

The Memory of the Future

PHOTOGRAPHIC DIALOGUES BETWEEN PAST, PRESENT AND FUTURE

Curator : Tatyana Franck,
assisted by Emilie Delcambre and Lydia Dorner

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

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

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

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

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

Elysée Lausanne

TECHNIQUES THAT HAVE STOOD THE TEST OF TIME

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

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

With the daguerreotype, Takashi Arai presents us with a mirror of Japanese society after the catastrophes of 2011. Using the calotype, Martial Verdier focuses on the industrial sites of Lavéra and Port-de-Bouc in the Mediterranean Basin. Nancy Wilson-Pajic adopts the approach of Anna Atkins and her herbariums to produce a work on lace, whereas Martin Becka revives the waxed paper negative process used by Gustave Le Gray to propose an «archeology of the present» and to encourage

the public to reflect on society today.

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

Finally, the point of convergence of all of the photographic processes that make it possible to fix an image on a support, the *camera obscura* - or dark room - is highlighted through the works of Florio Punter, Dino Simonetti and Vera Lutter. The Musée de l'Elysée also invited the artist Loris Gréaud to design an installation that combines the use of historic instruments such as the pinhole camera and the *camera obscura* with the experimental processes used in spirit medium art.

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revised it to photograph his family, anonymous individuals and communities in order to make them into «monuments», marked by past events and bearers of memories. In this way, his work can be seen as a manifesto against oblivion. His approach to the reproduction of this pioneering process is not nostalgic; he instead updates this «mirror» of reality to meet current standards in order to represent and transmit the interactions with his subjects as faithfully as possible to the public.

The photograph *Mothers* presented here is representative of his work between 2002 and 2009, the period during which he mastered the process. In it, he pays homage to his grandmother and mother on Mother's Day.

In the series *Here and There*, Takashi Arai focuses on the social, emotional, and psychological effects of the triple disaster that struck Japan in 2011, commonly referred to as «3.11» - the earthquake, the tsunami and the nuclear catastrophe. Arai's work focuses less on the visible signs of destruction, it instead attempts to represent something altogether more invisible - nuclear radiation so that these unique works become the «iridescent traces of radiant light» and memories of events and people that were swept away by them.

Patrick BAILLY-MAÎTRE-GRAND

Born in 1945 in Paris, France
Master's Degree in the Physical Sciences, Faculty of Sciences, Paris, 1988

A physical chemist by training and a successful painter for some 12 years, Patrick Bailly-Maître-Grand became interested in photography in the 1980s. He explored traditional processes and fused their complex techniques with a playful and poetic imagination. The spectator is invited to contemplate each work with «the mind's eyes» in order to perceive the true power of the transformation of photography that goes beyond its simple ability to reveal.

In 1982, Patrick Bailly-Maître-Grand rediscovered the daguerreotype and devoted the following two years to studying it. Between 1982 and 1989, he experimented with the technique and created his anonymous series, *Daguerreotypes*. He brought the magic and the preciosity of this process back to life and used it to represent the iconography of everyday life (walks, shadows, accumulations of tools) encouraging us to think about the latter. He compares the art process, a true time machine, to the Rosetta stone since they both express the austerity and the passage of time.

Binh DANH

Born in 1977 in Viet Nam
Asian American Studies, San José State University, CA, USA, 2002
Master of Fine Arts, Stanford University, CA, USA, 2004

"Landscape is what defines me. When I am somewhere new or unfamiliar, I am constantly in dialogue with the past, present and my future self. When I am thinking about landscape, I am thinking about those who have stood on this land before me. Whoever they are, hopefully history recorded their makings on the land for me to study and contemplate."

Born in Viet Nam, Binh Danh addresses themes of collective and personal memories, history, heritage and mortality. Known for printing his works on unconventional supports such as leaves or grass, he experiments with the photographic process of the daguerreotype in his most recent creations in order to document the history of the city of San Francisco.

Reminiscent of the work of photographic pioneers such as Edward Muybridge (1839-1904), Charles Marville (1813-1879) and Eugène Atget (1857-1927), Binh Danh explores the complexities of a constantly evolving city, from the first major expansion in recent years of Silicon Valley. He places San Francisco, cliché of the culture of technology and success, in another time space in order to invite the viewer to reflect on the rapid pace of changes in a city. By choosing the daguerreotype, the artist works on the reflecting surface of the process to incorporate the spectator into his work and to thus transform it into a shared experience.

Jerry SPAGNOLI

Born in 1958 in New York, USA
Art Education, San Francisco Art Institute, San Francisco, CA, USA

When the photographer Jerry Spagnoli discovered a daguerreotype at a flea market, he described it as the most perfect photograph he had ever seen, a discovery that would influence the rest of his work.

After familiarizing himself with the process in his studio in San Francisco, the artist experimented with it using equipment from the 19th century and studying the effects obtained in order to understand the technical aspects as well as the visual and expressive potential.

By studying the body and the roots of photographic imagination in his series *Anatomical Studies*, the portrait, objects and contemporary street scenes, events and non-events in his series *The Last Great Daguerreian Survey of the Twentieth Century*, Spagnoli attempts to highlight the qualities of the daguerreotype - uniqueness, richness of detail - through the four series presented here, in order to allow a contemporary public to rediscover its virtues. It is also a way for him to approach the optical essence of photography. «With other processes the material substrate of the image can be intrusive, but when you look at a daguerreotype, there is a transparency to the depiction as if you were looking through the lens itself».

Takashi ARAI

Born in 1978 in Kawasaki, Japan
ICU, 1998-2001
Department of Biology, International Christian University, Tokyo, 2001
Photographic Art, Tokyo College of Photography, Tokyo, 2002-2004

Takashi Arai is known as the leading contemporary daguerreotypist in Japan. Some 170 years after the disappearance of the photographic process, the artist has



JEAN WALTHER
LE PORT DE LAUSANNE ET LE CHÂTEAU D'OUCHY
Circa 1850
Print on salted paper from a calotype
Musée Historique de Vevey

Martial VERDIER

Born in 1980 in Dieppe, France
National Postgraduate Degree in the Visual Arts (DNSEP), Cergy-Pontoise, France, 1987

«I remember when I was perhaps ten-years old, to have borrowed my father's camera and bought a roll of black and white film to photograph one of my favorite playgrounds, the ruins of a 1000-year-old castle [...]. The photographs were not what I saw. They were just a few somewhat blurred gray stones on some nondescript forms. That day, I discovered the gap between the imagined world and its representation.»

