MUSÉE CANTONAL DES BEAUX-ARTS LAUSANNE

Vallotton Forever.
The retrospective

24.10.2025–15.2.2026
Press Kit

Musée cantonal
des Beaux-Arts
Plateforme 10

Place de la Gare 16
1003 Lausanne
Switzerland

mcba.ch

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1. Press release

Lausanne, the birthplace of the artist Félix Vallotton (1865–1925), is hosting the largest retrospective of his work ever, a tribute marking the centennial of his death. Part of the Plateforme 10 arts district, the Musée cantonal des Beaux-Arts (MCBA), home a very important collection of Vallotton's output, and the Fondation Félix Vallotton, a centre for documentation and research, are taking a novel approach to an artist known for his lucid mind, critical spirit, and biting humour.

Spread over an exhibition space of some 1400 m^2, the show offers a chronological and thematic display that for the first time brings together every facet of Vallotton's body of work. The painter and printmaker are seen in dialogue with the illustrator and press caricaturist. Over 250 pieces are on display, including numerous masterworks from Swiss and European collections, inviting us to rediscover a major artist of modernism.

The exhibition first traces Vallotton's efforts to make a name for himself in Paris, where he arrived at the age of sixteen: his early appearances at the official Salon; his breakthrough as a wood-engraver; his press drawings, which testify to his commitment to social struggles, along with his book illustrations; and finally, his famous interior scenes. In 1893, Vallotton joined the Nabis and fought on the side of the post-Impressionist avant-garde for a symbolist and decorative art. The second part focuses on the revolution that occurred when Vallotton, much to everyone's surprise, turned to the realist movements of his time. With his reputation firmly established, he now devoted himself exclusively to painting. His subjects re-examined the traditional genres: nudes, portraits, landscapes, still lifes, and history painting. His dialogue with past painters, his carefully considered compositions, and his vibrant colours envisioned a future for figurative painting at a moment of crisis. From 1905 until his death twenty years later, Vallotton worked apart, completely independent of the modernist movements.

The retrospective mounted at the Musée cantonal des Beaux-Arts for the 1992-1993 season made clear the artist's importance. Thirty-two years later, Vallotton has become essential viewing thanks to shows held in Paris, Amsterdam, Tokyo, London, and New York that drew almost a million of visitors. Today Lausanne offers a chance to a new generation to discover this fascinating artist, and to art lovers who know his work, to stand once again before his masterpieces and make a few discoveries. Vallotton is for everyone. Vallotton is forever.

Exhibition curators: Catherine Lepdor, chief curator MCBA, and Katia Poletti, curator of the Fondation Félix Vallotton, Lausanne, with the assistance of Camille de Alencastro, research associate, MCBA

Exhibition design: Cécile Degos

Signage: Carole Guinard

Institutions that have lent works for the show:
Aargauer Kunsthaus; Bibliothèque cantonale et universitaire, Lausanne; the Pictet Collection; the Dübi-Müller Foundation, Solothurn; the Fondation Félix Vallotton, Lausanne; the Gottfried Keller Foundation, the Federal Office of Culture, Bern; the Hahnloser/Jaeggli Foundation, Winterthur; Kunsthaus Glarus; Kunsthaus Zürich; Kunstmuseum Basel; Kunstmuseum Bern; Kunstmuseum Solothurn; Kunst Museum Winterthur; MAH Musée d'art et d'histoire, City of Geneva; MuMa – Musée d'art moderne André Malraux, Le Havre; Musée d'art moderne, Troyes; Musée d'Orsay, Paris; Musée de l'Armée, Paris; Musée des beaux-arts, La Chaux-de-Fonds; Musée des Beaux-Arts, Quimper; Musée Jenisch Vevey; the Pauline Art Foundation; Städel Museum, Frankfurt am Main; Stiftung für Kunst, Kultur und Geschichte, Winterthur.

The show was realised in partnership with the Fondation Félix Vallotton, Lausanne

FV FONDATION FELIX VALLOTTON

The show enjoys the generous support of the Banque Cantonale Vaudoise, the Loterie Romande, the Fondation Philanthropique Famille Sandoz, the Ernst Göhner Stiftung, and the Fondation Françoise Champoud.

BCV LOTERIE ROMANDE Sandoz FONDATION PHILANTHROPIQUE FAMILLE SANDOZ

ERNST GÖHNER STIFTUNG FONDATION Françoise Champoud fc

Download the exhibition guide:
→ Exhibition guide *Vallotton Forever. The Retrospective*

Film seen in the exhibition:
Excerpts from *Félix Vallotton, les couleurs du désir*, written and directed by Jérôme Lambert and Philippe Picard.
Un film à la patte & Actua films coproduced with ARTE G.E.I.E. & RTS Radio Télévision Suisse & SRG SSR. © 2025

