

MUSÉE CANTONAL DES BEAUX-ARTS LAUSANNE

Unique et multiple. Recent acquisitions
from the BCV art collection
24.9.2021—9.1.2022

Press kit



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MUSÉE CANTONAL DES BEAUX-ARTS LE MUSEE

1. Press release

The Musée cantonal des Beaux-Arts is hosting the fifth exhibition of artwork from the BCV collection, selected by Catherine Othenin-Girard, art historian and curator of the bank's art holdings. This show at the Espace Projet spotlights 25 artists of all ages from the Canton of Vaud. The display includes artists who are both well-known and others whose work will be new for most visitors. The closely-packed installation facilitates active perception on the part of visitors, whose gaze will leap from one piece to another.

Bernard Fibicher, Director of the MCBA

Introduction by the exhibition curator

Unique et multiple is the title chosen for this selection of works from the BCV art collection acquired over the last ten years. This collection is the product of an ongoing mission launched more than 50 years ago to proactively support and promote the Vaud Canton art scene and keep pace with its development.

Artful and artistic dialogue

Displaying art in a corporate environment sparks an ongoing functional and typological dialogue between the multiple aesthetics of the artists and the variety of workplace sites where their works are shown. The corporate context is substantially different from typical venues like museums, art spaces and galleries. The corporate display setting seeks to go beyond using art simply as decoration (although those concerns have their role), and to construct a creative and meaningful system of interactions.

Since the beginning, BCV has collected a mix of artists. Some of those artists were already well known on the regional, national and even international level. Over time, the bank has continued to stay in contact with and occasionally acquire works by those same artists. Since the early 1990s, particular attention has been paid to young, emerging artists. This acquisition policy has produced a highly diverse ensemble, driven by artistic choices that have frequently proven visionary. In addition, the collection syncs with the contemporary tendency of artists to move around. Many of the artists in the collection were born here in Vaud but are now working elsewhere — or vice-versa. Each acquired piece shown at the bank becomes part of a sustained rotation that involves hundreds of changes a year, including numerous pieces loaned to other sites. The variety of artistic approaches ranges from figurative to abstract, with a wide array of media, including painting, photography, sculpture, prints and drawings. The creation and preservation of an artistic heritage – a basic part of the bank's social engagement – serves as the common denominator.

MUSÉE CANTONAL DES BEAUX-ARTS LAUSANNE

The exhibition *Unique et multiple*

The narrative structure of this fifth museum exhibition¹ builds upon the idea of bringing together different *unique* approaches in a single space, creating a project that can be read in *multiple* ways and yet at the same time constitute an ensemble, which is to say, a collection. This show spans diverse artistic streams, all flowing from the synchronicity of tendencies that characterizes today's art. Abstraction predominates, but of course it takes various forms: geometric abstraction, with pieces by Delphine Coindet, Sylvain Croci-Torti, Frédéric Gabioud, Aloïs Godinat, Jean-Luc Manz, Karim Noureldin and Guillaume Pilet; optical abstraction and perceptual experiments, with works by Philippe Decrauzat and Stéphane Kropf; and formal practices that like to play with pictorial materiality and flirt with trompe-l'oeil, and even hybrid motifs, like Natacha Donzé, Jessica Russ and Damián Navarro. In the representational mode, Caroline Bachmann, Silvie Defraoui, Alain Huck and Robert Ireland revisit the landscape genre; Yann Gross & Arguiñe Escandón do the same with still lifes; and Jean Crotti and Virginie Otth reappropriate portraiture. Philippe Fretz references art history, while Claudia Comte, Yoan Mudry and Vincent Kohler opt for a rereading of comic book culture and advertising iconography.

This selection offers as many avenues of exploration as it does individual pieces, and wagers – relatively speaking – on the proposition that the presentation of a few pieces can shed light on the defining qualities of a particular artistic time and territory. In this especially strange period, when our daily lives have been upended and are now shadowed by the constant need to keep one's distance and are now shadowed by the constant need to keep one's distance from others, these works exhibited at the MCBA remind us that making a connection is always possible, that we can be close even if separated. This exhibition is driven by that apparent contradiction, since as the art historian and curator Nicolas Bourriaud has noted, “art is a conversational practice”² that has to be brought to life.

Catherine Othenin-Girard, curator of the BCV art collection

1 L'œil du Musée sur une collection, Musée cantonal des Beaux-Arts, Lausanne, 1985 (catalogue); La peinture vaudoise de 1960 à 1990, Musée Jenisch, Vevey, 1991; BCV-ART, Acquisitions 91-01 (sélection), Musée Jenisch, Vevey, 2002

(catalogue); Contemporain...ou bien ? La collection d'art BCV, Fondation de l'Hermitage, Lausanne, 2012 (catalogue).

2 Nicolas Bourriaud, “De la production à la conduction: l'art contemporain

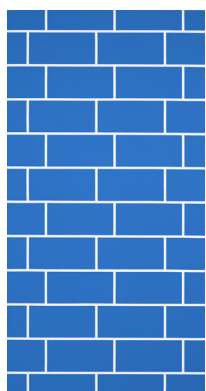
dans le réchauffement climatique,” conference organized as part of the Sometimes Doing Nothing Leads To Something programme, Archizoom EPFL, Lausanne, 2020.

2. Press images

The exhibition images are available at www.mcba.ch/presse.

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Visuals can be downloaded starting on 23 September 2021 at 10 am.



