

# MUSÉE CANTONAL DES BEAUX-ARTS LAUSANNE Exhibition programme 2026



## Press Kit

Musée cantonal  
des Beaux-Arts  
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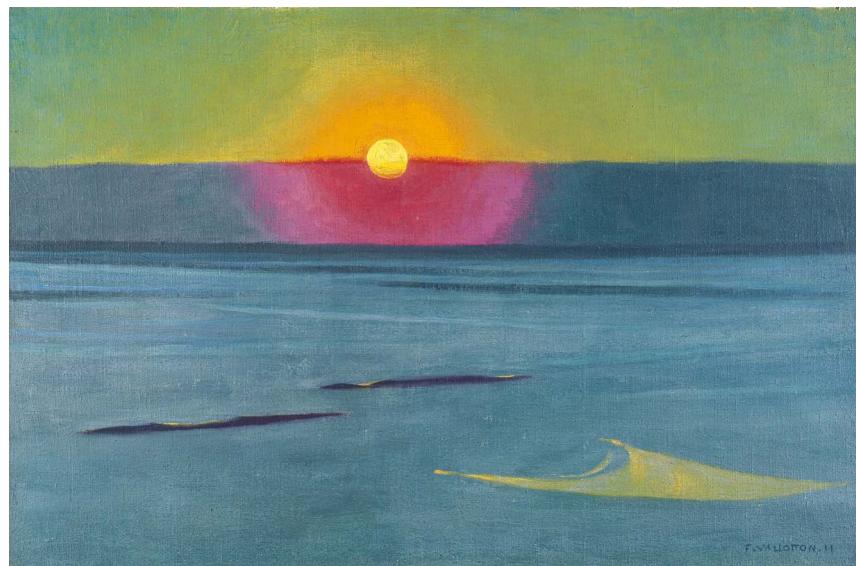
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lausanne vaud

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# Vallotton Forever. The Retrospective

Until 15.2.2026



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



View of the exhibition *Vallotton Forever. The Retrospective*  
MCBA, Lausanne  
Photo: Etienne Malapert, Karim Kal, MCBA, Lausanne  
Exhibition design: © 2025 – Cécile Degos

In collaboration with:



# Otobong Nkanga. I dreamt of you in colours

3.4–23.8.2026



Otobong Nkanga  
*Social Consequences V: The Harvest*, 2022  
Acrylic and stickers on paper, 42 × 29,7 cm  
Collection Wim Waumans  
© Courtesy of the artist

The Musée cantonal des Beaux-Arts, Lausanne, in collaboration with the Musée d'Art Moderne, Paris, is presenting a major exhibition devoted to the work of Otobong Nkanga. Conceived in collaboration with the artist, it runs from 10 October 2025 to 23 February 2026 in Paris, then from 3 April to 23 August 2026 in Lausanne.

Since the late 1990s, Otobong Nkanga (born in Kano, Nigeria, in 1974, and based today in Antwerp, Belgium) has tackled themes of ecology and the relationship between the body and the land, creating powerful works of great visual presence. Following her studies at the Obafemi Awolowo University in Ile-Ife, Nigeria, the École nationale supérieure des Beaux-arts in Paris, and the Rijksakademie in Amsterdam, the artist explored issues relating to mining and the use of the earth's resources, as well as the body in its relationship to space and the earth. She examines their complex social, political and material interconnections in a practice that runs through multiple mediums and forms of expression, including drawings, paintings, installations, tapestries, photographs, videos, sculptures, ceramics, performances, sound pieces, and poems.

Drawing both on her personal history and her own research, which reflects transhistorical and multicultural influences, Nkanga creates networks and constellations between humans and landscapes while also looking at natural and relational systems' restorative capacity. The idea of strata is central to the artist's work – both in the materiality of her sculptures, interventions, performances, and tapestries, and in her way of thinking about the connections between bodies and lands, connections that involve mutual exchange and transformation. Nkanga explores not only the concept of the circulation of materials and goods, people and their entangled stories and histories, but also the idea of their exploitation, stamped by the remnants of violent colonial histories. Questioning memory, she offers the vision of a possible future.

*Otobong Nkanga. I dreamt of you in colours* features emblematic installations, photo series, recent works, and a significant number of drawings, some of which date from her early artmaking days and are being shown for the first time. The exhibition offers a cross-section of Nkanga's protean body of work, from the start of her career right up to the present, tracing the genealogy of recurring subjects whose visual expression is constantly evolving. For her show, the artist reactivates certain works by introducing new elements added on site in a poetics of entanglement, creating connections between forms, materials, and ideas.