In light of this experience, Martial Verdier produces his «assisted calotypes» that distort reality and encourage us to meditate on human constructions and what they engender. In his work, *Fos, Containier Port, Mat de Roca, Port-Saint-Louis-du-Rhône*, the artist works on presence and absence, in complete and blurred perception, by studying the industrial sites of Lavéra-Port-de-Bouc (Marseille) in the Mediterranean Basin. Using the calotype, Verdier captures an unrecognizable reality, the echo of memories of the end of the era of refineries and nuclear power plants, and thus encourages us to reflect on the practice and the «consumption» of photography today. The chosen imperfection of the images of these sites gives rise to an impression of decay that is in contrast with the ultra-precision of the actual photography.

Dan ESTABROOK

Born in 1969 in Boston, MA, USA
Master of Fine Arts, University of Illinois, Urbana-Champaign, IL, 1993
Studied art at city schools and the Museum of Fine Arts, Boston

Living outside of his time, creating on the margins of society, such is the credo of Dan Estabrook. He uses processes like albumen printing, the calotype, gum bichromate and platinum prints in his art. His discovery of pioneering processes led to his use of the calotype and salted paper prints. Through his research on this technique, he discovered its inventor, William Henry Fox Talbot (1800-1877), and became fascinated by the aesthetic qualities of his process and its historical importance. He thus attempts to reproduce it in order to create his own alternative to the history of art.

«By using and imitating the techniques of the 19th century, by making the physical matter with which photographs are made visible, I try to transform apparently anonymous photographs into very personal objects. In a way, I reinvent the photograph in my own image through a process that may appear to be old, but that reveals our contemporary projections and biases.»

The images from *Crying Boy* presented here are imaginary self-portraits that present the characteristics of the photograph that we associate today with the artist - narcissistic - perhaps prey to distraction or depression. Mysterious subjects, the young men and women that he photographs appear to be out of kilt with the times, instantaneously creating a form of nostalgia. Estabrook questions the passage of time and its effect on art through the notion of age and the state of decomposition.

of young soldiers leaving for the front, which he then sold to their parents.

At the end of the war, the government refused to buy the originals, as had been originally agreed, leading to financial difficulties for the photographer. Depressed by this situation and devastated by the death of his wife, Brady gradually became blind and died soon after, never having received the recognition that he deserved.



MATTHEW BRADY
PORTRAIT D'ENFANT, 1860
Ambrotype, Image 11,8 x 9 cm
Collection du Musée de l'Elysée

Pierre WETZEL

Born in 1972 in Sartrouville, France
Studied Applied Foreign Languages, Bordeaux, France

Photographer of the musical scene, Pierre Wetzel has used the original wet collodion glass plate photographic process, also known as the ambrotype, since 2014. Having discovered photographs made with this process by chance, the artist was fascinated by their grainy texture that announced the beginning of a new genre. He mainly makes portraits, photographing his subjects with a maximum of ceremony.

After having adopted this historic technique, it was only natural that he would decide, together with the director of the «Krakatoa», a concert hall in Ménillecq, near Bortolozzo (France), with whom he has worked for many years, to immortalize the career of each artist who performs there. A large number of bands and singers such as Lou Divilon, Arthur H, The Do, Joey Starr and over 200 other artists, musicians and technicians have already posed for their portrait in front of his view camera. In his work *Batilly*, Pierre Wetzel makes a portrait of a band assistant, contrasting her angelic face with her clothing and tattoos.

In a digital world replete with the infinite duplication of files, Pierre Wetzel pays homage to slowness and to the choice of unique copies. The long process involved in this technique makes us aware of its difficulty and its nobility, compared to the 1.5 million digital photos that are taken every hour throughout the world.

Israel ARINO

Born in 1974 in Barcelona, Spain
Studied photography at the Institut d'Estudis Fotogràfics de Catalunya, Spain
Degree in Fine Arts, University of Barcelona, Spain

For Israel Arino, photography can only be rooted in the real world. On the line between the real world and fiction, dreams and reality, the artist uses the original ambrotype process and medium-format black and white photographs to explore themes of disappearance, death, dreams, travel, the spirit world and the cosmos.

His series *Shouts and Other Screaming Spirits* consists of images mounted on glass plates, taken by the artist on the shores of Lake Trémolin (Brittany, France), inspired by the magic of the site and representing metaphorical settings as original as they are contemporary.

In his work *The Necromancer Sisters*, the artist draws on the story of the Maitega sisters who had magic hands that allowed them to enter into contact with the netherworld and communicate with the dead. Anyone who touched one of their hands could observe the ghosts around them. To avoid any mishaps, the Maitega sisters always wore gloves and only used this exceptional gift on themselves.

In *Century-old Children*, the artist was inspired by an old Brittany legend that tells us that the century-old spirits of the lake sometimes appear on the jetty at dawn, taking the form of silent and motionless children. The legend has it that they have the power to control the wind in order to command and appropriate the waves. At the slightest sound of footsteps, they disappear into the mist. Only the camera, immobile, can capture their image.

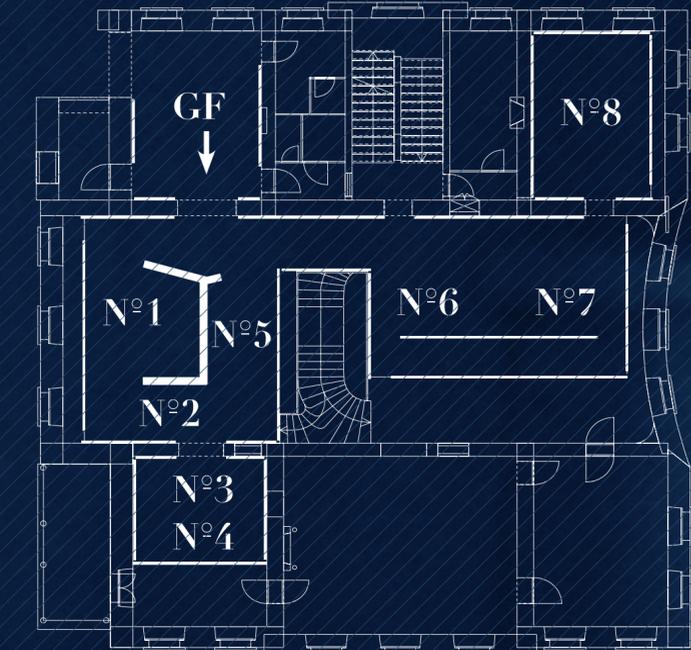
Ladre LEDOUX

Born in 1868 in Niort, France
Master 2, Ecole Nationale Supérieure de la Photographie, Aries, France
French National Diploma in the Visual Arts (major in art), Ecole Européenne Supérieure de l'Image, Fontenay, France
Ecole Supérieure d'Art et de Céramique, Toulon, France

Ladre Ledoux's artistic photographic vision is focused on the portrait, with particular attention to the face and its sensuality. Her work is based on the individual's need to stretch his limits and the resistance of the body through sports and clothing.

