

# MUSÉE CANTONAL DES BEAUX-ARTS LAUSANNE Résister, encore



18.2–15.5.2022

## Press kit

Musée cantonal  
des Beaux-Arts  
Plateforme 10

Place de la Gare 16  
1003 Lausanne  
Switzerland

[mcba.ch](http://mcba.ch)



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# 1. Press release

This group show—the last to be curated by Bernard Fibicher before he steps down as director in June—illustrates the forms of resistance (withdrawal, silence, resilience, outcry, indignation, protestation, action, refection, satire) that artists have developed when faced with the great challenges of our age. Those forms amount to survival strategies.

The works featured are not political manifestos of this or that allegiance, but rather independent creations and models of alternative worlds.

*Résister, encore* explores exemplary strategies of resistance, both individual and collective, that are being devised in response to the great challenges of our age. By operating in the realm of the “useless,” and not having to conform to the “natural order of things,” the artist is free to raise all the fundamental questions without submitting to a given political, religious, economic, moral, or even esthetic context.

An increasingly overt distrust of neoliberal capitalism, the political class, or the systemic privileges of certain members of society is pushing a growing number of people to protest police violence, homophobia, corruption, sexual harassment, massive deforestation, White supremacy, restrictions stemming from the pandemic, wind turbines, the Islamic headscarf, immigration, globalization, etc. Resistance is a fundamental component of art.

Featured artists:

Miriam Cahn  
Banu Cennetoğlu  
Michel François  
Philip Guston  
Fabrice Gygi  
Thomas Hirschhorn  
Amar Kanwar  
William Kentridge  
Kimsooja  
Sigalit Landau  
Nalini Malani  
Teresa Margolles  
Zanele Muholi  
Félix Vallotton

Lausanne, february 2022

## Exhibition curator

Bernard Fibicher,  
director

## Publication

Bernard Fibicher (ed.), *Resist, Anew*, with essays by Mieke Bal, Pascal Chabot, Markus Gabriel, Isabelle Graw, Mary Jane Jacob, Plínio Prado, Andrew Ross, Gregory Sholette, Markus Steinweg, and Michel Thévoz. Co-published by the Musée cantonal des Beaux-Arts of Lausanne and JRP Editions, Geneva, 2022 (2 available editions: English and French), 176 p.  
CHF 25.– in bookstores / CHF 20.– at the MCBA Bookshop during the exhibition  
→ [shop.mcba@plateforme10.ch](mailto:shop.mcba@plateforme10.ch)

# *Resistance Anew: Artworks, Culture, & Democracy*

## Podcast

The exhibition curator and director of MCBA describes the layout and roots of “Résister, encore,” then goes on to speak about the connections made with international artists and explain the importance of art, artists, and museums with respect to the questions and issues of society.

An audio presentation (in French) to listen to before, during, or after your tour of the show: around 15 minutes, online at [mcba.ch/podcast-bernard-fibicher](https://mcba.ch/podcast-bernard-fibicher) starting 10 February 2022.

Exhibition partners

STANLEY THOMAS  
JOHNSON  
STIFTUNG

Ami·e·s du Musée cantonal  
des Beaux-Arts de Lausanne

## 2. The exhibition

The exhibition *Résister, encore* is presented on the 1st and 2nd floors of the temporary exhibitions and in the Espace Projet.

Miriam Cahn  
(Basel, 1949)

Miriam Cahn's paintings and drawings are arenas of combat, fields of battle. Rapes, atrocities, debasement, physical violence, torture – viewers are spared nothing if they dare to come to grips with her work. This spontaneous, enraged painting, seemingly clumsy and often cynical (for example, the title “schönes bild” means “pretty picture”!) is the result of daily effort, a direct expression of the artist's convictions and her view of a dramatic and inhuman world that leaves but little room for beauty, peace, and harmony. While asserting the sexual attributes of her figures, Cahn creates a type of human being who denies assignment to one gender and gendered roles. This human being wanders in an empty world; the only thing that keeps them in this nothingness is color. Existential creation, feminist manifesto, condemnation of all forms of destructive violence – resist again and always through painting, this is the Basel artist's creed.