1. JEAN CROTTI
Untitled, from the serie *Adagio e Appassionato*, 2018

Colored pencils on paper

140 x 70 cm (x 6) &

JEAN-LUC MANZ

Untitled, Nos. 254-259, from the serie *Adagio e Appassionato*, 2018

Acrylic on canvas

140 x 70 cm (x 6)

Photo © Georg Rehsteiner

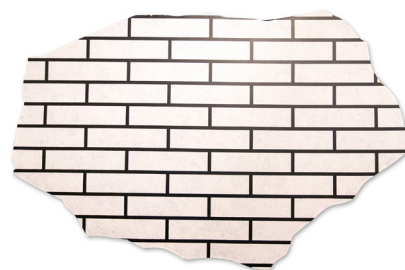


2. CAROLINE BACHMANN

Nuages avec cadre, 2016

Oil on canvas, 80 x 80 cm

Photo © Stefan Banz



3. GUILLAUME PILET

Bricks no 11, 2014

Acrylic on canvas 70 x 107 cm

Photo © Blaise Schalbetter

ENNAVAL STA-XNAEB SED JANONTNAC EÉSUNZ



4. PHILIPPE FRETZ
Forever young, from the *Le vestibule des lâches* serie, 2017
Oil on canvas, 170 × 180 cm
Photo © Patrick Dupond



5. YANN GROSS & ARGUIÑE
ESCANDÓN
Red, from the *Aya* serie, 2019
Pigment printing on Museum Etching
paper, 120 × 90 cm
Photo © Yann Gross



6. VINCENT KOHLER
Zig Zag Zoug, 2011
Oil on canvas, 200 × 150 cm
Photo © Geoffrey Cottenceau



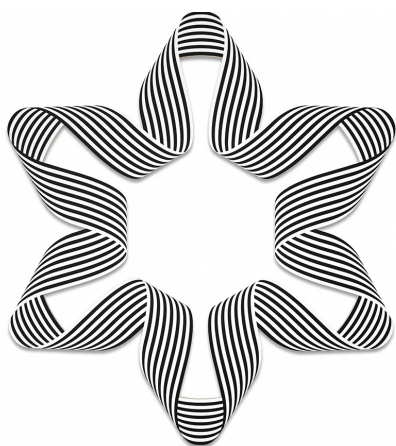
7. ROBERT IRELAND
Apocalypse, 2013
Ink on canvas, 140 × 200 cm
Photo © Robert Ireland



8. VIRGINIE OTTH
Versions d'un buste_01, 2015, edition 1/3
Inkjet print mounted on aluminum,
120 × 100 cm
Photo © Virginie Otth



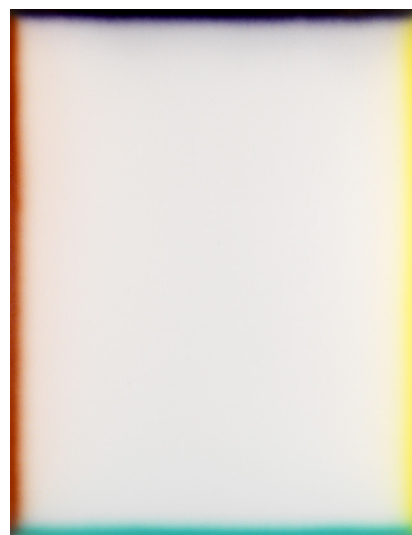
9. DAMIAN NAVARRO
Moments before detonation
(*Crónicas Pegajosas*), 2015
Stucco, stickers and felt, 200 × 135 cm
Photo © Frédéric Lanternier



10. PHILIPPE DECRAUZAT
Loop, 2015
Acrylic on canvas, 214 × 243 cm
Photo © Annik Wetter



11. YOAN MUDRY
Everything is planned, 2017
Acrylic on canvas, 120 × 90 cm
Photo © Etienne Chosson



12. STÉPHANE KROPF
Rosat, 2013
Acrylic on canvas, 130 × 90 cm
Photo © Annick Wetter



13. CLAUDIA COMTE
Demon or the devil-piranha,
from the serie *Zigzag Jungle*, 2019
Acrylic on canvas, 244 × 163 cm
Photo © Damian Griffiths



14. JULIAN CHARRIÈRE
Polygon, 2015, edition 1/1
Fine art print on Hahnemühle paper,
126 × 190 cm
Photo © Florian Richter



15. JESSICA RUSS
*Boule azurée des bassins
méditerranéens*, 2020
Acrylic on canvas, 140 × 150 cm
Photo © Nicolas Delaroche Studio



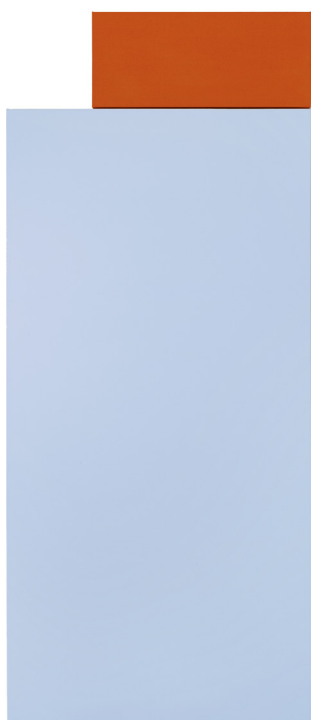
16. ALOÏS GODINAT
Avril (quatre), 2018
Collage on paper, 76 × 120 cm
Photo © Aloïs Godinat



17. KARIM NOURELDIN
Evo, 2013
Colored pencils on paper, 204 × 164 cm
Photo © Serge Hasenböhler



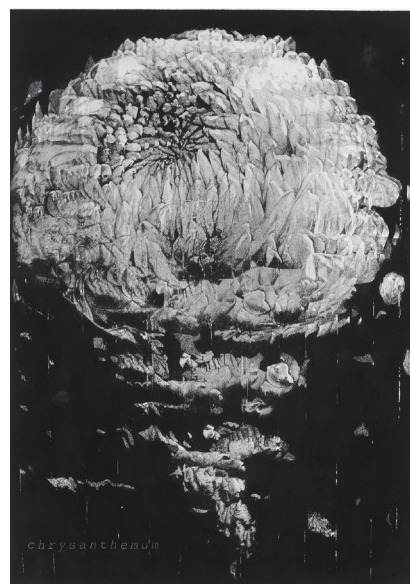
18. DELPHINE COINDET
Anna, from the serie *Miroirs de sorcières*, 2015
Wood, foam, fabric and mirror
Variable dimensions
Photo © Julien Gremaud



