

MUSÉE CANTONAL DES BEAUX-ARTS LAUSANNE

Press release

Jean Otth. Spaces of Projection 18.6 – 12.9.2021



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MUSEE CANTONAL DES BEAUX-ARTS ENNAUN

1. Press release

A pioneer of video art in Switzerland, Jean Otth (1940–2013) began using in the 1960s the visual possibilities being made available by the new technologies of the day, i.e., the slide as a projected and dematerialized image; television and its particular idiom; and the shifting experimental character of video. Whether we are talking about Otth's moving images, paintings, drawings, or installations, it is the questions and issues of representation itself that lie at the heart of his experiments more than his attachment to any one medium in particular.

The show offers an overview of nearly fifty years of artmaking, all mediums included. It will allow visitors to take stock of both the depth and diversity of a body of work that is centered on the dialectic tension between representation and nonrepresentation, visibility and obliteration, presence and absence, in an endlessly renegotiated balance on the shifting line that marks the limit. Painted (on canvas, paper, mirrored glass), drawn (in pencil, spray paint, gloss paint), manipulated (with the use of a monitor and video, and later with the computer and its screen), and projected (on the wall, paper, objects), the image as a recording of reality can by turns be seen and drop out of sight, be present and go missing. For it is the very possibility of its materialization, and hence visibility, which is in play in Jean Otth's work. The female body and the desire to see or, more precisely, the desire to know formed for a long stretch of his career the visible pivot of his questioning. Experimentation with different mediums was an attempt to enlarge the space of possibilities and would lead to the abstraction of his video installations over the last decade of his career.

Exhibition curator: Nicole Schweizer, curator of contemporary art

MUSÉE CANTONAL DES BEAUX-ARTS LAUSANNE



Publication

Nicole Schweizer (ed.), *Jean Otth. Travaux/Works, 1964–2013*, with essays by Robert Ireland, Agathe Jarczyk, Elisabeth Jobin, Geneviève Loup, and an introduction by Nicole Schweizer. Co-published by the Musée cantonal des Beaux-Arts de Lausanne and Scheidegger & Spiess, Zurich, 2020 (Fr./En.), 256 p., 381 ill.

Price: CHF 39.- in bookshops / CHF 35.- at the MCBA bookshop.
→ shop.mcba@vd.ch

Hours

Tuesday–Sunday: 10 am–6 pm

Thursday: 10 am–8 pm

Monday: closed

Sunday 1st August: open

Admission

Adults: CHF 20.- / 15.-

Up to 25 years old: free

This ticket includes the entry to the exhibition

*Jardin d'Hiver #1: Comment peut-on être
(du village d'à côté) persan (martien)?*

First Saturday of the month: free

Week-end 19 and 20 June: free

2. The exhibition

Gallery 1

Following graduation from the École des Beaux-Arts of Lausanne (1961–1963), Jean Otth spent the first years of his career exploring perception through painting, initially on canvas and later on mirrors. He captured the tinted dampness of Jorat landscapes or the light of Lake Geneva by modifying classic supports and techniques, worked with sand, pure pigments and acrylic binder paint, and transposed the curve of a hill to the surface of a mirror to conjure up the silhouette of a body. In his paintings on mirrors, abstract signs applied to the surface are seen in dialogue with the parts of the surroundings they reflect, making these artworks “a true light machine that all the variations of the daylight activated,” as the artist himself remarked.

Starting in the early 1970s, Otth turned to a new medium, video, and became one of its pioneers in French-speaking Switzerland. He explored its potentialities while pursuing significant work in the medium’s theorisation and distribution. With Impact, a group of experimental artists in Lausanne, and in close contact with René Berger, the director of MCBA at the time, Otth took part in organizing exhibitions devoted to video art, in which he also showed his own work.