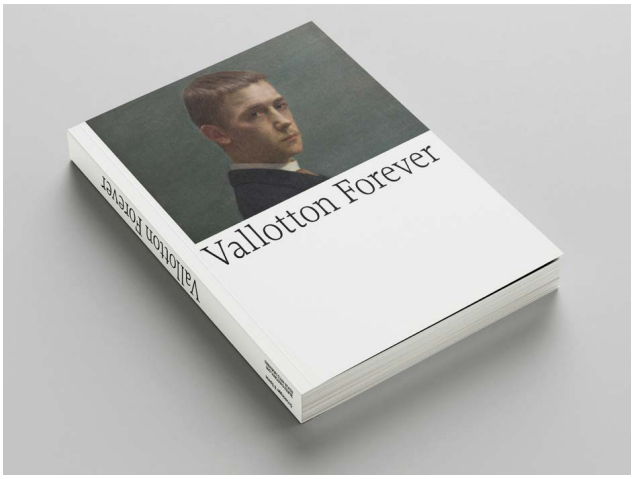
Accompanying playlist:
A repertoire of 'realistic songs', period recordings (Fréhel, Aristide Bruant, Maurice Chevalier, Sarah Bernhardt…), echoing themes dear to Félix Vallotton. (Available from 22 October)

2. Publication

Catherine Lepdor and Katia Poletti (dir.), Vallotton Forever, a richly illustrated catalogue with essays by Lionel Baier, Dario Gamboni, Choghakate Kazarian, Catherine Lepdor, Daniel Maggetti, and Katia Poletti, Zurich, Scheidegger & Spiess, 2025, 240 p. (French).

CHF 49.– during the show's run
→ shop.mcba@plateforme10.ch

With the generous support of the Association des Ami·e·s du Musée



Summary:
→ Juri Steiner, Catherine Lepdor and Katia Poletti : *Vallotton Forever*
→ Lionel Baier: *Un Vallotton à soi*
→ Catherine Lepdor: *Vallotton, un peintre inclassable ?*
→ Katia Poletti: *L'étoffe et la chair : Vallotton, de l'accessoire à l'essentiel*
→ Choghakate Kazarian: *Vert poison : le toxique Vallotton*
→ Dario Gamboni: *« FV » : Vallotton ou l'art d'insinuer*
→ Daniel Maggetti: *« Un perroquet crevé sur un lit de cerises vertes ». L'humour de Vallotton*

3. A few key works

Félix Vallotton
Autoportrait à l'âge de vingt ans [Self-portrait at Twenty], 1885
Oil on canvas, 70 × 55.2 cm
Lausanne, Musée cantonal des Beaux-Arts. Acquisition, 1896

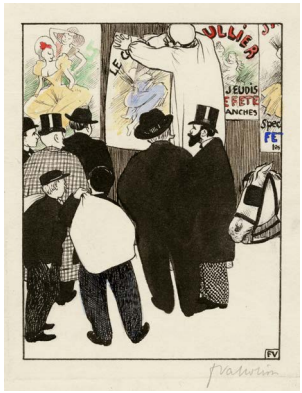
In 1885 Vallotton turned twenty. Living in Paris, he exhibited his work for the first time at the Salon des artistes français. Very early on he had been fascinated by the realism of Northern European masters like Cranach the Elder, Dürer, and Holbein. Like them he viewed his sitters with an unsparing eye. This blunt refusal to idealise is evident in the self-portrait here. The dark jacket is too big for the young man's build. His face is pale and he has bags under his red-ringed eyes, his lips shaded by a fine fuzz around them. No brush, no easel, a painter's usual attributes. The message is to be found elsewhere, in the cold gaze sizing up the world with dead seriousness, and the immense muted blue-grey mass that forms the background. Did Vallotton depict himself before Lake Geneva, the landscape he had left behind only a few years before to take Paris by storm?

Félix Vallotton
Le bain au soir d'été [Bathing on a Summer Evening], 1892–1893
Oil on canvas, 97 × 131 cm
Zurich, Kunsthaus Zürich, Fondation Gottfried Keller, Office fédéral de la culture, Berne, 1965

This is Vallotton's first Nabi painting and depicts a group of 22 women of various ages. Some are bathing in a brick pool. Others are standing on the grass, dressing or undressing. This composition of pure imagination blends realism and symbolism whilst borrowing from both medieval art and modern life. Arranged in two registers, one atop the other, the scene plays with the watery reflections that double several of the bodies in the pool. The central figure descending the steps heightens the uncanniness and theatricality of the whole. Shown at the 1893 Salon des indépendants with the title *L'été* [Summer], the picture provoked astonishment because of the daring nature of its approach and became a 'tittering success', the goggling ending in giggles. This rejection led Vallotton to abandon painting for a time in favour of wood engraving and newspaper illustration.

