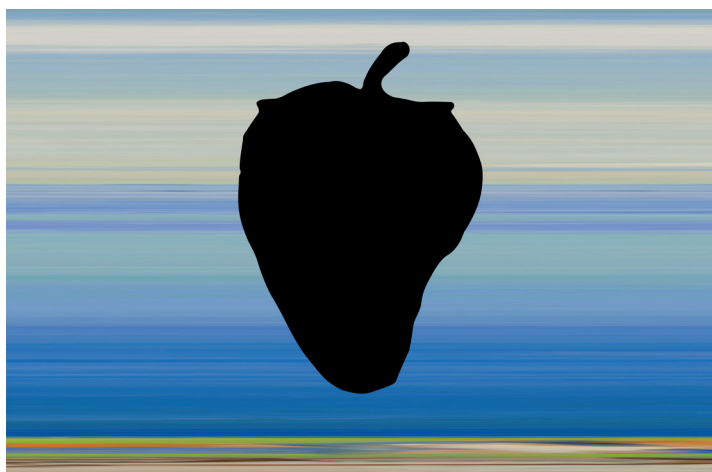


# MUSÉE CANTONAL DES BEAUX-ARTS LAUSANNE

## Press release

### Jardin d'Hiver #1 Comment peut-on être (du village d'à côté) persan (martien) ? 18.6 – 12.9.2021



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# MUSÉE CANTONAL DES BEAUX-ARTS LAUSANNE

## 1. Press release

The Musée cantonal des Beaux-Arts of Lausanne is pleased to announce the opening of a biennial event, the *Jardin d'Hiver* ("Winter Garden"), a new series of shows focused on contemporary art in the Canton of Vaud. Jill Gasparina, art critic, curator, and teacher at HEAD – Geneva (Geneva University of Art and Design) has been named curator of this initial event in the series. With the mysterious title *Comment peut-on être (du village d'à côté) persan (martien) ?* ("How can one be [from the nearby village] Persian [Martian]?"), the exhibition examines the concept of the art scene in light of several principles, i.e., guest artists, five independent venues, and collage as a way of visually sizing up the dynamics that run through and structure any art scene.

The show's title is quotation drawn from the 1972 *Encyclopédie de l'utopie, des voyages extraordinaires et de la science-fiction* ("Encyclopedia of Utopia, Extraordinary Journeys, and Science Fiction"), by Pierre Versins (1923 – 2001), a Frenchman living in Lausanne whose own collection would eventually form the original collection of the Maison d'Ailleurs in Yverdon-les-Bains. By appropriating the quotation, Gasparina makes the question, which articulates the near and the far on three levels – the "nearby village", the "Persian," and the "Martian" – the key to her thinking about what makes and shapes an art scene yet never freezes it in place. The curator has chosen then to go beyond the question of identity and highlight not only several generations of artists, but also institutional connections (from the art space to the museum, from emerging art practices to the collection). Embracing a logic that is partly subjective and partly based on chance, she has invited a range of artists and art spaces (Circuit, Collectif RATS, Silicon Malley, Tunnel Tunnel, and Urgent Paradise), and these have in turn extended the invitation to others, injecting greater complexity – organically, with each addition – into the network that has been brought to light. The thirty-two final participants will be exhibiting several artworks in some cases, including pieces created specifically for the event. The exhibition makes no claims of being the definitive portrait of the contemporary art scene in Vaud or of exhaustivity. Rather it aims to transmit, in fragmentary form, the broad variety that characterizes the scene.

As for the layout of the display, designed by Jill Gasparina with the architect and designer Olivier Vadrot, the brilliance and diversity of the art scene are represented by an exhibition gallery of nearly 700 m<sup>2</sup> allotted to all of the artists and art spaces. The display rejects hierarchy to create direct visual connections between the works, which are sometimes literally superimposed on one another, whether exhibited on a bit of wallpaper by Denis Savary, or shown on works by Pierre Vadi, which are being used as pedestals for the occasion. These collisions of art practices, works from different periods, individuals, and organizations produce a visual pleasure that is as keen as the frenzy of contemporary artmaking.