19. FRÉDÉRIC GABIOUD
Untitled, 2020
Acrylic on canvas, 186 × 84 cm
Photo © Julien Gremaud



20. SILVIE DEFRAOUI
Polarmeer, from the serie *Faits et Gestes*, 2014
Inkjet print on Hahnemühle paper, edition 1/3, 279 × 132 cm, (each piece)
Photo © Georg Rehsteiner



21. ALAIN HUCK
Chrysanthemum I, from the *Hanabi* serie, 2013
Charcoal on paper, 210 × 152 cm
Photo © David Gagnebin-De Bons



22. NATACHA DONZÉ
The shell, the armor, 2019
Acrylic on canvas, 190 × 170 cm
Photo © Julien Gremaud



23. SYLVAIN CROCI-TORTI
To the Wind, 2019
Acrylic on canvas, 170 × 410 cm (× 2),
170 × 415 cm
Photo © Julien Gremaud



24. GUILLAUME PILET
Le totémisme aujourd'hui, 2016
Ceramic and wood, 30 × 15 cm,
Photo © Guillaume Pilet

3. Artist biographies

CAROLINE BACHMANN
(b. 1963, Lausanne)
Lives and works in Cully

Nuages avec cadre, 2016
Oil on canvas
80 x 80 cm

Caroline Bachmann studied at the Arts Décoratifs school in Geneva and then lived in Barcelona and Berlin. Since her return to Switzerland in 2003, she has been working in partnership with the artist Stefan Banz. In 2010, they founded the Kunsthalle Marcel Duchamp | The Forestay Museum of Art in Cully. Bachmann has headed the visual arts program at the Haute école d'art et de design in Geneva (HEAD) since 2007. She regularly shows her work in Switzerland and internationally, and she won the 2020 Swiss Art Award.

In her own practice, Bachmann paints in a classical, figurative style. Her use of traditional genres such as portraiture, landscapes and still lifes evoke both the Italian primitives and art nouveau. In a break from her peers, she relies on preliminary sketches or memory alone to make her oil paintings, forgoing photographic reference. Through such figurative transcription, the artist delivers a light reading of her subject, unencumbered by the dogmatic references typical of art history. "Her landscapes – always square – appear as figurative syntheses with a strong decorative aspect. Whether simplified or reduced to a logo, the graphic shape, in sometimes psychedelic colors, serves as both a sign and a spiritual connection with a subject," according to art historian Alberto de Andrés, Bachmann's gallerist.

JULIAN CHARRIÈRE
(b. 1987, Morges)
Lives and works in Berlin

Polygon, 2015, edition 1/1
Fine art print on Hahnemühle paper
126 x 190 cm

After training at the École cantonale d'art du Valais (ECAV) in Switzerland and the Universität der Künste Berlin (UdK), Julian Charrière worked as an assistant to the prominent artist Olafur Eliasson, whom he had met during his studies. Since then, Charrière has shown his work at leading international venues such as the Biennale d'art de Lyon (2013), the Palais de Tokyo in Paris (2014), the Centre culturel suisse in Paris (2014), the Musée cantonal des Beaux-Arts in Lausanne (2015), the Museo d'Arte Moderna in Lugano (2019) and the Aargauer Kunsthau in Aarau (2020). Charrière won the Kiefer Hablitzel Art Prize in 2013 and 2015 and the Prix Manor for Vaud in 2014 and is represented by several galleries, including Dittrich & Schlechtriem in Berlin, Sies+Höke in Düsseldorf, Tschudi in Zuz, and Sean Kelly in New York.

Charrière's work is a synthesis of conceptual explorations and poetic archaeology, inspired by his travels. He approaches his task like a researcher, delivering his findings in the form of performances, documentary photos, installations and films. His work, infused with the materiality of the places he explores, stakes out new artistic geographies.

The *Polygon* series, which the artist created after participating in the 2014 Moscow Biennial, addresses the concept of future archaeology. For this series, Charrière drew inspiration from "The Terminal Beach," a 1964 short story by J. G. Ballard that takes place in a post-nuclear future. During this period, the artist

was researching the Semipalatinsk Test Site – one of the earliest Soviet nuclear test sites – in Kazakhstan. He was allowed to visit the Polygon, as it was known, for very brief periods and with military protection. In developing his photographs, Charrière employed a procedure that French physicist Henri Becquerel (1852–1908) invented to detect radioactivity by placing a photographic plate on uranium salts and letting the rays penetrate the film. "It was totally experimental, I wasn't sure what would happen. I was afraid that all the photos I took during my visit might be destroyed."

That did not happen, fortunately, and Charrière was able to print a series of dense and tragic photographs from his work at this site of 268 nuclear test explosions. His photos depict the concrete structures that were built over a radius of several kilometers to measure the blast impact, and he called his works "future fossils." According to the artist, "Even if civilization disappears one day, if humanity vanishes from the planet, this place would remain, like a witness to the moment science burned its wings." Charrière's work evokes the classical iconography of ruins in the history of art in a powerful alignment of environmental awareness and political activism.

DELPHINE COINET
(b. 1969, Albertville, France)
Lives and works in Lausanne

Anna, from the series *Miroirs de sorcières*, 2015
Wood, foam, fabric and mirror
Variable dimensions

Delphine Coindet trained at the École des Beaux-Arts in Nantes and the Institut des Hautes Études en

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Arts Plastiques in Paris. For several years, she has lived and worked in Lausanne where she was a member of the Circuit contemporary art space group. She teaches at the École cantonale d'art de Lausanne (ECAL) and is represented by the Laurent Godin gallery in Paris.

Coindet, heir to both minimalist sculpture and the technique of assemblage, engages in a multifaceted practice that commonly involves found objects arranged in a subtle yet strongly poetic and playful *mise-en-scène*. The dominant element of these two works is their convex "witch eye" mirrors that offer a wide-angle view of their surroundings. The artist considers these mirrors, which she combines with tapered, colorful shapes reminiscent of the formal vocabulary of abstraction, to be group "portraits" – in this case of women – in an adept, pop- and rock-infused allusion to identity and otherness in a given time and place. This series was produced in conjunction with Lausanne-based upholsterer-decorator Vladimir Boson, who since 2013 has been making collaborative series in a celebration of art, craft and design.