Banu Cennetoğlu  
(Ankara, 1970)

This piece pays homage to the journalist Gurbetelli Ersöz, the only woman to have served as the editor-in-chief of the pro-Kurd newspaper Özgür Gündem. After being arrested, imprisoned, and tortured, Ersöz decided to take up arms and join the guerilla group allied with the Kurdistan Workers' Party (PKK). Between 1995 and 1997, the date when she died in combat, she kept a diary. Published initially in Germany in 1998, the diary was brought out in its original language, Turkish, in 2014 but was banned from distribution in Turkey. The lithographic stones presented on the steel shelving of Gurbet's Diary (2016-2017) by Banu Cennetoğlu contain all of the diary passages in the Greek translation that was done for the Athens venue of documenta14 (2017) and the display of the piece in the park of the Gennadius Library. The diary's text waits to be printed while simultaneously forming an imposing piece of sculpture, a wall, and an act of commemoration.

Michel François  
(Saint-Trond, 1956)

Michel François has often worked on conceits and objects that seemingly offer a passage from a limiting here to a freer beyond. He drew up, for example, the plan for a temporary cell, elaborated escape plans, built a broken house, made holes in a wall, etc. This gilded cage (Golden Cage II, 2009) is an unstable, fragile construction that is both barrier and opening, paradoxical symbol of confinement and passage to somewhere else. The golden sparkle of the cage echoes the stack of posters with holes figuring a treasure, i.e., coins from around the world among which can be seen bullet casings. These works raise the (social? political?) question inherent in the following dichotomies: inclusion vs. exclusion and freedom vs. power. By way of an answer, the Belgian artist offers freedom spaces, where everything is both movement (the wall drawing Instant Drawing (2022) with “mobile” blocks of oak) and process, this and that at one and the same time.

## 2. The exhibition

Philip Guston

(Montreal, 1913-Woodstock, 1980)

Coming back to figuration in 1968 after a period of lyrical abstraction, the Jewish American artist Philip Guston caused quite a scandal at the time – even greater today – by depicting members of the Ku Klux Klan in their pointy hats doing everyday things like smoking a cigar, chatting, sleeping, driving a car, or... painting. By identifying with evil and exploring the psychological and moral complexity of vice, Guston points us to the existential dilemmas generated by White Supremacy. The painter's white canvas is the same as the Klan members' pointed headgear. Worse, Guston's figures seem to be borrowed from a comic book. White Supremacy has comfortably settled into popular culture then – another form of the banalization of violence, which cannot help but appear scandalous.

Thomas Hirschhorn

(Bern, 1957)

For an artist who asserts that his “problem as an artist – and the problem for art – is to lend [things] form,” ruins offer a perfect training ground since “a ruin is a form, an eternal form, universal and timeless.” It is a form that is the result of the destruction of a form. Therefore, something to be considered for itself. Moreover, the title of this collage, *A Ruin is a Ruin* (2016), echoes the famous tautology given voice by the American author and art collector Gertrude Stein, “A rose is a rose is a rose,” which figures in her 1913 poem *Sacred Emily*. “A ruin,” Hirschhorn goes on to say, “is a timeless abstract place, free of all value.” The collage allows the artist to assemble on the same pictorial plane ruins from different ages and therefore makes a comparative analysis of its different forms possible as well. This formalist reading, however, reveals a state of the world that is eternally tragic, made up of “archeological ruins, corruption, natural disasters, fire, water, building flaws, cultural, political, esthetic, or economic collapse, weaknesses in materials, negligence, accident, bombing.”

Amar Kanwar

(New Delhi, 1964)

This visual poem by the Indian filmmaker Amar Kanwar, titled *Such a Morning* (2017), is subversive in that it deals with perceiving nuances in a world that increasingly works with slogans, abridged messages, and binary systems. It offers us two people, a man and a woman, in their deliberately solitary project. A mathematician who abruptly left the university where he worked withdraws deep into the forest to an abandoned rail car, to study darkness in all its shades. His conscience and awareness gain in clarity as the world grows dark. His living space is the pessimistic symbol of both an impossible journey and impossible progress. Only a contemplative search outside of the world is possible still. The other character is a woman peacefully seated in an armchair reading as her house is torn down all around her. Here we watch the gradual entrance of light breaking through from the outside. These are two forms of individual resistance that are nonpassive, though symbolic, becoming exemplary because they are made public through the medium of film.



