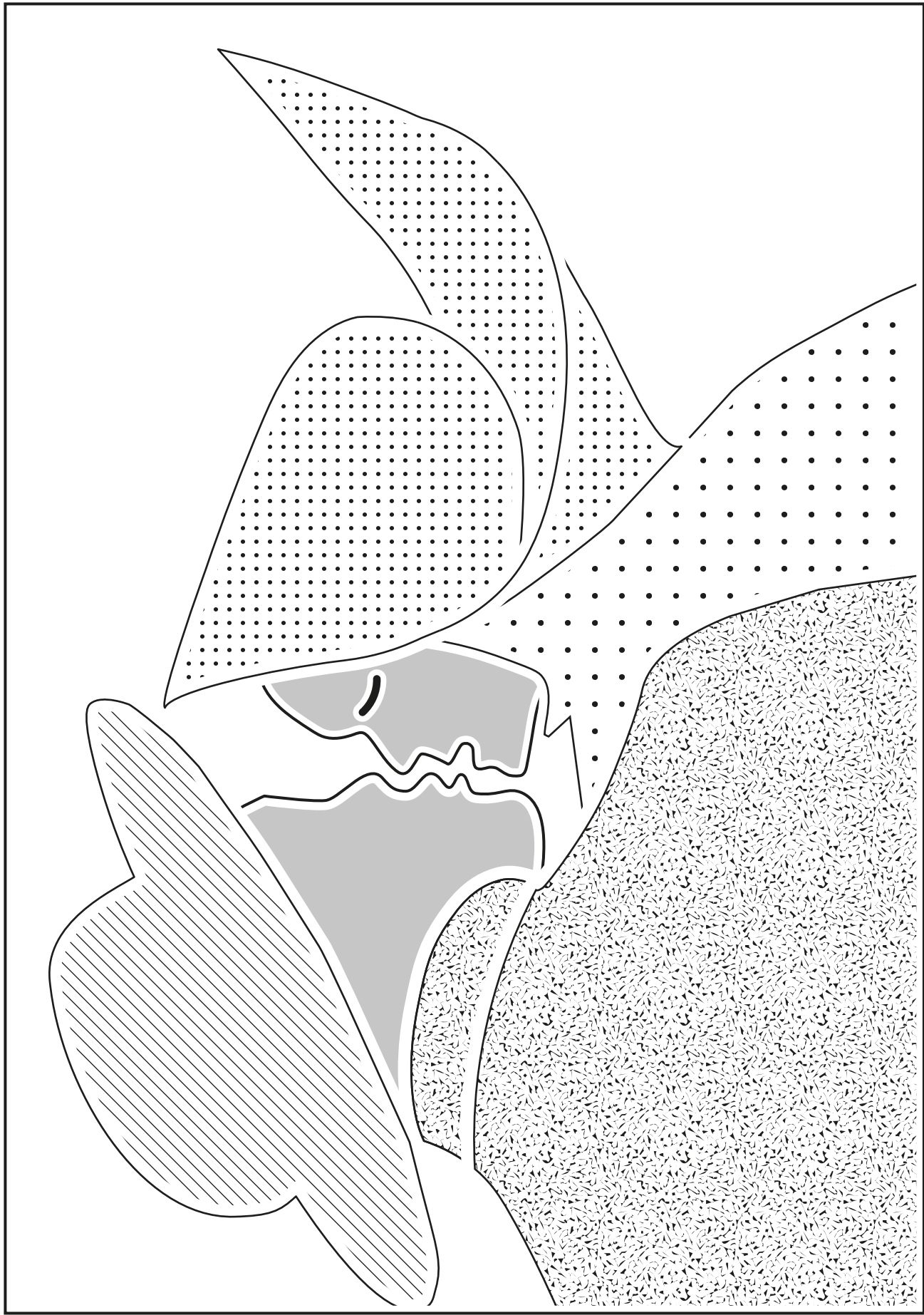
Considered heretical because it depicted the contravention of a religious prohibition, the image caused shock when it was first distributed as part of an advertising campaign by clothing retailer Benetton. Distribution in Italy was even banned after pressure from the Vatican, and there were calls for it to be withdrawn in France. This photograph produces deliberate confusion between a carnal kiss and the sacred vows required to enter religion, presenting as its protagonists two young members of the clergy breaking the celibacy rule proclaimed by the Catholic church.

