

Transmissions

Picturing
the Intangible

Untill November 7 2021

Musée international
d'horlogerie
La Chaux-de-Fonds

Jean-Christophe Béchet
Joseph Gobin
Marie Hudelot

mih.ch

Musée du Temps
Besançon

Thomas Brasey
Raphaël Dallaporta
Christophe Florian

mdt.besancon.fr

Located on either side of the French-Swiss border, the musée du Temps and the musée international d'horlogerie are well-known museums in the field of horology and time measurement. In association with the Nuit de la Photo festival in La Chaux-de-Fonds, they have jointly organised a unique temporary cross-border exhibition as part of the French-Swiss nomination for Craftsmanship of mechanical watchmaking and art mechanics on UNESCO's Intangible Cultural Heritage list.

With a shared several centuries long watchmaking history, the French and Swiss territories of the Jura Arc have fostered an exceptional horological and mechanical culture. Beyond the horological and mechanical work, this intangible cultural heritage also includes a whole range of traditions and living, social, ritual and festive practices, as well as skills and expertise.

The exhibition *Transmissions. Picturing the Intangible* addresses this intangible cultural heritage through photography as a contemporary artistic medium offering new and sensitive approaches to the craftsmanship of mechanical watchmaking and art mechanics.

Selected after a competition, six photographers were commissioned by the two museums. From June to September 2020 they explored the area, visiting the workshops, businesses, museums and schools of the French-Swiss watchmaking region. Conceived as one and only exhibition, this project displays the work of three photographers in each location in a complementary way. To underline the inextricable links between tangible and intangible heritage, the photographs have been included in the permanent exhibition areas, offering new views on the collections.

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Transmissions. Picturing the intangible

The exhibition *Transmissions. Picturing the Intangible* is conceived in a cross-border manner, as one and the same project. It highlights the viewpoints of six photographers chosen for their complementary approaches to intangible heritage on the occasion of the inscription of Craftsmanship of mechanical watchmaking and art mechanics on the UNESCO's Representative List of Intangible Cultural Heritage of Humanity.

One exhibition, two venues, six photographers

AT MUSÉE INTERNATIONAL D'HORLOGERIE LA CHAUX-DE-FONDS (MIH)

Clocks and Clouds – Jean-Christophe Béchet

Following in the footsteps of contemporary composer György Ligeti, Jean-Christophe Béchet plays with the combination of “clocks” and “clouds”. The result is a juxtaposition of a metallic universe with its sharp protruding forms and the soothing balm of green hills.

Tempologie – Marie Hudelot

Marie Hudelot revisits the tradition and folklore codes by reusing objects and accessories. She chose to represent the world of watchmaking in the Jura Arc by creating a set of totems. She imbues her creations with personal items borrowed from members of her tribe.

Face à face – Joseph Gobin

To highlight the ideas of commitment, vocation and passion, Joseph Gobin has created a gallery of posed portraits featuring students and teachers. Postures, expressions and attitudes become vectors for the intangible. The context of apprenticeship always play a secondary role.

AT MUSÉE DU TEMPS BESANÇON

Mouvements du Monde – Raphaël Dallaporta

Raphael Dallaporta has set up three sets of experiments encompassing the principle of rotation and inviting visitors to experience a world in motion. Following the example of the enhancement of the Astrarium Dondi, the exhibits of Raphael Dallaporta demonstrates what history, science and technology convey to us about our place in the universe.

Hu/Mains – Christophe Florian

From industrial manufactures to artisans' workshops, Christophe Florian centres on people and their hands in order to simultaneously focus the attention on the visible - binoculars, pigments, tweezers, escapements, stamps - and on the invisible: a shared identity..

Blind Date – Thomas Brasey

The world of watchmaking is shrouded in a veil of mystery: its secrets seem to be guarded by a few insiders, and a lay-person seeking to understand how a watch works could lose heart and come to the conclusion that its cogs are turned by some magical force. Watchmaking expertise is riddled with fine tensions between the mundane and the mysterious, the simple and the complicated, the visible and the invisible.

Craftsmanship of mechanical watchmaking and art mechanics: an Intangible Cultural Heritage.

France and Switzerland's Joint Application for Registration by UNESCO as Countries with Intangible Cultural Heritage

The invitation to partake in the joint venture application process for their expertise in Watchmaking and Art Mechanics was initiated by the Swiss Confederation through its federal office of culture as far back as 2015. The invitation was extended to France in 2018. This joint application shows the strong cultural ties between the two borderline territories of the Jura Arc and adds to the knowledge base in watchmaking and art mechanics. The application process, which entailed several months of preparation, was a rallying call for mobilizing two communities linked to watchmaking and art mechanics and promoting their expertise, which constitutes part of their identity. The application file was submitted to the UNESCO headquarters in Paris in March 2019. On the 16th of December, the international Committee approved the inscription on the ICH list.

What is Intangible Cultural Heritage?

The expression "Intangible Cultural Heritage" which first appeared in the 1990s, was born out of the desire to recognize a place's cultural heritage. Since 1972, UNESCO, the United Nations Educational, Scientific and Cultural Organization, recognized the concept of tangible heritage (cultural and natural). Appearing in the list of UNESCO recognized world heritage is the citadel of Besançon which was listed in 2007, and the urbanism of the watchmaking cities of La Chaux-de-Fond and Le Locle, which were listed in 2009.

In addition to the status of "World heritage" which distinguishes different sites and objects with unique, universal, and timeless characteristics, the ICH (Intangible Cultural Heritage) is not determined by the exceptional character of an element but by the subjective importance given to it by the communities where it is located.

Therefore, intangible cultural heritage are the practices, rites, festivals, expressions, knowledge, and expertise that provide a sense of identity to a community or group of individuals. The community or group of individuals is anchored in traditions passed on from generation to generation and continually evolving. Therefore, based on association, these traditions are projected to the present, thereby constituting a living heritage.

