



Jean Dubuffet. The photographic tool

From May 30 to September 23, 2018

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This exhibition presents the first study of the photographic collection kept at the Dubuffet Foundation, in relation to the artist's work (paintings, sculptures or elements of the *Coucou Bazar* show).

From the beginning of his artistic activity in the 1940s, Jean Dubuffet (1901-1985) invented a system of photographic referencing and, from 1959, he undertook to organize a secretariat responsible, among other things, for documenting all his works scattered throughout the world, with a view to constituting a catalogue raisonné which would be published in the form of fascicles between 1964 and 1991.

This collection of several thousand phototypes (negatives, prints, albums) is part of the artist's ambition to constitute an exhaustive documentary collection of his work, both in the service of his current work and its controlled distribution. It reveals Dubuffet's attention to the quality of photographic reproductions and the technical progress of the medium. If this organization stems from its conviction that the work can only be understood in its entirety, it is also motivated by the need to establish "a map of the road travelled and to see the picture of the places visited".

Photography is also among the many tools used by the artist to create his works. Iconographic source for some series, its multiple character also allows the reproduction of the same elements and their use in different works. For his exhibition *Edifices* in 1968, he presents photomontages integrating his architectural creations into the public space. Photographic projection has been used since the 1970s as an enlarging process for the production of elements such as the stage elements of his show *Coucou Bazar*. Finally, the retrospective exhibition organized by Fiat in Turin in 1978, innovates through a spectacular staging combining original works and luminous projections of other paintings, completed by a multi projection dedicated to his major work, the *Closerie Falbala*.

The exhibition is co-produced by the Dubuffet Foundation, the Elysée Museum and the Rencontres d'Arles, with the participation of the Collection de l'Art Brut, Lausanne. It benefits from the precious support of PKB Privatbank, privileged partner of the museum.

Curators

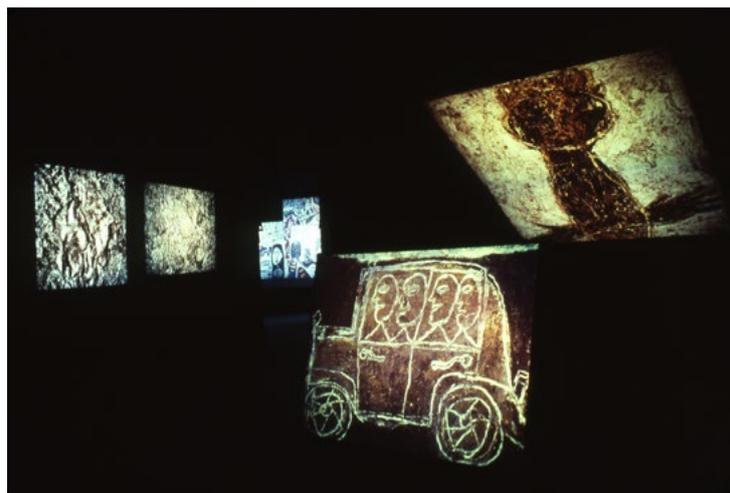
Anne Lacoste, director of the Institute for the Photography of Hauts-de-France, Sam Stourdzé, director of the Rencontres de la photographie d'Arles and Sophie Webel, director of the Fondation Jean Dubuffet

Coordination Musée de l'Elysée:

Marc Donnadiou, curator in chief,

Pauline Martin, curator,

Emilie Delcambre Hirsch, assistant curator.



Publication

The catalogue *Jean Dubuffet. The photographic tool*, published by Editions Photosynthèses, accompanies the exhibition.