Its creator, commercial photographer Oliviero Toscani, was born in Milan in 1942. After studying photography in Zurich, his work appeared in several advertising campaigns for clothing brands, as well as in appeals for humanitarian and social causes, and in features for prestigious fashion magazines like *Elle*, *Vogue* and *Harper's Bazaar*. Many of his creations have provoked controversy, such as the last photo of his eighteen-year collaboration with Benetton for its campaign entitled *Death Row* (2000) – which presented twenty-six American death row inmates – and his anorexia prevention poster created for an Italian brand (2007). Readily defining himself as a “reporter in advertising”, Toscani loudly and clearly asserts his desire to stir debate through images, and stresses that there is a social mission in his role as a photographer. His collaboration with Benetton is currently continuing at Fabbrica, a research and communication center that the company founded in 2003. It invites young researchers and creative people from all around the world for one-year residencies to work on design and communication projects. Highly committed to education, Toscani co-founded the Mendrisio Academy of Architecture and teaches at the Sapienza University of Rome.

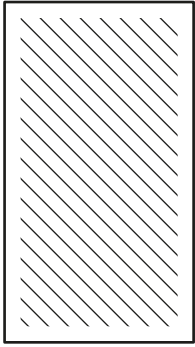
At the Musée de l'Élysée, Toscani's work was shown in 2008 in the exhibition *Controcircaes. Photographies à histoires*, which presented photographs that marked an epoch because of the scandals they provoked, sometimes leading to lawsuits against the photographers.



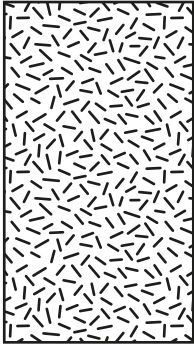
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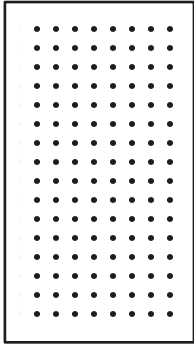
An abstract graphic design featuring a central, stylized face with a prominent mustache. The face is rendered in a light gray tone with a thick black outline. Surrounding the face are several large, overlapping shapes filled with different patterns. To the left, a large shape is filled with diagonal lines. Above the face, two large shapes are filled with a grid of small dots. To the right, a large shape is filled with a dense, stippled texture. The entire composition is set against a white background and enclosed within a thin black border.



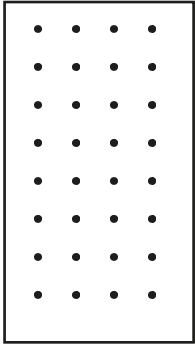
black hat



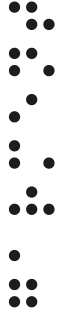
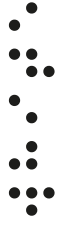
black garment



white headaddress



white garment



Photography 26

Paul Vionnet

La Pierre de Coulet ou Salignon près de Saint-Prex, 1869

Cyanotype

17,1 × 23,6 cm

This azure-toned photograph was taken in 1869 by Paul Vionnet (1830-1914) at the edge of Lake Geneva, on Coulet beach in the town of Saint-Prex near Morges. The lower half of the image is taken up by the lake and the pebbled shore. At the center of the image is an imposing boulder lightly touched by the water. This massive stone is an erratic block. It is surrounded by a few smaller rocks. Further back, to the right of the boulder, some bushes mark the edge of the beach, while on the left one sees a grassy slope that has trees scattered across the top. Stretching above this scene is a cloudless sky. There are three men in hats, who surround the large boulder. On the right at the same distance as the erratic block, a man is sitting next to a cart and seems to be smoking. The shadow of his wide-brimmed hat obscures his face. Also to the right but just behind the boulder, the second man is lying on the ground, propped on his left elbow, with his body turned towards the lens. The third man is standing to the left, behind the edge of the boulder. It seems like he might have his feet in the water. All three models are looking in the direction of the photographer and appear to be deliberately posing. The cart seen in the foreground was used to transport the very heavy, cumbersome photographic equipment. This element also helps establish the scale of the various elements in the photograph. The blue tint of the image is typical of the cyanotype process used. It results from the formation of a blue pigment during the development of the photograph.

This photograph is part of the large collection of images assembled by Paul Vionnet from 1850 until his death in 1914, showing the heritage, history and everyday life of the Canton of Vaud. Vionnet worked as a pastor, following in the footsteps of his father. He started learning photography in the 1840s as a hobby. Armed with his camera, he documented many of his canton's monuments, events and heritage objects, as well as major changes in the urban landscape of the city of Lausanne. He also assembled several hundred thousand photographs, engravings, objects and paintings in connection with his project. A lover of history and archaeology, Vionnet undertook an inventory of the erratic blocks in French-speaking Switzerland, including the Coulet Boulder shown here.