UNESCO's Representative List of Intangible Cultural Heritage of Humanity

In 2003, the convention for safeguarding the intangible cultural heritage, a UNESCO treaty was adopted. France approved the treaty in 2006 and Switzerland in 2008. The Intangible cultural heritage list now contains nearly 400 elements around the world. By this treaty, member states are bound to implement measures to identify, safeguard, and enhance their intangible cultural heritage.

Under the treaty, 18 elements were registered in France, while four were registered in Switzerland. The registered elements in France include the carnival of Granville, the gastronomic meal of the French, the Aubusson tapestry, or the secular and liturgical Cantu in paghjella of Corsica. There are the winegrowers of Vevey festival, the Basel carnival, and the Holy Week processions in Mendrisio on the Swiss side.

The Jura Arc: A Region With Craftsmanship in Watchmaking and Art Mechanics.

By jointly submitting an application to recognize this expertise in watchmaking and art mechanics craftsmanship as intangible cultural heritage, France and Switzerland wished to showcase specific expertise linked to the Jura Arc. This recognition already exists locally, because both countries had already listed this expertise in their respective national inventories of intangible heritage but also because all the craftsmen, companies, collectors, museums have demonstrated their strong attachment to this heritage throughout the application process.

This heritage is particularly significant in a territory marked by continuous practices and a culture of mechanics beyond national borders. The gestures and traditions of watchmaking and art mechanics practices and traditions, have forged a common identity beyond the original owners of this expertise. Apart from this apparent economic function, it has also shaped the architectural, town planning, and social realities of these regions.

Photography, Intangibility and Watchmaking

The choice of photography as a means to evoke intangibility Craftsmanship of mechanical watchmaking and art mechanics addresses the question of how intangibility could be made visible.

The intangible is that opposed to matter, as in philosophy, which has no relationship to the senses and flesh, thus impalpable.

Both Photography and watchmaking capture intangibility. Both make time happens. Through the photographer's eyes, photography conveys the subjectivity of the chosen moment and instantly freezes it in time; the latter through the art of watchmaking earns for common and detailed measures to objectify time. Close to one another on technical aspects, Photography and Watchmaking both answer the same purpose: make the invisible visible.

The documentary possibilities photography provides is not the sole decisive factor or element in its choice as a medium to display the intangible or the immaterial. Sensitive and aesthetic affinities exist between photography and intangible practices. Both call for a mastery of craftsmanship and gestures transmitted between peers while allowing for a slow development of the eye, specific to each practitioner.

Six photographers, six perspectives on intangible cultural heritage

Jean-Christophe Béchet
Clocks and clouds

Text by Jean-Christophe Béchet

Horology and photography are two arts which undoubtedly have many factors in common. Firstly, their direct relationship with time: the mastery of hundredths of seconds and decisive moments in order to ultimately create timeless works. Their new status in the digital world also unites them; smartphones have liberated horology and photography from their initial utility. We no longer need a watch to tell the time or a camera to capture unforgettable images. Watches have become concrete and tangible objects of pleasure, fascinating, thanks to their precise mechanisms. As for photography, its role is no longer to bear witness to reality but rather to offer an artistic evocation enhanced with questions and poetry.

A strange dialogue is also played out behind these analogies in which science and art, technical knowledge and aesthetic temptation are juxtaposed, sometimes awkwardly sometimes harmoniously. On the one hand, mathematical rigour and the intangible laws of mechanics and on the other, a desire for freedom and a need for improvisation, coincidence, surprise... I wanted to highlight this duality in my photos and I was inspired by the music theory of the composer György Ligeti (1923–2006). For Ligeti, music is created through a process of dissolving “clocks” into “clouds” followed by the condensation and materialisation of “clouds” into “clocks”. In this imaginative double movement, the “clocks” symbolise technological performance and the “clouds” represent the essential role of poetry, intuitive and fleeting inspiration which counterbalance the unique power of technique.

Bringing “clocks” and “clouds” together, making them play together, is the challenge I set myself for this project. I have chosen to associate black and white photographs of horological mechanisms and colour photos of the Arc Jurassien in France and Switzerland. And so a metallic universe with sharp, projecting forms comes face to face with calm and appeasing green hillsides. The unique geography of a specific region seems to reflect my own fascination for these precision mechanisms. As complex as they are poetic, they have made Franco-Swiss horology famous. It is this dialogue, sometimes enigmatic, often strange, but in the end harmonious (at least I hope ...) that I want to share with you here. With the hope of reuniting two parallel realities, of melting them into one singular, intangible heritage.

Biography

Jean-Christophe Béchet was born in Marseille in 1964 and has lived and worked in Paris since 1990.



Jean-Christophe Béchet combines black and white and colour film, analogue and digital, 24 x 36 and medium format, Polaroids and photographic “accidents”. He looks for the “right tool” for each project, one that allows him to create a pertinent dialogue between photographic techniques and interpretations of reality.

His photographic work has developed in two directions which perpetually interact and echo each other. And so in some ways, his approach to reality renders it almost like a form of “poetic documentary” with an ongoing interest in “street photography” and urban architectures. He considers his photographs to be INHABITED LANDSCAPES.

In parallel, over the last fifteen years he has continued developing his work on photographic techniques and the specificity of the medium, both analogue and digital. In order to do this, he focuses on technical “accidents” and revisits his photos of reality by using different printing techniques. And so beyond the shot itself, he reconstructs this work on lighting, time and coincidences which are for him, the three pillars of photography.

For some 20 years now, he has been building this parallel vision of the world book by book, using the printed page

as his “naturel” field of expression. His photographs can also be seen in several private and public collections and have been shown in more than sixty exhibitions, notably at the Rencontres d’Arles 2006 (“Politiques Urbaines” “Urban Politics” series) and 2012 (“Accidents” series) as well as the Mois de la Photo in Paris, in 2006, 2008 and 2017.

