

Data sheet of the exhibition

Trilogy

Christian Lutz

Trilogy
Christian Lutz

Curated by
Christian Lutz, Arianna Rinaldo

Exhibition produced by
Cultural Association ONTHEMOVE
for the international festival of photography
Cortona On The Move 2013

Printed by
Bottega Antonio Manta

**CORT
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MOVE**
fotografia in viaggio

bam
bottega antonio manta

The exhibition *Trilogy* is a three-fold investigation. It explores the reality of power in the political, economical and religious worlds.


The first volume is published in 2007: *Protokoll*. Christian Lutz thus invited himself in the suitcases of the ministerial delegation and documented its various official activities during three years. *Tropical Gift*, dealing with the oil trading in Nigeria, is released as the second stage of the investigation, in 2010. The first two parts of this trilogy of power have been widely exhibited worldwide, establishing Christian Lutz as an eminent photographer.

The fate of his yet unreleased third series, *In Jesus' Name*, is quite different.

Christian Lutz spent a year within a Zurich-based evangelical community. Celebrations and rock concerts, summer camps and blood donation rallies: he photographed all the events he was invited to attend. However, a Zurich Court of Justice banned the book immediately upon its release in November 2012 because twenty-one people appearing in the volume filed complaints to protect their image; complaints that were carefully orchestrated by the Church's managers. The book was pulled from distribution.

[Cortona On The Move – photography in travel, Scalpendi Edition 2013]

DATA SHEET

Title	TRILOGY
Photographer	CHRISTIAN LUTZ
Number of photos	30 (plus an additional 10 censored-unmounted images, available with italian text, to be discussed with the author)
Type	color
Size	cm [80 x 100]
Linear development	33 m minimum required linear space (plus an additional 11 m if censored images are included)
Set-up	Photos are printed on Canson Infinity high quality paper (Platine Fibre Rag 310 g/m ²) and mounted on Dibond. Panels: intro, bio (text in appendix) and title, must be printed at the expense of the hosting organization.
Set- up mode	
Shipping crates	N°2 , total weight = 130kg Crate 1 = L 105 cm x H 52 cm x P 88 cm Crate 2 = L 105 cm x H 44 cm x P 88 cm
Transport and insurance	Nail to nail insurance, at the expense of the hosting institution.

PHOTOS

*Size cm
(height x base)*

PROTOKOLL

1

*80 x 100*

2

*80 x 100*

3

*80 x 100*

4

*80 x 100*

5

*80 x 100*

6

*80 x 100*

7



80 x 100

8



80 x 100

9



80 x 100

10



80 x 100

TROPICAL GIFT

11



80 x 100

12



80 x 100

13



80 x 100

14



80 x 100

15



80 x 100

16



80 x 100

17



80 x 100

18



80 x 100

19



80 x 100

20



80 x 100

IN JESUS NAME

21



80 x 100

22



80 x 100

23



80 x 100

24



80 x 100

25



80 x 100

26



80 x 100

27



80 x 100

28



80 x 100

29



80 x 100

30



80 x 100

****Exhibition of censored images must be verified with the author in every location.**

31



80 x 100

32



80 x 100

33



80 x 100

34



80 x 100

35



80 x 100

36



80 x 100

37



80 x 100

38



80 x 100

39



80 x 100

40



80 x 100

APPENDIX A – Texts

Intro

TRILOGY

CHRISTIAN LUTZ

The exhibition *Trilogy* is a three-fold investigation. It explores the reality of power in the political, economical and religious worlds.

It all began in New York, 2003: a spectacular security frenzy around the President of the Swiss Confederation Pascal Couchepin was an image that captured the eye of the photographer who was present at the scene.

Christian Lutz thus invited himself in the suitcases of the ministerial delegation and documented its various official activities during three years. The first volume of what will become a trilogy on the issue of power is published in 2007: *Protokoll*.

Tropical Gift, dealing with the oil and gas trading in Nigeria, is released as the second stage of the investigation, in 2010. After portraying the rigorously codified and staged political sphere, the photographer's cutting eye unveils the malodorous traps of a deadly economic power, with troubling visual poetry. In his viewfinder, reality unnoticeably shifts into a heady thriller.

The first two parts of this trilogy of power have been widely exhibited worldwide, establishing Christian Lutz as an eminent photographer.

The fate of his yet unreleased third series, *In Jesus' Name*, is quite different.

Christian Lutz spent a year within a Zurich-based evangelical community. Celebrations and rock concerts, summer camps and blood donation rallies: he photographed all the events he was invited to attend. However, a Zurich Court of Justice banned the book immediately upon its release in November 2012 because twenty-one people appearing in the volume filed complaints to protect their image; complaints that were carefully orchestrated by the Church's managers.

With these provisional measures, the Court nonetheless ruled against the freedoms of expression and information. The book was pulled from distribution.

This latest series, *In Jesus' Name*, carries the marks of a new power, with which it is now inseparable: the judiciary. Troubling and destabilizing, this fourth power questions democracy and artistic freedom.

But as it pushes art into a corner, it seems to compel it to reconnect itself with its political dimension, to test established systems, by triggering debate.

BIO

BIO

Christian Lutz

Born in Geneva in 1973, Christian Lutz studied photography at the Ecole supérieure des Arts et de l'Image, "The 75", in Brussels.

Winner of numerous awards, his work has been exhibited worldwide and frequently published. Initially following the tradition of documentary photography, his approach stands out for taking a certain distance to reality and adopting a cinematographic style on his environment.

Christian Lutz collaborates with the agencies VU' and Strates.

Testo pannello IN JESUS' NAME inglese

IN JESUS' NAME

CHRISTIAN LUTZ

Soon after its launch at Paris Photo in October 2012, the book In Jesus' Name, the third of the Trilogy series by photographer Christian Lutz, was banned after twenty-one of the people who appear in the book complained that it was prejudicial to their image. Here we display 10 of the images that were censored.

Image seems to have great power. But where does it come from, if it is not for the viewers to decide whether to submit to it or to distance themselves from it? However, how do we make room for viewers to judge for themselves in the photographs, blocked by these complaints*? Who is silenced, when an image is reduced to one unequivocal reading? And is it not the case that to do violence to it is to compromise the liberty and the intelligence of us all?

While it is true that the right of control over one's image, introduced in Switzerland at the beginning of the 20th century, is now increasingly invoked for commercial reasons, the issue at stake is above all one of the essential questions that photography asks of our society, and its capacity to debate and to take account of others.

*The texts displayed with the images are taken from the dossier of complaints lodged by the counsel for the complainants. They have been translated from the German for the exhibition.

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