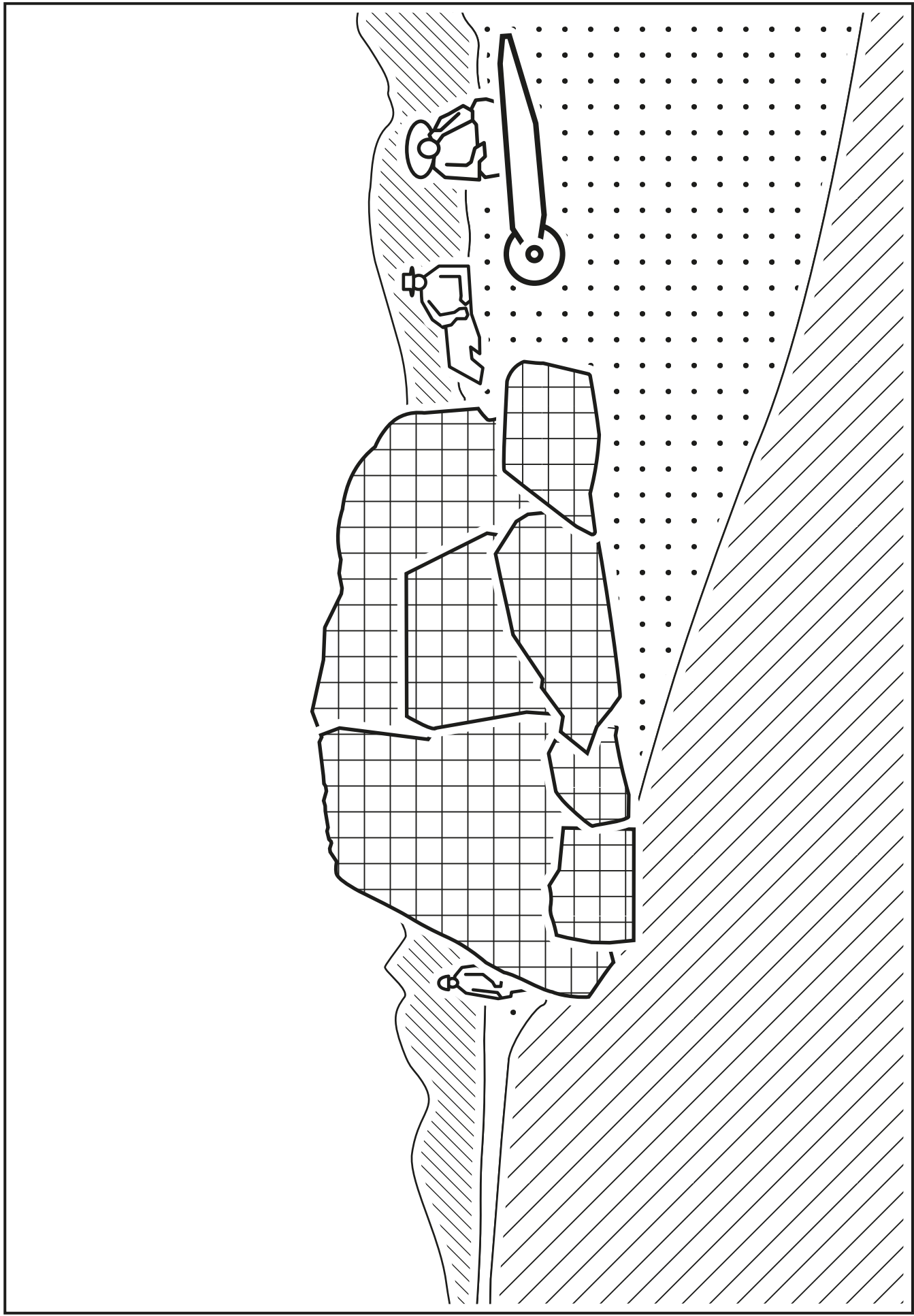
In 1896, Paul Vionnet deposited his collection in a building belonging to the City of Lausanne, and occasionally invited visitors to view them. Seven years later, he offered his collection to the State of Vaud, which placed it in the Musée cantonal des Antiquités, where Paul Vionnet became an assistant curator. In 1945, this collection, which had never stopped growing, was transferred to the Bibliothèque cantonale et univernitaire de Lausanne (BCU), where it constituted the "Iconography Room". The collection was completely reorganized to focus on images: engravings, photographs and original drawings. Books, manuscripts and other objects (medals, maps, guns, busts, etc.) were distributed to other specialized institutions and museums. The collection was once again transferred in 1978, this time to the premises of the Musée de l'Élysée, then a new "Canton of Vaud graphics room".