CLAUDIA COMTE
(b. 1983, Morges)
Lives and works in Bennwil

Demon or the devil-piranha, from the series *Zigzag Jungle*, 2019
Acrylic on canvas
244 x 163 cm

After studying fine arts at the École cantonale d'art de Lausanne (ECAL) in 2007, Claudia Comte applied for and received several residencies abroad, including at the Istituto Svizzero in Rome, the Swiss Art Council Pro Helvetia in Johannesburg, and the Swiss Institute in New York. She is represented by the König gallery in Berlin and the Gladstone gallery in New York and Brussels. She was featured in a major solo

show at the Kunstmuseum in Lucerne in 2017 and at the Castello di Rivoli in Turin in 2019.

Comte reconciles Neo-Geo rigor and playful irreverence in an artistic practice that spans painting, sculpture and installations. Her work draws directly on popular culture, from American cartoons to vernacular craftwork, and from natural elements to heraldry. She embraces with great simplicity the influence of historical art movements such as op art, pop art, abstract expressionism and concrete art. She also owes a debt to land art, which she acknowledged both in the California desert and at the square outside Art Basel in 2017. A versatile artist, she can sometimes be found in the marble workshops in Carrara where her monumental sculptures are made, and one of her favorite tools for creating her wood sculptures has always been the electric chainsaw.

This latest series, *Zigzag Jungle*, directly references Belgian cartoonist André Franquin (1924–1997), whose creations include Spirou & Fantasio, Gaston Lagaffe and the renowned Marsupilami. From the cartoonist's visual language she retains only those elements depicting the works' natural decor. The characters and the genre-specific structure disappear, leaving only a dialogue with the recurring motif in her wall paintings, the zigzag. This formal juxtaposition, with strongly pop-art colors, demonstrates the evocative power of the visual over the semantic. The outsized format draws the viewer into an image-rich adventure that is at once physical and mental, dense and joyous.

SYLVAIN CROCI-TORTI
(b. 1984, Lausanne)
Lives and works in Martigny and Lausanne

To the Wind, 2019
Acrylic on canvas
170 x 410 cm (x 2)
170 x 415 cm

A graduate of the fine arts program at the École cantonale d'art de Lausanne (ECAL) in 2013, Sylvain Croci-Torti has been in charge of the school's silkscreen workshop ever since. He won the 2016 Swiss Art Award, and regularly exhibits in Switzerland and abroad, with a major solo show at the Manoir de la Ville de Martigny in 2018. He is represented by the Annex 14 gallery in Zurich and Joy de Rouvre in Geneva.

Croci-Torti, a worthy heir to the geometric abstraction of French-speaking Swiss artists such as Olivier Mosset and John M Armleder, paints large-format abstract monochromes that explore the relationship between painting and architecture. His work is of a piece with minimalist contemporary rock music, one of the artist's passions, and his practice has been described as "physically transcribing energy, rhythm, repetition and distortions onto each canvas, turning them into songs in an emerging album." His artistic process is rigorous: he carefully prepares his colors by hand to achieve the exact tone desired and then applies them to the canvas with a scraper in upward strokes. His ever-imposing compositions forge a dense and unique relationship with the contours of the surrounding space, in which the canvas verges upon the sculptural while never letting the viewer forget the component materials – namely wood, canvas and paint.

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JEAN CROTTI
(b. 1954, Lausanne)
Lives and works in Lausanne

Untitled, from the serie *Adagio e Appassionato*, 2018
Colored pencils on paper
140 x 70 cm (x 6)

JEAN-LUC MANZ
(b. 1952, Neuchâtel)
Lives and works in Lausanne

Untitled, Nos. 254-259, from the serie *Adagio e Appassionato*,
Acrylic on canvas
140 x 70 cm (x 6)

Jean Crotti and Jean-Luc Manz have been active on the Swiss and European art scenes since the mid-1970s. In 1987, they joined with Catherine Monney, Alain Huck, Robert Ireland and Christian Messerli to form the M/2 artists' group in Vevey. M/2 held some forty shows of work by young Swiss and foreign artists, becoming a major art space at the national level before closing in 1991. Their work has been acquired by both public and private collections. They are represented by the Skopia gallery in Geneva.

This 12-piece series comprises six portraits by Crotti, drawn with colored pencils, and six abstract compositions of bricks painted by Manz. It was created for an exhibition held at Lausanne University Hospital (CHUV), ideated by cultural affairs director Caroline de Watteville. The series, with its duality between abstract and figurative practices, sets up a playful yet dense dialogue between painter and drawer. The alignment of portraits evokes both identity and otherness, while the subtle nature of the finished pieces and the choice of poses and perspectives add a poetic dimension that contemporary portraiture risks losing in this era of selfies. The brick walls play deftly on form and function, line and color, and their seeming geometric radicalism directs the

viewer to what's really essential: could bricks be considered the archetypal material underpinning all human structures?

PHILIPPE DECRAUZAT
(b. 1974, Lausanne)
Lives and works in Paris and Lausanne

Loop, 2015
Acrylic on canvas
214 x 243 cm

Philippe Decrauzat graduated in 1999 from the École cantonale d'art de Lausanne (ECAL), where he now teaches. He co-founded the Circuit contemporary art space in Lausanne in 1998 and, since then, has been active on the art scene promoting the work of young artists in both French-speaking Switzerland and other parts of the country. His many honors include the Prix Manor for Vaud in 2001, the Swiss Art Award in 2005, and the Prix Gustave Buchet in 2010. Decrauzat's work has been shown at leading Swiss and international venues in recent years, such as the Swiss Institute in New York (2006), the Palais de Tokyo in Paris (2006), the Centre d'Art Contemporain in Geneva (2007), the Wiener Secession in Vienna (2008), the Le Magasin - Centre d'Art Contemporain in Grenoble (2014) and the Haus Konstruktiv in Zurich (2009 and 2019). He is represented by the Francesca Pia gallery in Zurich, the Elizabeth Dee gallery in New York and the Mehdi Chouakri gallery in Berlin.