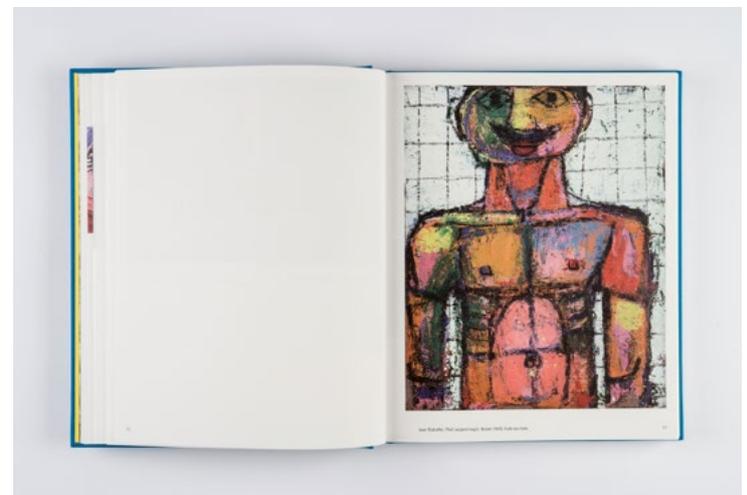
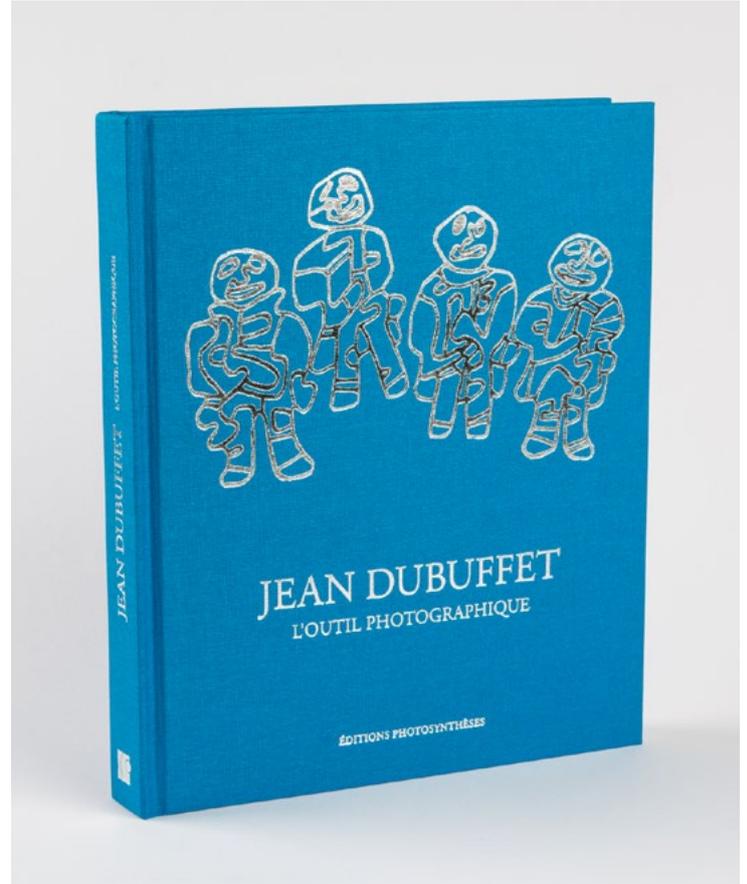
"I believe that this is capially what I expect from a work of art: that moving direct imprint that it can deliver of thought and life. Some kind of photogram."

Jean Dubuffet, 1962

Jean Dubuffet distinguishes himself by the importance he gives to documenting his work and his creative process, from his "Journaux des travaux", in which he transcribes the techniques used for each work, to the many texts he writes about his work and his approach to art. Photography holds a predominant place in this archive, and particularly in the exhaustive inventory of his works, each subject of which is illustrated by a black and white photographic print. Dubuffet also gathers all the documents related to its current events (exhibition views and press clippings devoted to it).

Although the artist has little interest in photography as a form of expression, he is well aware of its importance as a means of disseminating, or even promoting, his work (from his correspondence to his publications). It pays a great deal of attention to this and thus devotes a large budget to these operations. The study of the archives reveals other uses of photography closely related to his work. Throughout his career, Dubuffet continued to experiment with new materials and tools, and temporarily invested several photographic processes and techniques, from the Vérscope, through photomontage to projection.

Excerpt from the text *Jean Dubuffet. The photographic tool* by Anne Lacoste and Sophie Webel in the eponymous catalogue published by Editions Photosynthèses, p. 17.