Félix Vallotton
En promenade [On the Promenade], around 1895
Oil on card, 33.2 × 45.6 cm
Collection privée

The left half of the picture is filled with a group of five people on a walk, a man sporting a top hat, a woman dressed in blue, two additional ladies in conversation, and a little girl. The accessories adorning their clothing identify them as belonging to the bourgeoisie. These clustered interlocking figures form a colourful block of vivid contrasting hues, quite in keeping with the stylistic method Vallotton developed during his Nabi period. In contrast, the right half of the painting features a deserted sidewalk, two closed windows, and a limited palette of much lighter colours. The adults' relative immobility is contradicted by the little girl's darting movement forward, which pulls the scene to the right. Children are rare in Vallotton's work and often appear isolated from the adult world, depicted here shut upon itself like the closed blinds.



Félix Vallotton
L'affichage moderne [Modern Billposting]
Drawing for *Les Rassemblements* [Rallies], 1895/1902–1903
Pencil, Indian ink, and watercolour on paper, 26 × 20.7 cm
Lausanne, Musée cantonal des Beaux-Arts. Acquisition, 2013

Vallotton was commissioned in 1895 to do 30 drawings for *Badauderies parisiennes. Les Rassemblements. Physiologies de la rue* [Parisian Promenades. Rallies. Street Physiologies], a deluxe publication aimed at bibliophiles and book collectors. The tome's publisher Octave Uzanne did not ask the artist to illustrate texts but rather invited 15 writers to comment on Vallotton's drawings. The resulting album catalogues events that, day and night, are moments of shared joy (busking singers, balloon ascent) and drama (police arrest, fire, victim of drowning). Crowds are depicted as an accumulation of individuals forming a surging mass. The nested shapes are themselves combinations, the perspectives layered, and the framing of the scene goes straight to the heart of the subject. These drawings were first done in black ink. Vallotton would then tint them using watercolours before putting them up for sale.

Félix Vallotton
L'argent [Money], 1898
From the *Intimités* [Intimacies] series, 1897–1898
Wood engraving, 18 × 22.5 cm
Lausanne, Musée cantonal des Beaux-Arts. Acquisition, 1903

Intimités [Intimacies] is the crowning set of works of Vallotton's experiments in engraving. Printed in editions of 30 and published by Éditions de La Revue blanche, the suite features in each of its compositions a man and a woman in a bourgeois setting. Ambiguous and open to a number of readings, these scenes give off a dark, even sombre atmosphere in which deception and disillusion seem to reign. Their cynical irony is heightened by the titles, which are a part of the image. After the editions were printed, the ten blocks of wood were destroyed by the artist. In each he removed a rectangle and used all of these to form a single matrix, from which he pulled a separate print as proof of the series' destruction. Each signed and numbered album includes this additional composite proof along with the ten prints, guaranteeing the declared limited nature of the edition.

Félix Vallotton
La chambre rouge [The Red Room], 1898
Distemper on card, 50 × 68.5 cm
Lausanne, Musée cantonal des Beaux-Arts. Acquisition, 1983

This picture begins the series of six *Interiors with figures*, which announced Vallotton's return to painting. The colour scheme is brash, even acid, the division of the forms clinical, the subject difficult to identify. An attack levelled at the hypocrisy of bourgeois life? The surface is awash in a rich vermillion symbolising the violence of male desire. In the shadows of a doorway, a man is pulling along a tearful woman. Each object becomes a sign or clue of some crime. On the table lies a pair of gloves crumpled together with a handkerchief, one used to dry tears; a purse suggests a financial transaction; a parasol points to the guilty party. On the mantelpiece is a bust portrait of Vallotton. Behind that a mirror reflects – without inverting it – a work by Édouard Vuillard depicting a couple accused of adultery.

Félix Vallotton
Intérieur avec femme en rouge de dos [Interior with Woman in Red], 1903
Oil on canvas, 92.5 × 70.5 cm
Zurich, Kunsthaus Zürich, legs Hans Naef, 2001

In 1899 Vallotton married Gabrielle Rodrigues-Henriques, a young widow, mother of three children, and daughter of the art dealer Alexandre Bernheim. We see her from behind, walking through a series of rooms of the newlyweds' mansion in the fashionable 16th arrondissement where the couple had only just moved. She is about to climb the stairs separating her bedroom from the artist's studio. With the arrangement of half-open doors and adjoining rooms, the painter reintroduced the pictorial depth he had been fighting until then. The eye is gradually led from the relatively dim foreground to the brightness of the ray of sunlight illuminating the background. The light is diffuse and in keeping with a feeling of bourgeois comfort. Vallotton, like Vuillard during the same period, draws his inspiration from the Dutch masters of 17th century, whom he admired.

Félix Vallotton
Le repos des modèles [Models Resting], 1905
Oil on canvas, 130 × 195.5 cm
Winterthour, Kunst Museum Winterthur. Don de Hedy Hahnloser-Bühler, Lisa Jäggli-Hahnloser et du Prof. Dr Hans R. Hahnloser, 1946

Vallotton did this large-format work in 1905, making it a visual manifesto announcing his new approach. Rather than painting himself in the mirror, however, he delivers an implied self-portrait and a kind of brief work summary of his artistic development to date. The mirror's reflection shows part of the portrait he did of his parents in 1886, where their heads are cut off, and a Nabi landscape from 1901. These two genres, portraiture and landscape painting, and two styles, academic and Nabi, were now abandoned by the painter. They are literally in the background and figuratively behind him, relegated to the past. Set in the foreground, the two figures assert the central place the nude will occupy from now on. The gesture of the reclining woman, who is holding a single anemone, symbol of both a break and rebirth, discreetly underscores this shift.