Decrauzat taps into the broader art currents that question the status of abstraction by exploring the optical effects associated with the op art and minimalism of the 1960s and critically rethinking film through the lens of the moving image. He is part of the Neo-Geo movement and is known for revisiting geometric abstraction together with other French-speaking Swiss painters

such as John M Armleder, Francis Baudevin and Stéphane Dafflon. The undulating effects of the artist's composition, whether appearing on a canvas or a wall or in an installation, shed new light on perception and movement. *Loop*, a large-scale, shaped canvas, encapsulates his approach: a limited range of colors (often just black and white) and repeated parallel bands whose pattern creates the composition within itself. In this way, the artist establishes the defining pictorial feature of this piece – its flatness – while the optical illusion traps the viewer's gaze between two and three dimensions.

SILVIE DEFRAOUI
(b. 1935, St. Gallen)
Lives and works in Vufflens-le-Château

Polarmeer, from the series *Faits et Gestes*, 2014
Inkjet print on Hahnemühle paper, edition 1/3
279 x 132 cm (each piece)

From 1975 to 1994, Silvie Defraoui and her husband Chérif formed a "production community" where they both signed texts and works under the generic title *Archives du futur*. As the title suggests, their work was paradoxical, questioning the concepts of space and time, collective and individual memory, and forgetfulness. She continued this work by herself after the death of her husband in 1994. The two artists also played an important role in the art scenes in Geneva and Switzerland as a whole. In 1974 they founded the Mixed Media Studio at the École supérieure des arts visuels (ESAV) – which later became the Haute école d'art et de design in Geneva (HEAD) – and taught there until 1998.

Defraoui has made pioneering contributions to the development of video, installation art, the use of

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photography and projection. Drawing on a broad technical palette, she achieves a remarkable formal and thematic unity. In her practice, she explores images, their power and limit, and the sense of fascination or rejection that they elicit. She imbues her work with artistic references both popular and scholarly, from Eastern and Western sources, along with vernacular ornamental elements.

In her large-format series *Faits et Gestes*, Defraoui starts by appropriating black and white press photos illustrating “natural catastrophes” – in this case glacial melting caused by climate change. These “dramatic landscapes” then serve as a backdrop for a series of flowers – here, incredibly beautiful irises – that foreground the contrast between exalted and devastated nature. The choice of large format also heightens the ambiguities and plurality of what is “real,” while shattering the usual conventions of reproduction. This choice, more than a matter of aesthetics, reflects the politics of someone who believes in the transformative power of art in our Anthropocene epoch.

NATACHA DONZÉ
(b. 1991, Neuchâtel)

Lives and works in Lausanne

The Shell, The Armor, 2019
Acrylic on canvas
190 × 170 cm

After earning a degree in textile design in Paris in 2011, Natacha Donzé continued her studies at the École cantonale d’art de Lausanne (ECAL), where she graduated with a BA in fine arts in 2014. She has shown her work in many leading art venues in French-speaking Switzerland, such as the Espace Quark in Geneva, Harpe 45 in Lausanne, and at the Biennale d’art contemporain of the Musée des beaux-arts de La Chaux-de-Fonds, where she was awarded

the Young Talent Prize in 2017. In 2018, she received a grant from the Fondation Leenaards and the Kiefer Hablitzel Art Prize in 2019.

Donzé’s quest as a painter is a resolutely modern one. While exploring a multitude of forms, the artist remains faithful to the fundamental tenets of a flat painted surface and the use of motifs. Her interest in artisanal techniques, arising from the need to broaden her practice and break down boundaries, makes her art both relevant and timely. *The Shell, The Armor* is part of a four-piece series combining a minimalist graphic composition with a motif associated with marquetry, namely, tortoise shells. The artist’s montage of visual references rooted in our collective memory pushes trompe-l’œil to the limit of incongruity, adding another voice to the rich dialogue between abstraction and figuration.

PHILIPPE FRETZ
(b. 1969, Geneva)
Lives and works in Geneva

Forever young, from the *Le vestibule des lâches* serie, 2017
Oil on canvas
170 × 180 cm

Since completing his studies at the École supérieure d’art visuel in Geneva (ESAV) in 1992, Philippe Fretz has regularly exhibited in Switzerland and abroad. He won the Kiefer Hablitzel Art Prize (Basel) three times between 1996 and 1999 and is part of a group of artists based at the former Kugler factory in Geneva, where his studio is located.

Fretz opted for a figurative practice rooted in art history, from which he draws themes, techniques, formal vocabularies and styles. Yet this return to figures and models should not be confused with a dogmatic attitude advocating a return to some

“golden age” of painting – quite the opposite. His approach is not simply referential, as it dwells more specifically on painting as a genre. Several series were inspired by the Italian Renaissance and especially Dante Alighieri’s masterpiece *The Divine Comedy* (1303 – 1321). Here Fretz revisits that epic poem, considered by critics the culmination of the medieval worldview in its depiction of Hell, Purgatory and Paradise. Fretz’s treatment of this historically recurrent theme is densely yet fluidly symbolic, with a breadth and stylistic power that are particularly impressive in the digital age. *Forever young* is an abstract composition juxtaposed among the images – drawn from figurative paintings – that comprise the rest of the series *Le vestibule des lâches*.

FRÉDÉRIC GABIOUD
(b. 1990, Lausanne)
Lives and works in Lausanne

Untitled, 2020
Acrylic on canvas
186 × 84 cm

After graduating from the École cantonale d’art de Lausanne (ECAL) in 2013, Frédéric Gabioud was hired as an assistant in the bachelor of fine arts department headed by Stéphane Kropf. In 2015, he became a founding member of the Silicon Malley contemporary art space in Lausanne. Gabioud exhibits regularly in Switzerland and abroad and is represented by the Joy de Rouvre gallery in Geneva and the Lemoyne Project in Zurich. In 2015, he had a solo show at the Espace Quark in Geneva and took part in a group show at the Swiss Institute in New York. In 2017, he received a grant from the Fondation Leenaards in Lausanne.