During an artistic residency whose theme was «en-taux (video) des images» (Arles, 2012), the photographer was inspired by a fishing simulator game. *Early Night* to reveal these faces under stress. Using the wet plate collodion process, her eponymous series presents portraits of lovers and proposes a reflection on the body as the primordial interface between the relationship to the world, the state of in-betweenness and letting go. Ladre Ledoux attempts to unveil what these faces reveal, with the opening onto the invisible as a guideline.

The basic images of this series are screenshots of the video game that are then transferred to an iPad. Via the latter, glass plates are printed using the wet collodion technique. The transfer from one support to another leads to the loss of the 3D aspect. The original reference disappears and an archive image is projected. This old process is used here to create a distance between the dematerialization of the body imposed by the video game.



N°1

DAGUERREOTYPES (1839)

Jean-Gabriel EYNARD

Born in 1775 in Lyon, France, and died in 1863 in Geneva, Switzerland

After an apprenticeship in business, Jean-Gabriel Eynard amassed a considerable fortune as a merchant and a financier in Italy before returning to Geneva where he built the Eynard Palace (Palais Eynard), currently home to Geneva's City Hall.

As of 1839, Eynard, always on the lookout for new scientific innovations, was one of the first people to become interested in the daguerreotype process and to use it in Switzerland.

Initially as a distraction from Swiss politics whose context was not particularly conducive to his ideas, and then by pure passion, he made numerous daguerreotypes in Switzerland, Italy and France between 1840 and 1843, assisted by Jean-Rien, his valet and gardener. He used theatrical settings to photograph his family and friends, French royalty, important visitors to the Palace, and even staged himself on many occasions, reading or posing with his photographs.

Little by little, Eynard improved the equipment used to make daguerreotypes and became especially known for his complex tools and his use of mercury pans.

N°2

CALOTYPES (1841)

Jean WALTHER

Born in 1808 and died in 1866 in Vevey, Switzerland

Jean Walther was the son of a well-known and respected cloth merchant in Vevey, Switzerland, Jean-Philippe Walther, a former lieutenant colonel in the Swiss Army. Jean and his brother David eventually took over their father's business.

Walther began to take an interest in photography towards the end of the 1840s, at the time when he traveled to Italy, England and France. In 1845, the photographer Constant Dabessert initiated him into the art of the calotype. He purchased his own photographic equipment in October 1848. In the first half of the following decade, he made several hundred calotypes of the region around Lake Geneva as well as of his immediate environment (houses, gardens, etc.).

Walther pursued his photographic activity until 1858 when his business began to decline. In 1857, he sold his camera and his photographic equipment. A true iconographic treasure, the calotypes on view here are from the collection of the Historical Museum of Vevey where a major part of Walther's work is conserved.

N°3

AMBROTYPES (1854)

Matthew BRADY

Born in 1812 in Warren County, New York, and died in 1898 in New York City, USA

Matthew Brady is considered to be one of the greatest photographers to have covered the American Civil War and photographed the most famous battlefields of the time. The American photographer is also known for his portraits of military officers and politicians, particularly President Lincoln (1869-1865).

After studying painting, Brady traveled to Europe where he met Louis J. M. (1787-1851), the inventor of the daguerreotype. In 1844, he opened his own photography studio in New York and began to exhibit his portraits of famous Americans the following year. The daguerreotypes were rapidly replaced by ambrotypes, faster and less expensive.

In 1854, the French photographer Arsène-Dominique Eugène Disdéri (1819-1889) popularized the calling card (carte de visite), and small-size images were sold by the thousands in the United States like in Europe. Brady used them to document the American Civil War and to capture the image

N°4

TINTYPES (1853)

Jayne HINDS BIDAUT

Born in 1965 in Fort Worth, Texas, USA
BFA in Photography, Texas Christian University

It was in 1996 at a flea market in Connecticut that Jayne Hinds Bidaut made a fortuitous encounter that would mark the turning point in her artistic career: Richard Thurston, a veteran of the Viet Nam war and a passionate entomologist from whom she bought her first insect, and who would encourage her to collect and capture these works of a different nature.

While looking for a way to photograph her own entomological collection, she became interested in the history of photography in the hopes of discovering the process that would provide her with the desired detail and dimensionality, and that would allow her to re-transcribe the feelings she had when she contemplated these insects.

A deliberate act of preservation against the «strange disease of modern life», the artist chose to use the tintype in order to, in her own words, once again find the intimacy lost by photography, which has been made obsolete by current processes. The use of this process allows her to go beyond the usual static representation of conserved species and to instead create creatures awaiting a mystical communion with the spectator.

Joni STERNBACH

Born in 1953 in the Bronx, New York, USA
Bachelor of Fine Arts in Photography, School of Visual Arts, New York, 1977
Master of Fine Arts, New York University/International Center of Photography, New York, 1987

Joni Sternbach uses both large-format film and early photographic processes to create contemporary landscapes and environmental portraits. Her work centers on the relationship between man and the natural world, especially our relationship with water.

Her series *SurfLand* is a celebration of surfing culture through contemporary portraits made using the historic wet-plate collodion process. Joni Sternbach has taken portraits of surfers of different ages and cultures in Australia, France, England and along the American coasts to explore the relationship between the earth and the sea, the surfer and his board, the photographer and her subject, and finally, between the surfers themselves. «My own work relies on a similar premise, of losing oneself to the moment, to chance and spontaneity. The taken picture exists in a place where time is slowed down...»

The artist made the choice of using antiquated techniques to install her images with a sense of timelessness and mystery and to thus avoid competition with the rapidity of the digital world. The overall process takes place on location using a portable dark room. Variations in the tones of the final images and rubbed corners reflect the hand-made aspect of the process that produces a unique work of art.

Victoria WILL

Born in 1980 in Washington, D.C., USA
Graduated from Princeton University, Princeton, NJ, USA

Victoria Will began her career as a staff photographer for the *New York Post*. Specialized at the time in portraits and fashion, her photographs were disseminated worldwide by the magazines *W*, the *New York Times* and *Vogue*.