Exhibition curator: Jill Gasparina  
Exhibition design advisor: Olivier Vadrot

With the generous support of  
ERNST GÖHNER STIFTUNG

## Catalogue

Comment peut-on être  
(du village d'à côté)  
persan (martien) ?



### Publication

Jill Gasparina (ed.), *Comment peut-on être (du village d'à côté) persan (martien) ?*, with texts by Jill Gasparina and Olivier Vadrot, and a set of notes written by the featured artists on a range of subjects, e.g., the art scene, landscape, group practices, and the art and artmaking economy (FR), 32 p., 1 ill.

Musée cantonal des Beaux-Arts of Lausanne, 2021  
(coll. Jardin d'Hiver, n. 1)

Price: CHF 5.-

On sale at the MCBA Book- and Giftshop or:

→ [shop.mcba@vd.ch](mailto: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

*Jean Otth. Spaces of Projection*

First Saturday of the month: free

Week-end 19 and 20 June: free

## 2. Jardin d'Hiver: a new platform for the contemporary art scene in Vaud

The *Jardin d'Hiver* biennial now takes its place in a long line of exhibition series, starting with *Rencontre avec...* (1972–1982), *Regards sur le présent* (1982–1990), *Échanges d'espaces* (1994–1995), *Préludes* and *Perspectives romandes* (1995–1999), and finally *Accrochage [Vaud]* (2003–2016).

Each iteration of *Jardin d'Hiver* is entrusted to an outside curator through a competitive selection process. The biennial's aim is not only to support artists from the region and introduce them to a broader audience by exhibiting them, but also to vary the ways of seeing art in the canton by enabling a well-known professional from outside MCBA to work within its galleries. The show is a chance to imagine a new project, one conceived for the museum's galleries while working closely with the artists selected by the curator.

*Jardin d'Hiver* also appears in tandem with a solo exhibition featuring a major figure of contemporary art in the canton, an artist who has left their mark on the local scene and beyond. This monographic exhibition is mounted on the other platform of the museum's temporary exhibition galleries. This year MCBA is focusing on Jean Otth with the exhibition *Jean Otth. Les espaces de projection* (Spaces of Projection), scheduled to run from 18 June to 12 September 2021. This show was put together by the contemporary art curator Nicole Schweizer.

# MUSÉE CANTONAL DES BEAUX-ARTS LAUSANNE

## 3. Press images

The images of the exhibition are available here [www.mcba.ch/presse](http://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.



1. Denis Savary *Corinna*, 2021  
Print on wallpaper, dimensions variable Courtesy  
© Denis Savary



2. Installation view of the exhibition *Comment peut-on être (du village d'à côté) persan (martien) ?*, at Musée cantonal des Beaux-Arts de Lausanne, 2021: *Hanoi* (2017; 4 pieces) and *Corinna* (2021; detail) by Denis Savary  
© Denis Savary. Photo © Musée cantonal des Beaux-Arts de Lausanne / Étienne Malapert



3. Installation view of the exhibition *Comment peut-on être (du village d'à côté) persan (martien) ?*, at Musée cantonal des Beaux-Arts de Lausanne, 2021: *Corinna* (2021; détail) by Denis Savary, *Reste, Bûches* by Raquel Dias, (2018), serie *Reflections on Painting* (2021) by Yoan Mudry and *ANTONI* (2021) by Ligia Dias

© Denis Savary. © Raquel Dias. © Yoan Mudry. © Ligia Dias. Photo  
© Musée cantonal des Beaux-Arts de Lausanne / Étienne Malapert