Gabioud’s practice picks up on the geometric abstraction of his contemporaries and predecessors in

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French-speaking Switzerland, yet at the same time the artist strikes out on his own in subtle yet effective ways. In creatively reworking traditional abstract forms, Gabioud goes beyond the historiographical, in a noteworthy display of technical and conceptual simplicity. He only produces monochromes, using acrylic paints as well as wooden stretchers of varying shapes, which he builds himself. This particular work, a diptych, is representative of his composite approach where the interplay between two components generates visual and chromatic ambiguity.

ALOÏS GODINAT
(b. 1978, Geneva)
Lives and works in Lausanne

Avril (quatre), 2018
Collage on paper
76 x 120 cm
Acquired in 2018

Aloïs Godinat graduated from the École cantonale d'art de Lausanne (ECAL) in 2005 and now teaches at the Haute école d'art et de design in Geneva (HEAD). He exhibits regularly in Switzerland and abroad. Godinat won the Prix Manor for Vaud in 2006 and the Swiss Art Award in 2008, among others. He is represented by the Francesca Pia gallery in Zurich.

Like other artists of his generation, Godinat probes the contemporary visual vocabulary by appropriating found objects – including various kinds of printed matter – as well as everyday actions and practices. He is a free-thinking heir of the Fluxus movement, and his artistic process is informed by chance, repetition and performance. The raw materials in this series include printed museum invitations and flyers that the artist tore up, following a precise protocol. He then assembled these elements, taken out of context,

and glued them into abstract and geometric variations. The artistic gesture and choice of form become the true subject of the composition.

YANN GROSS
(b. 1981, Vevey)
Lives and works in Switzerland &
ARGUIÑE ESCANDÓN
(b. 1979, Bilbao, Spain)
Lives and works in Switzerland and Spain

Red, from the *Aya* series, 2019
Pigment printing on Museum Etching paper
120 x 90 cm

Yann Gross studied visual communication and photography at the École cantonale d'art de Lausanne (ECAL) from 2001 to 2005. The many prizes he has won since the beginning of his career include the Swiss Press Photo Award in 2006, the photography prize at the Festival International de Mode et de Photographie in Hyères in 2010 and the Prix de la Fondation vaudoise pour la culture in 2019. He is represented by the Wilde gallery in Geneva.

Arguiñe Escandón graduated from the Centro Internacional de Fotografía y Cine in Madrid (EFTI) in 2007 and trained in documentary photography at the Fábrica in Madrid in 2012.

Alongside their respective artistic practices, Yann Gross and Arguiñe Escandón have been working together since 2016 on a project inspired by their fascination with indigenous communities in the Amazon. The unique world they find there, opposite in every way to Western art culture, led them to question their own practice and techniques. For example, they now use light-sensitive plants to develop their photos, going back to an early photographic process that gives

their prints an unusual intensity in today's digital age. *Red* is just one component of a large body of work comprising photos and an artist's book entitled *Aya* ("spirit" in the Quichua language). This series was directly inspired by Charles Kroehle (1876 – 1902), a German photographer who disappeared into the Amazon rainforest during an expedition. In following his itinerary, the artists added a romantic dimension to their quest. The dialogue between the archival photos of a pioneer in this field and this project, dreamed up by two contemporary photographers, brings to mind the remark of semiotician Roland Barthes: "What the photograph reproduces to infinity has occurred only once."

ALAIN HUCK
(b. 1957, Vevey)
Lives and works in Lausanne

Chrysanthemum I, from the *Hanabi* series, 2013
Charcoal on paper
210 x 152 cm

Alain Huck graduated from the École cantonale des beaux-arts de Lausanne in 1986. The next year, in Vevey, he co-founded the M/2 artists' group, along with Jean Crotti, Robert Ireland, Jean-Luc Manz, Christian Messerli and Catherine Monney. The group, which lasted until 1991, held almost forty shows of work by young artists from Switzerland and abroad, becoming a major Swiss art platform. Among Huck's prestigious exhibitions, grants and prizes, he was awarded the Grand prix de la Fondation vaudoise pour la culture in 2013. He exhibits regularly in Switzerland and abroad, most notably at the Centre culturel suisse in Paris in 2012 and the Armory Show in New York in the spring of 2014 at the stand of the Skopia gallery in Geneva, which represents him.

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Huck works with a variety of media, including drawing, painting, video, installations and photography. The diversity of his approach goes beyond simple procedure, revealing that a work of art is no longer a concrete, defined, delineated object but rather “an ongoing process.” Fully engaged in the crossing of genres, the artist explores the notion of loss of meaning and address-ess issues such as the uneasy co-habitation of thought and body, the breakdown in interpersonal communication, and political and historical responsibility. He started producing large-scale drawings in the early 2000s. He blows up photos, projects them on paper and reproduces them with charcoal. With this old-fashioned technique, he plays with light and shadow, using erasure effects to blur and densify the image as if it were continually appearing and disappearing.

Chrysanthemum I is part of the series called *Hanabi*, the Japanese word for fireworks – a staple of public celebrations in that country since the 18th century. Chrysanthemums symbolize harmony and fulfillment in Japanese culture, although in this piece they inescapably evoke something much more macabre, a mushroom cloud. This duality leaves room for multiple interpretations, such as the stratification of memory and even of history.

ROBERT IRELAND
(b. 1964, Dallas, USA)
Lives and works in Lausanne

Apocalypse, 2013
Ink on canvas
140 × 200 cm

Robert Ireland studied at the École cantonale d'art de Lausanne (ECAL) from 1982 to 1987. The year he graduated, he co-founded M/2 – one of the first alternative art spaces in French-speaking Switzerland – in

Vevey. Ireland has been awarded numerous prizes and grants, including by the Fondation Leenaards (2003) and the Canton of Vaud (2009), and has been teaching at the École cantonale d'Art du Valais since 2010. He is represented by the Skopia gallery in Geneva.

