

Philippe Halsman, Astonish Me!
Exhibition from January 29 until May 11, 2014



PHILIPPE HALSMAN

ASTONISH ME!

Presentation of the exhibition 3-7

Biography of Philippe Halsman 8-9

Related events 10

Upcoming exhibitions 11

Press images 12

The Musée de l'Elysée 13

Practical information 13

Press conference

Tuesday January 28, 2014 at 10am

Exhibition Opening

Tuesday January 28, 2014 at 6pm

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The exhibition *Philippe Halsman, Astonish me!* was conceived in collaboration with the Philippe Halsman Archive, and is made possible through support from the Terra Foundation for American Art, PKB Privatbank and Loterie Romande.

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Cover: Philippe Halsman, *Like Two Erect Sentries, My Mustache Defends the Entrance to My Real Self, Dalí's Mustache*, 1954

Philippe Halsman Archive © 2013 Philippe Halsman Archive / Magnum Photos

Exclusive rights for images of Salvador Dalí: Fundació Gala-Salvador Dalí, Figueres, 2014

Above: Philippe Halsman, *Self-portrait on tripod*, 1950

Philippe Halsman Archive © 2013 Philippe Halsman Archive / Magnum Photos

Presentation of the exhibition

In 1921, Philippe Halsman found his father's old camera, and spoke of a "miracle" when he developed his first glass plates in the family's bathroom sink. He was 15 years old, and this was the first encounter with photography of someone who was to become one of the leading photographers of the 20th century.

This exhibition, produced by the Musée de l'Elysée in collaboration with the Philippe Halsman Archive, showcases the American photographer's entire career for the first time, from his beginnings in Paris in the 1930s to the tremendous success of his New York studio between 1940 and 1970.

Halsman was able to go to Paris thanks to the support of French minister Paul Painlevé -whose son Jean, a scientific filmmaker, gave him one of the best cameras of the time upon his arrival. He remained in Paris for ten years, until 1940. Over that period, he collaborated with the magazines *Vogue*, *Vu* and *Voilà* and created portraits of numerous celebrities like Marc Chagall, Le Corbusier and André Malraux. He exhibited his work several times at the avant-garde Pléiade gallery, alongside photographers like Laure Albin Guillot, whose work was exhibited at Musée de l'Elysée in 2013.

Fleeing Nazism, he left Paris in 1940 and moved to New York. There, he worked for many American magazines including *Life*, which brought him into contact with the century's top celebrities –Marilyn Monroe, Rita Hayworth, Duke Ellington, the Duke and Duchess of Windsor, Richard Nixon, Albert Einstein to name only a few. Halsman shot 101 covers for *Life* magazine.

Far from restricting himself to photographing celebrities, throughout his whole life Halsman never stopped experimenting and pushing the limits of his medium. He collaborated with Salvador Dalí for over thirty years and invented 'jumpology', which consisted in photographing personalities in the middle of jumping, offering a more natural, spontaneous portrait of his sujets.

This retrospective exhibition presents no less than 300 exclusive images and original documents, shedding new light on the work of an exceptional, atypical photographer.

This exhibition is produced by the Musée de l'Elysée, in collaboration with the Philippe Halsman Archive. After Lausanne, it will be presented at the Jeu de Paume in Paris (October 13, 2015 - February 14, 2016), at the Kunsthal Rotterdam (February 27 - June 5, 2016), at the CaixaForum Barcelona (July 19 - October 30, 2016) and at the CaixaForum Madrid (November 29, 2016 - March 12, 2017).

Curators

- [Sam Stourdzé](#), Director, Musée de l'Elysée, Lausanne
- [Anne Lacoste](#), Curator, Musée de l'Elysée, Lausanne



"Shortly before World War I, the greatest sensation in Paris was the Russian Imperial Ballet under Serge Diaghilev. The divine Nijinsky and Pavlova were dancing for him, Stravinsky composed, Picasso, Bakst, and Chagall were painting scenery for him. To work for Diaghilev was the highest accolade for an artist. Jean Cocteau approached Diaghilev and asked: 'What can I do for you?' Diaghilev looked at him and answered: 'Etonne-moi!' ('Astonish me!') These two words can be considered as a motto, as a slogan for the development of the modern art which followed."

Philippe Halsman

The exhibition *Philippe Halsman, Astonish me!* is divided into four sections illustrating memorable periods, collaborations and themes in the photographer's work and life.