His initial videos focused on “the language of television,” which, he explained, “more than any other medium, processes reality. In it everything is artifice, everything art.” As an extension of his paintings on mirror, he introduced his “Obliterations”, masking part of the image by applying adhesive tape to the television screen or using spray-painted drawings to point up the two spaces that comprise the video installation – the material space of the support that is the monitor, and the “simulated” space of the image. In other instances, Otth would disrupt the image by manipulating the electronic signal in a play of abstraction and figuration, while in the series titled *Les Limites* (The Limits), he questions the “reality” of images by juxtaposing in the same video piece different types of representation – drawn, filmed, screened, created by the electronic signal, and so on.

Looking back, Otth would say of the video works that he created throughout the 1970s that the myth of Plato’s cave was “the iconic theme and epistemological turning point” of his experiments, allowing him to navigate between “the object, the idea, and its image and shadow, without neglecting light or even its source.”

Gallery 2

In Jean Otth's work, the 1980s witnessed a return to painting – on both canvas and plastic, often executed using black spray paint and from projected video images – and the development of a significant body of drawings in mid-sized notebooks, as well as on very large sheets of paper. The human figure is by turns completely absent or unmistakably present in the form of schematic signs – the outline of genitalia or a face – in a repeated shift back and forth between figurative representation and the abstraction running throughout the artist's work.

Otth often reuses identical processes, which he transfers from one medium to another. Thus, his "obliterations," which he had already employed in his videos from the 1970s, would surface again in his drawings, collages, photographs, and installations. The method involved applying, for example, a mask to an image or covering it with strips of adhesive tape or spray paint. "Obliteration, masking, and disturbance are the tools of my stratagems of voyeurism," the artist wrote and he never shied from invoking this last term. Indeed, his whole practice speaks of his desire, the sensual desire he fostered with his models, but also his "desire to see," know and explore the differences between reality and its possible representations. When Otth cancels out part of an image then, he heightens its erotic potential while piquing the curiosity of our eye, which indeed seeks to recreate what has been obviously hidden from it.

In the late 1980s in a series of works grouped under the title *Partitions* (Scores), Otth continued developing his thoughts on the painting's space, annexing the canvas's surroundings through protocols that he painstakingly recorded and collected in a number of binders: "I wanted the painted space to explode rather than implode in a meditation with the wall and [the painting's] surroundings. So it was no longer the picture alone that was the site of an *imaginary* or an *imagery* but the space taken over in its entirety."

Along with his painting, Otth began making his first computer-assisted works in 1985 and later in the 1990s started projecting these images, with the use of slides, on objects that freeze their transience in a dialogue between light and matter, image and support, "the real" and "the virtual" that recalls his explorations of video in the 1970s. The resulting artworks look like a fusion of two usually separate elements. But as the artist said, "In film don't we forget the materiality of the screen in order to privilege the imaginary of the projection?"

Gallery 3

In 2000 MCBA organised a show of Jean Otth's work called *Pudeurs*, highlighting his return to video art. It was devoted entirely – for the last time in Otth's work – to the female body as alternately the support for projections, in both the literal and figurative sense of the term, and an image to be revealed through obliterations. The exhibition comprised video installations and monotypes, including some of the pieces seen in this gallery. Using projected infographics, Otth illuminated or concealed the body of the model he was filming. Through this play of covering and uncovering, he underscores, as he himself said, the “process of looking,” or more precisely the “stratagem of voyeurism.” For Otth though, the use of video constitutes in and of itself an initial form of modesty. Because “by holding up a mirror to the model, who sees and discovers herself with a certain otherness,” video “makes it possible to eliminate two difficulties of voyeurism, i.e., the fear of the ‘painter’ of being surprised by the ‘model’... and above all his ‘distraction’ while making the image.”

During the last decade of his life, Otth continued to work between installations and video, abstraction and figuration, the latter giving way increasingly to the former. In his final series of pieces, which he would work on right up to his death in 2013, he notably revisited the history of painting, adding to it the movement which the stationary image – the painting – had deprived it of. To that end, he projected video loops on zones of black paint that were applied directly to the wall or on objects which the projection seemed to complete. The images would vibrate around those dark patches, simultaneously screens and black holes, which suggested image and movement much more than they revealed a representation. Support, surface, the stable matter of paint and the moving energy of photons, suspended time and the running time of the projection form an image while refusing to be anything other than what they are – the plastic formulation of the very possibility of the visible. “If no paint finishes the painting, if no piece even is absolutely finished, each artwork changes, alters, clarifies, deepens, confirms, exalts, recreates or creates in advance all the others,” Otth declared towards the end of his life. “If artworks are not a certainty, it's not only that they pass on like all things, it's also that they have nearly their whole lives ahead of them.”