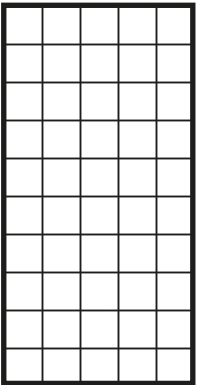


© Collections du Musée de l'Élysée

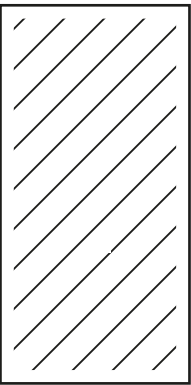
In 1985, the Musée de l'Élysée's remit changed, and it became a "museum for photography". The engravings from the iconographic collection went to the Musée Jenisch in Vevey, while the photographs constituted the core of the new photography museum. Vaud's iconography collection was unveiled to the public at the exhibition *The Memory of Images*, held in late 2015 at the Musée de l'Élysée. In 2016, the collection was finally returned to the Bibliothèque cantonale et univernitaire so that it could go back to its original function: to be supplemented and viewed by the public. However, the Musée de l'Élysée still conserves the Paul Vionnet, Gaston de Jongh and Rodolphe Schlemmer collections.

Among Vionnet's photographs, there are a number of cyanotypes, like this image. The process was invented by English scientist John Herschel in 1842, and is characterized by the blue color of the prints. Unlike albumenized paper and salted paper, the cyanotype preparation contains no silver salts, but rather iron salts. While drying, the photograph becomes blue through a chemical reaction. Being inexpensive and easy to make, from the time it was invented, the cyanotype process was frequently used by photographers, especially for their test shots. Architects also used this process throughout the twentieth century to reproduce blueprints.

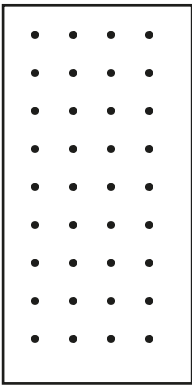




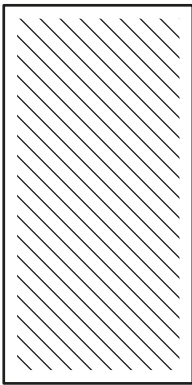
stone blocks



lake



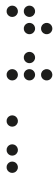
pebbles



grass and trees



cart



Photography 27

Sabine Weiss

Sortie de métro, Paris, 1955

Gelatin silver print

28,5 x 43,5 cm

This photograph in portrait orientation shows a Paris metro exit in a delicate, fleeting black and white. The silhouettes of two passers-by heading up the stairs one behind the other, exiting the station, are captured in motion. Their bodies are blurred, conveying the agitation and energy of the city. In the foreground, the body of one of these men merges with his shadow, which appears on the floor in an abstract, high-contrast projection that borders on the pictorial. Light enters the scene by filtering in under the slight arc serving as the vault of the metro entrance. The radiant rays captured by the photographer bathe the scene in a softness that tempers the quick pace of the city. The photographic moment brings out the magic of everyday life. Two lightbulbs shining at the center of the vault are in two of the only focused areas of the image, shining weakly compared with the powerful rays of daylight. Through the blurred areas of the image, one can also make out an advertisement for the wine merchant Nicolas glued to the fronts of the stairsteps, adding a picturesque detail to the whole composition. Combining contemplation and movement, this photograph reveals the beauty of a beginning or ending day, and celebrates the poetry of Paris's underground world.