Paris in the 1930s

Philippe Halsman was born in Riga, Latvia in 1906. When he was 22, his father died in a hiking accident in Austrian Tyrol, and Philippe Halsman was wrongly convicted of his murder in a highly anti-Semitic climate. He was freed thanks to his sister's support; she organized the support of prominent European intellectuals, who endorsed his innocence.

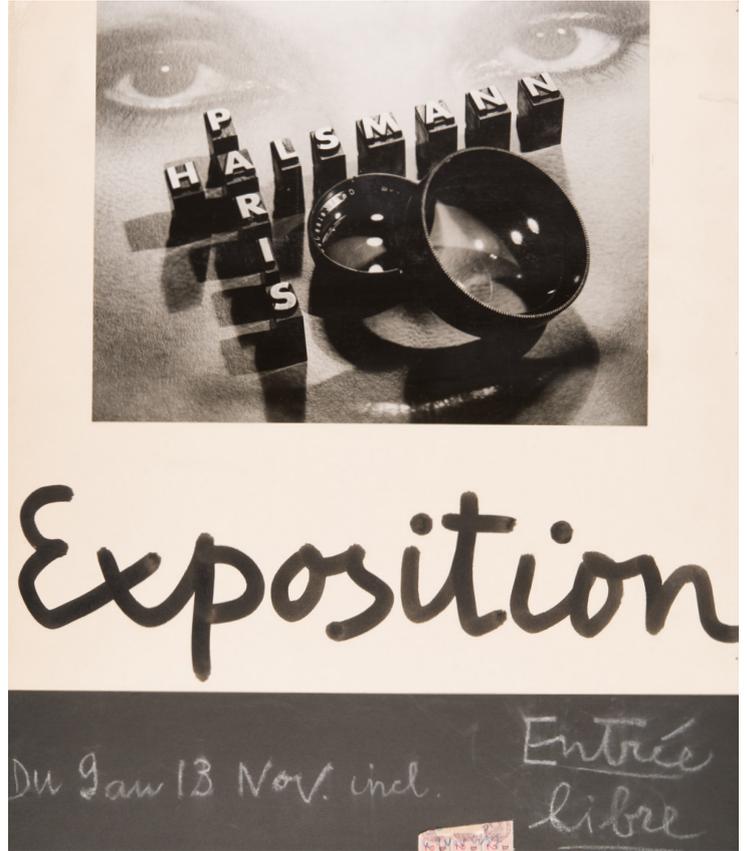
He went to Paris, where he began his career as a photographer, quickly distinguishing himself through his portrait technique. He explored various genres, such as views of Paris, nudes and fashion. His work was exhibited three times at the La Pléiade gallery, a famous avant-garde gallery where artists like Man Ray, André Kertész and Brassai presented their works.

Focus on La Pléiade gallery

Founded by publisher Jacques Schiffrin in the spring of 1931 and located in the heart of the Latin Quarter, this art gallery was one of the first to present photographic exhibitions, and it started specializing in this field in April 1933 under directorship of Rose Sévèk. Dedicated to contemporary photography, the program incorporated its new practices and applications. It was one of the places where New Photography was promoted in the form of solo, group or thematic exhibitions.

It was probably through his friend Jean Painlevé that Halsman entered in contact with La Pléiade gallery. He was given a first solo exhibition, *Portraits and Nudes*, which ran from March 28 to April 30, 1936. The following year, his name became associated with the New Vision movement in the context of two group exhibitions: *Portraits of Writers* (April 17 to May 14, 1937) which included Emmanuel Sougez, Rogi André, Roger Parry and others; *La Parisienne de 1900... à 1937* (June 4-30, 1937), which included photographs by Florence Henri and Maurice Tabard. It was one of the last exhibitions at the gallery, which was sold a few months later in October, to Paul Magné.

Having initially been unable to flee wartime Paris, Halsman finally received an emergency visa in 1940 thanks to a letter from Albert Einstein to Eleanor Roosevelt, making it possible for him to join his family, who had left six months earlier.



"In Goethe's *Faust*, Dr. Faustus exclaims: 'Two souls – alas – live in my breast!' This remark certainly applies to me. In my serious work I am striving for the essence of things and for goals which are possibly unreachable. On the other hand, everything humorous has great attraction for me, and a childish streak leads me into all kinds of frivolous endeavor."

Philippe Halsman

Portraits

Champion of the direct approach, Philippe Halsman also experimented with a wide range of techniques in order to capture the essence of his subjects and express their individuality. Many portraits became iconic images such as his 101 *Life* magazine covers.

