ANIMA

CARTE BLANCHE TO CONSTANCE GUISSET

15 September 2016 – 15 January 2017

PRESS KIT

mudac MUSÉE DE DESIGN ET D'ARTS APPLIQUÉS CONTEMPORAINS

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Lausanne, June 2016

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PRESS CONFERENCE: WEDNESDAY 14 SEPTEMBER AT 10.30 IN THE PRESENCE OF CONSTANCE GUISSET

HD IMAGES

http://mudac.ch/presse/
Password: presse2016

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Constance Guisset, *Culbuto*, USB stick, 2014. Ed. LaCie
Image © Constance Guisset

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Curators: Constance Guisset and Susanne Hilpert Stuber, curator of the mudac

Offering Constance Guisset the ground floor spaces of the mudac and the opportunity to devise a catalogue based on her creative work has sparked fantastic enthusiasm and commitment from the designer. This young Parisian is an obvious choice, given how much the quality of her work, the finesse, poetry and accuracy of her attention to the world of objects around us, has captured our institution's attention over several years. Valuable conversations have led to fruitful, intense exchanges. Constance Guisset has rapidly made the character and uniqueness of our exhibition spaces her own, returning them back to their first historic function: a private home.

Two apartments with identical furniture echo each other; the first in black and white tones and the other entirely in colour. This work through oppositions, through tandems, is one of the main qualities of her approach, opening out onto vast fields of investigations. This ideas and research laboratory is held in our museum's spaces as an idealised testimony apartment. The central island this play of mirrored furniture creates is surrounded by peripheral variations of breathing space and exploratory zones.

In her converted space, Constance Guisset invites us to sit down and discover novel perspectives, unexpected viewpoints on the urban landscape of Lausanne. She encourages us to imagine experimental figures, to notice hidden or contrasting light. In counterpoint, private spaces bear witness to her constant research into the properties of a given material, its expressive power, manoeuvrability and functional potential.

While the exhibition is an intended ode to colour, it should be recalled that in the Middle Age colour was considered as casing, as disguise - the Latin word color comes from celare, to hide. The exhibition, conceived as a two-part partition blurs lines and highlights the great expressive potential of the hot / cold contrast. The visitor arrives into a setting of cold, neutral objects to then find themselves encountering them again, bathed in colour. To dress objects in colour is to give them materiality, sensuality, the sensation of a coloured effect which, taken in by the eye and retransmitted by the brain, invokes intense emotions. Colours drive codes and spark many reactions which influence our environment and behaviour. They affect our senses, and enrich the world and our perception of it. In the arrangement she has conceived of, Constance Guisset takes a dual outlook on the furniture. While in her research and her prototypes she explores neutral colours to bring out the formal characteristics of her objects, she explores the potential of colour in the layout and staging of the same series of products.

This creation of pairs also puts pressure on the notion of genderisation in contemporary design. Is it possible to speak about a masculine environment with cold shades? About a more feminine world with warm hues? Or, in making as much a direct as demonstrative contrast, does Constance Guisset look to burst these prejudices, to go beyond these conventions?

Subtle and mischievous, the designer has many surprises in store for us, with objects slid into recesses and the partitions built into her apartment. A treasure hunt, a playful and experimental itinerary unveils the rich palette of a series of more personal products.

Constance Guisset likes to foster visual meetings, to make her objects coexist in structured scenographies where rigour, exactitude and symmetry depend on a glossary of sensual forms borrowed from the animal and plant world, from the observation of the physical laws of movement or from the Japanese art whose fascinating minimalism she admires.

The designer welcomes us into her private realm, her show apartment, where furniture, objects, material, colours and proportions are many manifestoes of her insatiable curiosity, her taste for the precision of names and words, as well as the magnificent, taut equilibrium of her creations.