The featured works come from both public collections (Castello di Rivoli, Museo d'Arte Contemporanea, Rivoli-Torino; Stedelijk Museum Amsterdam; Stichting Museum Arnhem; Centre Pompidou, Musée national d'art moderne/Centre de création industrielle, Paris; Henie Onstad Kunstsenter, Høvikodden; M HKA Museum van Hedendaagse; Kunst Antwerpen) and private foundations (Fondation Beyeler, Riehen/ Basel; Tia Collection, Santa Fe), as well as from private collections and the artist's studio.

Exhibition curators:

In Lausanne: Nicole Schweizer, curator of contemporary art, Musée cantonal des Beaux-Arts, Lausanne

In Paris: Odile Burluraux, curator-in-chief, the Musée d'Art Moderne, Paris

Publication:

Odile Burluraux and Nicole Schweizer (eds.), *Otobong Nkanga. I dreamt of you in colours*, with contributions by Noam Gramlich, Sandrine Honliasso, and Maya Tounta, and an interview with the artist by the exhibition curators.

Paris, Éditions Paris-Musée, 2025 (Fr./Eng.).

Exhibition organised by MCBA in collaboration with the Musée d'Art Moderne de Paris/Paris Musées.



# Ted Joans. Black Flower

9.10.2026–  
28.2.2027



Ted Joans  
*Some Sum Portrait of a Little Girl in Blue*, 1990  
Collage on postcard, 15 x 10,5 cm  
MCBA. Acquisition, 2023  
© Estate of Ted Joans, courtesy of Laura  
Corsiglia et Zürcher Gallery New York/Paris  
Photo: MCBA, Lausanne

MCBA is pleased to present the first solo show devoted to the American artist Ted Joans (1928–2003), the creator of a teeming unclassifiable body of work that blends influences as diverse as Surrealism, jazz, Black Power, and Pan-Africanism.

Although his literary output, which mixes poetry, jazz reviews, and autobiographical pieces, is better known today than the rest of his work, Ted Joans also produced, throughout his life, a visual piece that is remarkable for its variety, formal freedom, and inventiveness. Largely overlooked until now, a significant part of these drawings, collages, and experimental films have yet to be discovered. The result of in-depth research and close collaboration with the artist's estate, the exhibition brings together for the first time a collection of these exceptional works of art.

Born in 1928, Ted Joans grew up between Louisville (Kentucky) and Fort Wayne (Indiana) in segregated America in a family of performing artists who worked on steamboats. He discovered Surrealism in the magazines his aunt was allowed to bring home from the white families where she worked as a domestic servant.

Erudite and experimental in his approach to art, Joans began his career as a trumpetist in a bebop group. In 1951 he moved to New York and settled in Greenwich Village. The Beat Generation was his artistic cradle and it was beside Jack Kerouac, Allen Ginsberg, and Amiri Baraka that he began to read his poems in cafés, little by little asserting his singular voice as a writer. Influenced by the writings of Langston Hughes, Joans' literary style asserts a Black consciousness and displays an intense rhythm and deeply musical language that spring from Blues and avant-garde jazz. Alongside his literary output, Joans was developing a pictorial practice at a time when Abstract Expressionism was taking hold of the art scene.