Focus on Marilyn Monroe

Philippe Halsman photographed Marilyn Monroe on several occasions between 1949 and 1959. This important corpus traces the actress's career and reveals the photographer's varied approach during this period. In the autumn of 1949, Halsman was sent to Hollywood by *Life* magazine to do a report on eight young models embarking on acting careers. Halsman photographed them in four scenes he imposed (the approach of a monster, embracing a lover, reacting to a funny story and drinking a favorite drink). He quickly noticed the talents of the young Marilyn Monroe.

This opinion was confirmed three years later when *Life* commissioned him to do a feature on the actress entitled "The Talk of Hollywood". These shots, some in color and some in black and white, illustrated the actresses's everyday life and talents. She acted out a series of scenes, humorously presenting the different stages of the strategy she used when being interviewed for roles. Most importantly, Halsman created several emblematic images of the actress and helped promote her by giving her a chance to have her first *Life* magazine cover.

In 1954, Halsman welcomed Marilyn Monroe to his New York studio. Halsman's photographs reflect the 'sex symbol' image she cultivated. However, he managed to shoot a more natural portrait of the actress by asking her to jump in the air. There was only a few images of this type because when Halsman explained his 'jumpology' concept, Marilyn Monroe, frightened by the idea of revealing her personality, refused to repeat the experiment.

It took five years before she agreed to go along with 'jumpology'. Marilyn Monroe had become a star by the time *Life* magazine offered to feature her on its cover in 1959 to illustrate a major article on Philippe Halsman's 'jumpology'. She treated it as a request for a performance. Over the course of three hours, the actress jumped over 200 times in front of Halsman's lens, in order to achieve the "perfect jump".

Several times Halsman suggested to Marilyn Monroe that they continue this collaboration, but without success. The actress was then at a turning point in her life that was foreshadowing her decline. However, Halsman continued his photographic work on the actress by creating new images, or more precisely variations of portraits he had previously shot. These compositions -montages of prints cut out and rephotographed together expressing the idea of movement, or reworked images transposed in negative form- are characteristic of Halsman's approach in the 1960s. Ten years later, he created a portrait of Marilyn Monroe as Chairman Mao, as requested by Salvador Dalí during his guest editorship of the French edition of *Vogue* magazine (December 1971-January 1972).



"Of the group of starlets only Marilyn emerged. Still photographers discovered her natural talent for flirting with the camera lens, and her blond looks of instant availability made her America's most popular pin-up girl. Marilyn felt that the lens was not just a glass eye, but the symbol of the eyes of millions of men. She knew how to woo this lens better than any actress I ever photographed."

Philippe Halsman

Mises en scène

Halsman was often commissioned to photograph the contemporary art scene for magazines including dance, cinema and theatre. Collaborations with artists were important in Halsman's career and inspired performances resulting in picture stories or striking individual images.

Focus on 'Jumpology'

In 1950, Halsman invented 'jumpology', a new way of creating spontaneous, authentic portraits: *"When you ask a person to jump, his attention is mostly directed toward the act of jumping and the mask falls so that the real person appears"*. Over a period of ten years, Halsman created an extraordinary gallery of portraits of American society.

Containing over 170 portraits, *Philippe Halsman's Jump Book* illustrated a new "psychological portrait" approach developed by Philippe Halsman in the 1950s. His method was systematic. During commissioned work, at the end of shooting sessions Halsman would ask his subjects if they would agree to take part in his personal project, and then the jumps were done on the spot. In this way he managed to photograph hundreds of jumps. Producing these shots was in fact simple: his equipment was limited to a Rolleiflex camera and an electronic flash, and as he pointed out, the only constraint was the height of the ceiling.

Although these portraits are characterized by their light-heartedness, Halsman viewed 'jumpology' as a new scientific tool for psychology. While the subject was concentrating on his jump, "the mask" fell, and it was this moment that the photographer needed to capture. Over the time that he was conducting this experiment, Halsman noticed the great diversity of the various participants' postures, and discerned in these gestures -leg positions, arm positions, facial expressions and other details-revealing signs of their character, expressed unwillingly.

The arrangement of the portraits in *Philippe Halsman's Jump Book* illustrated these views. Halsman made a distinction in the form of two corpuses. First he presented influential personalities from different fields (political, industrial, scientific, theological, literary, etc..) resulting in a gallery of unexpected portraits that contrasted with their official image. For this project, Halsman also enjoyed the collaboration of actors, singers, dancers, etc... Conscious of the special character of their performances, Halsman assembled their images in a second part, categorized by discipline. This organization was punctuated by various themes like American flamboyance, British reserve, and the eloquence of actresses' legwork. The layout played with different photograph formats and assemblages.