Collaboration with the Collection de l'Art Brut, Lausanne

The exhibition *Jean Dubuffet. The photographic tool* is organized in collaboration with the Collection de l'Art Brut in Lausanne. From June 8 to September 23, the Musée de l'Elysée and the Collection de l'Art Brut offer a common ticket.

They also organize a roundtable during the *Nuit des images*, on Saturday June 23 between 6pm and 7pm. Entitled *Jean Dubuffet and its relationship to photography*, it explores the "photographic albums of Jean Dubuffet", which have just been published in facsimile by 5 Continents.

In 1945, Dubuffet founded the "art brut" notion, defining it as "works made by people unscathed by artistic culture" and to reconsider the "art" concept. Even before gathering works into a collection, Dubuffet assembled a large group of photographs in order to define the concept. The highly diverse provenance of images in the first 10 albums (1945-1951)— reproductions of objects in institutional or private collections; reproductions commissioned by Dubuffet of works by identified authors; enlargements of photographs of tattoos obtained from the Paris Prefecture of Police; and 12 prints from Brassai's *Graffiti* series—reveal his wide range of interests. After the reactivation in 1962 of the *Compagnie de l'Art Brut* (dissolved in 1951), Dubuffet reorganized his earliest albums and increased his documentation. As for the archives of his own work, the photographs were numbered and listed in notebooks. These images help "shed some light on the art brut enterprise," he said. They are intended "not to show art brut after defining it, but to look for where art brut is with a view to collecting documentation that could eventually define it." Some of the albums are shown in the exhibition.

In the presence of :

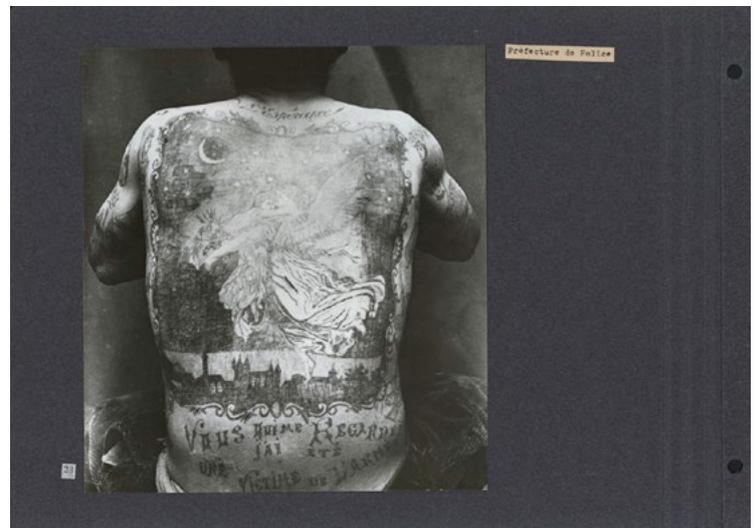
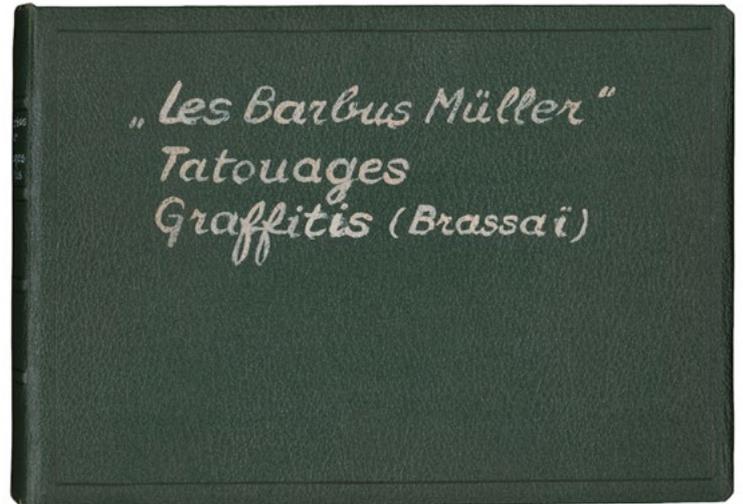
- Sarah Lombardi, art historian, the director of the Collection de l'Art Brut since 2013 after being the curator of the institution since 2004.
- Baptiste Brun is a lecturer in contemporary art history at Rennes 2 University and the author of a thesis on Jean Dubuffet and Art Brut.
- Michel Thévoz, honorary professor at the University of Lausanne, former curator at the Musée cantonal des Beaux-Arts de Lausanne, then curator of the Collection de l'Art Brut since its foundation in 1976.
- Marc Donnadieu, curator in chief at the Musée de l'Elysée, Lausanne, since 2017. He has coordinated several exhibitions of Jean Dubuffet's work for the LaM, Lille Métropole Musée d'art moderne, d'art contemporain et d'art brut.