Félix Vallotton
Le provincial [The Provincial], 1909
Oil on canvas, 50 × 53 cm
Pauline, Fondation d'art

A woman and a man are seated in a café away from the hustle and bustle. Although painted after Vallotton's Nabi period, this picture makes use of its composite style and the rhetoric of its palette, especially the structural opposition between the black and white, and the red, symbolising desire. Here the woman's omnipotence is carefully staged. Her superiority is expressed not by her face but her black attire, which is only broken up by the bursts of white in the large feather stuck in her hat, the pleated jabot, and the fan-shaped cuff. The profile of her silhouette evokes a sharp jaw ready to close on the man, who is shyly leaning towards her. The size of the glasses – barley water and absinthe respectively – points up the feeling of imbalance in the forces engaged here.

Félix Vallotton
La Blanche et la Noire, [White Woman and Black], 1913
Oil on canvas, 114 × 147 cm
Winterthour, Kunst Museum Winterthur, Fondation Hahnloser / Jaeggli

This painting's fame lies in the innovative twist Vallotton lends to two two major works of art, Ingres's *L'Odalisque à l'esclave* (1839) and Manet's *Olympia* (1863). We see here yet again naturally the appropriation of women's bodies by the male gaze and the erotic fantasies of Orientalist painting. This picture, however, is the first to break with the hierarchy established by Vallotton's predecessors. The relationship between the dominant woman and the dominated is replayed as a scene between lovers. The figure who was previously a slave or servant is now a lover installed on the bed in the foreground. She exchanges a glance with her partner, their eyes level, whilst smoking a cigarette. The bold vibrant colours of the setting point up the delicate modelling of the nude woman's flesh.

Félix Vallotton
Nu à l'écharpe verte [Nude with a Green Scarf], 1914
Oil on canvas, 112 × 145 cm
La Chaux-de-Fonds, Collection du Musée des beaux-arts

The genre of the female nude is central to Vallotton's body of work. This painting offers a striking example, which places him amongst the heirs of Ingres, the master of the sensually winding line whom Vallotton greatly admired. The theme goes back to the tradition of the *Venere dormiente*, those representations of a sleeping Venus that had been popularised since the Renaissance. The legs folded slightly with the knees modestly pressed together and a diaphanous scarf barely covering the pubic area convey the picture's ambivalence between modesty, even prudishness, and showing all. That ambiguity generates an erotic tension, heightened by the contrasts, whether formal (between the twisting shape of the body and vertical lines of the wall paper), or chromatic (between the deep dark red and the acid greens). Vallotton innovates especially in his bold use of colour, i.e., the three clashing greens spread even to the skin of the sleeping figure, upsetting the expected classical harmony.

Félix Vallotton
Poivrons rouges [Red Peppers], 1915
Oil on canvas, 46 × 55 cm
Soleure, Fondation Dübi-Müller

Vallotton, who only began painting still lifes in earnest after 1910, created here one of his most avant-garde compositions. Five bell peppers arranged on the light-coloured top of a pedestal table with a stripped-down design are the sole elements making up this subject and its striking simplicity. Each of the peppers is captured in its specific form and brilliant colour, and the firmness of its glossy skin. They seem almost palpable to the eye, the virtuosity of the rendering bordering on trompe-l'œil. This still life harbours a subtle tension though. The steel blade of the knife, which the reflection of one of the peppers transforms into a blood-dipped instrument, threatens to cut into them. Appearing in several other paintings from the same period, the knife motif introduces a latent violence into this picture done in 1915. The dramatic touch has been interpreted as a metaphor of the First World War and the carnage going on around the artist.

Félix Vallotton
Verdun, 1917
Oil on canvas, 114 × 146 cm
Paris, Musée de l'Armée

The result of Vallotton's questioning of how to represent modern warfare, this picture offers an interpreted vision of the Battle of Verdun, the bloodiest engagement of the First World War. Rejecting any Cubist intention, the artist claimed he had turned to straight lines to depict forces that are by definition shapeless and colourless, yet all too tangible in their effects. Night, day, flames, gas, mud, and rain contend in a chaos that is structured by crossed beams of light. Rather than freezing one moment of combat, Vallotton constructed a composite image of the war. Devoid of any human presence, this disintegrating landscape concentrates the conflict's extreme violence, a clash of natural and mechanical forces in which war becomes an implacable abstraction.

4. Sidebar:

Vallotton. The Ingenious Laboratory
MCBA, Espace Focus, 24.10.2025 – 15.2.2026

This related show focuses on the beginnings of the artist's work, exploring the phases of creating a work of art in mediums as varied as illustration, engraving, drawing, and painting.