Although it only presented well-known personalities, the publication nevertheless encouraged the democratization of this practice: it ended with a photograph of Philippe Halsman jumping on a beach, with a caption asking: *"How do you jump?"*



"I have photographed Richard Nixon four times and each time I faced a different man. In 1955 when he was Vice-President I photographed him for the cover of *Collier's*. (...) The Vice-President was not very loquacious and seemed to be always on his guard. At that period of my career I used to ask every one of my sitters to jump for me. I was ready for a stuffy refusal from Mr. Nixon but he obliged with a rather non-committal jump."

Philippe Halsman

Halsman/Dalí

One of Halsman's favourite subjects was Salvador Dalí with whom he shared a unique collaboration that spanned 37 years. Their 47 sittings, combining Dalí's talent for performance and Halsman's technical skill and inventiveness, resulting in an impressive repertoire of "photographic ideas".

Focus on Dalí's Mustache

As Halsman explains, *Dalí's Mustache* is the fruit of this marriage of the minds. They conceived this book entirely dedicated to Dalí's mustache, and created over thirty portraits of the painter absurdly answering Halsman's questions.

In 1953 Halsman realised that Salvador Dalí's expanding mustache gave him the "chance to fulfil one his most ambitious dreams yet and create an extraordinarily eccentric work". Dalí was enormously fond of his own person and of his mustache in particular, which he saw as a symbol of the power of his imagination, and was immediately thrilled at the idea. To create a "photo-interview book" containing an interview with Salvador Dalí, Halsman reused an editorial concept he had introduced five years earlier with French actor Fernandel: a question asked of the artist was printed on one page, and the answer appeared on the following page in the form of a captioned photograph.

For this project, it was no longer just a matter of photographic expression, but of genuine mise en scène, combining Dalí's theatrical character with Halsman's impressive inventiveness and technical skill. Halsman presented the book as a genuine collaboration between two artists, representing their mutual understanding.

Halsman photographed Dalí with his 4x5 camera and his electronic flash through many sessions over a period of two years. Most of the plates in the book are portraits of the artist posing in a variety of positions, playing with his mustache in various ways, accentuated by light and framing effects. Dalí was ready to go along with any whim to create the scenes: he styles his precious mustache with the help of Hungarian wax, and agrees to take part in incongruous mises en scène, pressing his head behind a round of cheese to put the ends of his mustache through its holes, or plunging his head into a water-filled aquarium, his mouth full of milk.

As for Halsman, he put a lot of his effort into the post-production work in order to give concrete expression to their ideas. It sometimes took a laborious process to achieve images like the Mona Lisa portrait, inner conflicts, surrealism or the essence of Dalí, which not only required work on the print or negative (cutting, enlargement, deformation, double exposure) but also a montage and a new shot to create a negative of the final image. For the portrait of the artist in the form of a "soft watch", Halsman worked around one hundred hours. He photographed Dalí close up, then tacked a wet print of the image onto the edge of a table and re-photographed it at an angle that matched the angle of the original painting. He then cut it out, made a collage, and re-photographed it again - creating an image of Dalí's melted face. For the photographer, it was a genuine technical challenge, which he seized with patience and success.



"In the thirty years of our friendship I have made countless photographs showing the surrealist painter in the most incredible situations. Whenever I needed a striking or famous protagonist for one of my wild ideas, Dalí would graciously oblige. Whenever Dalí thought of a photograph so strange that it seemed impossible to produce, I tried to find a solution. 'Can you make me look like Mona Lisa?... Can you make a man one half of whom would look like Dalí and the other half like Picasso?' I could and I did."