Also worth seeing in Zurich

From June 10 to September 1st, 2018, the exhibition *Jean Dubuffet and the City* is presented at Hauser & Wirth in Zurich.

It is the first exhibition devoted to the role of the city in Dubuffet's work. Curator: Sophie Berrebi.

More information on hauserwirth.com



Cover of the photographic album « *Les Barbus Müller* », *Tatouages, Graffitis (Brassai)* constitué par Jean Dubuffet vers 1948. Photo : Giuseppe Pocetti, Atelier de numérisation – Ville de Lausanne / Archives de la Collection de l'Art Brut, Lausanne

Page from the album « *Les Barbus Müller* », *Tatouages, Graffitis (Brassai)* constitué par Jean Dubuffet vers 1948. Photo : Giuseppe Pocetti, Atelier de numérisation – Ville de Lausanne / Archives de la Collection de l'Art Brut, Lausanne

Cover of the book *Jean Dubuffet and the City 1943-1984. People, Place, and Urban Space*, texte de Sophie Berrebi, 2018 © Hauser & Wirth Publishers

The photographs below are available to the press free of charge.

Their use is limited to promoting the exhibition *Jean Dubuffet. The photographic tool* at the Musée de l'Elysée. They must not be cropped or modified and no mention must appear on the image. Please use the captions provided.

Press contact

Julie Maillard
+41 (0)21 316 99 27
julie.maillard@vd.ch



Kurt Wyss, *Jean Dubuffet sur la Closerie Falbala*, Périgny-sur-Yerres, 3 août 1973, © Kurt Wyss, Bâle / Archives Fondation Dubuffet, Paris



Kurt Wyss, *Jean Dubuffet lors d'essais d'évolution des costumes de Coucou Bazar*, atelier de la Cartoucherie de Vincennes, 7 juillet 1972, © Kurt Wyss, Bâle / Archives Fondation Dubuffet, Paris



Kurt Wyss, « *Le Grand Fichier* », secrétariat de la rue de Verneuil, Paris, 2 octobre 1970, © Kurt Wyss, Bâle / Archives Fondation Dubuffet, Paris



Kurt Wyss, *Leporello du reportage photographique sur le Jardin d'Émail*, Kröller-Müller Museum, Otterlo, Pays-Bas, 1974, © Kurt Wyss, Bâle / Archives Fondation Dubuffet, Paris



Jean Dubuffet - Augustin Dumage (photographe), *Tour aux figures*, esplanade du Trocadéro, Paris, 1967 © Fondation Dubuffet / ProLitteris, 2018



Jean Dubuffet - Wolf Slawny (photographe), *Tour aux figures*, novembre 1967 © Fondation Dubuffet / ProLitteris, 2018