He has also written over 20 books including:

- 2020 Habana Song (Loco publishing)
- 2016 European Puzzle (Loco publishing)
- 2013 Marseille, Ville Natale (Trans Photographic Press)
- 2011 American Puzzle (Trans Photographic Press)
- 2006 Vues n°0, un manifeste (Trans Photographic Press)
- 2005 Tokyo Station (Trans Photographic Press)

Thomas Brasey
Blind Date

Text by Thomas Brasey

It's a strange starting point, but I have always been rather taken by the charms of horology. Undeniably wary in regards to the ostentatious atmosphere surrounding the trade. Somewhat overwhelmed as well. Proud at being quite a logically-minded person, I have always been astounded at my incapacity to understand how watches work. It shouldn't be that hard for someone with the basic principles of physics. For me however, this incongruous jumble of pinions, cogs with random notching, springs and perpetual oscillations, appear more like a feat of magic than a feat of engineering. It might have ended there. But in fact, magic is disconcerting, it's intriguing, it draws you in.

And so I set off to meet the magicians. I quickly realised that these were not the kind of magicians who wave a magic wand and cast spells, but magicians who file, who turn, who mill, who polish. Who look, who touch, who listen. Ultimately, it's quite mundane. What is less so, is the infinitesimal nuance of their gestures, their subtle tenacity, their dedication to assembling the various parts, their patience. And thanks to their passion and knowledge, everything is set in motion. And this is what fascinated me.

Horological savoir-faire is traversed by a delicate tension between banal and mysterious, simple and complicated, visible and invisible. An infinite landscape for a photographer whilst at the same time being a restricted field, where the watchmaker is slumped over these minuscule parts like he's protecting a tiny egg. Where it's a fine line between making the right or wrong gesture. A terrain where it's hard to really see what's going on, where it's not enough. Where it is sometimes right to hide certain things. A field undermined by commercial advertising. An immense playground. So, let's play.

Blind Date is a somewhat pre-arranged encounter between photography and horology. It's a chivalrous game of hide and seek during which the lens of the former echoes the enigma of the latter without solving it. It's a first date, one of those moments where the charm operates, where you good-heartedly accept all of its subterfuges. You just let yourself be guided by the most exciting thing: the mystery.

Biography

Thomas Brasey (born in 1980) lives and works in Lausanne, Switzerland.



After finishing his PhD thesis in organometallic chemistry, he gave up trying to find the secrets of matter and turned to photography. He obtained a bachelor's degree in visual communication at the École Cantonale d'Art de Lausanne (ECAL, 2011) and became a freelance photographer. Since then, he has developed a very personal approach to documentary photography, enriching his work by bringing different photographic languages face to face.

Exploring the tensions between reality and representation, readily calling upon historical fact and fantasised visions, Thomas Brasey's images are more an invitation to reflect than statements. His work has been shown in several solo and collective exhibitions in Switzerland and across the world. He is the author of two monographs, *Un territoire, une rivière. Ni hommes ni bêtes*. (BSN Press / A+3 éditions, 2016), and *BOAVENTURA* (Kehrer Verlag, 2017).

Text by Raphaël Dallaporta

Set out in the Attic of the Granvelle Palace, Raphael Dallaporta, with the musée du Temps collections, the Foucault pendulum, and the city's relief map in mind, has set up three sets of experiments encompassing the principle of rotation. Tying the close similarity of the exhibition that spans over a year, with the earth's rotation around the sun, these three exhibits encourage and invite visitors to experience a world in motion.

Drawing inspiration from his encounters in France and Switzerland with watchmaking experts, science historians, and meteorologists, the artist testifies the intangibility of man's obsession with the concept of measurement. By confronting us with the excessiveness of the universe, he demonstrates by the use of light, an otherwise indiscernible phenomenon.

Depicted for the first time, *Equation of time* features a photographic recording that was captured daily since 2017 at the Observatory of Paris. Three hundred and sixty-six (366) shots reproduce the figure-eight curve projected on the observatory ground through a meridian, thereby revealing the Earth's annual rotation around the sun.

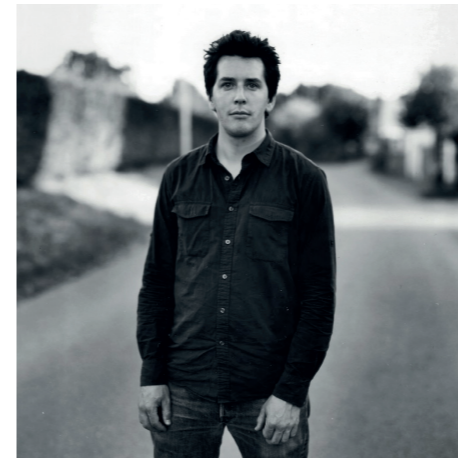
With a mythical object as the focal point, the seven photographs of the Astrarium Dondi reveal the trajectory of the stars, prodigiously mechanized by one of the first watchmakers of the middle, Giovanni Dondi.

Finally, located behind the relief map of Besançon, *Constellations* invite us to observe a different type of map on the floor. The artist invites the public to observe a different type of contemporary, real-time cartography; one of artificial satellites synchronizing with our movements.

Looking beyond the passage of the stars and the succession of the seasons, in echo of the watchmaking expertise, the exhibits of Raphael Dallaporta demonstrates what history, science and technology convey to us about our place in the universe.

Biography

Raphaël Dallaporta is a French photographer who won the Niépce prize in 2019



His work is renowned for its rigorous photographic techniques and the way it creates unusual connections between history, science, the arts and technology. For some fifteen years, Dallaporta has been working with scientists to develop a photographic series that aims to render visible objects and regional phenomena that are either taboo, hidden or inaccessible.

His work explores photographic neutrality and its ambiguity with a certain lucidity, perpetually seeking to question the relationship between progress and our evolution.

In 2004 and 2006 he exhibited his work at the Rencontres d'Arles and was laureate of the ICP Infinity Award in 2010. In 2014, he won a scholarship to the Académie de France in Rome – Villa Medici.

In 2015, the photographer was granted permission by the Ministry of Culture to access the Chauvet Cave where he recreated a quite remarkable panorama. In 2018, he joined the research program of the Fonds Physique de l'Univers.

Each of his projects has been accompanied by a monograph published by Xavier Barral or Gwinzegal.

His works are on show in the collections at the Centre National d'Art Plastique, the Maison Européenne de la Photographie, the Centre Pompidou, the New York Public Library and the Musée de l'Elysée in Lausanne.