Philippe Halsman

Biography of Philippe Halsman

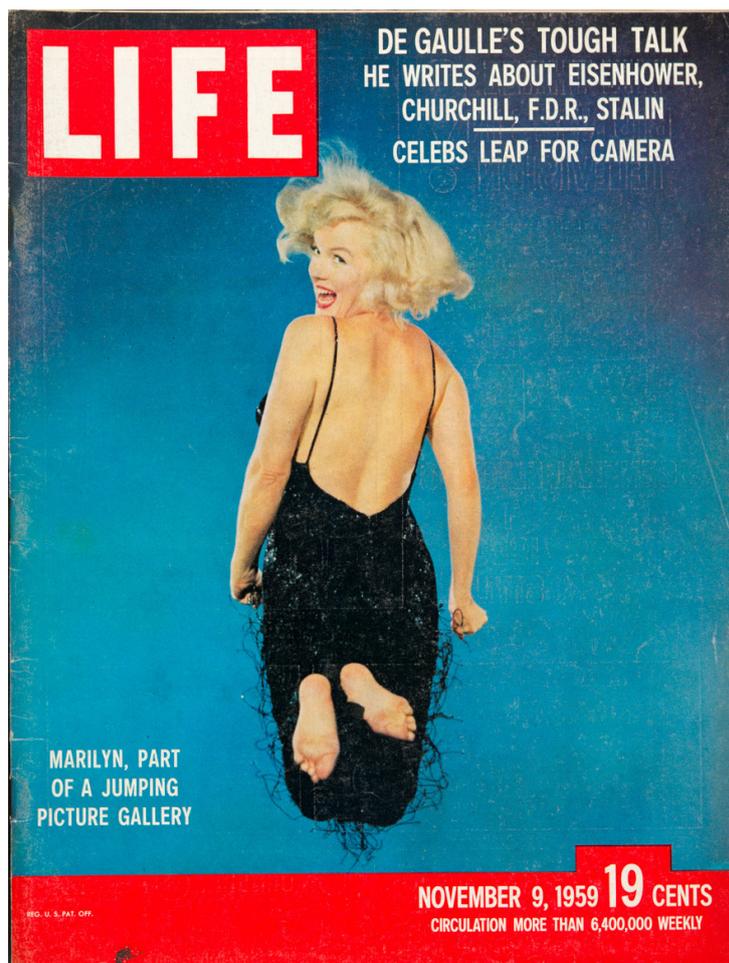
- 1906** May 2: Philippe Halsman is born Filips Halsmann, at Riga, Latvia, the son of Max (Morduch) Halsman, a dentist, and Ita Grintuch, head of a primary school.
- 1921** Halsman discovers his father's old camera and begins photographing his family and friends. He talks in terms of a 'miracle' happening as he develops the glass plates in the bathroom sink.
- 1928** September 10: Halsman's father dies accidentally while on a hiking trip in the Austrian Tyrol. Anti-semitism is rife in the country and Philippe Halsman, who accompanied his father, is falsely accused of his murder. He is sentenced to ten years in solitary confinement. His sister Liouba launched a campaign for his release, which was supported by leading European intellectuals like Albert Einstein, Thomas Mann and Sigmund Freud.
- 1931** January 26: Halsman arrives in Paris after gaining asylum thanks to the intervention of the French minister Paul Painlevé. Painlevé's son Jean also plays an important part in helping Halsman at the start of his career in France: he provides him with the best camera available at the time (a Kodak 9 x 12), and introduces him to the Paris scene. They become firm friends as is manifest in the rich and lengthy correspondence which they maintain until Halsman's death.
- 1931-1940** Halsman's work appears in *Vogue*, *Vu* and *Voilà* magazines. He produces portraits of many artists, including Andre Gide, Paul Valery, Andre Malraux, Jean Painleve, Marc Chagall, Claude Simon, Jean Giraudoux and Le Corbusier.
- 1936** With his Rolleiflex, Halsman travels to Palestine to cover what will be his only international news report international. He also travels to Damascus, Jerusalem and Tel Aviv.
- 1937** April 1: Halsman marries Yvonne Moser, by now established as a photographer in her own right, with whom he will work all his life.
- 1940** His wife, his daughter, Irene, his mother, his sister and his nieces leave Bordeaux for the United States on a freighter. Because he holds a Latvian passport and the quota of visas issued to Latvian nationals has already been reached, Halsman is unable to leave France. Six months later, he receives an emergency visa thanks to the intervention of Albert Einstein and Eleanor Roosevelt.
- 1941** April: Halsman meets Salvador Dalí in New York. This marks the start of their collaboration which continues until 1978.
- 1942** October 5: Halsman produces his first cover picture for *Life* magazine, a fashion photograph called 'Eye-Catcher'.
- 1943** Halsman produces a portrait of the Republican presidential candidate Wendell Willkie for the cover of his book *One World*. Halsman 'invents' the idea of the photographic credit, insisting that his name be included on the cover.
- 1944** Halsman gets his first commissions from *Life* to go to California where he photographs Hollywood stars including Humphrey Bogart, Lauren Bacall, Frank Sinatra, Ingrid Bergman, Bette Davis and Judy Garland.