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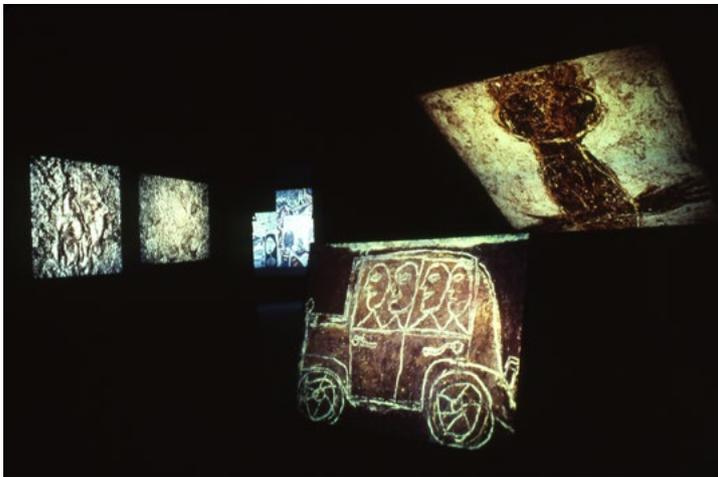
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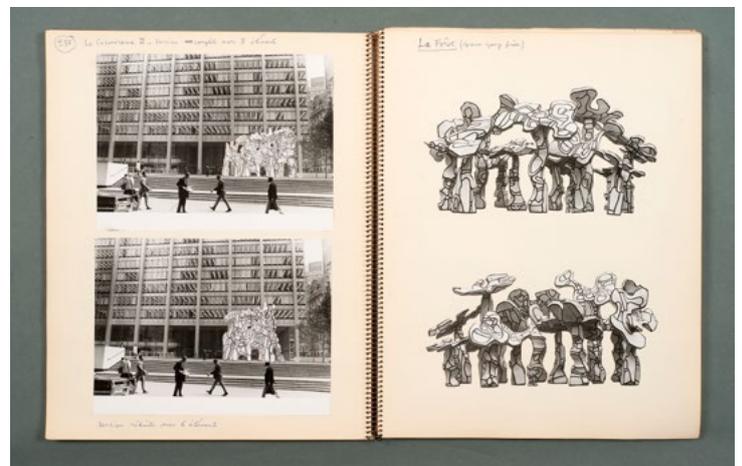
Jean Dubuffet, *Affiche de l'exposition et du spectacle Coucou Bazar*, Palazzo della Promotrice delle Belle Arti, Turin, 1978 © Fondation Dubuffet / ProLitteris, 2018



Jean Dubuffet – Augustin Dumage (photographe), *Elément bleu XI*, maquette pour un petit hôtel particulier, photomontage, 1967 © Fondation Dubuffet / ProLitteris, 2018



Vue de « l'exposition lumineuse » de Jean Dubuffet lors de la rétrospective organisée par Fiat au Palazzo della Promotrice delle Belle Arti, Turin, 1978 © Fondation Dubuffet / ProLitteris, 2018



Jean Dubuffet, Double page de l'album n°5, 10 mars 1970 © Fondation Dubuffet / ProLitteris, 2018

Agenda

Every Wed

Family program

2pm to 5:30pm, free,
no registration, workshop
Dubuff'et toi !

First Saturday of the month

Guided tour

4pm, free, no registration

First Sunday of the month

Family program

2pm, free, no registration,
Tous au Studio ! Fun, educational activities

Last Thursday of the month

Late Opening

6pm to 8pm, free

Sat June 2nd

PLATEFORME 10

10am to 5pm, guided tour of
the construction site of PLATE-
FORME 10,
www.platforme10.ch

July: Tue 10, Thu 12, Fri 13

Holiday Pass

2pm to 5pm, upon registration
Workshop *Dubuff'et toi !*
(12-15 years old)

August Tue 14, Thu 16, Fri 17

Holiday Pass

2pm to 5pm, upon registration
Workshop *Ton portrait à
l'ancienne* (9-12 years old)

September Sa 1 and Sun 2

Bookshop sale

11am to 6pm, books sale at a
reduced price

Sun September 9

Brunch

11am to 1pm, CHF 29.-,
upon registration. Homemade
brunch by Al Sacco

Thu September 20

Music

6pm to 8pm, free
EIMA (Lausanne Jazz and
Contemporary Music School)
comes for an exclusive concert
in the exhibitions.

Sat September 22

La Nuit des Musées

2pm to 2am
Full program available
from September 4 on
www.lanuitdesmusees.ch



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Practical information

Press conference: Tuesday, May 29 at 10am

Opening: Tuesday, May 29 at 6pm

Press contact

Julie Maillard
+41 (0)21 316 99 27
julie.maillard@vd.ch

Address

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

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Hours

Tu - Su, 11am - 6pm

Closed on Mondays, except bank holidays

Open until 8pm the last Thursday of the month