## 2. The exhibition

William Kentridge  
(Johannesburg, 1955)

The video installation Notes Towards a Model Opera (2014-2015) by the South African artist is the outcome of long research into the phenomenon of the “model opera” genre invented during China’s Cultural Revolution (1966-1976). The aim of these operas was to celebrate class struggle and its proletarian heroes (workers and peasants), construct a new social memory in opposition to the “feudal” ideology of ancient China, and glorify revolutionary China thanks to its victories over its enemies like Japan. Kentridge tries to draw a parallel between this esthetic and ideological transformation of revolutionary Chinese opera and the context of South Africa, the history of its socialist leaders, and its musical tradition of “colonial” dance groups in the 1950s. He has worked closely with the famous choreographer and dancer Dada Masilo (Soweto, 1985) to develop an expressively ironic idiom. Numerous quotations and orders on posters (like “Seize the ego,” “Be not so refined,” and “Crush the 4 olds”) deconstruct art as a vehicle of propaganda and make Notes Towards a Model Opera an autonomous artwork of universal scope.

Kimsooja  
(Daegu, 1957)

Since the early 1990s, the South Korean artist Kimsooja has been using *bottari* in her art, bundles made from colored bedspreads that are traditionally used in Korea for transporting clothing and everyday objects. She scatters them directly on the floor, either alone or in groups, or makes them a part of her videos and performances, tied up with string on the bed of a pickup truck that is seen driving through towns and the countryside, or figuring in object-sculptures like this Bottari Tricycle (2008). The piece can be mounted two ways, either in a “classic” version with the tricycle resting on all three wheels and *bottari* solidly stacked to the rear, or in a “baroque” one with the tricycle rearing up and the bundles scattered around on the floor. The piece is displayed here in its second, more dramatic version, which alludes to the dangers of migration and the tragedies caused by the forced displacement of peoples.

Conference table? Cosmic landscape? Gardening following the Fukuoka farming method? There are no game rules in Archive of Mind (2017). We understand instinctively though that we have been invited to take part in a collective experience; we grab up a handful of clay, fashion it into a ball and place it on the vast tabletop. The piece is a literal composition, from the Latin *com-* (with, together) and *ponere* (to put). This collective piece of art draws on the energy and patience of each individual. Each ball is different and bears the singular prints of its maker’s hands. This archive of our bodies, the outcome of manual activity, rises above itself into a collective act of meditation, an archive of the spirit. The constellation of clay balls, which is constantly changing and transforming throughout the show, teaches us through experience that we are simultaneously individuals and social beings, isolated and connected, bodies and a higher consciousness.

## 2. The exhibition

Sigalit Landau  
(Jerusalem, 1969)

Sigalit Landau did the performance Barbed Hula (2001) without an audience present, in front of the camera lens alone, at daybreak on a beach south of Tel Aviv (that shore being the only natural and peaceful border of Israel). She filmed herself naked without showing her face, dancing with a hula hoop around her waist, but it is a hoop of barbed wire going round and round, symbolizing borders and imprisonment. The use of slow-motion and a long shot that gradually zooms in heighten the degree of pain felt by viewers, even though most of the metal barbs are turned outward. The artist initially studied dance before she entered the Israeli army to do her compulsory military service. Her artwork is intimately linked with the body and the concepts of resistance and exhaustion.