Ireland's creations tend to confound our perceptual habits and interpretative references. It is as if he were guided by two contradictory impulses, seeking to free deconstruction from the same codes used to construct a painting. *Apocalypse* is one of a series of four paintings that borrow from a number of engravings by Albrecht Dürer. For the work on display, Ireland selected a detail from a Dürer print that depicts the conflict among the elements (sky, water, clouds, light, etc.) in a dramatic end of days. He magnified the chisel cuts and then carefully reproduced them at an even larger scale. In the next stage, he applied printer ink to the engraved lines, set the whole thing on the ground and flooded it with turpentine in order to dilute and randomly blur the original lines. In appropriating an iconic source, Ireland is exploring “how images take shape within a surface” in an effort to redefine the status of art and how it is replicated.

VINCENT KOHLER
(b. 1977, Nyon)
Lives and works in Lausanne

Zig Zag Zoug, 2011
Oil on canvas
200 × 150 cm

A graduate of the École cantonale d'art de Lausanne (ECAL) and teacher at the Haute école d'art et de design in Geneva (HEAD), Vincent Kohler shows his work regularly in Switzerland and internationally. He had a major solo show at the Museo Cantonale d'Arte in Lugano in 2012.

Kohler's work, marked by an astonishing formal diversity, draws on both vernacular culture and contemporary art references. “I can't resist popular aesthetics and the spontaneity of playful things that bring out bad taste in all its glory.” He appropriates and reinterprets everyday objects and stages them in a shrewd and ironic way meant to force the viewer to reassess the banal. The artist, who is also a drummer in a rock band, often references the iconography of that world, whether in silkscreens of electric guitars, an oversized disco ball or a drum set whose skins are used as backdrops for a series of highly traditional mountain landscapes. He deftly operates between two registers – those of play and dreams – creating an ever-so-slight incongruity that anchors his work in the modern age. The hyperrealistic *Zig Zag Zoug* depicts cowboy boots typical of the American West; the title of the piece is also a reference to a children's game that calls on both skill and luck.

STÉPHANE KROPF
(b. 1979, Lausanne)
Lives and works in Lausanne

Rosat, 2013
Acrylic on canvas
130 × 90 cm

Stéphane Kropf is a graduate of the École cantonale d'art de Lausanne (ECAL) where he is currently the head of the bachelor of fine arts program. Since 2002, his work has been shown at venues such as the Musée d'art moderne et contemporain in Geneva (MAMCO) in 2005 and the Château de Gruyères in 2015. Outside of Switzerland, he has exhibited at the Palais de Tokyo in 2011 and the Fondation d'entreprise Ricard, both in Paris, and the Marc Jancou Contemporary gallery in New York in 2015. He is represented by the Andrea Caratsch gallery in

STRA-XUAEB SED LANONTVA EÉSUNZ LAUSANNE

St. Moritz and Joy de Rouvre
in Geneva.

In his work, Kropf revisits the main currents of abstract painting, including monochromes, op art and all-over painting – not to mention conceptual art in the way he uses found motifs taken from train tickets and cash register receipts. His paintings are eye-catching thanks to occasional fluorescent colors, the generous use of paint, and broad brushstrokes, which add up to a unique visual experience. The artist's optical effects, such as subtle chromatic gradations, attest – perhaps unnecessarily – to the ongoing power of painting in this day and age. In *Rosat*, the artist works the edges of the canvas, creating tension between the open center and the four colors whose seeming vibrations draw our gaze towards both the center and the periphery of the pictorial space.

YOAN MUDRY
(b. 1990, Lausanne)
Lives and works in Geneva

Everything is planned, 2017
Acrylic on canvas
120 × 90 cm

Soon after completing his studies in visual arts at the Haute école d'art et de design in Geneva (HEAD) in 2014, Yoan Mudry began showing his work in Switzerland – such as at the Krupp gallery in Basel, Salle Crosnier in Geneva and Luma Foundation in Zurich – and abroad. He was co-curator of the Zabriskie Point independent art space in Geneva from 2015 to 2017 and then at the Forde art space, also in Geneva, with Roxane Bovet from 2018 to 2020. His honors include the Fondation BNP Paribas-New HEADS Art Award (2014), the City of Geneva's Prix Neumann (2016), the Kiefer Hablitzel Art Prize (2016) and a residency at Istituto Svizzero in Rome (2020–2021).

In an environment saturated with images of all kinds, many young artists today have turned to sampling and recycling multiple sources. Mudry is no exception, although he stands out for his acuity and penchant for risk-taking. He combines found images as if they were syntactic elements of a new visual language. He reworks, orchestrates, distributes and superimposes signs and symbols gleaned from popular culture and art history, in a juxtapositional approach that is at once formal and conceptual. His large-format hyperrealistic canvases and banners, which reinterpret movie quotes, political and advertising slogans, and iconographic elements of Walt Disney films, add up to a prolific body of paintings that spill over into both performance and installation art.

DAMIAN NAVARRO
(b. 1983, Lausanne)
Lives and works in Geneva

Moments before detonation
(*Crónicas Pegajosas*), 2015
Stucco, stickers and felt
200 × 135 cm

Damian Navarro completed his studies at the Haute école d'art et de design in Geneva (HEAD) in 2007 and became an independent curator in French-speaking Switzerland and co-director of the Circuit contemporary art space in Lausanne in 2015. His honors include the Swiss Art Award (2010), the Prix Caran d'Ache (2011) and a residency at the Atelier Vaudois du 700° in Paris (2013). He is represented by the Ribordy Thétaz gallery in Geneva.

In the series *Crónicas Pegajosas*, Navarro combined the age-old technique of stucco, where plaster and paint are used to cover walls, with stickers – another low-status material – usually bearing advertisements. He uses these objects

for both their semantic value and visual qualities. Their old-fashioned and hyper-referential dimensions evoke the hegemony of advertising and marketing in the artistic realm. In contrast, the subtlety of the finished work and its chromatic richness point to the essential role of composition, as if such a reminder were necessary.

KARIM NOURELDIN
(b. 1967, Zurich)
Lives and works in Lausanne

Evo, 2013
Colored pencils on paper
204 × 164 cm

Karim Noureldin, who graduated from the Hochschule für Gestaltung und Kunst in Basel (FHNW) in 1993, has won many prizes throughout his career, including the Swiss Art Award in 1997, the Prix Manor for Zurich in 2004, and the Landys & Gyr Foundation award in 2005. He lived and worked in New York until 2001 and then spent a year at the Istituto Svizzero in Rome. Since 2002 Noureldin has lived and worked in Lausanne, where he teaches design at the École cantonale d'art de Lausanne (ECAL). He exhibits regularly in Switzerland and Germany and is represented by the von Bartha gallery in Basel.