Born in 1924, Swiss photographer Sabine Weiss learned photography at the Boissonnas studio in Geneva, founded by the dynasty of the eponymous photographers and directed by Henri-Paul Boissonnas from 1927 to 1969. The year after the end of the Second World War, Sabine Weiss – then aged 22 – left Switzerland for Paris, where she became an assistant to Willy Maywald, a German photographer based in Paris since the early 1930s who specialized in fashion photography and portraits of the intellectual personalities of the time. In 1950, she met and married American painter Hugh Weiss, who had recently arrived in the capital. Alongside him, she photographed Parisian postwar artists like Georges Braque, Joan Mirò, Alberto Giacometti, André Breton and Ossip Zadkine. On the recommendation of Robert Doisneau, in 1952 she joined the Rapho agency, and this helped increase her visibility. Sabine Weiss's work was exhibited in the most prestigious American institutions, like the Museum of Modern Art in New York in 1953 and the Art Institute of Chicago in 1954. Three of her photographs were selected by Edward Steichen to appear in the famous exhibition *The Family of Man* at MoMA in 1955. This consolidated Sabine Weiss's status as a humanist photographer, working in the tradition of sensitive photographs celebrating everyday moments, of the kind captured by Robert Doisneau, Willy Ronis, Edouard Boubat and Brassai. She closely collaborated with many magazines like *Life*, *The New York Times Magazine*, *Paris Match* and *Vogue*. In the 1970s, her work was increasingly recognized by institutions, entering into some of the largest international collections in France, Japan, Mexico and the United States.