When she was invited for the fourth time to the Sundance Film Festival, an American independent film festival, she decided to try something new and to replace her digital reflex camera with the century-old tintype process to make portraits of movie stars. Following her success, she renewed the experience in the following years and gradually improved this complex technique.

Overcoming the difficulties of the process, its sensitivity to time and the danger of the chemical products involved, the photographer successively made portraits in 7 to 8 minutes of actors such as Vincent Cassel, Robert Redford, Jennifer Connelly, Spike Lee and Ethan Hawke. "What I love about the process is how raw it is," says Victoria. "We live in an age of glossy magazines and overly retouched skin. But there is no lying with tintypes. You can't get rid of a few wrinkles like in Photoshop."

Both the photographer and her public «appreciate the honesty of these photographs. Development leaves a lot of room for the unexpected: we discover a face that we thought was familiar while being the contrary of digital portraits. The stages in the darkroom contribute to the idea of creating something unique and refreshing.»

N°5

PAPER IN NEGATIVES (1841)

Gustave LE GRAY

Born in 1820 in Villiers-le-Bel, France, and died in 1884 in Cairo, Egypt

A major French photographer, Gustave Le Gray was particularly known as the author of the first official photograph of Louis-Napoléon Bonaparte and as the official photographer of the imperial family. His parents wanted him to become a notary's clerk, but he instead studied painting

and then developed the wet collodion glass negative in 1850 and the dry waxed paper negative the following year, two inventions that revolutionized the history of photography.

In 1851, a landmark date in the burgeoning field of photography, Gustave Le Gray was chosen by the *French Historical Monuments Commission* to participate in the *Heliographic Mission*. This provided him with the opportunity to experiment with these new processes on a large scale and to demonstrate his virtuosity by taking 30 photographs of French national monuments in just one day.

In 1849, escaping the cholera epidemic that was ravaging Paris, Le Gray took refuge in the Fontainebleau Forest and began to photograph it. This series – with that of the marines – constitutes one of the most personal of his career, free of any obligation.



GUSTAVE LE GRAY - ALEXANDRE DUMAS' PORTRAIT
«I understand that Le Gray as photographer is both an artist and a scientist»
-Alexandre Dumas.

Martha BECKA

Born in 1958 in Brno, Czech Republic
CAP in photography
Master's Degree in the History of Technology, CNAM-CRHT, Paris, France, 2006

After studying photography, Martha Becka worked as a print developer for the Sepia Agency before becoming an independent news photographer. As of the beginning of the 1980s, he began doing research on the history of photography and the pre-industrial photographic processes that he incorporated into his personal creative work.

By using traditional processes to photograph contemporary cities like Dubai and business districts such as La Défense in Paris, the artist proposes a sort of «archeology of the present», making the spectator reflect on the period in which he lives, the future, and the multiplication of images at a time when their reproducibility is unlimited. He sees photography as a means to «bend time in every possible direction.»

In his installation *Le Parc* (the *André Citroën Public Park* in Paris), Becka establishes a dialogue between the past and the present by paying homage to the photographic work of Alfred-Nicolas Normand (1822-1898) and the dry waxed paper negative process developed in 1851 by Gustave Le Gray (1820-1884).

By choosing this century-old technique that requires an approach to work that is radically different from those currently in vogue, he is able to obtain negatives with a density adapted to a presentation by transparency and to create and control movement and unique atmospheres. Becka thus encourages the spectator to reflect on the notion of the photographic object.

N°6

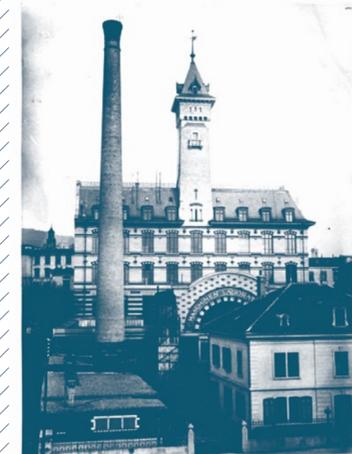
CYANOTYPES (1842)

Benjamin RECORDON

Born in 1845 and died in 1938 in Vevey, Switzerland

Architect and teacher of the canton of Vaud, the career of Benjamin Recordon was marked by the construction of the Montbenoit Federal Courthouse in Lausanne. Professor of stereotomy as well – the traditional science of drawing and cutting blocks of stone used for construction (stone cutting, «art of the line» in carpentry) – at the Academy of Lausanne, and then a professor of civil engineering at the Swiss Federal Institute of Technology in Zurich, it was there that he built the Institute's machine laboratory and the French Evangelical Church.

This work, *Maschinen Laboratorium*, is part of the Iconographic Collection of the Canton of Vaud and was bequeathed in 1964 by the famous Vaud photographer, Gaston de Jongh (1888-1973).



BENJAMIN RECORDON
MASCHINENLABORATORIUM, ZÜRICH, 1865-1868
Cyanotype, image 18,7 x 13,6 cm,
support 20,7 cm x 16,2 cm
Collection du Musée de l'Élysée

Anna ATKINS

Born in 1799 in Tonbridge and died in 1871 in Halstead Place, Sevenoaks, England

A British photographer considered to be the first woman to create a photograph, Anna Atkins is also known to have published the first books on botany illustrated with cyanotypes.

Passionately interested in science and art, she became a member of the Botanical Society of London in 1839 and realized that the photographic process could be used to obtain precise and detailed botanical images and to provide information at all levels of a society increasingly eager for knowledge.

Anna Atkins drew her inspiration from the inventor of photography, William Henry Fox Talbot (1800-1877), and from a close family friend, John Herschel (1792-1871), a scientist known for the invention and the improvement of the cyanotype. She subsequently developed the process on her own that would allow her to obtain authentic and inexpensive photographic reproductions and that would make her part of the great tradition of her teachers. In 1843, she published her work, *British Algae: Cyanotype Impressions*, the first volume of which preceded the famous work of Talbot, *The Pencil of Nature*, by several months. In 1853, she applied the same process to ferns and published *Cyanotypes of British and Foreign Ferns*, a page of which is presented here.

Paul VIONNET

Born in 1830 in Aubonne and died in 1914 in Lausanne, Switzerland
Studied theology at the Academy of Lausanne, 1850-1856

Paul Vionnet, a local photographic pioneer, is at the origin of the Iconographic Collection of the Canton of Vaud. This collection, devoted to the history of the Vaud, is at the very foundation of the creation of the Musée de l'Élysée in 1985 as a museum dedicated to the image.