Vallotton's *Mona Lisa*, missing for over 130 years, has resurfaced!
An exceptional discovery, the work is being put on display for the first time.

Vallotton was 21 years old in 1887 when he painted on canvas and in the same format a copy of *Mona Lisa*. The original oil on wood, begun by Leonardo da Vinci in 1503, is conserved in the Louvre. Vallotton sold his copy the same year he produced it to a Belgian collector, who had probably commissioned it. The replica immediately vanished and remained missing even though actively looked for. The piece resurfaced in the spring of 2025 when the family that had been keeping it for several generations reported its existence to the Fondation Félix Vallotton.

Download the exhibition leaflet:
→ Exhibition leaflet *Vallotton. The Ingenious Laboratory*

5. The Fondation Félix Vallotton

The Fondation Félix Vallotton is dedicated to documenting, researching, and educating the public about the life and work of the painter, engraver, illustrator and writer Félix Vallotton. Created in 1998, the centre found a permanent home in 2019 at Lausanne's Musée cantonal des Beaux-Arts. Thanks to public, private and institutional support, the centre has published several reference works, the catalogues raisonnés *Félix Vallotton* (1865–1925), *L'œuvre peint* (2005), and *Félix Vallotton illustrateur* (2025), as well as *Félix Vallotton. Critique d'art* (2012). Beyond its research activities, the Fondation Félix Vallotton has jointly curated several international exhibitions to date, including *Félix Vallotton. Le feu sous la glace* (Paris, Amsterdam, Tokyo, 2013–2014), *Félix Vallotton. Painter of Disquiet* (London, New York, 2019–2020), two retrospectives that proved a success with critics and the public alike.

6. 2025 | Année Vallotton

Exhibitions, publications, and events have been commemorating throughout the year the centenary of the artist's death. Across Switzerland, museums, publishers, and cultural institutions have been inviting the public to rediscover this exceptional painter, engraver, illustrator, and writer. MCBA is proud to be closing out this year with the largest retrospective ever devoted to the artist, *Vallotton Forever*.

These institutions have been a part of the year-long commemoration alongside MCBA
- Fondation Félix Vallotton, Lausanne
- Kunst Museum Winterthur, Reinhart am Stadtgarten et Villa Flora
- Musée Jenisch, Vevey
- Photo Elysée, Lausanne
- mudac, Lausanne
- Centre des littératures en Suisse romande, Université de Lausanne
- Museo Castello San Materno, Ascona
- Institut suisse pour l'étude de l'art (SIK-ISEA), Lausanne et Zurich

For more information → vallotton2025.ch

7. Press images

To download → mcba.ch/presse

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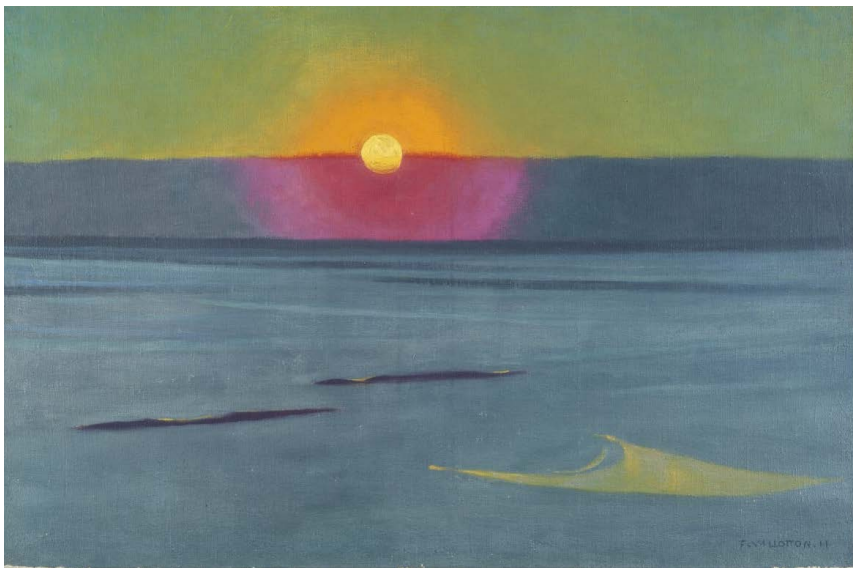
Views of the exhibition available on 22 October 2025, 4pm
→ mcba.ch/presse

