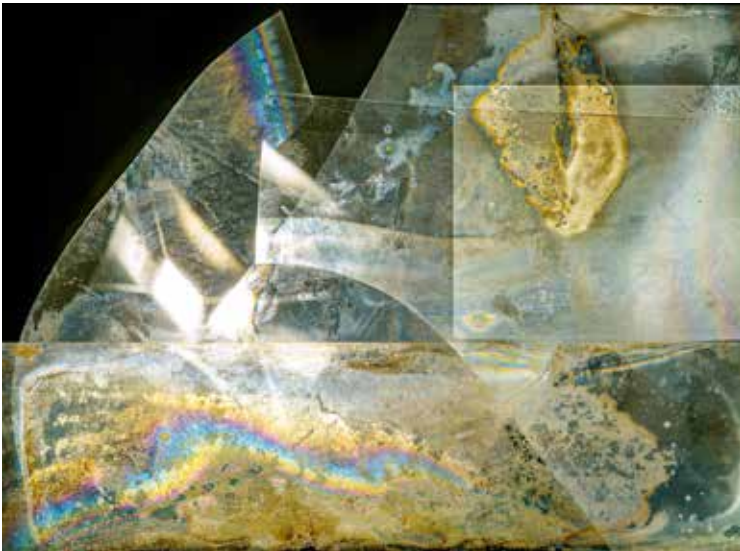


MUSÉE CANTONAL DES BEAUX-ARTS LAUSANNE

Press release

Sandrine Pelletier. The Crystal Jaw Prix Gustave Buchet 2021 18.6 – 29.8.2021



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MUSÉE CANTONAL DES BEAUX-ARTS LAUSANNE

1. Press release

Winner of the Gustave Buchet Prize 2021, Sandrine Pelletier is presenting a new installation in the Espace Projet gallery of the Musée cantonal des Beaux-Arts of Lausanne. The work is entirely fashioned from one of the artist's preferred materials, glass. Taking up the whole of the gallery's space, her glass decor comprises a series of panels made of lab plates that have been altered and broken up, confronting visitors with a landscape whose beauty recalls that of a place doomed to vanish.

Titled *The Crystal Jaw*, the new installation created by Sandrine Pelletier (born in Lausanne in 1976; lives and works between Lausanne and Cairo) is entirely made of glass, a first for the artist. Pelletier is known for her experiments with materials and explores in particular the possibilities of matter's disintegration. At MCBA, she has arranged in the exhibition venue, the Espace Projet gallery, some three hundred plain-glass lab plates that have been given a mirrored or iridescent finish, glued together, or simply shattered. The artist then subjects them to the play of light in the venue. Pelletier takes stock of the formal potential of this material through its physical properties (its fragility, transparency, solidity, brittle nature, etc.), while associating it with a reflection on the inevitable deterioration of all material things. The destruction, however, doesn't give way to pessimism, melancholy, or sorrow. With this powerful gesture, the artist conjures up the idea that every broken or vanished entity yields something else, that a regeneration is always in the making. She plays with the ambiguity of every ruin that expresses both desolation and beauty.

All of Pelletier's installations foster this examination of the trace or vestige, which springs from her interests in art, literature, film, and music, but also from her experiences in Egypt and Lebanon. The title of her MCBA show is inspired by the American writer Harry Crews's novel *The Knockout Artist* (1988), the story of a boxer with a glass jaw. Here the "crystal jaw," robust and fragile, imperious and unstable, seemingly falls back on visitors, shutting them up in a place that reflects their own image but in fragments due to the many mirrors. Visitors are involved in the site as if playing a part in a shadow theater.

Exhibition curator: Laurence Schmidlin, curator of contemporary art

Sandrine Pelletier.
The Crystal Jaw

MUSÉE CANTONAL
DES BEAUX-ARTS
LAUSANNE
Espace Projet

Publication

Laurence Schmidlin (ed.), *Sandrine Pelletier. The Crystal Jaw*, with texts by Laurence Schmidlin and Marion Zilio (FR/ENGL), 32 p., 38 ill., Musée cantonal des Beaux-Arts de Lausanne, 2021 (coll. Espace Projet, n° 3)

Price: CHF 5.-

Available at the MCBA Book and Giftshop or
→ shop.mcba@vd.ch



Edition

The installation *The Crystal Jaw* also features a sound piece by Procession Towards the Unknown that runs for 32 minutes. The work exists as a vinyl record that is available in a limited edition. Design by Sandrine Pelletier. Mental Groove Records, 2021 (MG138)

Price: CHF 45.-

Available at the MCBA Book and Giftshop

Hours:

Tuesday–Sunday: 10 am–6 pm

Thursday: 10 am–8 pm

Monday: closed

Sunday 1st August: open

Free admission

MUSÉE CANTONAL DES BEAUX-ARTS LAUSANNE

2. 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.