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3. Press images

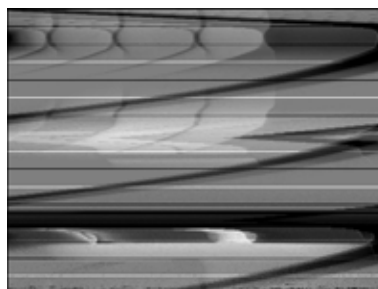
The images of the exhibition are available here www.mcba.ch/presse

The images are duty free for the duration of the exhibition. Any reproduction of them must mention the following: author, title of the work of art, date, name of the museum, name of the photographer, and the copyright.

Other indications (dimensions, techniques, etc.) are welcome but not obligatory. Once the document is published, we would be grateful if a copy was sent to the museum's press department: Service de presse, Musée cantonal des Beaux-Arts, Lausanne.



1. Jean Otth, *La fabrique du ciel*, 1969, mixed media on canvas, applied by brush, air brush and spattering, 170 x 170 cm
Collection d'art Nestlé, Vevey
Photo © René Ciocca, Collection d'art Nestlé, Vevey



3. *Hommage à Mondrian* from the *TV-Perturbations* series), 1972, video, b&w, sound, 8'
Musée cantonal des Beaux-Arts de Lausanne.
Acquisition, 1973
Video still © Atelier für Videokonservierung, Bern



2. Jean Otth, *Limite E* (from the *Limites* series), 1973, video, b&w, sound, 10'14"
Musée cantonal des Beaux-Arts de Lausanne.
Acquisition, 1973
Video still © Atelier für Videokonservierung, Bern



4. Jean Otth, *Limite B (le lac)* (from the *Limites* and *Vidéo-paysages* series), 1973, video, b&w, sound, 6'10"
Musée cantonal des Beaux-Arts de Lausanne.
Acquisition, 2015
Video still © Atelier für Videokonservierung, Bern

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5. Jean Otth, *Strip-Tease TVTV* (from the *TV-Perturbations* series), 1972, vidéo, n & b, avec son, 14'18"
Musée cantonal des Beaux-Arts de Lausanne.
Acquisition, 1973
Video still © Atelier für Videokonservierung, Bern



6. Jean Otth, *Oblitération II* (from the *Vidéo-miroirs* series), 1975, vidéo, b&w, sound, 7'19"
Musée cantonal des Beaux-Arts de Lausanne.
Acquisition, 2015
Video still © Atelier für Videokonservierung, Bern



7. Jean Otth, *Fast Food*, 1985, vidéo, couleur, sound, 2'21"
Collection du Fonds d'art contemporain de la Ville de Genève (FMAC). Acquisition, 1994
Video still © Atelier für Videokonservierung, Bern



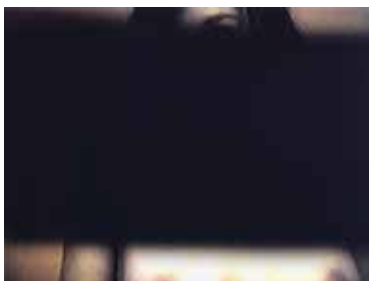
8. Jean Otth, *Lo! V.S. et Tatiana K.*, [1983],
paint and acrylic spray paint on paper, 172.6 × 150.3 cm
Musée cantonal des Beaux-Arts de Lausanne.
Acquisition, 1983
Photo © Étienne Malapert, Musée cantonal
des Beaux-Arts de Lausanne