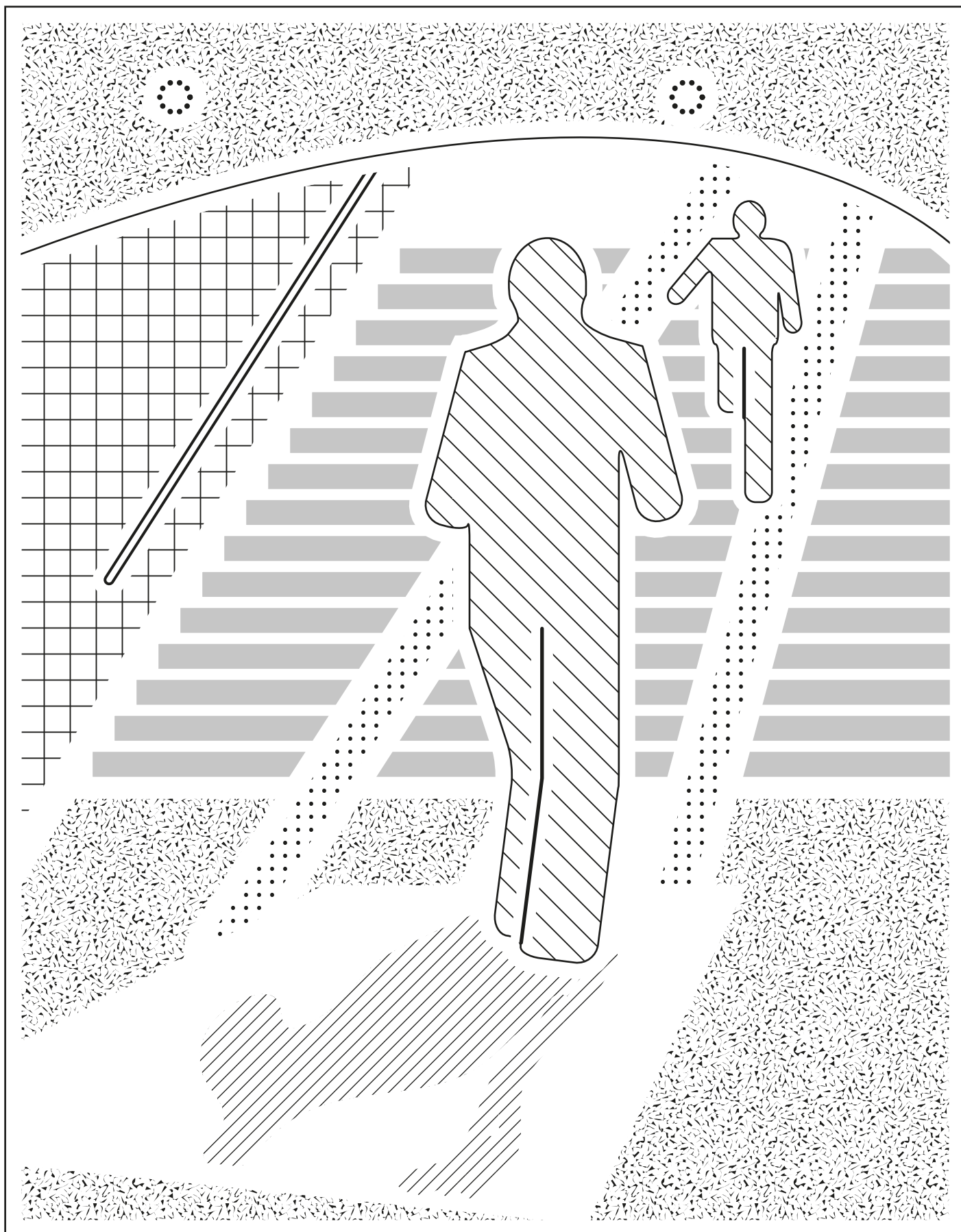


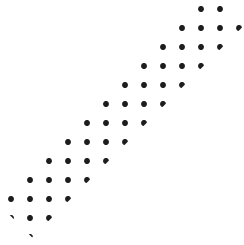
© Sabine Weiss

Sabine Weiss's work crosses the twentieth century, expressing a search for sensitivity conveyed by a generous, optimistic photographic perspective on humanity. In 1987, her work was exhibited at the Musée de l'Élysée, which acquired several of her prints on the occasion. A tribute was paid to Sabine Weiss in 2015 during *La Nuit des images* and the institution's thirtieth anniversary. In the spring of 2017, the photographer announced that she was donating her archives to the Musée de l'Élysée. The institution will therefore be responsible for organizing and managing this important heritage collection, as well as promoting it through exhibitions, loans and publications.

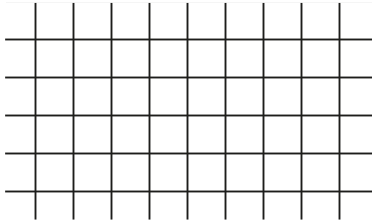


S. Weiss, *Sortie de métro*, 1955, page 85





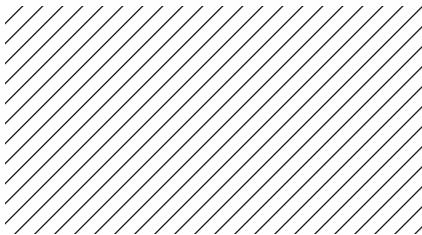
light beams



tiles



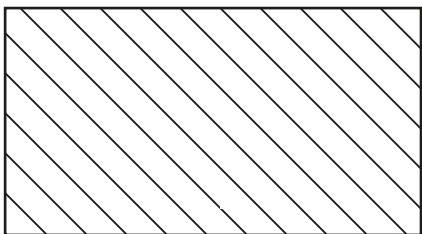
stairs



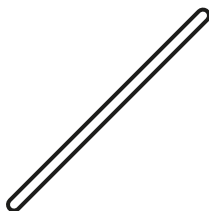
shadows



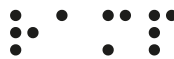
light bulbs



human figures



ramp



Photography 28

Paolo Woods

Un bureau de borlette, Camp Perrin, from the series STATE / ETAT, 2012

Digital inkjet print

100,5 x 100,5 cm

The hut with a colorful façade at the center of this photograph by Paolo Woods (1970) grabs our attention immediately, its shape echoing the square composition. This “homemade” sheet-metal structure seems to have been placed on the stones in a fragile and precarious way. Behind it, the composition is almost completely filled by an agrarian landscape. A semi-circle of grey, stormy sky shyly appears between the exotic trees in the background. A narrow path can be made out in the upper third of the image, with a group of children scattered around it, their bodies seeming tiny compared to the tall palm trees. The hut is photographed directly from the front, making it look totally flat, without depth. It sports letters painted in several colors, spelling out “Charitus Bank”. Its manager, resting his elbows on the small blue counter, is staring straight into the lens. A young girl wearing a straw hat is leaning against this cheerful, fragile scenery, which seems out of place in this context and almost looks like a mirage. The accompanying caption written by photographer Paolo Woods provides the following information: “A borlette office. Haitians invest two billion dollars every year in these private lotteries, nearly a quarter of the GNP. They are often referred to as ‘banks’ since the poor invest their money in them. Camp Perrin”.