Views of the exhibition to download: 17 June 2021, 10 am.



© Sandrine Pelletier

Photo © Musée cantonal des Beaux-Arts de Lausanne



Sandrine Pelletier

Photo © François Gaillard

3. About the Prix Gustave Buchet

Founded in 1987, the Fondation Gustave Buchet is headquartered in Lausanne. The foundation's mission is to preserve the memory of the painter Gustave Buchet (1888-1963), an artist from Vaud who was active in Paris during the interwar years and influenced by futurism and purism.

Since 1993, the Fondation Gustave Buchet has awarded the Prix Gustave Buchet to artists who are active in French-speaking Switzerland. Taking place every three years normally, the prize is managed by the Board of the Fondation Gustave Buchet, which names a new jury for each iteration of the prize.

The jury of the Prix Gustave Buchet 2021:

Stéphanie Guex, curator of the Cabinet cantonal des estampes and member of the foundation board

Alain Huck, artist

Laurent Langer, curator of the Musée d'art of Pully and member of the foundation board

Laurence Schmidlin, MCBA curator and member of the foundation board

The earlier recipients of the prize are:

Prix Gustave Buchet 2017: Guillaume Pilet

Prix Gustave Buchet 2013: Christopher Füllemann

Prix Gustave Buchet 2010: Philippe Decrauzat and Jean-Luc Manz

Prix Gustave Buchet 2006: Hervé Graumann

Prix Gustave Buchet 2003: Christian Floquet

Prix Gustave Buchet 2000: Anne Blanchet

Prix Gustave Buchet 1993: Pierre Chevalley

4. Artist's biography



Born in 1976 in Lausanne.
Lives and works between Lausanne and Cairo
www.sandrinepelletier.com

EDUCATION

- 2002 École cantonale d'art of Lausanne (ECAL), Lausanne (graphic design)
- 1999 CEPV - Centre d'Enseignement Professionnel of Vevey, Vevey (set design)

PRIZES AND GRANTS

- 2021 Prize Gustave Buchet
- 2020 Grand Prix of the Fondation vaudoise pour la culture
- 2019 Residency, Villa Empain, Fondation Boghossian, Brussels
- 2019 Residency, Beirut Art Center BAR, Beirut
- 2018 Art Grant, Société Suisse de gravure
- 2018 Matza Aletsch Residency, Aletsch glacier
- 2015 Cairo Residency, Pro Helvetia
- 2014 Irène Reymond Art Grant, Lausanne

- 2014 Visual Arts Grant of the Canton of Vaud
- 2014 Le Vent des Forêts, Meuse/F
- 2013 Alice Bailly Art Grant, Lausanne
- 2012 Cairo Workshop, Conférence des villes en matière culturelle / Städtekonferenz Kultur
- 2004 Swiss Design Award, Bern

SOLO EXHIBITIONS

- 2021 *The Crystal Jaw*, Musée cantonal des Beaux-Arts, Lausanne
- 2020 *Cascade*, Ferme Asile, Sion
- 2019 BAR - Beirut Art Residency, Beirut
- 2018 *Psyché au Cyclop*, Milly-la-Forêt
- 2017 *Der Einzige Ort*, Salle Poma, Pasquart, Bienne
- 2017 *Foreign Accent*, Château de Gruyères, Gruyères
- 2017 *9.5 sur l'échelle de Luther*, Church of St. Francis, Lausanne
- 2015 Opéra de Lausanne, Salon Alice Bailly, Lausanne
- 2015 *Only The Ocean is Pacific*, Musée des beaux-arts du Locle
- 2014 *La Horde*, Art Genève, Palexpo, Geneva
- 2014 *Masculine Moon*, Galerie Rosa Turetsky, Geneva
- 2009 *Time to Clown Around*, Taché-Lévy Gallery, Brussels
- 2009 *GoodBye*, Galerie Pieceunic, Geneva
- 2009 *Pays Extérieurs*, Super Window Project, Kyoto
- 2008 *Insekts*, Fette's Gallery, Los Angeles
- 2006 *Défi fantastique*, Centre culturel français of Milan
- 2006 *Angoraphobia*, Galerie Taché-Levy, Brussels
- 2005 *Damoisie*, Galerie Frank Elbaz, Paris

5. A few questions for the artist

How would you describe your new installation in a few of words?