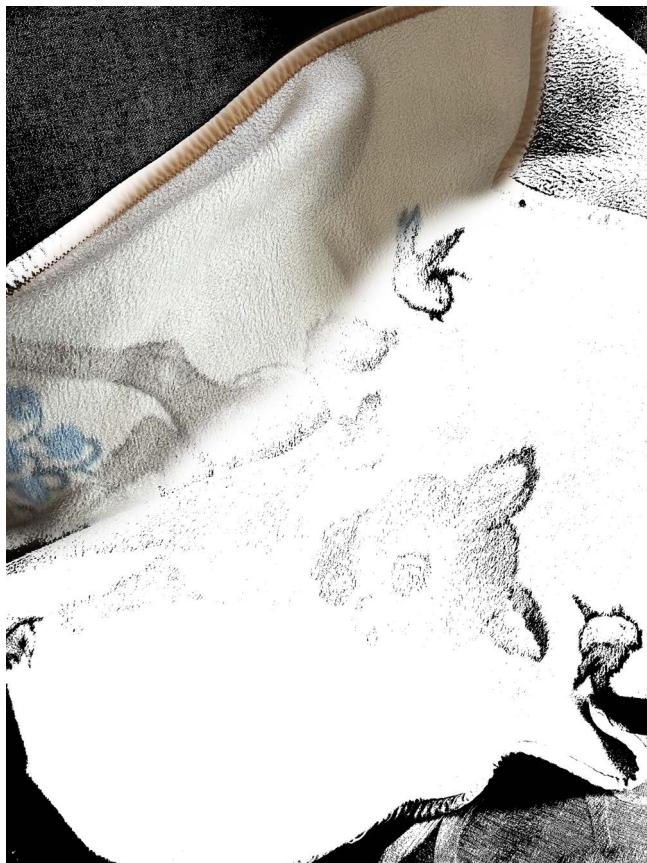
In the face of persistent racism in the United States, Joans decided to move to Paris in the early 1960s and adopted a nomadic way of life, dividing his time between Europe and Africa, where he lived for part of the year – initially in Tangier, Morocco, then later in Timbuktu, Mali. In Paris he joined an African-American expat community and broadened his ties to other art circles, notably in Amsterdam and Copenhagen – where he organised politically committed happenings – and in West Germany, where he was warmly welcomed into militant milieus of the counterculture. It was during a residency in West Berlin in 1983–84 that he began a series of silent short 8 mm films, the *Silent Poems*. Meant to be screened with a jazz accompaniment, these pieces create unexpected and often stunning juxtapositions.

Through words, sounds, and images, Joans made collage an artistic form of expression that is both playful and subversive. His hybrid body of work, drawing generously on the Black intellectual tradition, also teems with references to the history of Western art. Although André Breton recognised him as the 'only African-American Surrealist', Joans, along with Amiri Baraka, was part of a broader tradition that is termed 'Afro-Surrealist'. He was fascinated by Africa, which he called 'the Surrealist continent', and worked hard to deconstruct Eurocentric narratives, driven by a Pan-African commitment that aimed to reconnect peoples of African descent and their cultural roots.

Exhibition curator:  
Pierre-Henri Foulon, curator of contemporary art, MCBA

# Marina Xenofontos. Play Life

6.2–2.8.2026



© Marina Xenofontos

Through her sculptures, found objects, writing and films, Marina Xenofontos interrogates the material manifestations of memory and history. For her show in the Espace Projet, she explores the question of space, both virtual and real.

A sculptor who works in multiple modes, Marina Xenofontos addresses the material manifestations of ideology and knowledge, based on both her personal archives and the historical context of Cyprus, where she was born. She conceives her sculptures and readymades as tangible traces through which social and political transitions can be read. As she puts it, “I set about with an interest in materials, symbols, and elements that are not necessarily connected on a formal level, but are rather entangled by ties in history and politics. These may be found objects that I reform or modify to glean new meaning, or further concentrate the associations inherent in them.”

Trained in sculpture at Bard College in New York state after studying at Goldsmiths, University of London, Xenofontos (born 1988 in Cyprus) lives and works between Athens and Limassol. She has had residencies at Lafayette Anticipations in Paris (2022) and the Rijksakademie van Beeldende Kunsten in Amsterdam (2018–19).

Recent and forthcoming solo shows include: *It Rests to the Bones*, Cyprus Pavilion, 61st Venice Biennale (2026); *Things We Lost*, Kunstverein Gartenhaus, Vienna (2025); *View From Somewhere Near*, Kunstverein

Hamburg (2024); *In Practice*, SculptureCenter, New York (2023); Public Domain, Camden Art Centre, London (2023); *Carousel*, AKWA IBOM, Athens (2022); *I heard that there are many things in life that we can go beyond*, La Plage, Paris (2022); and *I Don't Sleep, I Dream*, The Island Club, Limassol (2021). She was awarded the Camden Art Centre Emerging Artist Prize for her presentation at Frieze London 2022. Xenofontos is a founding member of the collective and artist-run-space Neoterismoi Toumazou in Nicosia (Cyprus).