"When I arrived in America in 1940 I had to adapt to the American style, that is to say, produce photographs that were technically perfect, clear, precise and properly modelled by the light without being distorted. Once, to accentuate the coldness of a rainy landscape I added a blue gelatin to my transparent film. Wilson Hicks took this gelatin off saying: 'You're cheating, Philippe'. Any hint of artifice was considered dishonest."

Philippe Halsman

- 1947** Halsman produces his iconic portrait of Albert Einstein at Princeton University. The photograph was used on the cover of *Time* magazine's "Person of the Century" issue in 1999.
- 1948** Halsman and Dalí produce their photograph of *Dalí Atomicus*, which takes 26 attempts and more than five hours to set up.
- 1949** Halsman meets Marilyn Monroe. Sent to Hollywood by *Life* magazine to cover a story about eight young models who are setting out on careers as actresses. He quickly recognises her talents and singles her out from the other starlets.
- 1951** Halsman returns to Europe for the first time since 1940. Among others, he photographs Winston Churchill, Henri Matisse, Jean-Paul Sartre, Brigitte Bardot. Photographing Chagall at Vallauris, he meets Pablo Picasso.
- 1954** Halsman photographs Marilyn Monroe in his studio in New York. He mostly concentrates on the actress's manufactured, 'sex-symbol' image, but he also manages to capture a rather more natural portrait of her, performing her first jump. She will refuse to repeat the experiment until 1959.
- 1958** He takes part in the exhibition called *Photographs From the Museum Collection* put on by Edward Steichen at the Museum of Modern Art (MoMA) in New York.
- 1959** *Philippe Halsman's Jump Book* is published by Simon & Schuster. It includes over a hundred and seventy pictures of famous people jumping.
- 1961** Halsman photographs numerous leading figures: President John F. Kennedy and his cabinet at the White House for *Look* magazine, the dancer Edward Villela for the *Saturday Evening Post*, Robert F. Kennedy, Mickey Mantle, the playwright Edward Albee and the actress and singer Anna Maria Alberghetti for *Life*, as well as Eleanor Roosevelt and the photographer Weegee.
- 1962** Halsman goes to Hollywood to take promotional photographs of Alfred Hitchcock's feature film *The Birds*. They appear on the cover of *Life* magazine and in *Look*.
- 1963** The first major exhibition devoted to the photographer, *Philippe Halsman*, is held at the Smithsonian Photography Gallery in Washington.
- 1965** His portrait of Churchill is used on a United States postage stamp to commemorate the statesman who dies this year.
- 1966** Halsman goes to Montreux to photograph Vladimir Nabokov. It is the first of several long sessions he has photographing the Russian writer.
- 1969** Halsman produces an official portrait of President Richard Nixon. He takes pictures for *Life* of Woody Allen and Mae West. He also photographs Stalin's daughter, Svetlana Aliluyeva.
- 1970** January 23: his hundredth cover picture for *Life* appears, featuring the American compere and comedian Johnny Carson.
- 1971** Halsman refers to his declining state of health in a letter to Painlevé in February.
- 1979** A major Halsman retrospective exhibit opens at the International Center of Photography in New York.
June 25: Philippe Halsman dies in New York.



"(100 covers, it is) like winning 100 contests against tremendous competition each time. I must have shot some 300 subjects for covers. I guess one out of three is a pretty good batting average in my tough league, but there were some that were heartbreaks."

Philippe Halsman

Related events

- **Exhibition catalogue**

Two catalogues are being published on the occasion of the exhibition: a French version by Editions Photosynthèses (*Philippe Halsman, Étonnez-moi !*) and an English version by Prestel Publishing (*Philippe Halsman, Astonish Me!*).

This 320-page publication presents the very first study of Philippe Halsman's complete body of work. The book includes two essays: one on his creative process, by Anne Lacoste, curator of the exhibition, and another on his collaboration with Salvador Dalí, by Marc Aufraise. Completing the study are a text by the Halsman family describing their most personal memories of the photographer and a detailed chronology.

The book, divided into four sections ("Paris in the 1930s", "Portraits", "Mises en scène", "Halsman/Dalí") is richly illustrated with over 250 reproductions (original silver proofs, color prints, mock-ups, photo-montages, preliminary proofs).

- **Conferences**

In order to take a closer look at Philippe Halsman, his life and his work, several conferences are being organized:

Iconic Portraits and Behind the Scenes with Salvador Dalí
by Irene Halsman, daughter of the photographer and co-director of the Philippe Halsman Archive
Wednesday, January 29, 2014, 6:30pm

Salvador Dalí and Philippe Halsman: Advertising Geniuses
by Marc Aufraise, PhD in art history, specialising in Salvador Dalí and photography
Thursday, March 20, 2014, 6:30pm

Conference by researchers of the NCCR Affective Sciences of the University of Geneva
Wednesday, April 30, 2014, 6:30pm

The conferences take place in the Salle Lumière at the Musée de l'Elysée. Register on www.elysee.ch.