Speaking about her piece Salted Lake (Salt Crystal Shoes on a Frozen Lake) (2011), Landau explain: "I made shoes covered in heavy salt crystals by suspending them in the saline waters of the Dead Sea. After this, I took them to a frozen lake in the middle of Europe and placed them on the ice. Each shoe melted a big hole in the ice. At night, they finally fell and drowned in the freshwater lake. From the heights of the third strata of the pavilion, they fall and dive downwards burdened with history and gravity. I shot the video in Poland, in the revolutionary city of Gdansk, to create a work that touches upon collective memory and pain." The title of the video already suggests a paradox. Are we meant to see in this piece an allusion to immigration and attempts to move according to the traditional south-to-north flow? The soundtrack (sounds from Gdansk's shipyards) adds a dramatic note to these relatively static images in any case.

Nalini Malani  
(Karachi, 1946)

The title of the piece Can You Hear Me? (2018-2020) comes from an animated film done in 2018 that dealt with a young girl, a minor, who had been raped and killed but whom no one had heard scream. This voice of the dispossessed that is not heard or deliberately ignored is expressed in different registers that range from irony to the absurd, and is accompanied by bright colors and quick sounds. Malani calls this complex installation an "animation room that contains the voices in [her] head and [her] heart, simulating the way [her] mind functions as ordered chaos." The starting point for these drawings done with her finger on an iPad is often a quotation (notably by Bertolt Brecht, George Orwell, Hannah Arendt, Milan Kundera, or Mohammed El Faiz). The sequences of images, texts, and sounds jostle one another and tumble out, making us gradually realize that what is being talked about is violence, injustice, fundamentalism, discrimination, and destruction of the environment.



## 2. The exhibition

Teresa Margolles  
(Culiacán, 1963)

The entire body of work by the Mexican artist Teresa Margolles revolves around the theme of death. The pieces of cloth spread out over light boxes, a bit as though they were lying on dissection tables, are soaked in the blood and other bodily fluids of women murdered in different Latin American countries (Guatemala, Mexico, Nicaragua). Associations of politically committed women were invited to embroider motifs typical of their culture (Mayan, for example, in Nkijak b'ey Pa jun utz laj K'aslemal (Opening Paths to Social Justice), 2012-2015) on these lengths of cloth in an act of commemoration and revolt. According to the artist, the project is built around the concept of resistance. These works of art are not only terrifying tokens of femicides (even more physically trying under the “sun umbrella” on the museum’s second floor, Frazada (La Sombra), Blanket (The Shade), 2016), they are also concrete examples of the struggle against the violence, a kind of silent activism, reparations by and through culture.

Zanele Muholi  
(Umlazi, 1972)

These six gigantic prints were selected by Muholi in the series Somnyama Ngonyama (Hail to You, Black Lioness), which was begun in 2014 and today comprises over 100 photographs in the form of self-portraits. The South African LGBTQI+ artist and “visual activist” is transformed into different depictions of Black females by means of various adornments and other makeshift headdresses, each time making, as they put it, a “reference to a particular case, historical figure, or personal, sociopolitical, or cultural experience.” Muholi does not depict these women, they embody them. The often ridiculous objects the artist sports and the foregrounding of clichés do not manage to cancel out the serious scope of the message, underscored by the piercing look in the artist’s eyes, condemning racial and sexual discrimination. The artist’s series of photographs is “like a gigantic pride event all by itself.”

Félix Vallotton  
(Lausanne, 1865-Paris, 1925)

When World War I broke out, Félix Vallotton volunteered to fight but was rejected because of his age. It was only in 1917 that he was able to get to the front “on an artistic mission to the armies.” The six woodcuts making up the collection « C’est la Guerre ! » (1915-1916) depict the tragic fate of the soldiers in the trenches and the sufferings of civilians near the battle lines, yet they are not based on lived experiences. These prints are rather attempts (virtuosic ones!) to form scenes of destruction through the imagination of a person who is at once horrified and fascinated by modern dehumanized faceless warfare. Dead soldiers caught in the jagged tangle of barbed wire, the explosion of shells, scenes of orgies and rapes become the motifs of nearly abstract compositions in black and white conjuring up a world of shadows. Images of chaos that are superbly arranged.