Exhibition curator:

Nicole Schweizer, contemporary art curator, MCBA

Publication:

*Marina Xenofontos. Play Life*

Nicole Schweizer (éd.), *Marina Xenofontos. Play Life*, with contributions by Maya Tounta, Kyriakos Kiriakides, Marina Xenofontos with Aristotelis Nikolas Mochloulis, and Nicole Schweizer  
Musée cantonal des Beaux-Arts de Lausanne, 2026, Coll. Espace Projet, n° 7, (Fr./Engl.).

# Lucas Erin. Manor Art Prize 2026 Vaud

28.8.2026 –  
14.2.2027



Lucas Erin  
*Dominante*, 2024  
Steel, cotton, 126,5 × 47 × 113 cm  
View of the exhibition *Nou Kontan We Zot*,  
espace 3353, Geneva  
Photo: Yul Tomatala

For his show in the Espace Projet, Lucas Erin presents a new series of works that explore the garden, its connection to the seasons and climatic variations, its changing meanings across different latitudes, its particular economy, as well as its place in specific histories and temporalities.

Lucas Erin's work revolves around installation, sculpture and sound. Interested in the notion of contact, of which objects are the trace, attentive to the question of the relationship between interior and exterior and the shifting boundary that separates them, Erin explores, through concise gestures, what happens or fails in an exchange. Questions of circulation and sharing are at the heart of his reflections. His found objects and carefully crafted sculptures contain both the threads of interwoven stories and hints of narratives in the making. Inspired by thinkers of creolisation, revisiting his Martinican heritage through the prism of his connection to the land and the plants that grow there, the artist works using associations, reappropriations, and shifts that allow new possibilities to emerge in the exhibition space.

Lucas Erin (\*1990) is a Lausanne-based artist. His work is anchored in a multicultural exploration of concepts of human connection and interrelations, and forms of resistance to social normalisation. His work has been featured in several solo shows, notably at La Salle de bains in Lyon, the di volta in volta art space in Paris (2024), and All Stars in Lausanne (2021). He has also taken part in numerous group exhibitions, including shows at MCBA (Lausanne), Circuit (Lausanne), Helmhaus (Zurich), and Liste (Basel). A 2016 graduate of the visual arts programme at ÉCAL, the University of Art and Design Lausanne, Lucas Erin first devoted several years to exploring the collective dimensions of his art practice. He played an active role in the independent art scene as a cofounder of the Happy Baby Gallery (Crissier, 2013–2016), then as a member of La Colonie in Paris

(2016–2020), collaborating as well on a number of curation projects between Paris and Lausanne. Lucas Erin was awarded the 2022 Visual Arts Cultural Grant by the Fondation Leenaards.

Exhibition curator:  
Nicole Schweizer, contemporary art curator, MCBA

#### The Manor Art Prize

Launched in 1982 to promote young Swiss talents in the arts, the Manor Art Prize is awarded every two years by a jury – for the Manor Art Prize Vaud, the artists are selected from a short list drawn up by MCBA. Coming at a key moment in the career of emerging artists, the prize makes it possible to offer awardees a decisive show of support for their work. In this way the Manor Art Prize Vaud helps to foster and promote the regional contemporary art scene in the Canton of Vaud. The Manor Art Prize Vaud has been awarded to the following artists: Laurent Huber (1989), Alain Huck (1990), Laurence Pittet (1991), Bernard Voïta (1994), Ariane Epars (1996), Anne Peverelli (1998), Nicolas Savary (2001), Philippe Decrauzat (2002), Didier Rittener (2005), Catherine Leutenegger (2006), Aloïs Godinat (2009), Laurent Kropf (2011), Julian Charrière (2014), Annaïk Lou Pitteloud (2016), Anne Rochat (2020), Sarah Margnetti (2022), and Gina Proenza (2024).

The jury that has awarded the Manor Art Prize 2026 Vaud to Lucas Erin was made up of the following members:

- Melanie Bühler, curator of Contemporary Art, Stedelijk Museum, Amsterdam
- Elisabeth Jobin, curator, MAMCO, Geneva
- Matthias Sohr, artist and co-director of Circuit, Lausanne
- Pierre André Maus, Maus Frères SA
- Chantal Prod'Hom, Lausanne