During his childhood, Paul Vionnet spent his vacations at his grandparents' home in Aubonne and was a frequent visitor of Adrien Constant Delessert (1806-1876), a neighbor and renowned Vaud photographer. During his stays there, in 1845, Delessert taught him photographic techniques and the calotype. Fascinated by the sciences, nature and his canton, Paul Vionnet took it upon himself to collect the greatest number of iconographic documents possible concerning the history, landscapes and monuments of the region for the purpose of enriching the collection of the Historical Monuments Service in Lausanne. The documents that he was not able to acquire himself were reproduced using photography.

Following in his father's footsteps, he was ordained pastor in 1856, and assigned to Grandes de Sainte-Croix, near Aubonne, and then to Pampigny in 1858. He nevertheless continued to take photographs, having since adopted the wet collodion technique, documenting landscapes and monuments during his free time.

He retired in 1898 and founded the *Collection historiographique vaudoise* that would house his documents. In 1903, Paul Vionnet bequeathed his private collection to the canton of Vaud, forming the fifth section of the *Musée Cantonal des Antiquités*. He was named assistant curator, and several years later, the municipality commissioned him to take the photographs for *Lausanne à travers les âges*.

Christian MARCLAY

Born in 1955 in San Rafael, CA, USA
Ecole Supérieure d'Arts Visuels, Geneva, Switzerland, 1975-1977
Bachelor of Fine Arts, Massachusetts College of Art, Boston, 1980

A well-known filmmaker and multimedia artist, Christian Marclay made his mark on the contemporary art scene by combining the visual arts, film and musical culture. In 2007, he began a project that explores the interactions between sound and vision, as well as the manipulation and the conservation of different forms of recordings.

He initiated a series together with the Graphicstudio, University of South Florida involving the use of two archaic recording systems – the cyanotype photography process and the audiotape.

He adopted and adapted the subject of the audiotape, which has become just about obsolete as a result of technological developments, and placed it at the center of his visual abstraction to capture the old soundtracks of hundreds of cassette tapes unfurled like so many streamers, using the cyanotype process.

«We assume, because we're able to capture sounds or images, that they will exist forever – when, in fact, obsolescence makes you feel the limit of those assumptions.» By combining these two mediums, the artist brilliantly explores the resonances between the past and present.

Nancy WILSON-PAJIC

Born in 1941 in Peru, Indiana, USA
Bachelor of Fine Arts, Cooper Union, New York

In the 19th century, lace designers registered their creations, often before they were produced, in the form of blueprints. When Nancy Wilson-Pajic discovered them for the first time at the Museum of Fine Arts and Lace in Laïtais, she imagined printing entire garments that way when the museum commissioned her in 1996 to do a project to commemorate the city's new lace museum.

In 1988, Nancy Wilson-Pajic contacted Christian Laproix, whose work seemed best for the project, to continue to develop this work with haute couture dresses. The fashion designer readily loaned her his collections, and for almost five months, she worked together with the artist-Slobodan Pajic to choose the most suitable dresses and to develop her series, *Les Appartitions*. She later also worked with Dior and Alexander McQueen.

Based on the invention of cyanotype by William Herschel, each photograph suggests the presence of a person, stories imagined by each one as they see fit. The permanent process of the photogram developed by the artist gives volume to the clothing as well as a distance that makes it possible to become a monitor of dreams.

«My work is concerned with the processes by which information accumulates and is transformed, by juxtaposition with other information, by memory, and by the individual's order of priorities. I have used sound recordings and written text, video and film, photographs, drawings and computer print-outs – in installations, in book form and, more recently, on the wall – to create mental spaces within which creative reflection may take place. I chose to work with a small number of the most permanent photographic processes, particularly the ferro-prussiate process (known as «cyanotype» today) and pigment processes. These processes have highly sensitive pictorial qualities and allow me to manually intervene to influence the final result.»

John Patrick DUGDALE

Born in 1960 in Stamford, Connecticut, USA
Photography & Art History, School of Visual Arts, New York

John Dugdale's interest in photography goes back to his childhood when he received his first camera at the age of 12 and dreamed of becoming one of the major photographers of the 20th century. After a brilliant career as a fashion photographer, the year 1993 marked the turning point in the life of the artist who lost his sight following a stroke and DMV retinitis.

Dugdale nevertheless refused to give up photography and began to take an interest in 19th century photographic techniques, using his family and friends as assistants. He discovered the large format and decided to use the cyanotype process, considering it to be the most direct and the easiest to use.

In his blue works, he portrays his everyday life by reversing the roles. Dugdale poses with a simplistic spirituality that could appear to be in contradiction with the 21st century. Generally posing in the nude, he considers that "life is transient. Once you leave this world, you fly into the universe without clothes. I want people to learn you cannot protect yourself by hiding behind clothes."

Thanks to its low toxicity, the use of this process allows him to be involved in the printing of his photographs. His sensitivity to historic techniques emphasizes the poetry of his work and the transitory nature of time and place. In the hopes of sharing his experience and his healing, Dugdale creates a new body of art by «showing the beauty of life and how one should act around illness»

N°7

CAMERA OBSCURA

Floria PUENTER & Dino SIMONETTI

Born in 1984 in Engadine, Grisons, Switzerland
Born in 1983 in Zollikofen, Grisons, Switzerland

Floria Pünter and Dino Simonetti began working together in 1998 to make a series of photographs commissioned by the Musée de l'Élysée to celebrate the 200th anniversary of the Swiss Confederation.

Floria Pünter's work has long been inspired by the history of photography, research into its forms and the meaning that they engender. With a Hopewright pinhole camera, the duo went all the way back to the origins of the image thanks to the «natural» photography produced by the *camera obscura*, a direct link between painting and photography. It redefines the two arts to the complex question of realism and to that of the human relationship to the visible world through the fabrication of an image. The pinhole camera is a box with a tiny hole that acts as a diaphragm, making it possible to project an inverted image of the exterior onto a screen or a photosensitive surface inside the box.

Vera LUTTER

Born in 1960 in Kaiserslautern, Germany
Academy of Fine Arts, Munich, 1981
Master of Fine Arts, School of Visual Arts, New York, 1995

Inspired by the presence, the light and the architecture of the city, Vera Lutter began to take pictures at the beginning of the 1980s. In order to capture a direct and immediate imprint of this experience, she decided to turn a room of her apartment into a big pinhole camera, transforming the space containing her personal experience into an image through the process. By replacing the optical lens with the pinhole camera, the outer world floods the inside of the room and projects its inverted image on the opposite wall. The artist thus directly projects her images on mural-sized sheets of photographic paper to make her black and white negatives.