4. Installation view of the exhibition *Comment peut-on être (du village d'à côté) persan (martien) ?*, at Musée cantonal des Beaux-Arts de Lausanne, 2021: *Plaisir en garniture* (2019) from Raquel Dias, *Mouettes\_All\_By\_Myself\_2017\_02* (2021) from Julien Gremaud, *COCO* (2017) from Ligia Dias and *Sissi* (2021) from Caroline Tschumi

© Raquel Dias. © Jullien Gremaud. © Ligia Dias. © Caroline Tschumi. Photo © Musée cantonal des Beaux-Arts de Lausanne / Étienne Malapert

# MUSÉE CANTONAL DES BEAUX-ARTS LAUSANNE



5. Installation view of the exhibition *Comment peut-on être (du village d'à côté) persan (martien) ?*, at Musée cantonal des Beaux-Arts de Lausanne, 2021

© The artists. Photo © Musée cantonal des Beaux-Arts de Lausanne / Étienne Malapert



6. Installation view of the exhibition *Comment peut-on être (du village d'à côté) persan (martien) ?*, at Musée cantonal des Beaux-Arts de Lausanne, 2021: *Corinna* (2021; detail) by Denis Savary, and *L'alphabet des ombres, Winter Blue* (2015) and *Une histoire ultra-condensée de l'ère postindustrielle* (2012) by Pierre Vadi

© Denis Savary. © Pierre Vadi. Photo © Musée cantonal des Beaux-Arts de Lausanne / Étienne Malapert



7. Installation view of the exhibition *Comment peut-on être (du village d'à côté) persan (martien) ?*, at Musée cantonal des Beaux-Arts de Lausanne, 2021: *Corinna* (2021; detail) by Denis Savary, and *Suspendu 6* (2014) by Raquel Dias

© Denis Savary. © Raquel Dias. Photo © Musée cantonal des Beaux-Arts de Lausanne / Étienne Malapert



8. Installation view of the exhibition *Comment peut-on être (du village d'à côté) persan (martien) ?*, at Musée cantonal des Beaux-Arts de Lausanne, 2021: *Untitled* (2021) by Rosanne Kapela, *Mouettes\_All\_By\_Myself\_2017\_02* (2021) by Julien Gremaud, and *Untitled* (2021) by Delphine Coindet  
© Rosanne Kapela. © Julien Gremaud. © Delphine Coindet.  
Photo © Musée cantonal des Beaux-Arts de Lausanne / Étienne Malapert



9. Portrait of Jill Gasparina. Photo © Yvain Michaud



# STRA-XUAEE SED LANONTAA EÉSUNZ LAUSANNE

## 4. List of the 27 artists and the 5 art spaces taking part in the show

Alfatih (*1995 in Fribourg; lives and works in Fribourg)	Raquel Dias (*1971 in Porto; lives and works in Lausanne)	Véra Pagava (Tbilisi, 1907 – Ivry-sur-Seine, 1988)
Jérôme Wilfredo Baccaglio (*1983, in Manille; lives and works in Geneva)	Lucas Erin (*1990 in Clamart; lives and works in Lausanne)	Urgent Paradise (*2012 in Lausanne)
Francis Baudevin (*1964 in Bulle; lives and works in Lausanne)	Mathis Gasser (*1984 in Zurich; lives and works in London)	Laurence Pittet (*1964 in Lausanne; lives and works in Lausanne)
Giovanna Belossi (*1991 in Bellinzona; lives and works between Prilly and Geneva)	Julien Gremaud (*1984 in Morges; lives and works in Vevey)	Gina Proenza (*1994 in Bogotá; lives and works in Lausanne)
Christine Boumeester (Batavia, 1904 – Paris, 1971)	Rosanne Kapela (*1991 in Bex; lives and works in Bex)	Denis Savary (*1981 in Granges-près-Marnand; lives and works in Geneva)
Leonora Carrington (Clayton Green, 1917 – Mexico, 2011)	Daniela Keiser (*1963 in Neuhausen am Rheinfall; lives and works in Zurich)	Silicon Malley (*2015 in Lausanne)
Françoise Chaillet (*1936 in Paris; lives and works in Paris)	Stéphane Kropf (*1979 in Lausanne; lives and works in Lausanne)	Viktor Tibay (*1992 in Disneyland Paris; lives and works in Geneva)
Circuit (*1998 in Lausanne)	Flora Mottini (*1985 in Geneva; lives and works in Geneva)	Anouk Tschanz (*1994 in Bern; lives and works in Berlin)
Collectif RATS (*2009 in Vevey)	Yoan Mudry (*1990 in Lausanne; lives and works between Geneva and Milan)	Caroline Tschumi (*1983 in Morges; lives and works in Lausanne)
Delphine Coindet (*1969 in Albertville; lives and works in Lausanne)		Tunnel Tunnel (*2016 in Lausanne)
Ligia Dias (*1974 in La Chaux-de-Fonds; lives and works in Geneva)	Guido Nussbaum (*1948 in Muri; lives and works in Basel)	Pierre Vadi (*1966 in Sion; lives and works in Geneva)