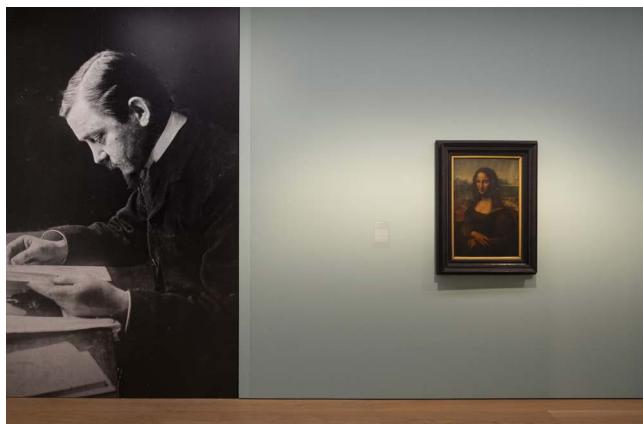
**MANOR** ::

# Vallotton. The Ingenious Laboratory

Until 15.2.2026



Félix Vallotton  
*Dessin préparatoire pour La Manifestation*, 1893  
Graphite, Indian ink and scratching on paper,  
24,6 × 32,3 cm  
MCBA, acquisition with additional funding from  
the État de Vaud, 1997  
Photo: MCBA, Lausanne



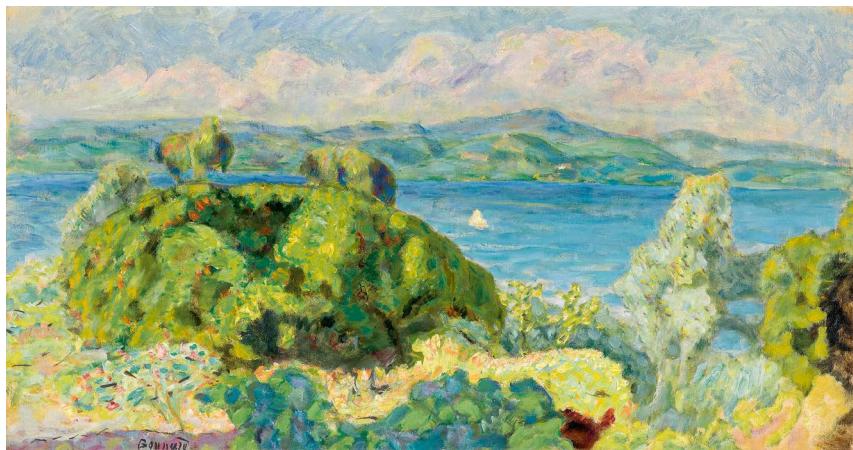
View of the exhibition *Vallotton. The Ingenious Laboratory*  
MCBA, Lausanne  
Photo: Etienne Malapert, Karim Kal, MCBA, Lausanne  
Exhibition design: © 2025 – Cécile Degos

In collaboration with:



# French Painting 1800–1945. Anatomy of a Collection

13.3–16.8.2026



Pierre Bonnard  
*Beau temps orageux*, 1910–1911  
Oil on canvas, 38 × 71 cm  
The Henri-Auguste Widmer bequest, 1936  
Photo: MCBA

Mounted within *The collection*, the display of the museum's permanent collection, as well as in the MCBA Espace Focus gallery, the show *French Painting 1800–1945. Anatomy of a Collection* invites visitors to rediscover the many masterpieces of French painting conserved in the museum. These are pieces signed by a number of major French artists, including Corot, Courbet, Degas, Cezanne, Matisse, and Bonnard. It is also the chance to discover paintings that are rarely on view.

The *Catalogue raisonné des peintures et des pastels français du Musée cantonal des Beaux-Arts de Lausanne 1800–1945* is the culmination of several years of research into the museum's collection. To mark the publication of this catalogue raisonné, MCBA is pleased to feature in its galleries some sixty works of art. It is a rare occasion indeed, bringing together major pieces—often on loan to international institutions—along with more obscure pieces, including some that are being shown for the first time.

*French Painting 1800–1945. Anatomy of a Collection* highlights the different facets of a unique collection, one that naturally reflects the history and policy of the museum's approach to acquisition, as well as the tastes of the collectors who made this enrichment possible. From the first gifts to the institution at the start of the 1840s—meant to help young artists to train their eye and hand by studying paintings from one of three 'schools', France, Italy, and Northern Europe—to recent acquisitions, made in light of the pieces that had entered the collection over the years, the show traces the constant attraction of French art in a museum that is especially known for having asserted its regional and national identity.