The subject matter of her images varies greatly between urban centers, industrial landscapes, abandoned factories and transit sites such as shipyards, airports, and train stations, many located in and around New York, as well as abroad. In her work, *Culton Ferry Landing - Brooklyn New York*, the artist presents one of the must-sees of New York, the bridge linking Manhattan to Brooklyn, by creating a dialogue between the beginning of the industrial development of the 19th century and the discovery of photography.

Loris GRÉAUD

Born in 1879 in Éaubourne, France

Loris Gréaud is a conceptual installation artist, as well as a filmmaker and architect. His approach consists of proposing the idea of a project rather than that of an exhibition. The photographic technique that he has developed is a unique combination of different processes at the origin of photography (pinhole camera, camera obscura) and of experimental techniques used in spirit medium art (recordings of thoughts and words of the existence of ghosts and spirits).

As part of the evolution of his project, *The Unplayed Notes*, the artist created an *in situ* work by placing photosensitive papers in direct contact with the light and shadows emitted by the architecture of the Musée de l'Élysée in order to immortalize them. The work, consisting of several abstract photographs, records «the souls» of the Musée de l'Élysée and bears testimony to the spirits and ghosts that inhabit it.

Whereas it was conceived as a prospective work, it will become a retrospective work over time, a sort of time capsule propelled into the future, a spiritualist archeology of the history of spaces and its transformations.

N°8

LIPPMANN PROCESS (1891)

Gabriel LIPPMANN

Born in 1845 in Hollerich, Luxembourg, and died at sea aboard the steamer France in 1921

Professor of physics at the Sorbonne, a member of the French Academy of Sciences and author of many scientific works, the international renown of Gabriel Lippmann is mainly due to his invention of color photography using the interference method. He was awarded the Nobel Prize in physics in 1908.

In 1891, he presented his invention, which would revolutionize photography, to the public. Lippmann developed the «wave theory of light», which held that light bodies vibrate (like sound) and that light is propagated by waves of different speeds. The variations in wavelengths lead to changes in color. To prove the validity of his theory, Lippmann worked for five years to find a method that would fix these interferences. To do so, he developed a device that made it possible to place a special photographic plate (made of layers proportional to the wavelengths) in contact with a mercury mirror, a very complicated process. The sensitive layer of an average wavelength, green, for example, has 4,000 bright points per millimeter in its thickness, separated by dark intervals. The Musée de l'Élysée has the largest collection of Lippmann prisms in the world.



GABRIEL LIPPMANN
AUTO PORTRAIT, 1898
Procédé interférentiel - Lippmann, image
6,8 x 7,7 cm, objet 9,3 x 8,5 cm
Collection du Musée de l'Élysée

HOLOGRAMS (1947)

Dennis GABOR

Born in 1900 in Budapest, Hungary, and died in 1979 in London, England

Engineer and physicist, Dennis Gabor is known for having invented the hologram in 1947, for which he was awarded the Holweck prize in 1970, and then the Nobel Prize in physics in 1971. Fascinated by Abbe's theory of the microscope and Gabriel Lippmann's method of color photography, he studied electron optics, which led him to propose the concept of holography that he referred to as «wavefront reconstruction» at the time. The initial project consisted of an electron microscope capable of visualizing atom networks and the atoms themselves, but that was not put into practice until 20 years later, whereas the hologram as a photographic process would have to wait for the invention of the laser in the 1960s; the light source necessary for the hologram. Subsequently, Emmett Leith and Juris Upatnieks in the United States and Yuri Denisjuk in Russia contributed to the improvement of Gabor's invention and presented three-dimensional holograms. Since then, holograms are widely known to the general public through advertising, the production of packaging materials and jewelry items.

The life-size version of the portrait of Gabor can be seen at the offices of the McDonnell Douglas Corporation in the United States, one of the first companies to have attempted to market the hologram. The reduced-size copy presented here was made several years later by Spindler & Hoyer, a German optical company.

James TURRELL

Born in 1943 in Los Angeles, USA
Bachelor of Arts Degree in Perceptual Psychology, Pomona College, Claremont, CA, USA, 1965
Master's Degree in Art, Claremont Graduate School, Irvine, CA, USA, 1966

An airplane pilot as of the age of 16, the American artist James Turrell is especially known for having incarnated a new artistic movement, «Light and Space», characterized as a luminist movement or California minimalism. Based on the appropriation and transformation of light in space, Turrell's artistic approach lays claim to its dual status of belonging both to the psychological and scientific culture and to the artistic culture.

In 1966, Turrell began experimenting with light in his Santa Monica studio. By covering the windows and only allowing prescribed amounts of light from the street outside to come through the openings, Turrell created his first light projections, later referred to as «perpetual environments». Aside from the drawings and plans that accompany his largest-scale works, his production does not include objects, so to speak. «I am not an artist of light, I am instead someone who uses light as a material in order to work on the medium of perception. What's interesting is that it is difficult to shape.»

In his work *Double Ellipse Blue and Green* of 2008, he encourages the spectator to redefine perception. By using an ellipsoidal form that evokes nature and our vision itself, Turrell sculpts colors and their shadows to appeal to our senses and to create a gap between the visual and intellectual perception of space.

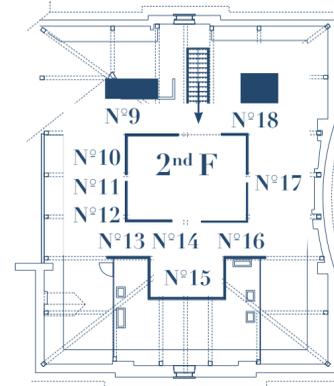
TRIBUTES AND METAMORPHOSES

By reinterpreting the history of photography through a mise en abyme of iconic images, the work of the contemporary artists presented here questions the notions of time and memory. For each of us, these encounters with works from different eras will take the form of a different dialogue: continuation or contradiction, duo or duel.

Photography's first known photograph, that of Nicéphore Niépce in 1826, was metamorphosed by Joan Fontcuberta [*Googlegram: Niépce, 2005*] using freeware photo mosaic software connected to the Google search engine, as well as by Andreas Müller-Pohle [*Digital Scores III*].