9. Jean Otth, *Sans titre [Nice-matin]*, 1986, acrylic
spray paint and collage on newspaper, 58 × 84 cm
Collection of Virginie Otth and Philémon Otth
Photo © Étienne Malapert, Musée cantonal
des Beaux-Arts de Lausanne



10. Jean Otth, *Untitled*, 1987, paint, acrylic spray
paint and collage on paper, 73 × 102 cm
Collection of Virginie Otth and Philémon Otth
Photo © Étienne Malapert, Musée cantonal
des Beaux-Arts de Lausanne



11. Jean Otth, *Le Concile de Nicée n° 46*, 1998, monotype
(inkjet print on paper), 115 × 174 cm
Musée cantonal des Beaux-Arts de Lausanne.
Acquisition, 2000
Photo © Étienne Malapert, Musée cantonal
des Beaux-Arts de Lausanne



12. Jean Otth, *Muse parergonale 01*, 2007, video projection 7',
colour, silent, on paint on wall, various dimensions
(minimum width 200 cm)
Collection of Virginie Otth and Philémon Otth
Photo © Jean Otth



13. Jean Otth, *Signe de vent IV*, 2012, video projection,
colour, silent, 3'48"
Coll. MAMCO, gift of the artist, inv. 2013-80
Photo © Ilmari Kalkkinen © MAMCO, Genève

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4. Biographie Jean Otth (1940, Lausanne – 2013, Chavannes-près-Renens)

1961

Licence (Master's) in art history, University of Lausanne.

1961-1963

École des Beaux-arts, Lausanne. Meets René Berger, who is teaching there.

1963-1968

Practices painting, notably on mirrors. The Alice Bailly Foundation Prize (1967).

1969

Spends time in Chicago and New York. Back in Switzerland, creates his first abstract works on slides. Does a number of large-scale paintings using an airbrush.

1970

Develops ties with the Impact group of experimental artists of Lausanne; the group gives him a solo show. Otth exhibits wall paintings.

1971

Birth of his daughter, Virginie. Jointly teaches the "Esthetics and Mass Media" class at the University of Lausanne with René Berger, the director of MCBA at the time.

1972

Shows videos at the Impact Gallery, Lausanne (*Action/Film/Vidéo*), and at MCBA (*Musée expérimental 3: Implosion*).

Develops at the same time the series *Vidéo-Perturbations* (1972-1973) and *Les Limites* (1972-1975).

Awarded the Ernest Manganel Foundation Prize.

1973

Recipient of a Federal Fine Arts Grant. Wins the "Art and Communications" Prize at the XII São Paulo Art Biennial.

1974

With the Impact group, puts together the international exhibition *Impact Art Vidéo Art 74* in Lausanne.

His video work *Limite B* (1973) is screened at the Museum of Modern Art in New York (MoMA) during "The New Television" conference there; Harald Szeemann and René Berger also take part.

Recipient of a Federal Fine Arts Grant.

1975

Residence at the Marie-Louise Jeanneret International Center of Art Experimentation in Boissano, Italy.

Recipient of a Federal Fine Arts Grant.

1976

The City of Geneva Prize at the 2nd Biennial of the Multiplied Image.

1977

Exhibits at ASAC, the historical contemporary art archives section of the Venice Biennale.

Exhibits at Documenta 6 in Kassel *Académie Vidéo* (1976), from the series *Vidéo-miroirs* (1975-1979).

Develops the series *Vidéo-lasers*, *Vidéo-paysages*, and *Swiss Timing* (1978).

1979

Begins teaching at the École cantonale d'art of Lausanne, which he will continue to do until his retirement in 2002.

Develops the video series *Augures*, which he screens the following year at the Centre d'art contemporain of Geneva.

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1980

Gradually shifts away from video art to devote his time to painting.

1983

With the series *Parergon* (1983-1994), explores “the painting space.”

1985

Takes part in the group show *Made in Switzerland* at various independent art spaces in Manhattan (The Clocktower, PS.1, Franklin Furnace, The Kitchen, and LA MAMA).