Text by Thomas Sandoz

Tools are useless without the human hand. The human touch is needed for thought to be transformed into gesture and to model the material. There must be an intention for ideas to be transformed into something more durable. But although the manufactured object is long-lasting, it is just a tiny reminder of the actual gesture itself. It is just a trace. When the verb and the vocabulary are missing, when there is a lack of learning and transmission, it falls into oblivion. The key focus of *Hu/Mains* is to use photography to capture the beauty of the gesture which constitutes a unique savoir-faire inscribed over time.

Because machines simply repeat whilst the artisan elaborates. And in the same way, by stabilising a movement, light, an atmosphere, this savoir-faire takes on an aesthetic dimension revealed through the photographic image. The play on depth or blurring attracts the eye towards this unsurpassable quality of a work coming into being, a work in progress, the succession of talents that enrich our cultural heritage, and in this case, horology. Tradition, permanency, communication, are embodied here in the savoir-être of those manipulating the tools.

The portraits highlight the importance of each individuality. What's more, this moment of transmission, a certain savoir-dire, can be read in a look, a smile, a pout.

A number of key elements come together here: condensing elements of diverse natures into a single medium, as interdependent as they are heterogeneous, as elusive as they are essential. Skill disappears into architecture, passion into the demands of the market, tradition into innovation, practice into excellence.

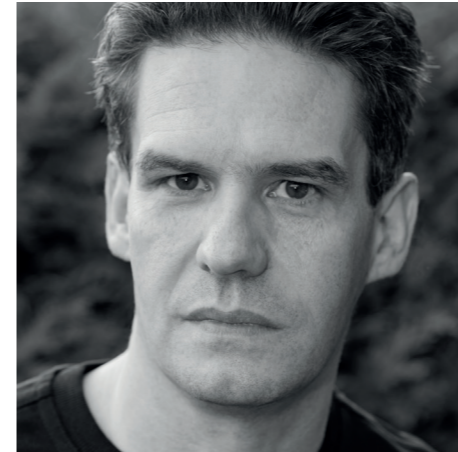
The close-up shots magnify the details. The diversity of materials contrasts with the leather hides. The natural light blends into the artificial lighting, reminding us of the passing seasons. We can imagine the juxtaposition of patience and the noise, fingernails scraping across the aluminium, the rustling of the artisan's apron against the workbench. At times, in the background, the humming of the machines, a few murmured words, a radio to counteract the artisan's solitude. Engraving, rhodium plating, bar turning, engineering, enamelling and many age-old arts are central to this investigation. We might even add the re-transcribed words of the people operating the tools.

And so, as a photographic project firmly anchored in reality, *Hu/Mains* sets out to enhance as much a real geographical region as an imaginary one in a way that cannot be described in words.

From the Franche-Comté to the Neuchâtel Mountains, from industrial factories to craft workshops, from restorers to developers, the shots are taken using the same identical protocol. The hand and the human are always the central focus in order to simultaneously draw our attention to the visible – eyepiece, pigments, tweezers, escapements, hallmarks ... – as well as the invisible – a shared identity.

Biography

Christophe Florian (1971) lives and works in Neuchâtel, Switzerland.



He studied photography in Paris where he lived for twelve years. After training in the performing arts and design studies at AFEDAP, he worked on commissions from various jewellery brands in the Île-de-France region.

He quickly began expressing this involvement in both artistic and industrial environments through photography, focusing on architecture and urban landscapes. Whilst he has used his skilled graphic techniques to create industrial documentation – product highlights, reports, catalogues –, more recently he has also revealed his sensibility in some more personal projects.

Between 2015 and 2017, he produced a series of photos looking at the aesthetics of worn-out street markings, *Le Peuple du bitume*, which was the focus of many exhibitions both in Switzerland and abroad.

His work can also be found in the Canton de Neuchâtel audiovisual department (DAV) collections, at the library in Chaux-de-Fonds, the Banque Cantonale Neuchâteloise Cultural Foundation and in some private collections. Today, as a freelance photographer, he continues to parallel his commissions with some original projects including *Chambres avec vue*, an empathetic immersion into retirement homes

Marie Hudelot Tempologie

Text by Marie Hudelot

In my work, I revisit the codes of representation by multiplying possibilities through “re-appropriation” and the accumulation of objects and accessories. I look at notions of Otherness in order to elicit an Elsewhere and attempt to evoke a folklore that offers a different perspective of what makes up our collective memory and identity.

For this project, I met some impassioned people. I immersed myself in their personal and professional lives to find my own inspiration. I listened to their stories and they each showed me what they had “made”. Horologists-repairers-collectors-antiquarians-restorers-enamellers-sun dial makers-project managers-secretaries-instructors-students but also Jack-of-all-trades, DIY-engineers, all highly enthusiastic and committed to transmitting and promoting their savoir-faire.

And so, this inspired me to recreate a rather fanciful and imaginary horology family, one that revealed something about all of the people I have met or heard (those who felt their savoir-faire was too important to be kept secret). I visited factories, small offices, bits of people’s homes and huge workshops, and all of them, with their mysteries, legends, knowledge and sheer passion for horology captivated me and made me dream. I learned about a world of which I knew virtually nothing about, apart from a few preconceived ideas, and I collected a multitude of information, anecdotes and stories. Just like a reporter, I went back to my studio with fragments of memories, images and precious treasures.

I found some of my accessories during my cross-border journeys and others are horology material given to me over the course of my encounters and interviews. I then took them all apart and put them back together again, customized them, adorned them with tassels, confetti, glitter, paint and fabric to create new perspectives and visual experiences through this mix of rich or out-dated materials. Next, I made and photographed these totems representing each one of the people I had met along the way.

So, John-Mikaël, Ryma, Jean-Luc, Xavier, Jean-Marc, Thomas, Carole, Laurence, Louis, Philippe, Daniel, Masaki, François, Micaëla, René but also the Montagnard, the Demoiselle, the Apprenti, the Collectionneur, the BlingBling. Together, they form the great Franco-Swiss horology family, or tribe, that I have really enjoyed recreating.