- **Cultural Program**

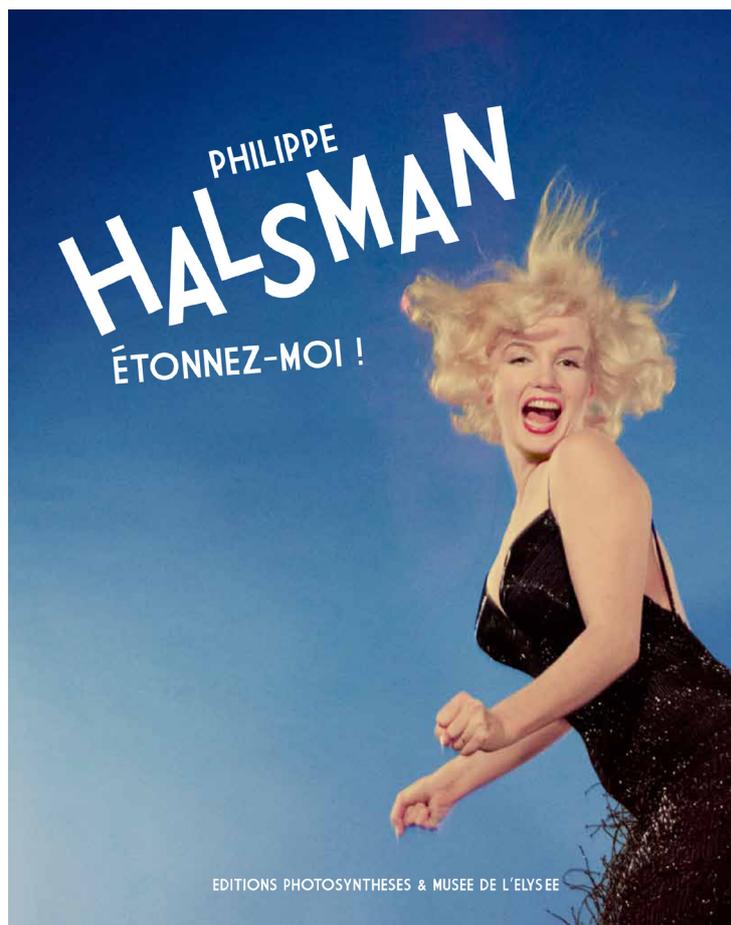
Guided Tours
Sundays February 2 and 23, March 16, April 13, May 11, 4pm
With a museum guide. Included in the admission fee.

Family program at the Museum
Sundays February 2 and 23, March 16, April 13, May 11, 4pm
While parents visit the exhibition, kids are invited to discover it through playful activities. Free of charge, for children aged 6 to 12.

Workshop for Children: PâKOMUZÉ
"Jeux d'image - A playful introduction to the image in photography"
April 15-17, 2-5 pm
Led by recently graduated photographers, these photography workshops scheduled during the Easter holidays are for children aged 6 to 12. Fee: CHF 10.- Registration on www.elysee.ch

- **Astonish us on social networks!**

Express your creativity in the style of Philippe Halsman and share your impressions on social networks! A 'jumpology' studio is at your disposal in the Salle Lumière during the entire exhibition.



Upcoming exhibitions 2014

At the Musée de l'Elysée

From June 4 until August 24, 2014: *Luc Chessex, Cuba* and *Matthieu Gafsou, Only God Can Judge Me*

The exhibition of photographer Luc Chessex mainly focuses on three conceptual series he produced in Cuba in the 1960s and 1970s: *Che Guevara*, *Le Visage de la Révolution / The Face of the Revolution* (Fidel Castro) and *Coca-Cola*. At the same time, the Musée de l'Elysée is producing and presenting for the first time the new series by photographer Matthieu Gafsou focusing on the Lausanne drug scene. His project takes a different approach to this topical, trivialised subject, in the form of a poetic, dreamlike ballad.

Saturday June 28, 2014: *Nuit des images*

The *Nuit des images* returns the last weekend of June. With a unique program of screenings, concerts and various activities, the event held in the gardens of the museum aims at providing the public with a welcoming and festive event.