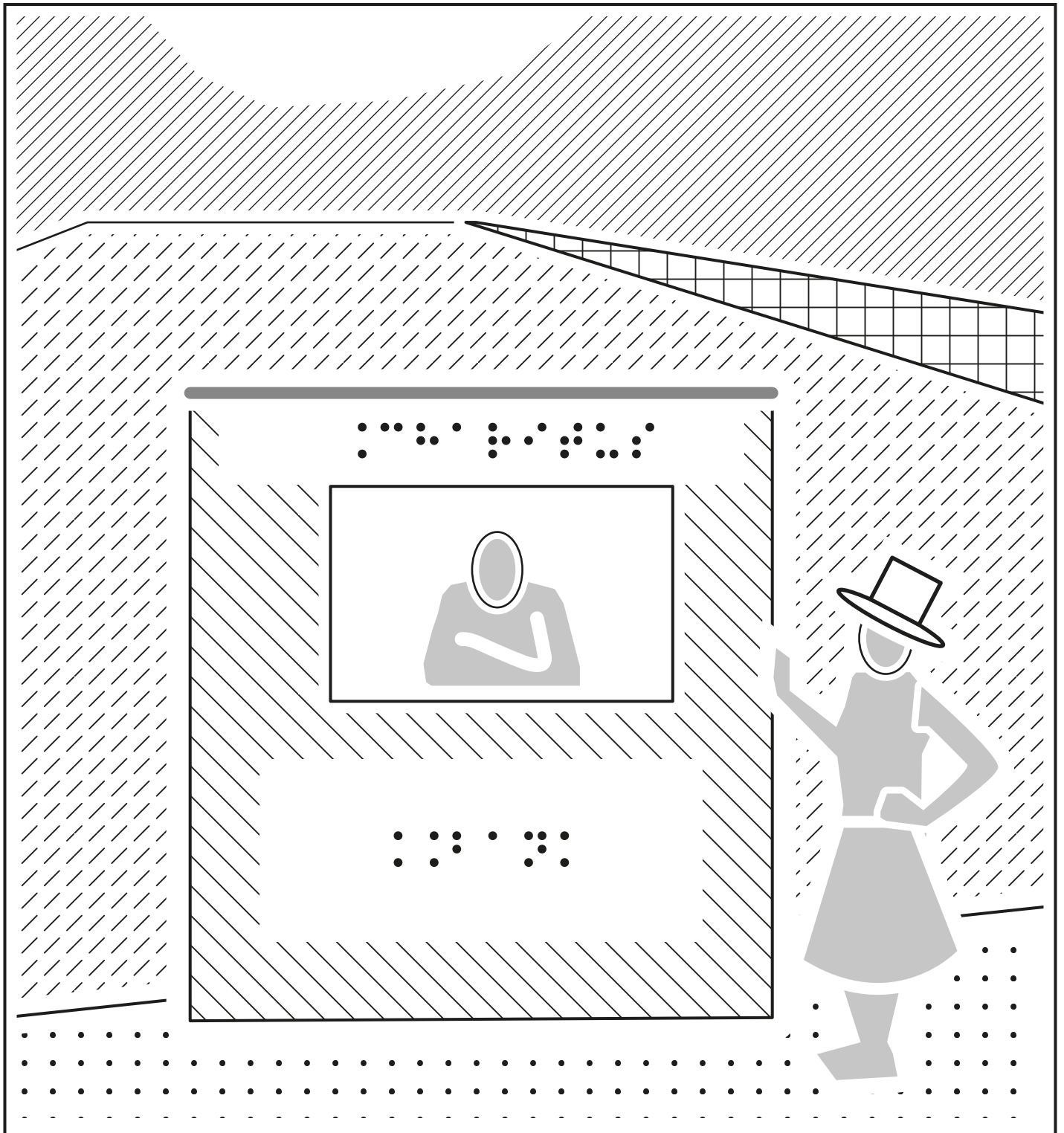
This photograph belongs to the series *STATE/ETAT*, which was the fruit of Paolo Woods’s long stay in Haiti from 2010 to 2013. Accompanied by Swiss journalist and writer Arnaud Robert, Woods moved to the city of Les Cayes in the south of the island, then crossed the region searching for signs of the fragility of this nation-state. This colorful, visually intriguing hut illustrates the emergence of parallel monetary structures managed by inhabitants, made necessary by the weakness of institutions. The solid, head-on composition of the image contrasts with the fragility of its subject and its link to the islanders’ poverty. The lottery seems to be anchored to the landscape, and the stable poses of the figures in and beside this fragile but cheerful structure convey the longstanding rooting of these practices among the population. Woods’s analytical perspective does not arouse any pathos, but instead emphasizes the cheerfulness of the hut’s colors, while objectively documenting those spontaneous social structures.