Biography

Lives and works in Vitry-sur-Seine.



After studying film in Montpellier, Marie Hudelot went on to study photography and multimedia at Paris 8 University.

She showed a keen interest in portraits, identity, the study of the human body and performance, and obtained her master’s degree in 2006. Her work is driven by autobiographical elements highlighting her family heritage with origins on both shores of the Mediterranean.

Her images are concerned with questions of identity and transmission in culturally diverse contexts. Marie Hudelot looks to the future and imagines new forms of memorial representation. She creates imaginary totems and archetypes in the form of photographic portraits, each representing an experience of Otherness.

A finalist for many prestigious awards such as the HSBC Photographic Prize in 2015, Marie Hudelot’s work has also appeared in the international press (Europe, Asia and Middle-East), been shown in galleries (Paris and Amsterdam), with a monumental format in the great nave of 104/Paris, in the corridors of the RATP and more recently in the Le Panier neighbourhood in Marseille, following a commission for theatres in the 3rd arrondissement.

Her work has been shown at many European festivals and cultural institutions: Photolux in Italy, Circulation(s) in Paris, Fotofestival in Lodz, Encontros da Imagem in Braga, Kolga Tbilisi Photo, Interkultur in Stuttgart, Emoi Photographique in Angoulême. She was invited by the Niépce Museum to run an “Alter Ego” workshop that was presented at the Rencontres d’Arles.

In 2018, Marie took part in the major Paysage Français exhibition held at the Bibliothèque Nationale de France.

In 2019, the town of Vitry-sur-Seine commissioned her to make a series of portraits on the multicultural identity of its inhabitants in the form of large-format greeting cards on Decaux advertising boards: this piece, which was exhibited at Jean Vilar theatre, can currently be seen at the Exploradôme annual exhibition “En quête d’égalité, Sur les Traces du racisme”.

Joseph Gobin
Face à Face

Text by Joseph Gobin

I chose to create a portrait gallery of the future guardians of horological savoir-faire in order to highlight the dedication, vocation and passion that exists within this trade. Choosing a job that requires patience and a skilful hand, taking up a career in the field of horology, means putting oneself at the service of a savoir-faire d'excellence. Focusing on the individuals themselves, this photographic series is a testimony to the inner passion that drives people to search for knowledge.

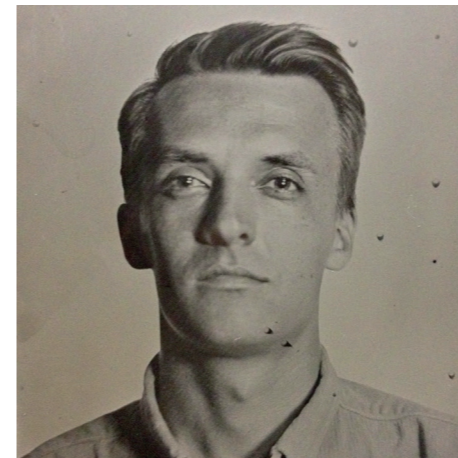
A portrait artist's mission is to make the subject's personality shine through. He must talk to his interlocutors to understand them. Posture, gaze and attitude all become sources of information. The testimony is complete when the peripheral elements are arranged so as to draw us into the subject's world. My photographic approach was formal and systematic. I used an analogue medium format camera, fixed onto a tripod. Its appearance was intriguing and thought-provoking. The ambient lighting and film format meant that the subjects had to stay very still. They had to remain focused, immobile. The film advanced with every click of the button and seemed to amplify the solemnity of the moment.

In front of the lens, the subjects were asked to reflect. Reflect on what horology means to each of them, reveal a part of themselves. Photograph after photograph the series takes shape and this broader vision allows us to see the first images in a different way. In both France and Switzerland, from schools to companies, we navigate through the different sites of transmission. The guardians of this savoir-faire change and their priorities too. The desire to learn can last a lifetime. It can also be a necessity imposed by changes in career or the economic climate. Whatever the case may be, it is a humbling process.

Just like the horologist, photographers have a special relationship with time. Firstly, the way it is fragmented, essential for successfully capturing the light and secondly, the passage of time itself. Taking a photo of the present entails coming face to face with the result of the past. It is seeing, after this split second, what the past will become. This passage from one time to another, this shift from one era to another, also evokes the different stages of a person's career.

Biography

Joseph Gobin is a French photographer who grew up between lakes and mountains before living in Lyon, Paris and Hanoi.



During his first few years as a photographer, he focused his work on people at work and documented several different trades. He then decided to go back to the origins of knowledge and became interested in different patterns of learning: student/teacher, parent/child, professional/learner, soldier/recruit.

Today, Joseph Gobin's photographic work focuses mainly on the idea of transmission. How are belongings, habits, knowledge and memories passed down from the present to the future and from one person to another?

In his series, Joseph Gobin is perpetually seeking for an equilibrium between aesthetics, fact and imagination.

Cross border cultural and ambitious program focusing on three points

Drawing from the rich interdisciplinary melting pot of the exhibition *Transmissions. Picturing the intangible*, the two partner museums mediation offer focuses on three thematic axes which include events and activities related to photography, intangible cultural heritage and watchmaking. With a wide variety of audiences in mind, the program aims to satisfy photography enthusiasts and watchmaking practitioners. Photographic and creative workshops targeting the younger audiences are also part of the program.

AT THE MUSÉE INTERNATIONAL D'HORLOGERIE (MIH)

All year-round, the MIH will host thematic guided tours led by photographers, researchers, and artisans, with watchmaking film screenings, as well as demonstrations of technical know-how and artistic expertise.

The Workbench Corner

A watchmaker's workbench, in front of the MIH's antique watch restoration workshop, with free access, offers visitors the opportunity to familiarize themselves with the watchmaker's daily routine, whether it be through the handling of the screwdriver or the file - the two basic tools of the watchmaker. Through this act, the visitor experiences firsthand a little of the thoroughness and dexterity required for watchmaking expertise.