1986–1987

Initial “infographics drawings,” including the series *Fiancée clonée* (1986-1991), made up of digitally reworked images.

1987–1988

Does his “painting-partitions,” whose instructions explain the procedures for displaying them directly on the walls of the exhibition venue.

1990

Puts together the group of *Outils de regard*, “infographic projections” of still digital images transferred to slides.

1991

Birth of his son, Philémon.
Exhibits paintings and the *Warts* wall applications at the Espace d’art contemporain of Lausanne. Commissioned by the Musée de l’Elysée, Otth comes back to the landscape with the series *Return sur l’Alpe*.

1995

Series called *Pudeurs*, which signals his gradual return to video art.

1998

With *Concile de Nicée*, continues masking digital images printed out as monotypes.

2000

Mounts new video installations, i.e., additional *Oblitérations*, but also the collection of *Tautologies en paysage*.

2002

Nouvelles pudeurs, series of monotypes and videos.

2003

Nouvelles augures (2003-2007), series of video projections.

2007

Continues exploring video with his *Eroscopies*. Working with Jacques Dubochet (Nobel Prize in Chemistry in 2017), creates the collection of works called *c.e.m.o.v.i.s* – acronym for “cryo-electron microscopy of vitreous sections” – which involve series of scientific images over which Otth superimposes formal disruptions.

2012

Series of video projections called *Rêveries zénoniennes*.

2013

Death of Jean Otth shortly after a solo show of his work closes at Mamco, the Musée d’art moderne et contemporain of Geneva.

5. Comments on 6 works on display in the exhibition



Jean Otth, *Féminin III*, 1966, paint on mirror, 100 x 90 cm
Musée cantonal des Beaux-Arts de Lausanne.
Acquisition, 1967
Photo © Étienne Malapert, Musée cantonal des Beaux-Arts
de Lausanne

Landscapes Paintings

Following graduation from the École des Beaux-Arts of Lausanne (1961-1963), Jean Otth initially focused on painting. He modified the classic supports and techniques by working with sand, for example, or by transposing his painting from canvas to mirrors. In the latter case, the landscapes he did never totally cover the surface. Thus, the work's immediate surroundings are reflected in the support, which is transformed into a "light machine that all the variations of daylight activate," as the artist put it. Thanks to the first shows of international art mounted in Switzerland, notably by Harald Szeemann at Bern's Kunsthalle, Otth discovered new mediums and techniques. Early on it was drawing and painting with spray paint, which he used to develop increasingly abstract motifs, then video art, starting in 1972.



Jean Otth, *Strip-Tease TV* (from the *TV-Perturbations* series), 1972, video, b&w, sound, 14'18"
Musée cantonal des Beaux-Arts de Lausanne.
Acquisition, 1973
Video-still © Atelier für Videokonservierung, Berne

TV-Perturbations

The first video series developed by Otth, *TV-Perturbations* offers a formal discourse on mass media, television, and more broadly communications through moving images. In the wake of the Canadian theorist Marshall McLuhan's reflections on mass media, including the famous quotation "the medium is the message," which was then at the center of intellectual debates, Otth experimented with the medium by altering it. He disrupted the video image, introduced static, and interfered with it in other ways, or covered over or uncovered a filmed image to point up the potentialities and limits of the new means of expression. Photonic flow (the electromagnetic noise, or "snow" on old television sets) became the stuff of his art. The medium was malleable and lent itself readily to these kinds of manipulations, with which other pioneering video artists, including Nam June Paik, had already experimented. Interfered with in this way, the image suddenly passes from static shot to moving image, realism to abstraction, and information to commentary on the technique of video itself.

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Jean Otth, *Oblitération II* (from the *Vidéo-miroirs* series), 1975, video, b&w, sound, 7'19"

Musée cantonal des Beaux-Arts de Lausanne.