In his drawing practice, Noureldin continues the tradition of Swiss geometric abstraction. He uses an intuitive approach to challenge structural order, constructing motifs reminiscent of both the geometric vocabulary and the organic register. He usually prefers large-format pieces, expertly conveying suspended spatiality in his compositions, be they wall paintings, graphic art or textile design. His lines, at once dense and light, reject hierarchy and any concern for representation. They evoke woven fabrics, in a reflection of the artist's

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interest in vernacular techniques found in Mediterranean countries. *Evo* is one of a series of pieces in which Noureldin eschews symmetry, opting instead for playful, fragmented shapes. The chromatic depth of the blues adds a tactile dimension to this piece and plays up his pencil strokes.

VIRGINIE OTTH
(b. 1971, Lausanne)
Lives and works in Lausanne

Versions d'un buste_01, 2015,
edition 1/3
Inkjet print mounted on aluminum
120 × 100 cm

Virginie Otth completed the photography program at the École d'arts appliqués de Vevey in 1994 and graduated from the École cantonale d'art du Valais in 2014. She has been teaching at the Haute école d'art et de design in Geneva (HEAD) since 2006 and has been a member of the Standard/Deluxe art space in Lausanne since 2005.

Otth's practice explores the photographer's relationship with her subject/object and the many ways of seeing, making and presenting images. She conceives photos as means, employing a unique way of drawing in the viewer by providing multiple perspectives. The artist showed *Versions d'un buste_01* at the Espace Arlaud in Lausanne in 2015 as part of the third *Des Seins à Desseins* contemporary art exhibition, a regular event put on by Fondation Francine Delacrétaz in support of women with breast cancer. With this piece, Otth revisits the theme of the feminine bosom, a recurring leitmotif in art, with manifold imagery of a woman's body: "The versions, rather than aligning perfectly, attempt to reconcile the memory of the body before with the body after – which they invent. The photographic strata manifest the

artist's plural attempts at representing the fragmented bust of a beautiful woman."

GUILLAUME PILET
(b. 1986, Payerne)
Lives and works in Lausanne

Le totémisme aujourd'hui, 2016
Ceramic
30 × 15 cm

Bricks no. 11, 2014
Acrylic on canvas
70 × 107 cm

Guillaume Pilet is a 2010 graduate of the fine arts program at the École cantonale d'art de Lausanne (ECAL). He taught at ECAL from 2008 to 2010 and, since 2011, has been teaching at the Haute école d'art et de design in Geneva (HEAD). His awards include the Kiefer Hablitzel Art Prize (2013) and the Swiss Art Award (2009 and 2010). He served as co-director of Forde, a contemporary art space in Geneva, from 2010 to 2012. Pilet has participated in many solo and group shows in Switzerland and abroad in recent years. He was awarded the Prix Gustave Buchet in 2017 and plastic arts grants from Vaud Canton in 2016 and 2020.

A free-thinking heir to French-speaking Swiss geometric abstraction, Pilet also drew inspiration from post-Dada thought. His artistic production takes many forms, from performance art to sculpture and painting. The artist became interested in Brazilian Modernism following his 2014 solo show in São Paulo; in this piece, he reinterprets Le Corbusier's *Modulor* in recognition of the Swiss-born architect's major influence on Brazilian architecture starting in the 1920s. He also revisits concrete art in a series of shaped canvases with brick motifs, explaining that this represents "a reassessment of creative processes and how we end up depicting things in space."

JESSICA RUSS
(b. 1988, Nyon)
Lives and works in Lausanne

Boule azurée des bassins méditerranéens, 2020
Acrylic on canvas
140 × 150 cm

Jessica Russ studied fine arts at the École cantonale d'art de Lausanne (ECAL) and then the Haute école d'art et de design in Geneva (HEAD) in 2008 – 15. In 2019 she won the Prix de la Ville de Nyon and the Prix Alice Bailly, and shows her work regularly in Switzerland.

Russ's practice brings together colors and lines as part of the pictorial tradition that embraces the flatness of the painted surface with no attempt at illusionism. She refers to her compositions, which begin with pencil lines drawn on the canvas, as "mental landscapes whose forms could be seen to evoke the curves of a body or anonymous geometric figures." She works in flat tints, using the lines to structure the surface into bold chromatic swaths whose shapes and subtle contours weave together in a sometimes jarring dialogue. Perspective techniques are absent in this work, whose intensity and complexity stem from the artist's unifying approach and whose content soon strays from its subject. In her practice, Russ celebrates the act of painting as an expression of the energy of the work, as can be read in the dynamic, luminous and unbridled title of this piece.

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4. Public engagement – Public outreach services

Participants must register for events:

→ mcba.ch/agenda

Guided tours (in French)

Thursday, 25 November and 16 December

at 12:30 pm

By Catherine Othenin-Girard

Hours

Tuesday–Sunday: 10 am–6 pm

Thursday: 10 am–8 pm

Monday: closed

25 December and 1 January: closed

Free admission

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5. Bookshop and giftshop – *Le Nabi* Café-Restaurant

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., Wed., Fri., Sat., Sun.: 10 am – 6 pm

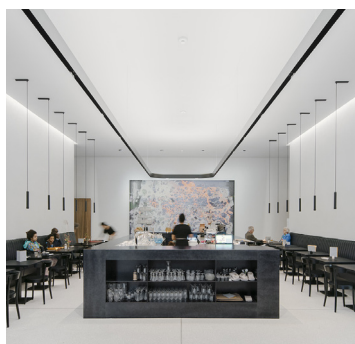
Thurs.: 10 am – 8 pm / Mon.: closed

Orders:

shop.mcba@vd.ch

Le Nabi Café-Restaurant

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., Wed., 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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6. 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:

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