Children's Workshops

The MIH offers two creative workshops to its young audience. Combining watchmaking, symbolic and photographic worlds, the "Totems of time" a workshop, inspired by the approach and works of Marie Hudelot, offers children the opportunity to create their own sculpture from watch components and accessories. An "Engraving" workshop allows budding artists to become aware of the different techniques of engraving, chasing and setting, their requirements and their beauty.

Photographic workshops

For all enthusiasts, curious or amateurs, the MIH organizes in collaboration with seasoned photographers Jean-Christophe Béchet, Joseph Gobin, and Marie Hudelot, specific photography workshops: free courses, portrait workshops or watchmaking totems.

Guided Tours

All year round, the MIH offers guided tours upon reservation. Occasionally, the artists themselves will be the tour guides.

AT THE MUSÉE DU TEMPS

The *Transmissions* exhibition's cultural program at the musée du Temps invites the public not only to an astonishing and fascinating immersion into the world of Watchmaking and Art Mechanics, but also to that of intangible cultural heritage, and a world of photography.

The year 2021 will be filled with meetings with the six photographers exhibiting in Besançon and La Chaux-de-Fonds, sometimes in several voices with various players in the world of watchmaking. Several shows will be featured/showcased during the highlights, particularly a stroll choreographed on the gesture by the Pernette company and a theatrical visit by the LoCCasion company.

Additionally, the musée du Temps will offer workshops and activities for the general public: a photographic course with Jean-Christophe Béchet, demonstrations of technical and artistic expertise, conferences by photographers, researchers, and actors from the world of watchmaking

Tours of the exhibition will be offered Sunday evenings from 4.30 p.m. and during all the events that will take place in 2021. Tours will also be available upon reservation.

The "Totems of Time" workshop, inspired by Marie Hudelot, will allow tourists to create sculptures from watch parts and decorative elements.

The "Light painting" workshop inspired by Raphaël Dallaporta's technique will allow young artists to become aware of the visual and photographic effects of light. And you will still find the existing workshops around the engraving of watch cases, sundials etc.

For Other Audiences

At the musée du Temps, people with disabilities will benefit from tools to help perceive, guided tours of the exhibition in LSF and audio description, specific workshops, and a booklet of the exhibition in easy-read version. A project will also be led by Marie Hudelot aimed at young people with intellectual disabilities.

The work carried out by Joseph Gobin at the Besançon prison will be the subject of a restitution time out with the Reception Centers for Asylum Seekers and the Center for Applied Languages.

Throughout 2021, Besançon's neighborhood centers, photographic clubs, and associations such as Miroirs de femmes-reflets du monde will promote the exhibition through their initiatives in partnership with the musée du Temps.

THE HIGHLIGHTS OF THE PROGRAM AT THE MIH AND THE MUSÉE DU TEMPS (SUBJECT TO CHANGE):

Craftsman demonstrations, themed guided tours, workshops for children, and more await you during this weekend honoring watchmaking heritage!

May 15

→ Museum Night (Besançon)

May 29

→ Museum Night (La Chaux-de-Fonds)

May 30

→ Museum Day (La Chaux-de-Fonds)

June

→ 24h du Temps (Besançon)

September 11 and 12

→ European Heritage Days (La Chaux-de-Fonds)

Septembre 18 and 19

→ European Heritage Days (Besançon)

November 5 – 7 novembre

→ 10th Watchmaking Heritage Biennial (La Chaux-de-Fonds)

Finishing with fanfare of the exhibition during a festive weekend and open days for watch companies and workshops and the traditional Swiss Watch Exchange at MIH.

An exhibition catalog to be published in the first quarter of 2021. The exhibition *Transmissions. Picturing the Intangible*, is the subject of a joint publication by the MIH and the musée du Temps, edited by Silvana Editoriale.

This bilingual French/ English catalog will be on sale in the shops of the two museums and all bookstores, at the price of 28 € / 28 CHF.

Available visuals for the press

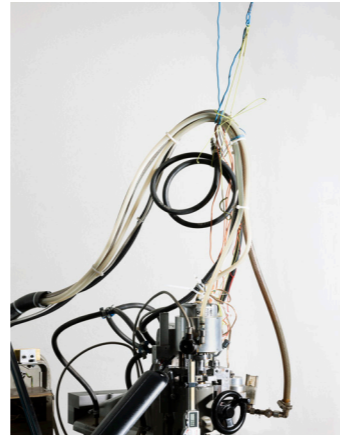
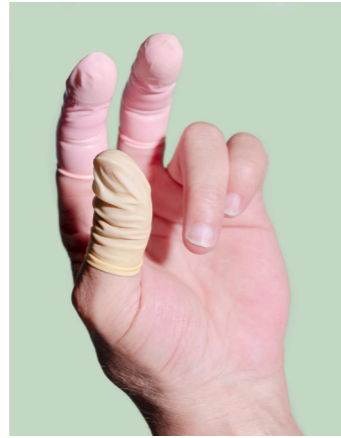
Jean-Christophe Béchet Clocks and clouds



JCBECHET_01
Jean-Christophe Béchet
Chez Kari Voutilainen
2020
Pigment inkjet on baryta paper
42 x 56 cm

JCBECHET_02
Jean-Christophe Béchet
Porrentruy
2020
Pigment inkjet on baryta paper
56 x 42 cm

Thomas Brasey Blind Date



TBRASEY_01
Thomas Brasey
Les doigts
2020
Pigment print
70 x 52,5 cm

TBRASEY_01
Thomas Brasey
L'artisanat
2020
Pigment print
70 x 52,5 cm

Marie Hudelot Tempologie



MHUDELOT_01
Marie Hudelot
Xavier
2020
Fine Art print
90 x 60 cm

MHUDELOT_01
Marie Hudelot
Laurence
2020
Fine Art print
90 x 60 cm

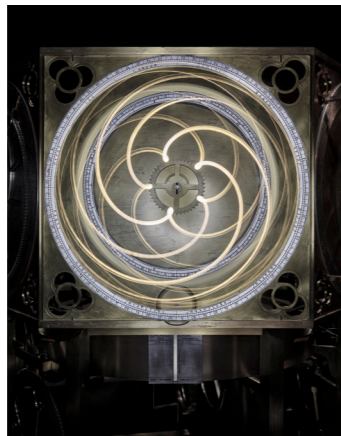
Joseph Gobin Face à Face



JGOBIN_01
Joseph Gobin
Audemars Piguet, Le Locle, Suisse
Lucie Berenguer, 15 ans, première
année de CFC (Certificat Fédéral
de Capacité) horloger en alternance
2020
Traditional enlargements from negatives
40x40 cm