Sandrine Pelletier: The installation is made up of five solid structures in steel to which are glued hundreds of thin glass lab plates that were treated beforehand (silver-plating, irisation, darkening). The piece as a whole offers different points of view thanks to the transparencies, the two-way mirrors, and takes viewers on a kaleidoscopic and misty trip.

Could you say something about the show's title?

Sandrine Pelletier: *The Crystal Jaw* is inspired by the crime novel *The Knock Out Artist* (1988) by the American writer Harry Crews. It's the story of a broken-down, fallen boxer with a glass jaw who ends up knocking himself out all alone in second-rate matches. I like to connect my work with my reading but very indirectly. In this project, nothing refers directly to boxing or a glass jaw, save for something that is beat up and slightly threatening, and of course the material I use.

A few years ago in Cairo, I met a former boxer who had become a glassblower, Hassan Ahmed Ali, known as Hassan Hodhod, who insisted he was the last representative of his profession in Egypt. His studio is located in the City of the Dead. Glass making is a difficult and demanding profession, so I drew a parallel between boxers on their last legs and the glass professions.

Naturally the Crystal Palace comes to mind, along with places that have been shattered into thousands of pieces.

You often work with glass. What does the material represent for you?

Sandrine Pelletier: It's the most dangerous material in its esthetics and the most indomitable in its production.

Over a few years, I've been able to explore it in various forms (molten glass, glass blowing, and thermoforming) in Switzerland and France, but especially in Egypt. To learn to blow glass takes over ten years. So it's still collaborative work, because I can't produce it alone. For the MCBA installation, we used large glass lab plates that are flexible and fragile, which normally are used in small slides measuring a few centimeters. The relationship of scale is reversed in this way, from the microscopic to the monumental. Glass is an attractive material, precious, fragile, and solid at the same time. Impossible to recreate its beauty and shine with industrial materials. Often, when people approach my pieces, they think PVC or plastic tarpaulin, yet they are produced in the great tradition of making stained glass. What's twisted (and that sure is the right word!) with lab glass is that it's so thin it folds like a sheet of PVC yet keeps the shine and reflection of all glass.

How did you envision your installation for a venue like Espace Projet at MCBA?

Sandrine Pelletier: What interests me in the space are the possibilities of transforming it and offering a physical experience, a possible scenario, a total immersion. I wanted to play with the void while being generous. This installation is very much of its time as well. What is there to say about these troubled, fragmented times? How to intervene in this new setting, here in Switzerland, when further off, it's hella messed up?

I wanted to get across a feeling of a misty milky horizon, of smoke after a battle, with reflections, reflections that put us face to face with ourselves.

The Espace Projet venue has its tricky bits and its advantages. The place's signature feature in this case are those large plate-glass windows that punctuate all of the new building's architecture. I focused on that north face arrival of light and imagined an installation done in slivers of lab glass on metal structures, dividing up the space into layers and partly filtering the light, like giant stained-glass windows reflecting back our own image here and there.

How did you work with the master glass maker Pascal Moret?

Sandrine Pelletier: I've worked with Pascal Moret on several occasions, notably on the *église réformée de Saint François* (Reformed Church of St. Francis) in 2017, to produce sliding stained-glass. I suspect him of being both alarmed and motivated when I contact him for one of my projects, which often stretch the limits of what's possible with the laws of physics! But I know him to be curious and a lover of challenges. Pascal is also able to anticipate errors and pitfalls in the first stage of making a piece. For example, I can tell him this effect or that tension interests me and he'll propose working with such and such a type of glass to get the project underway. For *The Crystal Jaw*, lab glass, outside its context and usual format, quickly proved to be the obvious choice.

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6. Public engagement – Public outreach services

Event:

Guided tours (in French)

Tuesday 6 July and 17 August at 12:30 pm

By Laurence Schmidlin

Further information:

Access hour

→ mcba.ch

Free admission

MUSEE CANTONAL DES BEAUX-ARTS VAUDAIS

7. 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.).



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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.



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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

MUSÉE CANTONAL DES BEAUX-ARTS LAUSANNE

8. 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

Fondation
Art et Vie

Fondation Payot



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Etienne

Madame
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International

Association
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