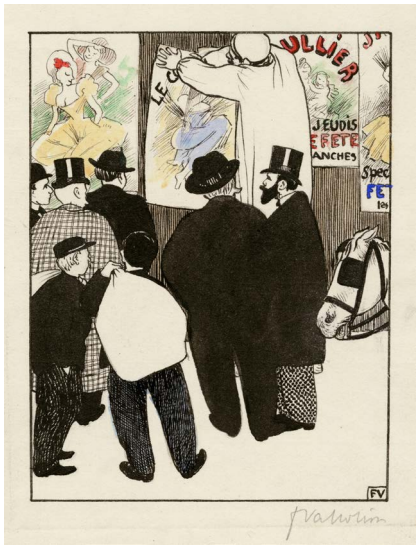
Legends to mention for the views
View of the exhibition *Vallotton Forever. The Retrospective*
Musée cantonal des Beaux-Arts, Lausanne
Photo: Etienne Malapert, Karim Kal, MCBA, Lausanne
Exhibition design: © 2025 – Cécile Degos



Félix Vallotton
Soleil couchant dans la brume, 1911
Oil on canvas, 54 × 81 cm
Collection privée, Suisse
Photo: Droits réservés

Félix Vallotton
En promenade, circa 1895
Oil on cardboard, 33.2 × 45.6 cm
Collection privée
Photo: Peter Schälchli, Zürich

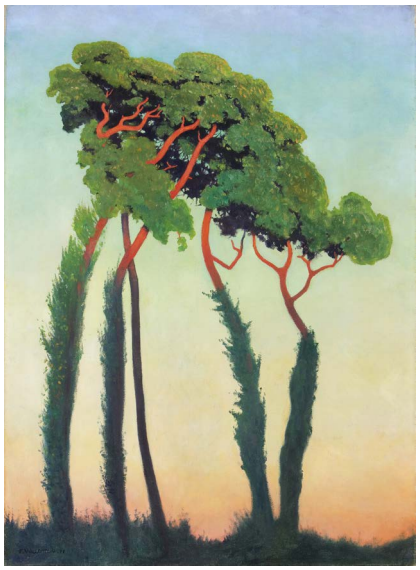
Félix Vallotton
Poivrons rouges, 1915
Oil on canvas, 46 × 55 cm
© 2025, Kunstmuseum Solothurn,
Dübi-Müller-Stiftung
Photo: Kunstmuseum Solothurn



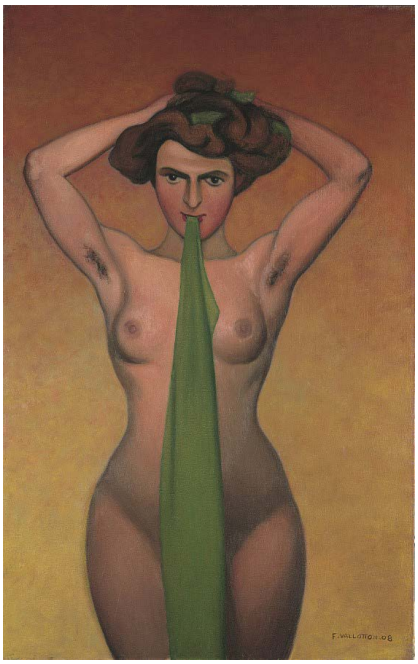
Félix Vallotton
L'Affichage moderne, drawing for the book
Les Rassemblements, 1896
Ink and watercolor on paper, 26 × 20.7 cm
Musée cantonal des Beaux-arts de Lausanne.
Photo: MCBA, Lausanne

Félix Vallotton
Baigneuse de face, fond gris, 1908
Oil on canvas, 130.5 × 97 cm
Glaris, Kunsthaus Glarus,
Collection Glarner Kunstverein
Photo: Courtesy Sammlung Glarner
Kunstverein