JGOBIN_02
Joseph Gobin
Lycée Edgar Faure, Morteau, France
Arthur Marchegay, 20 ans, deuxième
année de DNMADE (diplôme national
des métiers d'art et du design en
spécialité horlogerie)
2020
Traditional enlargements from negatives
40x40 cm

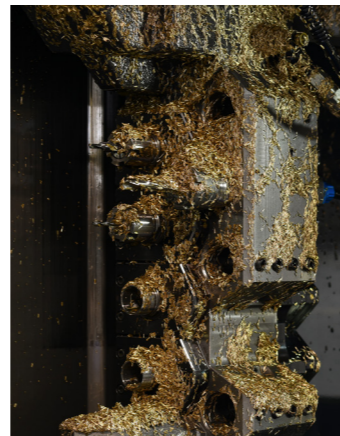
Raphaël Dallaporta Mouvements du monde



RADALLAPORTA_01
Raphaël Dallaporta
Astrarium Dondi, MiH, Mercure
2020
Photographic print by sublimation
55 x 44 cm

RADALLAPORTA_02
Raphaël Dallaporta
Astrarium Dondi, MiH, Vénus
2020
Photographic print by sublimation
55 x 44 cm

Christophe Florian Hu/Mains



CFLORIAN_01
Christophe Florian
Application d'émail au pinceau
Donzé Cadrans SA, Le Locle (Suisse)
2020
Pigment print mounted on aluminium
75 x 105 cm

CFLORIAN_02
Christophe Florian
Dépôt de copeaux sur machine après
usinage d'une série de 30 000 pièces
Société d'usinage franc-comtoise,
Bouclans (France)
2020
Pigment print mounted on aluminium
100 x 70 cm

Practical information

TRANSMISSIONS. PICTURING THE INTANGIBLE

	A joint exhibition of the musée international d'horlogerie, La Chaux-de-Fonds (Switzerland) and of the Musée du Temps, Besançon (France)
General curatorship	Régis Huguenin, conservateur-directeur du musée international d'horlogerie, La Chaux-de-Fonds Nicolas Surlapierre, directeur des musées du Centre, Besançon
Exhibition curatorship	Régis Huguenin, conservateur-directeur du musée international d'horlogerie, La Chaux-de-Fonds Laurence Reibel, conservatrice en chef du musée du Temps, Besançon
	With the support of de Nathalie Marielloni, conservatrice-adjointe, musée international d'horlogerie, La Chaux-de-Fonds and of Claude-André Moser, co-fondateur de la Nuit de la photo, La Chaux-de-Fonds and Nicolas Surlapierre, directeur des musées du Centre, Besançon for the selection jury of photographers.
Photographers	Jean-Christophe Béchet, Thomas Brasey, Raphaël Dallaporta, Christophe Florian, Joseph Gobin, Marie Hudelot
Texts	Camille Abbiateci, Jean-Christophe Béchet, Thomas Brasey, Raphaël Dallaporta, Christophe Florian, Camille Grandmaison, Hervé Munz, Séverine Petit, Laurence Reibel, Régis Huguenin, Thomas Sandoz, Nicolas Surlapierre.
Traduction	Silvana Editoriale
Graphic design	Bureau Duplex
Catalogue coordination	Camille Grandmaison, assistante de collection, musée du Temps, Besançon
Mediation and cultural programming	Musées du centre, Besançon : Nicolas Bousquet, chef du service développement culturel des musées du Centre Iris Kolly, chargée de médiation pour le musée du Temps Morgane Magnin, chargée de médiation publics adultes Miléna Buguet, chargée de médiation publics en situation de handicap Marianne Pétiard, chargée des actions de territoire et de diversité culturelle Marie-Caroline Lixon, chargée du mécénat et des privatisations Romain Monacci, chargé de réservations Musée international d'horlogerie, La Chaux-de-Fonds : Samira Zoubiri, médiatrice culturelle Aurélie Branchini, horlogère-restauratrice Masaki Kanazawa, horloger-restaurateur Sunila Sen Gupta, Hazuki Sekine, Jennifer Iseli, Naomi Jeanmonod,

MUSÉE DU TEMPS EXHIBITION

Scientific team	Camille Abbiateci, responsable des archives et de la documentation Jinqiu Bonet, chargée de mission sur les collections Fanny Calley, assistante secrétariat et documentation Camille Grandmaison, assistante de collection Séverine Petit, responsable des collections
Scenography	Musée du Temps en collaboration avec les photographes, Bureaux Duplex
Realisation	Laurence Claudette, Dominique Giampiccolo, Claude Jalliot, Julie Leroy, Jean-Baptiste Margetin, Michel Massias, Donovan Weber-Bessard, Allan Zobenbüller, équipe technique des musées du Centre
Communication	Thierry Saillard, chef de projet communication Anne-Lise Coudert, chargée de communication culturelle Louis Jacquot, apprenti
Administration	Séverine Adde, Nathalie Borjon, Léa Jeannin, Céline Meyrieux, Sabine Mouton-Frésard
Reception and surveillance	Christine Bassani, Claude Celi, Adrien Coulaud, Fabienne Fournerey, Ibifaka Iyo, Christophe Josse, Stéphanie Laranta, Cynthia Morel, Leila Soukal, Viviane Stègre As well as all the teams from the musées du Centre, the mediators and the services of the City of Besançon.