5. Biography of the exhibition curator



Portrait of Jill Gasparina. Photo © Yvain Michaud

Jill Gasparina (\*1981) is a critic, theoretician, curator, and teacher. From 2009 to 2013 she served as the director of the Lyon art space Salle de bains, centre d'art. From 2015 to 2017, she was visual arts curator at Confort Moderne (Poitiers), where she oversaw all of the institution's programming as well as its publishing endeavors. She has examined questions of massification of art, appropriation, and art-pop culture crossovers. Her art is currently focused on technological imagery in art and the interconnections of art/science-fiction/futurology. She is a regular contributor to numerous magazines and reviews (including *Les Cahiers du MNAM*, *02*, *art press*, *Mouvement*, and *Le Temps*) and regularly publishes monographic essays in exhibition catalogues. She has been part of the faculty at HEAD the Geneva University of Art and Design since 2008.



6. A few questions for the exhibition curator

*Jardin d'Hiver invites various well-established curators to take a subjective look at the contemporary art scene in Vaud. How have you interpreted that mission?*

Jill Gasparina: I made two choices. The first was to show artists from different generations. I'm not going to show only artists who are recent graduates, but also artists who have worked in the canton for years. Secondly I chose to make room for independent exhibition venues. These are places I know pretty well, have often visited, and have worked for. On the fringe of the circuit of museums and the more established art centers, these places offer us a fresh way of seeing the art scenes they exist in. It seemed very important to include these actors in the thinking about what a regional scene can be.

*How are these two facets to be articulated, Vaud artists and independent art venues?*

Jill Gasparina: The idea above all is to not arrange a hierarchy, but to mix what the artists and the exhibition venues come up with. This exhibition principle came to me from Pierre Vadi, one of the artists featured in the show, who told me, "All the space ought to be given over to everyone!" I chose to stress an organic arrangement in which group and individual practices can mix very freely and without any visible boundary. That's also a way of representing what the connections are between different actors in the scene. Not necessarily conceptual connections but also of friendship, or geographical, too, through the simple proximity of workplaces...

*How are we supposed to understand the title of the show?*

Jill Gasparina: It's a title that I borrowed from Pierre Versins, an important Lausanne figure whose collection of science fiction objects gave rise to the Maison d'Ailleurs, in Yverdon-les-Bains. In 1972 he published an awesome book, the *Encyclopédie de l'utopie, de la science-fiction et des voyages extraordinaires*. In my initial approach to the show – a path later abandoned – I wanted to look at the idea that there's a form of science fiction that's peculiar to Switzerland. I hunted around in that encyclopedia for passages that could serve as material for a method or protocol for imagining the show, and I stumbled on this question, complicated and bizarre at the same time, but also inspiring, "How can one be (from the next village over) Persian (Martian)?" It refers to the idea of the connection to a land that's local, regional, or much more distant. It was important for me because I wasn't completely at ease with the regional art scene idea. Artists get around a lot... I tried to think in terms of different geographic scales; and that question is one way of reflecting that.

