



Edward Kaprov

War on glass

Exhibition from 23 May to 18 August 2024

Press release

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© Edward Kaprov, *Cosaque, near Chuhuiv*, 2022



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© Edward Kaprov, *Bombed-out church in the liberated area of Bogorodichnoe, Slavyansk district*, 2022



Edward Kaprov: War on glass

23 May - 18 August 2024

For the first time in Switzerland, the Musée suisse de l'appareil photographique is presenting the work of photographer Edward Kaprov, who travelled to the frontlines of the Ukrainian conflict in 2022 to photograph a war that for him was "unthinkable and senseless". His approach is unique and striking: using the historic technique of wet collodion - which requires you to take your laboratory and fragile glass plates with you - he travelled around the Donbass to meet and photograph the soldiers and civilians affected on the frontline by the conflict. A van full of equipment, a large view camera and 15 minutes to prepare, shoot and develop: a very particular choice for photographing war, which ideally requires a quick and light camera.

The choice of technique - wet collodion – is important. Its slowness, the antithesis of traditional war photography, means that you have to meet people, take time and step back, remain calm and still for a few minutes - despite the bombardments - and enter into the reality of a country scarred by war yet alive and rich with its everyday scenes. "I don't believe that photography can put an end to war, but it gives me a reason to carry on doing my job. To do what I do best with my suffering and my compassion", explains the photographer.

The use of wet collodion also has an important historical significance. In 1855, the Englishman Roger Fenton set out to photograph the war in the Crimea using this technique, which was innovative at the time because it was much more accurate than the calotype - a negative on paper - that had been used until then. In this way, Kaprov follows in the footsteps of one of the first war photographers of the 19th century and, in essence, recounts the enduring horror of war despite the evolution of history. "I have tried to juxtapose the past and the present. I deliberately try to confuse the viewer so that they look more closely," he explains.

Alongside photographs by Edward Kaprov, the exhibition features original prints by major photographers who have dealt with war using wet collodion: Roger Fenton in the 19th century and Sally Mann in the contemporary period. Together, these artists encourage us to reflect on the essential role of photographic technique in the construction of the image's message. Through his choice of technique, Kaprov imposes a historical depth and a sense of perspective on photography and war.

Short text, approx. 750 characters

In 2022, Edward Kaprov travelled to Ukraine to photograph the war. His approach is unique and striking: using the historic technique of wet collodion - which requires you to bring your laboratory and fragile glass plates with you - he criss-crossed the Donbass to photograph the soldiers and civilians affected on the frontline by the conflict. In contrast to the immediacy of traditional war photography, the process imposes a slowness, a distance and a real encounter with the population. Alongside Kaprov's work, the exhibition features original prints by leading historical photographers - such as Roger Fenton - and contemporary photographers - such as Sally Mann - who have also used this process to capture the war.



Biography of Edward Kaprov

Edward Kaprov was born in 1975 in the former Soviet Union before emigrating to Israel in the early 1990s. For more than twenty years he has worked as a freelance documentary photographer, collaborating with publications such as *National Geographic*, *Geo* and *El País*.

Through his work, he establishes links between the shattered ideals of his host country and those of his homeland. From his reports on the Israeli army to Palestinian demonstrations and orphanages in Chechnya, the photographer highlights the inhumanity and absurdity of the world.

His film *Ukraine: un photographe dans la guerre* (Ukraine: a photographer in the war), shown in the exhibition, was awarded the 2023 Bayeux Prize in the TV Large Format category - Crisis Group International Prize.



© Edward Kaprov, *Anatoliy Michailovich and Vera Sergeevna on the ruins of their destroyed house,*
2022

Collaboration with EVAM

As part of this exhibition, the Swiss Camera Museum is collaborating with the EVAM (Etablissement vaudois d'accueil des migrants) hostels on a pilot project designed to contribute to the social integration of migrants and to legitimise them as visitors to cultural institutions. In addition to offering free admission to EVAM beneficiaries, the museum is working with an EVAM beneficiary with the aim of inspiring a vocation and promoting community work in cultural institutions.



Agenda

Edward Kaprov takes your collodion portrait

Saturday 25 May from 2pm to 4pm

Come and have your portrait taken by Edward Kaprov, using the historic wet collodion technique! On your own or with your family, he will take your portrait and you will receive a print. You can watch him prepare the plate and develop it in the darkroom.

Open to all / booking required / 45.-

Museum Night - guided tours by Edward Kaprov

Saturday 25 May at 6pm/8pm/9pm

Edward Kaprov will talk about his experience in Ukraine in his exhibition, in dialogue with Pauline Martin, Director of the Swiss Museum of Photography.

Open to the public / in English / no reservation required / free of charge

Guided tours of the permanent and temporary exhibitions

Sunday 2 June / 7 July / 4 August

→ 11am for children (accompanied)

→ 2pm for adults

Come and discover the history of photography and the Edward Kaprov exhibition with the help of a museum guide!

Open to all / no reservation required / free of charge

Guided tours for groups are available from Tuesday to Friday by prior arrangement only.

Photogram workshop

Develop your own photograph in the form of a photogram to take home as a souvenir of this workshop.

Open to all, individuals or groups of 5 people maximum.

By reservation / 7.- + admission

Black and white print workshop

Bring your developed black and white negatives (NB 135 or 120) and learn how to make your own prints.

Open to all, individuals or groups of up to 5 people.

Booking required / 7.- + admission

The Club

On Wednesday afternoons, this course alternates between practical workshops and assignments using photographic equipment loaned by the museum. It continues with the processing of images, both silver and digital, as well as discussions and advice. The Club offers genuine access to today's creative photography.

10-16 years / booking required / 200.- for 11 lessons

Activities for school groups

All activities are available for schoolchildren:
www.cameramuseum.ch/visiter/ecoles/



Next exhibition

Henry Leutwyler

Philippe Halsman. A Photographer's Life

7 September 2024 - 23 February 2025

Born in Switzerland and living in New York, photographer Henry Leutwyler discovered Philippe Halsman's work in 1979, at the age of 17, at the International Center of Photography (ICP) in New York, a month after the death of this major figure in 20th-century photography. 38 years later, in 2017, Leutwyler dives deep into Halsman's archives. He spent several months staging his countless personal belongings to create a biography of the famous photographer through his objects. The result is the ground-breaking project Philippe Halsman. A Photographer's Life, an exhibition co-produced with the Biennale Images Vevey (7 - 29 September 2024).



© Henry Leutwyler and © The Philippe Halsman Archive.



Press images

Downloadable from www.cameramuseum.ch

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© Edward Kaprov, *Cosaque, near Chuhuiv*, 2022



© Edward Kaprov, *Anatoliy Michailovich and Vera Sergeevna on the ruins of their destroyed home*, 2022



© Edward Kaprov, *District de Louhansk, a few days before the occupation*, 2022



© Edward Kaprov, *Natalie, ambulance driver from the 80th brigade, with her colleagues*, 2022



© Edward Kaprov, *District of Kharkiv*, 2022



Roger Fenton, *War Council of the Three Great Powers, Crimea, 1855*, MSAP coll.



© Edward Kaprov, *District of Slavyansk*, 2022



Sally Mann, *Untitled (Antietam 8)*, 2000 © Sally Mann.
Courtesy Galerie Karsten Greve, St. Moritz Paris Köln



Swiss Camera Museum - Vevey
Edward Kaporov. War on glass.

Press contact

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Practical information

The museum is open Tuesday to Sunday from 11am to 5.30pm and on bank holiday Mondays.

Musée suisse de l'appareil photographique

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