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

Whereas both Pierre Cordier and Idris Khan pay homage to the motion sequence photography of the movement led by Eadweard Muybridge, Khan [who participated in the exhibition *reGeneration* at the Musée de l'Élysée in 2005] does the same with the iconic photographs of Bernd and Hilla Becher. With very different means and intentions, Vik Muniz presents a reproduction in chocolate of a photograph by Alfred Stieglitz, and JR transforms the *Woman with Long Hair* taken by Man Ray in 1929, as part of the open-air photography festival, Vevey Images, in 2010.



N°9

France **SCULLY OSTERMAN**
& Mark **OSTERMAN**
Born in 1955 in the United States
Born in 1956 in the United States

Artist-educators Mark Osterman and France Scully Osterman founded Scully&Osterman in 1991 to promote research, publication and education of 19th century photographic processes. They create fine art photography and teach in their Rochester New-York skylight studio, which is run by France. Mark is the Photographic Process Historian at the George Eastman Museum.

Specialized in the wet collodion process, they led the first collodion workshops in the United States in 1995 and in Europe in 1998 and published the quarterly publication, *Collodion Journal*, from 1995 to 2002.

The installation presented here revolves around the series of the Ostermans, *The Light at Lacock: Sun Sketches at the Twilight of Photography*, in which they pay tribute to the photography pioneer William Henry Fox Talbot (1800-1877) by taking a new look at the first chemical tests of the process in the same English village where he lived at the end of his life. With these two works, one digital and the other photogenic, the Musée de l'Élysée sought to create a work of «memory» that would make it possible to extend the life of this work that was fated to gradually disappear with its exposure to light. Thus, to testify to the degradation of the work, 30 Polaroid photographs will be taken at the rate of two per week during the exhibition to give materiality to this disappeared work and to highlight the tribute paid to it.

Carried out according to a precise protocol, this ephemeral installation will also be the opportunity for the spectator to reflect on the role of museum conservation and the archiving policy of works of art.

N°10

Eadweard **MUYBRIDGE**
Born in 1830 and died in 1904 in Kingston upon Thames, England

Eadweard Muybridge (born Edward James Muggeridge) was an English photographer widely known for his pioneering work in photographic studies of motion.

After a stint as a publisher and bookseller in Las Vegas, Nevada (USA), a serious accident in 1860 left him paralyzed for several weeks, after which he returned to England, his homeland. As a result of his diminished attention span, he was followed by a specialist and studied photography within the context of his recovery.

Upon his return to San Francisco, stereoscopic photography was the latest trend. Muybridge set up an itinerant studio, photographing the area around San Francisco. He was regularly hired to make portraits and landscapes and became the official photographer of the American military presence in Alaska. Subsequently, thanks to a client fascinated by race horses, the former governor of California and a race horse owner, Leland Stanford (1824-1893), Muybridge became aware of the popular debate about a horse's gait. At the time, the French scientist and photographer Etienne-Jules Marey (1830-1904), also a pioneer in the field of chronophotography, claimed that a galloping horse never had all four hooves off the ground during the extension phase – as opposed to centuries of artistic representations to the contrary. A prize was offered to solve the mystery and Muybridge attempted to win it using photography. On June 18, 1878, using the wet collodion photosensitive process and after numerous trials, he finally obtained the famous pictures that confirmed Marey's theory.

He subsequently became interested in human and animal movement. He developed the zoopraxiscope, a projector that recomposed movement through the rapid vision of successive phases of movement. His works were a precursor to the cinema. Muybridge belongs to the generation that used photography as sure and objective scientific proof. He published his most important work, *Animal Locomotion*, in 1887, 11 volumes containing some 100,000 photographs taken between 1872 and 1885.

N°11

Pierre **CORDIER**
Born in 1933 in Brussels, Belgium
Studied at the school of Otto Steinert, Saarbrücken, Germany

Pierre Cordier is a Belgian artist known as the father of the chemigram and for its development as a means of artistic expression.

In 1956, writing a dedication with nail polish on photographic paper to a young German woman, Pierre Cordier discovered what he later called the chemigram. This technique «combines the physics of painting (varnish, oil, wax) and the chemistry of photography (photosensitive emulsion, developer and fixer), without the use of a camera or enlarger, and in full light».

He worked for 30 years as a lecturer on the history of photography at the École Nationale des Arts Visuels in Brussels. When he gave up photography in 1968 to devote himself exclusively to the chemigram, he wanted to pay tribute to the great photography pioneers – Muybridge in 1972 and Marey in 1975.

The Homage to Muybridge presented here was inspired by Allan Porter, chief editor of the Swiss revue Camera, one of the most prominent revues in the history of photography. In the issue of Camera of October 1972, we can read: «Cordier used Muybridge's famous sequence, The Horse in Motion, which he transformed in three different ways: 1. Still subject and mobile camera. 2. Mobile subject and still camera. 3. Subject and camera, both mobile. He then combined the three sequences into one and treated it according to the photochemigram process.»

N°12

Idris **KHAN**
Born in 1978 in Birmingham, England
University of Derby, England, 1998-2001
Royal College of Art, London, 2002-2004

"I try to capture the essence of the building – something that's been permanently imprinted in someone's mind, like a memory."

Idris Khan is fascinated by the photographic medium. Fuelled by images and influential theoretical essays on the history of photography, he reappropriates the works that had an impact on him and subjects them to a series of transformations in order to see them from a different perspective. His work is a reflection on the passage of time, the accumulation of experiences and, as such, the decrease of unique moments.

In his series *Homage...*, he presents rephotographed works, enlarged and superimposed in multiple layers. He uses digital tools to play with the opacity of the layers so as to strengthen the mystery of the original objects whose layering reveals new details. *The work Homage to Bernd Becher* shown here reproduces and compiles the photographs that correspond to the Bechers' typology in order to celebrate the vestiges of these vanished industrial infrastructures.

Fascinated by the ability of the photographic medium to capture the soul as well as the body image, Idris Khan, in his series *Rising Series... After Eadweard Muybridge "Human and Animal Locomotion"*, pays homage to Muybridge's early scientific experiments using the camera to sequentially record human and animal movement.

Beyond the tribute paid to photography that is defined here as a compilation of knowledge, Idris Khan positions himself with respect to a medium laden with history and with a bright future ahead of it.