### 3. Press images

To download → [mcba.ch/presse](http://mcba.ch/presse)

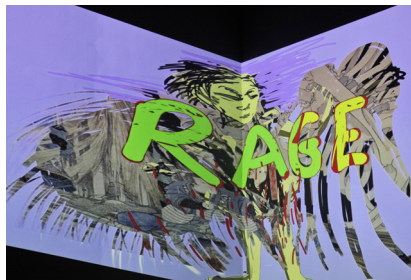
The images are free of rights for the duration of the exhibition. All reproductions must be accompanied by the following information: author, title of the work, date, name of the lender, name of the photographer and copyright. Other indications (dimensions, duration, techniques, etc.) are welcome but not obligatory. After publication, we would be grateful if you could send a copy of the publication to the press service of the Musée cantonal des Beaux-Arts de Lausanne.



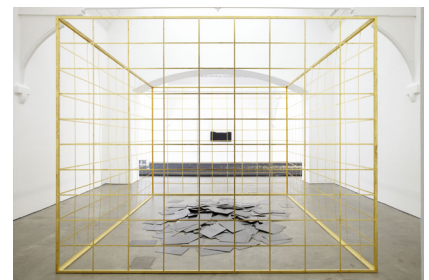
1.  
Amar Kanwar (New Delhi, 1964)  
*Such a Morning*, 2017  
Single-channel video installation, colour, sound,  
85 min loop  
Installation view at the Marian  
Goodman Gallery, London  
Courtesy of the artist and Marian  
Goodman Gallery, Paris  
Photo: Thierry Bal



2.  
Miriam Cahn (Basel, 1949)  
*WUT*, 2013  
Graphite on paper, 50 x 62 cm  
Courtesy of the artist and Galerie Jocelyn Wolff  
© Miriam Cahn  
Photo: François Doury



3.  
Nalini Malani (Karachi, 1946)  
*Can You Hear Me?* 2018-2020  
View of the installation (detail), the 9-channel  
Animation Chamber featuring 88 animations on  
iPads with sound  
Commissioned by The Whitechapel Gallery,  
London  
Courtesy of the artist  
Photo: Ranabir Das



4.  
Michel François (Saint-Trond, 1956)  
*Golden Cage II*, 2009  
Gold leaf on metal, 222 x 372 x 280 cm  
Musée cantonal des Beaux-Arts of Lausanne.  
Acquisition, 2009  
© Michel François

### 3. Press images



5.  
Banu Cennetoglu (Ankara, 1970)  
*Gurbet's Diary* (27.07.1995-08.10.1997), 2016-2017  
145 lithographic stones ready for printing,  
107 days, 82 661 words in mirror image  
*After I Engraved My Heart into the Mountains*  
by Gurbetelli Ersöz  
Greek translation from the Turkish by Murat Issi  
Commissioned by documenta 14, Kassel and  
Athens  
Courtesy of the artist and Rodeo Gallery, London/  
Le Pirée  
View of the installation shown at documenta 14,  
the Gennadius Library, Athens, 2017  
Photo: Freddie Faulkenberry



6.  
Sigalit Landau (Jerusalem, 1969)  
*Barbed Hula*, 2001  
Video, color, sound, 1'48"  
The Pompidou Center, Paris, Musée national d'art  
moderne – Centre de création industrielle.  
Purchase 2006  
© Sigalit Landau



7.  
Zanele Muholi (Umlazi, 1972)  
*Thathu I, The salils, Durban*  
(from the series *Somnyama Ngonyama*), 2019  
Wallpaper  
© Zanele Muholi. Courtesy of Stevenson, Ams-  
terdam/Cape Town/Johannesburg, and Yancey  
Richardson, New York



8.  
Félix Vallotton (1865-1925)  
*Le Gnetteur* (from the series *C'est la Guerre !*  
1915-1916), 1916  
Woodcut on white vellum 25.2 x 33.5 cm  
Musée cantonal des Beaux-Arts of Lausanne.  
Acquisitions, 1916

Views of the exhibition to download: 17 February 2022, 12 am

Captions to be reproduced:  
View of the exhibition *Résister, encore*  
at the Musée cantonal des Beaux-Arts of Lausanne, 2022  
Photo: MCBA

