



Vertical No Limit

Girardin Daniel

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228 pages

Présentation de l'éditeur

The mountain landscape is a realm in which photography has truly been able to innovate while remaining within a pictorial, scientific and cultural tradition that originated in the 18th century. The photograph's power of representation makes it possible to capture the hieratic, lofty, fascinating and solitary nature of the high mountain. From the esthetic point of view, it attempts to recreate the sense of the sublime. It wasn't until 1861 that the Bisson Brothers and Joseph Tairraz took their first photographs of the Mont Blanc, an unprecedented feat because of the extreme conditions and the risky nature of the undertaking. The term alpinism appeared in 1876, foreshadowing another photographic approach, one that would express the spirit of conquest and go beyond the mystical and spiritual vision of the mountain. The major landscape photographers of the 19th century were able to successfully embrace this new approach to the mountain. The cultural and esthetic vision that they proposed also cast light on the radical and sometimes brutal transformation of the Swiss landscape. Throughout the entire 20th century, the vision of mountain photographers developed spectacularly, and the advent of digital technology led to new approaches that have revived the field in a creative and original way ever since.

Mainly taken from the Musée de l'Elysée's collections, these 200 photographs illustrate the directions in which mountain photography has developed (science, tourism, mountaineering, art), as well as the formal aspects used by photographers from 1840 to the present (frontality, verticality and low-angle shots, for example).

The book includes a text by Daniel Girardin on mountain photography and an interview with the photographer Maurice Schobinger. *Biographie de l'auteur*

Daniel Girardin (1955) is an art historian and curator at the Musée de l'Elysée in Lausanne. He is the author of many photography books, including *Ella Maillart sur les routes de l'Orient* (Actes Sud, 2003), *Controverses, une histoire juridique et éthique de la photographie*, with Christian Pirker (Actes Sud, 2008), and under his direction, *Hans Steiner, chronique de la vie moderne* (Éditions Photosynthèses/Musée de l'Elysée, 2011) and *Werner Bischof, Helvetica* (Éditions Noir sur Blanc/Musée de l'Elysée, 2015).

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