MUSÉE INTERNATIONAL D'HORLOGERIE EXHIBITION

Scenography and production	Musée international d'horlogerie et Bureau Duplex, en collaboration avec les photographes. Clovis Besnard, Aurélie Branchini, Masaki Kanazawa, Serge Perrelet, avec la collaboration du Service des espaces publics et des Services généraux des musées
Administration	Nathan Altermatt, Manuela Bolgiani, Marcel Jeanneret, Martine Rigolet
Reception and surveillance	Justo Arancibia, Maryam Bahadorzadeh, Jérôme Ballmer, Stéphane Ballmer, Anne-Catherine Desponds, Jennifer Iseli, Daniela Moretti, Sophie Rochat, Victor Savanyu

ACKNOWLEDGEMENTS

The musée international d'horlogerie, the musée du Temps, and the photographers would like to thank all the practitioners, watchmakers, training centers, and companies that opened their doors to them on the occasion of this project, all of the museum teams as well as the supporters, institutions, public and private funders.

The Musée international d'horlogerie, La Chaux-de-Fonds

The MIH, unique in its architectural and museographic design, presents the most significant collections in the world entirely devoted to time measurement. From the sundial to the atomic clock, passing by pendulums, watches, automations, machines, and tools from the 16th century to the present day, the exhibition reveals the mysteries of time. It retraces in a lively and playful way the technical and artistic history, social, economic, and cultural aspects of Swiss and international watchmaking over an area of more than 2,000 m².

Intangible cultural heritage is at the heart of the safeguarding missions and of the MIH exhibition concept, symbolized by its subtitle *Man and Time*.

When it was inaugurated in 1974, the MIH emerged as a leader in a new generation of museums. The expertise is masterfully integrated into the exhibition route through the daily and visible activity of watchmakers at work in the Antique Watchmaking Restoration Center.

The musée du Temps, Besançon

The Musée du Temps, a unique Museum, offers a journey through history and time. Housed in a magnificent Renaissance building known as the 'Granvelle palace, it attests to Charles V's attachment to the Empire. The museum pays tribute to the city and region's past as well as its history.

Highlighting the prominent places in Besançon and Franche-Comté in French watchmaking history, the museum's collections offer a broad panorama of the evolution of time measurement, from the sundial to the atomic clock. It also recreates the demonstration of the Foucault pendulum, inviting the public to see the Earth rotation.

Through the permanent collections and the temporary exhibitions, the museum evokes time in its symbolic dimensions and its inevitable flight.

As an historical museum devoted to the notion of time, science, technology and art, the musée du Temps has at the core of its program, the intimate subject of the relationship between man and time. It is this aspect of "immateriality" that ascribes a fuller meaning to the intangibility of the works preserved.

La Nuit de la Photo, La Chaux-de-Fonds

Partner of the *Transmissions. Picturing the Intangible* exhibition on the occasion of its tenth anniversary, La Nuit de la Photo is an association that promotes photography every year, in mid-February, thanks to international and Swiss photographers, famous and less well known. Organized every winter, the Night is convivial and radiates throughout Switzerland. It takes the form of projections on about twelve screens located in different cultural places in town. On each screen images are shown in a loop, each cycle lasting 15 to 20 minutes and presenting three or four photographers. The public moves from one place to the other at his good will. More than 220 photographers have been presented to date to a very attentive audience. They vote to award the Audience Award. The event is free of charge. → www.nuitdelaphoto.ch

Musée international d'horlogerie

Rue des Musées 29
CH-2300 La Chaux-de-Fonds

+41 32 967 68 61
mih@ne.ch
www.mih.ch
www.facebook.com/museeinternationaldhorlogerie
www.instagram.com/musee_mih

Opening Hours

Tuesday to Sunday
→ from 10 am to 5 pm

→ The museum is open on Easter Mondays and Pentecost

Closed
→ 1 January, 24, 25 and 31 December

MIH ticket prices

→ Adults CHF 15.-
→ Children from 12 years old and young people under 16 years old CHF 7.50
→ Reduced rate/students with card up to 25 years old and pensioners CHF 12.50
→ Families CHF 30.00 (parents and children under 16 years old)
→ From October to March, free entrance every Sunday from 10 am to noon

Reservations for young people, guided tours and cultural programming
→ +41 32 967 68 61 or by e-mail to mih@ne.ch

Joint Visitation to the MIH and the musée du Temps

During the exhibition *Transmissions. Picturing the intangible*, visitors in possession of a valid entry ticket from either one of the two partner museums will receive a reduced admission entry into the other museum.

Musée du Temps

96 Grande rue
25000 Besançon

+ 33 3 81 87 81 50
musee-du-temps@besancon.fr
www.mdt.besancon.fr
www.facebook.com/mdt.besancon

Opening Hours

Tuesday to Friday
→ 10am to 12am / 2pm to 6pm

Saturday, Sunday and public holidays
→ 10am to 6pm non-stop

→ Groups welcome from Tuesday to Friday from 9 am on reservation

Closed
→ Mondays and 1 January, 1 May, 1 November and 25 December

Ticket prices

Coupled ticket for the musée du Temps, musée des beaux-arts et d'archéologie and Victor Hugo Birthplace

→ Full price 8€
→ Grand Bisontin price 6€
→ Reduced rate 4€, free entry under certain conditions
→ Free entrance on the 1st Sunday of each month, at night and at national events (European Heritage Days, European Museum Night, Pedestrian Saturdays, etc.

Reservations for young people, school groups and cultural programming
→ 03 81 87 80 49 or by e-mail to reservationsmusees@besancon.fr
Reservations for groups of adults at the Tourist Office
→ 03 81 80 92 55

MIH media contact

Régis Huguenin
Conservateur-directeur du MIH
→ regis.huguenin-dumittan@ne.ch
→ 0041 32 967 68 61

Musée du Temps media contacts

Cécile Prudhomme
Conseillère presse, Cabinet de la Maire de Besançon
→ cecile.prudhomme@besancon.fr
→ 0033 6 84 37 60 09

Auriane Calvés
Attachée presse, Direction de la communication
→ auriane.calves@besancon.fr
→ 0033 6 33 67 25 23

Anne-Lise Coudert
Chargée de communication des musées du Centre
→ anne-lise.coudert@besancon.fr
→ 0033 3 81 87 80 47

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