From September 17 until January 4, 2015: *Amos Gitai*

This first retrospective of the work of Israeli filmmaker Amos Gitai is co-produced with the Swiss Film Archive, the Cinémaèque française and Galeries, Brussels. This multimedia project (documents, films and photographs selected from the filmmaker's archives) presents the artist's favorite themes: boundaries, architecture, history and mythology, etc... Simultaneously, two exhibitions explore the filmmaker's relationship with photography: the first, *Army Days*, gathers photographic works by Amos Gitai produced in the 1960s and 1970s, while the other presents his collaboration with Italian photographer Gabriele Basilico based on the itinerary of his film *Free Zone* produced in 2004.

Traveling exhibitions

The Musée de l'Elysée preserves, promotes and exhibits a considerable photographic heritage within its walls in Lausanne. Through its external affairs activities, it nurtures collaborations with institutions around the world and gives wide exposure to this heritage. In 2013, the museum's exhibitions traveled to Japan, the United States, Nigeria, Madagascar, France and Russia.

At the beginning of this year, the exhibition *Gilles Caron, the Conflict Within* starts its international tour with a first stop at the Museum of Photography in Charleroi, Belgium. At the same time, the Jean Mohr exhibition, produced in collaboration with Presence Switzerland, continues its world tour in Europe, Africa and Asia.

Gilles Caron, le conflit intérieur

Musée de la Photographie, Charleroi, Belgique

From January 25 until May 18, 2014

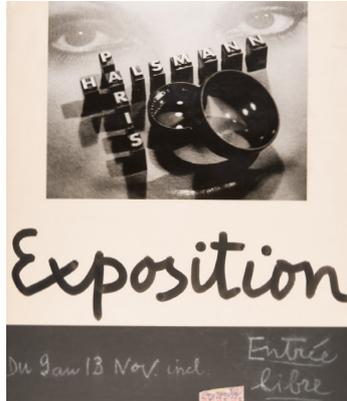
War from the Victim's Perspective - Photographs by Jean Mohr

Follow the international tour on www.elysee.ch/itinerantes/carte/



The following images are available for the press

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Philippe Halsman, Poster for the exhibition *Portraits and Nudes* at La Pléiade gallery
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ftp://84.16.80.83/web/press/Halsman_first
user : press
password: 1006_meI_14



Philippe Halsman, *The Versatile Jean Cocteau*, 1949
Philippe Halsman Archive © 2013 Philippe Halsman Archive / Magnum Photos



Philippe Halsman, Alfred Hitchcock for the promotion of the film *The Birds*, 1962
Musée de l'Elysée © 2013 Philippe Halsman Archive / Magnum Photos



Philippe Halsman, Marilyn Monroe, 1959. Musée de l'Elysée © 2013
Philippe Halsman Archive / Magnum Photos



Cover of the magazine *Life* with a portrait of Marilyn Monroe jumping by Philippe Halsman, November 9, 1959
Musée de l'Elysée © 2013 Philippe Halsman Archive / Magnum Photos



Philippe Halsman, *Dali Atomicus*, 1948
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Philippe Halsman, *Like Two Erect Sentries, My Mustache Defends the Entrance to My Real Self, Dalí's Mustache*, 1954
Philippe Halsman Archive © 2013 Philippe Halsman Archive / Magnum Photos
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The Musée de l'Elysée

Mission

The Musée de l'Elysée is one of the world's leading museums entirely dedicated to photography. Since its establishment in 1985, it has improved public understanding of photography through innovative exhibitions, key publications and engaging events.

Recognized as a centre of expertise in the field of conservation and enhancement of visual heritage, it holds a unique collection of more than 100,000 prints and preserves several photographic archives, in particular those of Ella Maillart, Nicolas Bouvier, Charlie Chaplin and René Burri. By supporting young photographers, offering new perspectives on the masters and confronting photography with other art forms, the Musée de l'Elysée experiments with the image.

Based in Switzerland, it presents four major exhibitions in Lausanne each year and an average of fifteen in prestigious museums and festivals around the world. Regional by character and international in scope, it seeks to constantly develop new and exciting ways to interact with audiences and collaborate with other institutions.

Practical information

Address of the Musée de l'Elysée

18, avenue de l'Elysée
CH - 1014 Lausanne
T + 41 21 316 99 11
F + 41 21 316 99 12
www.elysee.ch

The museum has a Facebook, a Twitter page and an Instagram.
@ElyseeMusee #HalsmanElysee
#Jump #AstonishMe #PhilippeHalsman #ITweetMuseums

Opening Hours

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

Admission Fee

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