CATALOGUE

The exhibition is accompanied by a catalogue, edited by the mudac and Editions Infolio, which presents the practice and the works of Constance Guisset. Composed of texts written by the designer on themes related to her practice and accompanied by images of her creations echoing the theme, the book also features texts by the following authors:

Florence Béchet, designer
Adrien Goetz, writer and art historian
Susanne Hilpert Stuber, curator at the mudac and curator of the exhibition
Laurent Le Bon, Curator (conservateur général du patrimoine) and Director of the National Picasso Museum in Paris
Angelin Preljocaj, choreographer, and Eric Reinhardt, writer
Jennifer Thiault, project manager for design and fashion at the French ministry of Culture and Communication

Extract of the text by Jennifer Thiault :
« This is not a catalogue, nor perhaps an artist's book. It consists of poetic fragments - texts or images – and stands as a piece of creation in its own right. »

Extract of the text by Constance Guisset, Impermanent :
« Objects are ephemeral and depend on a period, material, thought, need or even fashion. While the designer must accept this finitude, creation is nevertheless like a struggle against fading way. Often designing a project brings forth awareness of an illusory battle and its vanity. Pretention of wanting to bring to life new materiality, versus the suckerfish. And yet faith in creation is the strongest, rising above dithering between accepting impermanence and desiring sustainability.. »

Extract of the text by Constance Guisset, Delicacies :

« EMPATHY
A mode of knowledge based in a form of sympathy that reaches to others from within itself,
without however identifying with them.
Being a designer is about knowing how to be empathetic, to put yourself in the user's position. To understand users' needs, to feel their desires and often to formulate them before they are aware of them. It's a constant gymnastics in the creation process, to define the usage, ergonomics and forms. It's the same for interior design. We move through a projected mental space to locate corners of comfort, and eerie or majestic expanses. We are fish in the 3D fish tank, in full sympathy with the person who will move around in it later. We are the other, we watch her or him, so as to understand and to be of service. »

« FAIR PLAY
From the field of games, and sport. The property of that which respects the rules of
the game and knows how to admit defeat.
Design is a team sport where the fighting spirit is constantly put to the test. It collides with criticism from one's own judgment, with the reality of the manufacturing process, ranging from editorial determination, users' taste, to the whims of the market. How many cancelled, postponed, or disappointing projects have there been? How many battles fought for a simple project to see the day? How many emotional rollercoasters, erased joys, deceptions? How much optimism and recklessness has there been to face up to them together! Want to succeed as a team. Know the relativity of our game. Refuse to accept anything as impossible and fight to the end while respecting our partners. Never accept, but only come to terms with defeat, so you can once again create with pleasure, tenacity and ease. »

« GENEROSITY
Greatness of spirit, forgetfulness of the self, the property of someone who is willing to take care of others without thinking about personal interest (...) The inclination to kindness, to goodness, to forgiveness (...) The willingness to give widely, and liberally.
The creation process takes up so much time that it's tempting to rush the process, hold things back, coast. Yet you have to know how to sacrifice everything, to be impeccably thorough with detail. See the user as the most important person you know. Work wholeheartedly, joyfully, without meanness. »

Constance Guisset, *Vertigo*, lamps, 2010 and 2013. Ed. Petite Friture
Image © Constance Guisset

Constance Guisset, Collection *Ankara 2009*, tables, 2013. Ed. Matière Grise
Image © Constance Guisset

Constance Guisset, *Cape*, lamp, 2014. Ed. Moustache
Image © Constance Guisset

Constance Guisset, *Chantilly*, lamp, 2013. Ed. Moustache
Image © Constance Guisset

Constance Guisset, *Cairn*, boxes, 2011. Ed. Petite Friture
Image © Constance Guisset

Constance Guisset, *Angelin*, lamp (prototype), 2009
Image © Constance Guisset

Constance Guisset, *Drapée*, chair, 2014. Ed. Petite Friture
Image © Constance Guisset

Constance Guisset, *Aimant*, jewellery collection, 2015.
Ed. Galerie Minimasterpiece
Image © Constance Guisset

Constance Guisset, *Frisk*, table centrepiece, 2014. Ed. Matière Grise
Image © Constance Guisset

USEFUL INFORMATION

Opening	Wednesday September 14 from 6pm
Dates of the exhibition	September 15, 2016 – January 15, 2017
Event	Jeudi Design Talk with Constance Guisset Thursday 8 December 2016 at 18.00
Guided tours	Sunday 16 October 2016 at 16.00 Tuesday 1 November at 12.15 Saturday 5 November at 16.00
Hours	September-June : Tue - Sun, 11am - 6pm Open on every bank holiday, Mondays included Free admission on the first Saturday of each month 24 and 31 December: 11am - 4pm 25 December and 1 January: closed
Contact	Place de la Cathédrale 6 CH-1005 Lausanne t +41 315 25 30 f +41 315 25 39 info@mudac.ch www.mudac.ch

Constance Guisset, Collection *Windmills*, poufs. 2014. Ed. La Cividina
Image © Constance Guisset