The windfall of over one hundred paintings and pastels the Lausanne doctor Henri-Auguste Widmer bequeathed to the museum in the 1930s—not to mention many Italian, Belgian and Swedish—permanently changed the profile of the MCBA collection. It was now open, to a significant degree, to the artistic output of one of Switzerland's large

neighbours and, more broadly, to the greater world beyond. The urge to keep a trace of artists who stayed in the Canton of Vaud, like Courbet or Corot, has also helped to develop the *French touch* of a Lausanne-based collection.

Although not intended to offer a complete history of French painting from Romanticism to the Return to Order, the European art movement after the First World War, along with Realism and Impressionism in between, the show *French Painting 1800–1945. Anatomy of a Collection* points up the French touch at work in the MCBA collection.

Exhibition curator:

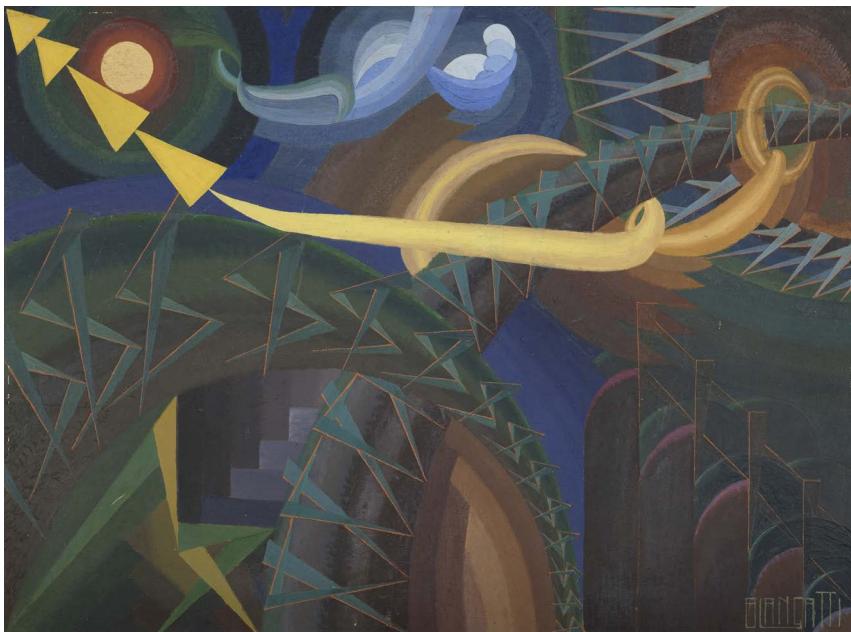
Camille Lévéque-Claudet, curator ancient and modern art, MCBA

Publication:

*Catalogue raisonné des peintures et des pastels français du Musée cantonal des Beaux-Arts de Lausanne 1800–1945*, ed. Camille Lévéque-Claudet and Camille de Alencastro, Lausanne, Musée cantonal des Beaux-Arts, 2025, 224 p.

# Blanc-Gatti. The Painter of sounds

25.9.2026–  
17.1.2027



Charles Blanc-Gatti  
*Danse macabre. Saint-Saëns*, undated  
Oil on wood, 60.4 × 81.2 cm  
Acquisition, 2023  
Photo: MCBA, Lausanne

A scientist and musician by training, the Lausanne native Charles Blanc-Gatti (1890–1966) was a self-taught painter and filmmaker, as well as a major player in the ‘musicalisation’ of the visual arts. His work places us at the very heart of modernity’s progressive utopias.

MCBA holds over forty paintings, works on paper, and notebooks by Charles Blanc-Gatti. The acquisition of a group of nine paintings in 2023 provides an opportunity to revisit the atypical career of this native of Lausanne and delve into the most inspired pieces by an artist who was convinced of the predominance of the eyes and ears, the visual and auditory senses.

In 1911, on the eve of the First World War, Blanc-Gatti settled in Paris, where he worked as a draughtsman-technician. Various factions of the avant-garde were facing off in the City of Lights, where the new century seemed to be at its most fervent and fertile. Orphism and Futurism made a particular impact on Blanc-Gatti and would influence his most abstract works. Following a short stay in Lausanne, where he was active as a fashion illustrator, he returned to the French capital and was to live and work there from 1924 to 1936. Throughout the interwar years, he transposed works by the great classic, Romantic and modern composers, from Bach, Chopin, and Rimsky-Korsakov, to Saint-Saëns, Ravel, and Honegger.