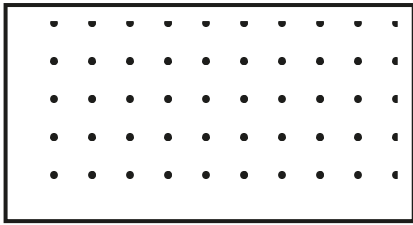
Born of Canadian and Dutch parents in Italy in 1970, Paolo Woods initially founded an art gallery, but gave it up in 1999 to dedicate himself to photography. Since then he has been traveling the world, investigating economic and political subjects that are often gloomy and thorny, like the petroleum industry, tax havens and armed conflicts. He often works alongside journalists like Serge Michel or Arnaud Robert, who produce the written components of his projects. Woods is careful to maintain a certain distance from his subjects to avoid falling into the trap of sensationalism, and he cultivates a rigorous geometry in his compositions. He appears to be driven by an insatiable curiosity, which has led him to Angola, China, Iran and Texas.



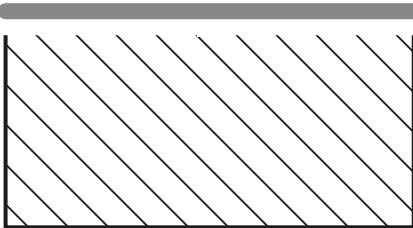
© Paolo Woods

The Haitian series *STATE/ETAT* was the subject of an exhibition at the Musée de l'Élysée in 2013. Produced by the institution, it presented this work only one year after the end of Woods's travels on the island, and highlighted the contradictions characteristic of this territory and its political and cultural structures. The photographer's work has also been shown in numerous exhibitions and photography festivals, such as Images Vevey and the Rencontres d'Arles.

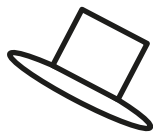
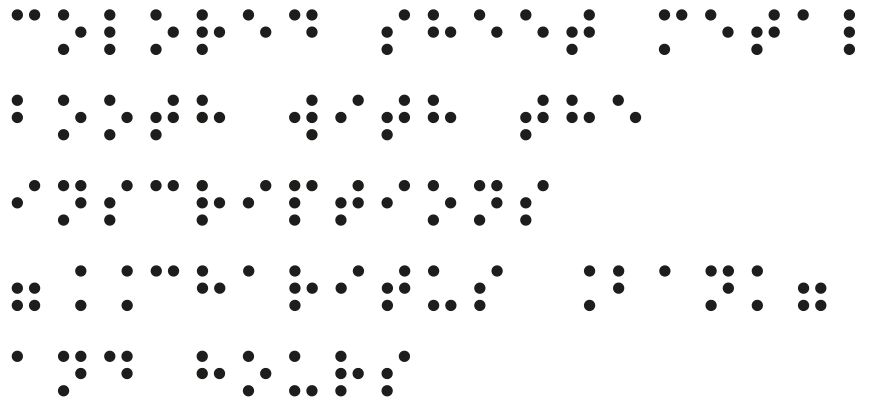




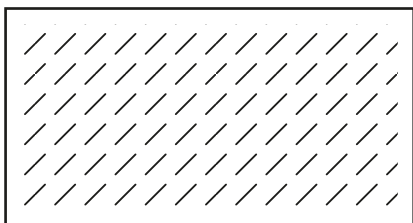
rocks



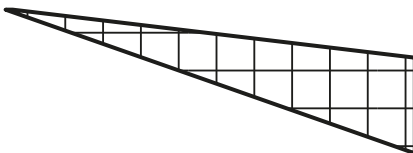
colored sheet metal booth with the inscriptions « CHARITUS Bank » and hours



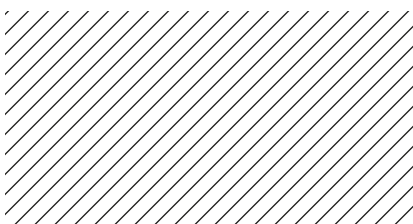
straw hat



fields and soil



path



tropical trees



The Musée de l'Élysée

The Musée de l'Élysée is one of the world's leading museums entirely dedicated to photography. Since its establishment as a photography museum, 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 over one million phototypes and more than a dozen Collections and full Archives including those of Sabine Weiss, Jan Groover, Olivier Föllmi, Charles Chaplin, René Burri, Nicolas Bouvier or Ella Maillart.

Practical information

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Thanks

The Musée de l'Élysée thanks the Centre pour élèves handicapés de la vue (CPHV) of Lausanne for his invaluable collaboration.



The Musée de l'Élysée thanks the Fondation Casino Barrière de Montreux, two private Foundations and the Club of the Musée de l'Élysée for their generous support.



*This kit was edited for the first time in November, 2019
Department of Public Experience and Cultural Outreach
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