Acquisition, 2015

Video-still © Atelier für Videokonservierung, Berne

Obliterations

Through the intermediary of a mirror placed between his model and camera, these two videos explore the subject of the “obliteration” (in the sense of masking or hiding) which runs throughout Otth’s work. Indeed, masking the subject, for the artist, enables us to see it better, learn how to experience it, and, by partly masking it, portray “the erogenous dizzying imbalance of lack and absence.” The artist works here with black and white spray paint, applying areas of shadow and light to the reflection of the model, who slowly moves, while the focal point for the camera shifts from the body and the face of the woman, to the hand that wields the spray can. Curves and patches of paint create moving images that exist between figuration and abstraction, introducing “an endless loving dialogue in which each interlocutor uses his or her own language.”



Jean Otth, *Sans titre [Nice-matin]*, 1986, acrylic spray paint and collage on newspaper, 58 x 84 cm

Collection of Virginie Otth and Philémon Otth

Photo © Étienne Malapert, Musée cantonal des Beaux-Arts de Lausanne

Obliterations on Newspaper

In the late 1970s, Otth gradually abandoned video art for drawing and painting. Moving against the tide of the many artists who were following a trend back to pictorial space and figurative art, Otth began a more abstract phase during which he tended to reuse materials and processes he had employed earlier in his career, while ringing the changes on the supports, i.e., paper, plastic, wall, glass, or, as here, sheets of newspaper. *Untitled [Nice-Matin]* returns to the principle of masking and hiding of his obliterations. The pasted on forms cancel out the meaning of the covered text, which is transformed into one simple element in a graphic composition.

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Jean Otth, Pages from the sketchbook *D'Adélaïde* [Sketchbook 1], 1978-1979, mixed media on paper, 30,7 × 21,5 × 3,5 cm
Musée Jenisch Vevey, gift of Virginie Otth and Philémon Otth, inv. 2014-738

Photo © Julien Gremaud, Musée Jenisch Vevey

Sketchbooks

These sketchbooks cover over thirty years of Otth's work, from the late 1970s to 2009. They served as notebooks for his work and for recording his research and experiments. In them Otth would jot down diagrams for video installations and preliminary sketches for his projected paintings and installations, copy out artworks, and jot down notes, but he produced collages, too, with press clippings, reproduction of artworks, Polaroid studio views, and so on. Throughout his life, Otth pursued a hybrid practice of drawing, and while it was not an end in itself (his notebooks were not exhibited during his lifetime), it does often yield the origins of his work and keys to understanding it. Private and confidential for many years, the drawings these notebooks hold were nevertheless, as the artist put it, "certainly the most *fitting* works I've been able to produce; which I refused to admit, always working with another fantasy, the stupid pursuit of the large format or the *masterpiece*...!"



Jean Otth, *Le Concile de Nicée n° 46*, 1998, monotype (inkjet print on paper), 115 × 174 cm

Musée cantonal des Beaux-Arts de Lausanne.

Acquisition, 2000

Photo © Étienne Malapert, Musée cantonal des Beaux-Arts de Lausanne

The *Pudeurs*

After a long pause, Otth returned to video art in the late 1990s with the series called *Pudeurs* (Modesties), which he also turned out in still images, like the ones on display, on monotypes reproducing shots borrowed from these same videos. In these pieces, the motionless bodies of his models become the support for projections of areas of shadow and light, or patches of color. As variations on the theme of masking, these sheets of light allowed Otth to dress and undress the women and give expression to his desire. The series called *Concile de Nicée* – the title, the English equivalent being the Council of Nicea, refers to the Early Church's decision in 787 to put an end to iconoclasm and permit the veneration of icons – borrows this same strategy but with the use of masks placed in front of the image. The shadow no longer clings to the model's body but seems to float before her, hiding the "icon" as much as it forces viewers to try to make out what is there.