In 1932 Blanc-Gatti founded the Association of Musicalist Artists with Henry Valensi, Gustave Bourgogne, and Vito Stracquadaini. Published soon after, the group’s manifesto drew a wide response. Driven by the progress made in physics and experimental psychology, ‘Musicalism’, in the age of modernity, took over from the preceding century’s interest in different forms of synaesthesia and the *Gesamtkunstwerk*, the total work of art.

In the years that followed, Blanc-Gatti spread his message to domains as varied as the stage, advertising, and film, exploring the dynamic translation of sound morphology, forging correspondences between the vibrations of sound and light, and graphically transcribing the length, frequency and movement of sound waves. In 1933 he patented his idea for 'Chromophonic Orchestra', conjuring up in his imagination concerts accompanied by light projections. He returned to Switzerland in 1936 and made *Chromophony* (1939), the only application of his theories in film. Living and working in Montreux, he opened a studio for animated advertisements in 1938.

Blanc-Gatti settled in Verbier in 1947 and later moved again, to Riex in 1952. Until his death, he carried on with his work as a figurative landscape artist, a form of expression he had begun practicing in his youth. His series depicting church steeples, it should be noted, also joins sound and colour whilst renewing Alpine iconography. In 1953 the artist gave up painting and devoted himself entirely to promoting Musicalism.

Exhibition curator:  
Catherine Lepdor, chief curator, MCBA

Publication:  
Catherine Lepdor, *Charles Blanc-Gatti. Le peintre des sons*, Coll. Espace Focus, n°13 (Fr).

# Permanent exhibition

## The collection on the go



Ernest Biéler  
*La femme en jaune*, vers 1890  
Oil on canvas, 120 × 112 cm  
MCBA. Acquisition, 1997  
Photo: MCBA, Lausanne

The display of MCBA's collection encompasses the museum's larger galleries as well as the special Espace Focus gallery. You are invited to discover throughout 1,500 m<sup>2</sup> of exhibition space, free of charge all year long, some 300 works of art that span centuries, from the Renaissance to today. Since 1816 the collection has never stopped growing, thanks to acquisitions, donations, bequests, and long-term loans. Whilst offering a wealth of comparisons with international movements and styles, the artistic heritage brought together in the museum makes plain the depth and breadth of the work of artists from the Canton of Vaud and more generally French-speaking Switzerland, whether they pursued careers in their home country or abroad. This unique group of artworks is especially well represented in a number of areas, Neo-Classicism, Academism, Realism, Symbolism, and Post-Impressionism; art from the 1920s and 1930s, between abstraction and an attachment to the figurative; abstract painting after World War II, in Europe and the United States; Swiss and international video art; the New Figuration; Geometric Abstraction and, across all categories, politically or socially committed art practices. There are also significant collections of works by individual artists that stand out, including Charles Gleyre, Félix Vallotton, Louis Soutter, and Silvie Defraoui, along with Jean Dubuffet and Giuseppe Penone. The selection of works on view is organised around a flexible chronology and changes regularly. The display features recent acquisitions on the Pre-Modern and Modern floor as well as the Contemporary Art floor. Artworks on loan from private collections are seen in dialogue with works from the MCBA collection, a number of exceptional loans that include sculptures by Alberto Giacometti and paintings by Kimber Smith and Miriam Cahn. On the floor devoted to Contemporary Art, recent acquisitions cover major installations by Renée Green and Banu Cennetoglù as well as a film by Adrian Paci, whilst works that have been rarely exhibited, if ever, are showcased once again, from Beauford Delaney to Tom Burr by way of the artist duo Pauline Boudry / Renate Lorenz.

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

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Tuesday–Sunday: 10 am–6 pm  
Thursday: 10 am–8 pm  
Monday: closed

MCBA is open:  
Easter Monday (6.4.26)  
Ascension Day (25.5.26)  
National day (1.8.26)  
1.1.26 and 25.12.26: closed

Special hours:  
→ [mcba.ch/infos-pratiques](http://mcba.ch/infos-pratiques)

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→ [mcba.ch/billetterie](http://mcba.ch/billetterie)  
Up to 25 years old: free  
First Saturday of the month: free

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SBB Lausanne train station, 3 minutes on foot  
Bus: 1, 3, 20, 21, 60, Gare stop  
Bus: 6, Cecil stop  
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Car: Montbenon parking, Reduced fee

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