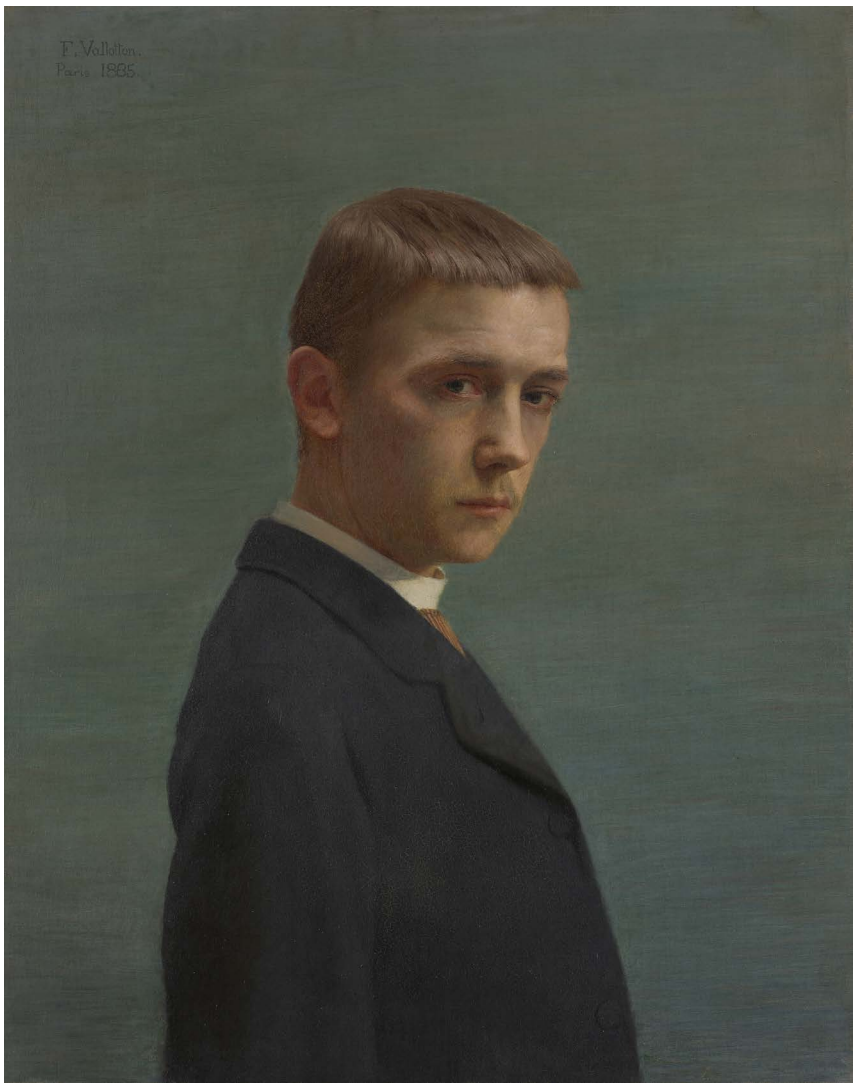
Félix Vallotton
Verdun, 1917
Oil on canvas, 114 × 146 cm
Paris, musée de l'Armée
Photo: © Paris – Musée de l'Armée, Dist.
GrandPalaisRmn / image musée de l'Armée



Félix Vallotton
Derniers rayons, 1911
Oil on canvas, 100 × 73 cm
Quimper, Collection du musée des beaux-arts
Photo: © mbaq



Félix Vallotton
L'automne, 1908
Oil on canvas, 115 × 73 cm
Collection Mirabaud, Genève
Photo: Fondation Félix Vallotton, Lausanne

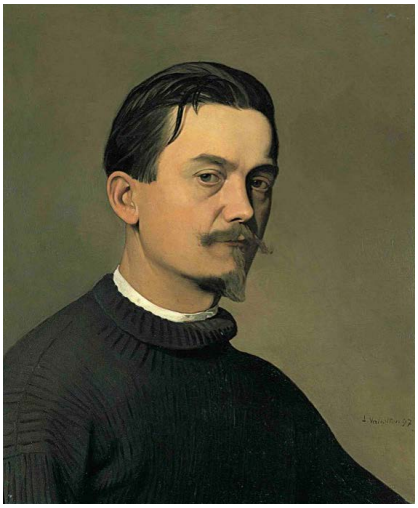


Félix Vallotton
Autoportrait à l'âge de vingt ans, 1885
Oil on canvas, 70 × 55.2 cm
Musée cantonal des Beaux-Arts de Lausanne.
Photo: MCBA, Lausanne

Félix Vallotton
Cinq heures, 1898
Tempera on cardboard, 35.6 × 58.2 cm
Collection particulière
Photo: Peter Schälchli, Zürich

Félix Vallotton
La Paresse, 1896
Woodcut, 25 × 32.5 cm
Musée cantonal des Beaux-arts de Lausanne.
Photo: MCBA, Lausanne

Félix Vallotton
Soleil étoilé, 1914
Oil on canvas, 73 × 54 cm
Collection particulière, Nantes, France
Photo: Fondation Félix Vallotton, Lausanne



Félix Vallotton
Autoportrait, 1897
Oil on cardboard, 58.9 × 47.9 cm
Paris, musée d'Orsay
Photo: © GrandPalaisRmn (musée d'Orsay) / Hervé Lewandowski

Félix Vallotton
Le bain au soir d'été, 1892–1893
Oil on canvas, 97 × 131 cm
Zurich, Kunsthaus Zürich, Fondation Gottfried Keller, Office fédéral de la culture, Berne, 1965
Photo: Kunsthaus Zürich

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Nu à l'écharpe verte, 1914
Oil on canvas, 112 × 145 cm
La Chaux-de-Fonds, Collection du Musée des beaux-arts
Photo: Pierre Bohrer, Le Locle

Félix Vallotton
La chambre rouge, 1898
Distemper on card, 50 × 68.5 cm
Lausanne, Musée cantonal des Beaux-Arts.
Photo: MCBA, Lausanne

Félix Vallotton
Intérieur avec femme en rouge de dos, 1903
Oil on canvas, 92.5 × 70.5 cm
Zurich, Kunsthaus Zürich, legs Hans Naef, 2001
Photo: Kunsthaus Zürich

Félix Vallotton
Le repos des modèles, 1905
Oil on canvas, 130 × 195.5 cm
Don de Hedy Hahnloser-Bühler, Lisa Jäggli-Hahnloser et du Prof. Dr Hans R. Hahnloser, 1946
Photo: SIK-ISEA, Zürich, Jean-Pierre Kuhn

Félix Vallotton
La Blanche et la Noire, 1913
Oil on canvas, 114 × 147 cm
Winterthour, Kunst Museum Winterthur, Fondation Hahnloser / Jaeggli
Photo: Reto Pedrini, Zürich

8. Events

Registration required for all events
→ mcba.ch/agenda

Please note: all tours and events are in French unless otherwise specified.