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6. Public engagement – Public outreach services

Participants must register for all events:
→ mcba.ch/agenda

Guided tour (in French)
Thursdays at 6:30 pm, Sundays at 11 am
(alternating with *Jardin d'Hiver #1*)

Guided tour (in English)
First Sunday of the month at 2 pm

Guided tour given by Virginie Otth and
Philémon Otth (in French), photographer
and artist, Jean Otth's children
Thursday 24 June at 6:30 pm

Guided tour for the Amis du Musée (in French)
Thursday 24 June at 12:30 pm
With Nicole Schweizer, exhibition curator

Guided tour by the exhibition curator (in French)
Sunday 12 September at 3 pm
With Nicole Schweizer

Lecture-screening

Thursday 2 September 2021 at 6:30 pm
"Jean Otth et les réseaux de l'art vidéo : des
Rencontres internationales ouvertes de vidéo
du Centre d'art et communication de Buenos
Aires au *VideoArt Festival Locarno*"

by François Bovier, full-time lecturer and
researcher at the History of Cinema Section
of the University of Lausanne (UNIL) and
research fellow at the École cantonale d'art de
Lausanne (ECAL)

Free admission

Kids workshop (in French)

"Portraits de mes reflets"

Saturdays 12 June, 10 July, and 14 August,
2 – 4 pm

Creative games with mirror reflections,
projections, and shadows for realizing
fascinating self-portraits.

Children 6 to 12 years old

CHF 15.–

"Livret d'activités"

7 years-old and up

Free, available at the reception desk

Programme for schools and
private tours → mcba.ch

Family weekend

Saturday 19 and Sunday, 20 June, 10 am – 6 pm

Evening organised by 16 to 25-year-olds

Saturday 11 September, 5 – 11 pm

7. Recent news, Jean Otth: the artist's work is now available online

In 2012, Éditions Anarchive published a DVD-ROM featuring the work of Jean Otth titled *Jean Otth ... autour du Concile de Nicée*. Its contents have been adapted to and updated for the internet. You can access it by clicking here www.jeanotth.net

The principle behind the original interface chosen by Otth has been kept but the interactive aspect has been developed. You can directly access the artworks, texts, documentation, biography, and catalogues. A search tool now makes it possible to call up the works by periods (6 decades), technique (video, video installation, photography, painting, projection, digital), and topic, or by clicking on a title. All of the artist's works are accessible. Each offers images, photos, or videos, technical information/specifications, and commentary by the artist.

Collaboration: Virginie Otth and Philémon Otth, Anarchive (Anne-Marie Duguet)

Programming: Adrien Cater, Calvin Herizo

English translation: Douglas Parsons

This adaptation was made possible in part by the generous support of the Canton of Vaud and the City of Lausanne

MUSEE CANTONAL DES BEAUX-ARTS VAUDAIS

8. Museum services

Book- and Giftshop

In the MCBA Book- and Giftshop you can find books on all of the shows currently on view, and a selection of publications on artists in the collection, the history of art and techniques and mediums, books for children, along with a range of items (notebooks, jewelry, scarves, pencils, etc.).



© Simon Menges

Hours:

Tues., Fri., Sat., Sun.: 10 am – 6 pm

Thurs.: 10 am – 8 pm / Mon. closed

Orders:

shop.mcba@vd.ch

Café-restaurant *Le Nabi*

Before or after your visit, *Le Nabi* invites you to take a break. The menu, reflecting the open, welcoming spirit of our museum, is both family oriented and refined. Drinks are all artisanal and the menu emphasizes local products that change with the seasons.



© Simon Menges

Hours:

Tues., Fri., Sat., Sun.: 10 am – 6 pm

Thurs.: 10 am – 8 pm / Mon. closed

Reservations:

T +41 21 311 02 90 / info@lenabi.ch

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9. MCBA partners and sponsors

The MCBA building was inaugurated on 5 April 2019. The museum's new premises were built by the canton of Vaud with the generous support of the City of Lausanne and the following private partnerships:

Fondation
Les Mûrons

Fondation
Gandur pour l'Art



Nestlé



Abakanowicz art
and culture charitable
foundation

Loterie Romande



Audemars Piguet

AUDEMARS PIGUET
Le Brassus

Fondation
Art et Vie

Fondation Payot



Fondation
Anita et Werner Damm-
Etienne

Madame
Alice Pauli

Philip Morris
International



Association
rétrospective
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