## 4. Four questions for the curator of the show

*With your latest show at MCBA, you probably had several approaches in mind. At what point (or for what reasons) did it become clear to you that the present theme was inescapable?*

Bernard Fibicher: Art, culture in general has always been a force of resistance in building an alternative world. To think, to find a way to act differently means not being satisfied with what already exists. All of the forms of resistance we've seen in the world over the past 10 years (the Yellow Vests, #MeToo, Black Lives Matter, the Umbrella Revolution...) and the growing number of people who are rebelling through speech and action against all kinds of "systems" have reinforced in my mind the idea that we need to highlight art's exemplary role as the training ground for devising and lending concrete form to ways of resisting.

*Numerous artists explore multiple ways of resisting. How did you go about selecting the artworks to be featured in the show?*

BF: It was absolutely necessary that we avoid mounting a "political" exhibition, or agit-prop, as the trend was called in the '60s and '70s. The aim was to find forceful pieces that bear their own message alone, that work by themselves and on their own terms, without illustrating an idea, theory, or movement that comes from outside of the realm of art. The 12 featured artists use a great variety of techniques of resistance, that run from visual shock (Margolles, Cahn) to an extremely differentiated perceptual experience (Anwar, Kimsooja). The show had to be more diversified with respect to the forms of resistance than to the possible themes (the list of which is nearly infinite).

*What role do museums play in the field of resistance?*

BF: The museum has an extremely important role to play in an age when everything tends to take on a virtual existence and function in a binary way. The museum calls our certainties into question, teaches us to see the world differently, in a way that is more nuanced, more open and participatory. The museum is an ideal training ground for understanding the positive dynamic of resistance but also for overcoming resistance (for example, the fear of contemporary art) that brings us to a standstill.

*What would you like visitors to take away with them after their tour of the show?*

BF: Powerful images, emotions, thoughts about the world in which we live and in the building of which we are called to take part more actively, more consciously.

## 5. Biography

Bernard Fibicher  
director MCBA

Bernard Fibicher studied art history at the universities of Zurich and Bern. After working at the Musée cantonal des Beaux-Arts in Sion, the Kunsthaus in Zurich, the Kunsthalle in Bern, and the Kunstmuseum in Bern, he became Director of the Musée cantonal des Beaux-Arts in Lausanne in 2007. He has curated more than 100 exhibitions of ancient and contemporary art, specializing in projects in public spaces, thematic exhibitions—*Six Feet Under*, Kunstmuseum, Bern, 2006; *Comme des betes*, Musée cantonal des Beaux-Arts, Lausanne, 2008—and exhibitions presenting other cultures: contemporary African art, *South Meets West*, Kunsthalle, Bern, 2000; contemporary Chinese art, *Mahjong. Collection Uli Sigg*, Kunstmuseum, Bern, 2005; contemporary Indian art, *Horn Please*, Kunstmuseum, Bern, 2007. Among the exhibitions he has recently curated at the Musée cantonal des Beaux-Arts in Lausanne are *Nalini Malani. Splitting the Other*, 2010; *Peinture. Alex Katz & Félix Vallotton*, 2013; *Giuseppe Penone. Regards croisés*, 2015; and *Ai Weiwei. C'est toujours les autres*, 2018.

## 6. Public engagement– Public outreach services

Reservations required for all events:  
→ [mcba.ch/agenda](http://mcba.ch/agenda)

Guided tour (in French):  
Every Sunday at 11am  
Thursday 3 and 31 March, 7 and 21 April, 5 May at 18:30pm

Guided tour (in English):  
Sunday 3 April at 2pm

Guided tour for the Ami-e-s du Musée (in French):  
Thursday 3 March at 6pm and Tuesday 8 March at 12:30pm  
With Bernard Fibicher, director

Guided tour by the exhibition curator (in French):  
Sunday 15 May at 3pm  
With Bernard Fibicher, director

Debates:  
“Résister par l'action”  
Argument and airings proposed by Charles Kleiber on four  
themes, migrations, democracies, genders, and possible futures,  
with the participation of many well-known figures  
Saturday 19 March, 2pm–10pm  
Free admission