N°13

Bernd & Hilla **BECHER**
Born in 1931 in Siegen and died in 2007 in Rostock, Germany
Born in 1934 in Potsdam and died in 2015 in Düsseldorf, Germany

Born during the period of industrial archeology, the Bechers' work consists, in the words of Pierre Restany, «of an optical pilgrimage at the roots of the industrial world». The couple proposes a way to see industrial architecture by taking an approach based on inventory methodology. Their work is a reflection on the creation of heritage and raises the question of the heritage value of industrial objects, which is inseparable from their artistic value.

With a focus on archiving and industrial memory, Bernd and Hilla Becher's approach consists of establishing a detailed inventory and keeping track of industrial structures by photographing sites threatened by obsolescence and often abandoned. The series *Gas Tanks* includes nine photographs from the period between 1965 and 1973, taken according to the extremely stringent protocol that is characteristic of their work (frontal view, centering of the subject, mid-height, absence of light, etc.). The composition of each portrait is standardized and identical, with emphasis on the frontal aspect and the monumentality of industrial constructions classified according to their functionality and form.

Taking advantage of the extremely reproducible nature of the photograph, the Bechers reveal the massive diffusion and production of images that contribute to erasing our memories of their origins and their authors. In doing so, they observe a civilization on the decline and highlight the production of an era, vestiges of the human imagination and life.

N°14

JR
Born in 1983 in Paris, France

JR has «the largest art gallery in the world». Thanks to the technique of photo collage, he freely exhibits his work on walls worldwide, thus attracting the attention of those who rarely or never go to museums. His work is a mixture of art and action and deals with commitment, freedom, identity and limits.

After finding a camera in the Paris Metro in 2001, he travelled throughout Europe to meet other people whose mode of artistic expression involved the use of the walls and façades that give form to our cities. After observing the people he met and listening to their message, JR pasted their portraits up in streets and basements and on the roof tops of Paris.

JR thus creates «pervasive art» that he puts up on buildings in the Paris suburbs, on walls in the Middle East, on broken bridges in Africa and in the favelas of Brazil. These artistic actions make no distinction between the actors and the spectators.

JR's approach presented here is a mixture of the reinterpretation and recontextualization of the icons of the history of photography taken from the collections of the Musée de l'Élysée of Lausanne, which he applies to the façades of buildings in the city of Vevey. He thus crops and enlarges the photos of Robert Capa, Man Ray, Gilles Caron and Helen Levitt so that the city becomes a gigantic open-air museum.

N°15

Oscar **MUÑOZ**
Born in 1951 in Popayán, Colombia
Graduated from the Fine Arts Institute in Cali, Colombia, 1971

Oscar Muñoz's work combines photography, engraving, drawing, installation, video and sculpture, defying all attempts at categorization. Using non-conventional techniques, his work is a reflection on social concerns and addresses the themes of memory and forgetting, appearance and disappearance, loss and the insecurity of human life.

In his work *El Coleccionista*, the artist uses a triple video projection to show a figure that is sorting, organizing and grouping what appears to be personal archives. Oscar Muñoz evokes here the ability of images to be part of multiple narratives, from one image to another, from one context to another. These images propose multiple narrations that overlap and intermingle between the past and present, memory and time.

For *Ante la imagen*, Muñoz uses the portrait of the chemist Robert Cornelius (1809-1893), known for having reduced the exposure time of the photographic process of the daguerreotype and for producing one of the first self-portraits, to demonstrate the effectiveness of his method. Muñoz reproduces this portrait by engraving it on a reflecting metallic surface, like a daguerreotype. With each manipulation, the viewer sees the portrait of Cornelius superimposed on his own. The work is composed and decomposed and questions the interior multiplicity of one and the same image. Muñoz replaces this frozen image by a constantly-changing one, vulnerable to deterioration under the effect of air, like life itself.

N°16

Joan **FONTCUBERTA**
Born in 1955 in Barcelona, Spain

Professor at the School of Fine Arts and the Faculty of Information Sciences at the University of Barcelona, and founder and co-director of the review *Photovision* since 1981, Joan Fontcuberta is a conceptual artist well known for works such as *Fauna and Sputnik*, which examine the veracity of photography. He especially produces photographic images that he reworks with computer-based tools, using every means possible – photomontage, cutting, falsification of documents – to reshape reality and to question historical, photographic and fictional truth.

Describing himself as «self-taught in photography», Fontcuberta wrote on his series *Googlegram: Niépce (2005)*: «The basic idea consists in selecting images that have become icons of our time». The images are refashioned using a freeware photo mosaic program connected to the Internet and the Google search engine. The final image consists of 10,000 images available on Internet and localized according to the criteria determined by the user when he types in the research terms «foto» and «photo».

The artist's intention was to make an ironic criticism of the belief that people share a «vast, open, democratic structure» on Internet.

N°17

Andreas **MÜLLER-POHLE**
Born in 1951 in Brunswick, Germany
Studied economics and communications, Universities of Hanover and Göttingen, Germany, 1973-1979

Andreas Müller-Pohle is one of the key figures involved in the ontological as well as the representational nature of photography. Since the 1990s, he has reflected on the radical changes in the essence of technical images. His first artistic project focused on questions of photographic perception and on the recycled photograph.

In the mid-1990s, Müller-Pohle began to explore the use of digital, genetic and political codes. He is one of the first artists to have broken down and translated the analog and the digital codes of images. In his series *Digital Scores (after Nicéphore Niépce)*, he takes us back to the origin of analog photography by translating the photograph of Niépce, *View from the Window at Le Gras* (taken from a window of his house in 1826), into alphanumeric code. The complete binary transcription of this photograph is then distributed over eight panels.

N°18

Vik **MUNIZ**
Born in 1961 in Sao Paulo, Brazil

Non-conformist reproductions of masterpieces, trompe-l'œil, ephemeral homages... It is difficult to put a label on the work of Vik Muniz. Starting off as a sculptor, he became widely known in 1997 as a result of his series *Pictures of Chocolate*, an example of which is presented here, and again in 2006 through his series *Pictures of Junk* and by his film *Waste Land* that was released in 2014.

For the past 20 years, the artist, fascinated by the power of the image and optics, has transformed all sorts of unusual raw materials into works of art. He then uses photography to immortalize the works that he creates with these materials.

In *Steerage after Alfred Stieglitz*, Muniz uses chocolate as the medium to pay tribute to one of the modern pioneers of photography, Alfred Stieglitz. He involves the spectator and forces him to take a new look at a painting or a photograph that has been seen time and time again and that has become commonplace despite its beauty. Vik Muniz encourages the public to look at and to decipher his compositions, as well as to use their other senses to transform his flat reproductions into original and three-dimensional works.