*What impression would you like visitors to the show to take away with them?*

Jill Gasparina: There's one thing I care about deeply, create a strong visual experience that is real. It's not just about understanding what the art scene in Vaud can be, but experiencing it and experiencing in particular the disorder that an art scene can be! Lots of actors, fragmented practices, different generations... I'd like for that to be perceived physically and visually.

# MUSEE CANTONAL DES BEAUX-ARTS LAUSANNE

*Of the different aspects of this project, is there one that especially impresses you?*

Jill Gasparina: The insatiable hunger I feel for the museum's space! I'm pretty excited at the idea of being able to hang artworks in that incredible space. The first time I went into the gallery, I was really impressed. There's an institutional power dynamic between a museum and an independent space, but in this particular context, there is also clearly a dynamic of scale. Lots of artists and venues are used to working in much smaller spaces, which are often temporary or weren't specifically designed for shows. The space here is a great motivator, which makes it possible to think about those issues that are also driving a local scene. To have access to a space like that is a kind of luxury.

# MUSÉE CANTONAL DES BEAUX-ARTS ENNAUN

## 7. Public engagement – Public outreach services

Participants must register for events:  
[mcba.ch/agenda](http://mcba.ch/agenda)

Guided tour (in French)  
Thursdays at 6:30 pm, Sundays at 11 am  
(alternating with *Jean Otth. Les espaces de projection*)

Guided tour for the Amis du Musée  
(in French)  
Thursday, 24 June at 1 pm  
With Jill Gasparina

Guided tour with the artists (in French)  
Thursday, 1st July at 6:30 pm  
With Raquel Dias  
Thursday, 26 August at 6:30 pm  
With Francois Kohler and Damian Navarro  
(Circuit)

Guided tour with the exhibition curator  
(in French)  
Thursday, 9 September at 6:30 pm,  
and Sunday, 12 September at 4:30 pm  
With Jill Gasparina

Family tour (in French)  
“Promenade artistique avec Rosanne Kapela”  
Sunday, 11 July, 8 August and 12 September,  
3–4:30 pm  
Meet one of the *Jardin d’Hiver #1* artists  
and discover with them their work and  
approach... in movement!  
7 years old and up, adult admission free

Lecture  
Thursday, 24 June at 6:30 pm  
“Scènes artistiques : la part urbaine des  
questions culturelles”  
By Luca Pattaroni, lecturer and researcher,  
Laboratoire de sociologie urbaine (urban  
sociology laboratory), EPFL  
Free admission

Adults workshop (in French)  
“Miracles et catastrophes”  
Saturday, 28 August, 2–5 pm  
With Caroline Tschumi, artist  
Price: 70.-/50.- (reduced admission)

“Livret d’activités”  
7 years-old and up  
Free, available at the reception desk

Programme for schools and private tours  
→[mcba.ch](http://mcba.ch)

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

Evening organised by 16 to 25-year-olds  
Saturday, 11 September, 5–11 pm

## 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:

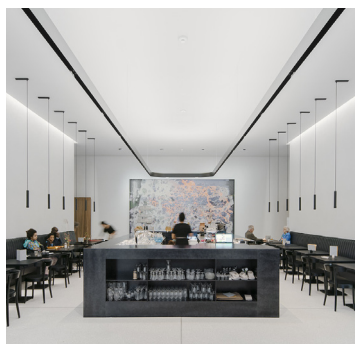
Tues., Fri., Sat., Sun.: 10 am–6 pm

Thurs.: 10 am–8 pm / Mon. closed

Orders: [shop.mcba@vd.ch](mailto: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](mailto:info@lenabi.ch)

# MUSEE CANTONAL DES BEAUX-ARTS LAUSANNE

## 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  
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