Performances:  
“Nous sommes partout”  
A collective lecture produced by Dreams Come True, Hichmoul Pilon  
Production and le collectif Anthropie  
Thursday 24 March at 6:30pm and Saturday 26 March at 2pm  
Free admission

Sound performance by  
Julie Semoroz  
Thursday 12 May at 6:30pm  
Free admission



## 6. Public engagement– Public outreach services

### Film screenings:

Roger Ballen, *Outland*, 2015, *Roger the Rat*, 2020, *Asylum of the Birds*, 2014, 45 min

Thursday 24 February at 6:30pm

Free admission

Ai Weiwei, *Cockroach*, 2020, 93 min

Thursday 10 March at 6:30pm

Free admission

Mieke Bal and Michelle Williams Gamaker, *Une longue histoire de folie*, 2011, 120 min

Thursday 17 March at 6:30pm

Free admission

Olivier Zuchuat, *Le périmètre de Kamsé*, 2021, 93 min

Thursday 5 May at 6:30pm

Free admission

### Extramural:

#### Preview

Nabil Ayouch, *Casablanca Beats/Haut et Fort*, 2021, 101 min

With the filmmaker in attendance

Tuesday 8 March in the evening at the Festival du film et forum international sur les droits humains de Genève (FIFDH), and

Wednesday 9 March at 8 pm

at the Cinémathèque Suisse, Lausanne

### Family tour:

“Conte-moi les résistances”

By Céline Cerny, author and storyteller

Sunday 13 March, 10 April,

8 May, 3pm–4:30pm

7-year-olds and up with an adult

### Kids workshops:

“Résister par le mouvement”

In partnership with the AVDC–Association vaudoise de danse contemporaine– in as part of the Fête de la Danse

With Natacha Garcin, dancer, and Dragos Tara, double bass player

Saturday 12 March, 9 April, 14 May, 2pm–5pm

9 to 15 years old

Price: CHF 15.–

“Animation de croquis sur tablette”

Tuesday 26, Wednesday 27, Thursday 28, and Friday 29 April, 1:30pm–5pm

Part of PâKOMUZÉ

→ [pakomuze.ch](https://pakomuze.ch)

9 to 15 years old

Price: CHF 15.–

“Création en manifestation”:

Sketches and writing around the program of events in Lausanne for Women’s Rights Day on 8 March

Tuesday 8 March, in accordance

with the events’ schedule, and Thursday 10 March, 5:30pm–8pm

By Laure Marville, artist

Price: CHF 70.– / 50.–

## 7. Informations and contact

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Press images:  
To download → [mcba.ch/presse](https://mcba.ch/presse)

Press conference: 17 February at 10.30 am  
On registration → [presse.mcba@plateforme10.ch](mailto:presse.mcba@plateforme10.ch)

Hours:  
Tuesday–Sunday: 10 am – 6 pm  
Thursday: 10 am – 8 pm  
Monday: closed  
Eastermonday (18.4): 10 am – 6 pm

Admission:  
Adults: CHF 20.– / 15.–  
Up to 25 years old: free  
First Saturday of the month: free

Online-Tickets → [mcba.ch/billetterie](https://mcba.ch/billetterie)

Access:  
SBB Lausanne train station, 3 minutes on foot  
Bus: 1, 3, 21, Gare stop  
Bus: 6, Cécil stop  
Metro: m2, Gare stop  
Car: Montbenon parking, reduced price

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 @mcba.lausanne

## 8. 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

Nestlé



Loterie Romande



Fondation  
Art et Vie

Fondation  
Anita et Werner Damm-Etienne

Philip Morris  
International



BCV



ECA  
Établissement cantonal d'assurance



Fondation  
Gandur pour l'Art



Abakanowicz art  
and culture charitable  
foundation

Audemars Piguet  
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*Le Brassus*

Fondation Payot



Madame  
Alice Pauli

Association  
rétrospective  
Pierrette Gonseth-Favre

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