Guided tours
Every Sunday at 11 am
Thursday, 30 October
6, 13, 27 November
4, 18 December
8, 22, 29 January
5, 12 February at 6:30 pm

Guided tours (in English)
Sunday, 14 and 28 December at 2 pm

These guided tours are possible thanks to the generous support of Vaudoise Assurances.

Guided tours with the show curators
Thursday, 20 November at 6:30 pm
Thursday, 11 December at 6:30 pm
Thursday, 15 January at 6:30 pm
Sunday, 15 February at 3 pm

Guided tours for the Ami·e·s du MCBA
Tuesday, 18 November at 12:30 pm
Thursday, 4 December at 6 pm
Tuesday, 20 January at 12:30 pm

Guided tours for teachers
Wednesday, 29 October at 12:30 pm and at 4:45 pm
Thursday, 30 October at 6 pm

Guided tours for social work professionals
Thursday, 30 and Friday, 31 October at 10 am

Events
Thursday, 27 November at 7 pm
Soirée *Vallotton écrivain*
In partnership with the University of Lausanne's Centre des littératures en Suisse romande and Éditions Zoé, Geneva, an evening celebrating the publication of *Félix Vallotton, Romans et Théâtre* (2025)

Thursday, 22 January at 7 pm
Soirée *Vallotton illustrateur*
In partnership with the Fondation Félix Vallotton, Lausanne, and the Swiss Institute for Art Research (SIK-ISEA), an evening marking the online publication of *Félix Vallotton illustrateur. Catalogue raisonné* and the publication of *L'Âge du papier. Félix Vallotton illustrateur* (2025)

Art workshops for adults
Saturday, 15 November, 10 am – 2 pm
Peindre un poivron
The painter Till Rabus will help participants execute a figurative oil painting on canvas inspired by a classic still life.
CHF 50.–

Saturday, 31 January, 11 am – 4 pm
Rassemblements d'hier, manifestations d'aujourd'hui
A research and creation workshop on the art theme of public gatherings and mass demonstrations, combining visual arts and writing with sociology, psychology, and history were art-making sessions and presentations intertwine.
In partnership with L'éprouvette, Laboratoire/Sciences et Société/UNIL, and the Haute école pédagogique of the Canton of Vaud

Workshops 0 to 100 years old
Come with your family, friends, or alone, and take part 15 minutes or 3 hours!
Free admission/no reservation required

Saturday, 1 November, 2 – 6 pm
Une multitude d'animaux
Illustration and stamp engraving depicting animals, inspired by Vallotton drawings.
Part of the Écotopiales Festival – Le festival des imaginaires et récits écologiques UNIL

Saturday, 6 December, 2 – 6 pm
Portraits en deux couleurs
Working from photo portraits shot in the workshop, participants will create two-colour portraits inspired by Vallotton's 'masks'.

Saturday, 7 February, 2-6 pm
Vrais faux Vallotton
Creation of small-format copies of Vallotton landscapes, complete with their own true certificates of inauthenticity.

Kids' activities booklet
Free, available at the reception desk

Activities open to all
Animal-shaped 'Your face here' boards

Programme for schools and private tours
→ mcba.ch

In conjunction with Vallotton Forever (MCBA):

MCBA, Espace Focus
Vallotton. The Ingenious Laboratory
24.10.2025–15.2.2026

Photo Elysée
Lehnert & Landrock. Revisiting A Colonial Archive
31.10.2025–1.2.2026

mudac
Félix pour toujours
Flash Tattoo by Stéphane Devidal
Saturday, 17 January, 10 am–6 pm

9. Information and contact

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florence.dizdari@plateforme10.ch
T +41 79 232 40 06

All our press releases and press kits are available under:
→ mcba.ch/presse

Press conference
Wednesday 22 October 2025 at 2.30 pm
Presentation of the exhibition by the curators
Registration required: → presse.mcba@plateforme10.ch

Public opening
Thursday, 23 October 2025 at 6.30pm

Hours:
Tuesday–Sunday 10am–6pm
Thursday 10am–8pm
Monday: closed
25 December and 1st January: closed

Admission and Online Tickets:
→ mcba.ch/billetterie
Up to 25 years old: free
First Saturday of the month: free

Access:
SBB Lausanne train station, 3 minutes on foot
Bus: 85, 3, 20, 21, 60, Gare stop
Bus: 6, Cecil stop
Metro: m2, Gare stop
Car: Montbenon parking, Reduced fee

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Main Partner Plateforme 10

AUDEMARS PIGUET
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