Program 2018

Blow Firozabad Bangles
An exhibition by François Daireaux
25.10.17 – 11.02.18

Out of the Ordinary
Carte blanche to Studio Wieki Somers
25.10.17 – 11.02.18

Line of sight
14.03 – 26.08.18

Plot in Plastilin
19.09.18 – 06.01.2019

Bauhaus - #itsalldesign
19.09.18 – 06.01.2019
Cover:
Photograph from an instruction manual for the usage of tools, Thonet brothers, 1935
Collection Alexander von Vegesack, Domaine de Boisbuchet, www.boisbuchet.org
(photographer unknown)
Out of the Ordinary
Carte blanche to Studio Wieki Somers
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The Carte blanche to a designer series invites a Swiss or international designer to conceive a solo exhibition to present their work, for which they design a specific display. In 2017, the mudac invites Studio Wieki Somers, founded in 2003 by two former graduates of the Design Academy Eindhoven: Wieki Somers and Dylan van den Berg. Working in furniture and industrial design, Studio Wieki Somers offers a unique, enlightened and even enchanting vision of the world and its traditions. While showing a particular interest in materials, their work stands out for its ingenuity and creativity. References to the culture of Japanese samurai and specific climatic events also lead Wieki Somers and Dylan van den Berg to consider today’s design not only as a mirror of our time but also as a field of experimentation. This allows them to question our daily rituals, as well as the specificities of our environments through out of the ordinary designs.

The studio works for a great variety of international manufacturers, museums and galleries, and have established an intensive relationship with Galerie kreo in Paris. They have received numerous awards and their works are part of major collections, including the MoMA in New York, the Centre Pompidou in Paris, Museum Boijmans Van Beuningen in Rotterdam and the Albert and Victoria Museum in London.

Studio Wieki Somers, Mitate Collection Chuugi, 2016. © Fabrice Gousset

Studio Wieki Somers, Bathboat, 2005. © Studio Wieki Somers

François Daireaux’s *Blow Firozabad Bangles* exhibition is the result of the artist’s many comings and goings between the glassmaking cities of Firozabad in India and Meisenthal in Moselle (France). Firozabad is a working-class city in the north of India whose main activity for several centuries has revolved around manufacturing glass and more specifically glass bracelets, or bangles, worn by Indian women. These bangles are manufactured daily by the millions in the hundreds of glassworks spread throughout the city.

For two years running, the artist visited the glassmaking city of Firozabad, taking pictures, filming and carrying out the inventory of an entire production which he then relocated by exporting it to the International Centre for Glass Art (CIAV) in Meisenthal. A collection of 404 toras – clusters of entwined bangles – was then blown in moulds kept intact by the CIAV after the successive closure of many Lorraine glassworks, leading to the *Blow Bangles* installation, featuring 404 glass ‘imprints’ mouth-blown by Meisenthal’s glassblowers. At the mudac the ‘imprints’ are all arranged on a stand around which visitors can walk before entering a dark room where the film Firozabad is screened. The project touches on broad issues that are more topical than ever, i.e. the globalisation of mass production, working conditions to produce objects sold at low prices in the West, and the flow of goods and, through them, of cultures. By moving, transforming and recreating objects, François Daireaux fosters new exchanges with different modalities. He brings together distant cultures that share a glass manufacturing tradition and that are both facing local production crises, i.e. the closure of French factories due to relocation and the inhumane working conditions of mass glass manufacturing in India.
With the exhibition *Line of sight*, the mudac explores firearms, a sensitive social theme, through design and contemporary creation. The exhibition examines in particular the paradoxical relations we entertain with these visceral and murderous objects that fascinate as much as they repulse. Firearms and their representations have always exerted an obvious fascination in men as much as in women. Paradoxically, they both attract and frighten us at the same time. We maintain a most ambiguous relationship with them: if on the one hand they protect, on the other hand, they cause death. As an object whose design and designers are surrounded by secrecy and opacity, a firearm is above all a means to an end. It must be efficient, reliable, compact, flexible, light, durable and, most importantly, intelligent. On a symbolical level, the firearm embodies a fantasy of almightiness which colonises our daily life by innumerable images and representations. An object of worship, it furthermore acts as a reminder of our ephemeral existence. The exhibition will be articulated in several sections addressing themes such as the reappropriation of the mythic AK-47 (Kalachnikov) by artists and designers or including works that recycle in unexpected and spectacular fashion the different elements constituting a firearm. Playing on the materials, the shapes or the genres, the exhibition *Line of sight* intends to be an in-depth study of this major social issue.

*Brigitte Zieger, Women are Different from Men, 2005, Photograph © Brigitte Zieger*

*Al Farrow, Mausoleum II (After Mausoleum of the Sasanids, Bukhara, Uzbekistan), 2008 Sleeves, bullets, shells, steel, brass © Al Farrow / Catharine Clark Gallery, San Francisco*

*Mircea Cantor, Don’t Judge, Filter, Shoot, 2016 Sieve, concrete © Mircea Cantor / Dvir Gallery*

*The Propeller Group, AK-47 vs. M16, 2015 Bullet fragment of an AK-47 and of a M16, ballistic gelatin, vitrine, digital video © The Propeller Group*
The major exhibition Bauhaus #itsalldesign, conceived by the Vitra Design Museum and the Art and Exhibition Hall of the Federal Republic of Germany (Bundeskunsthalle) presents a comprehensive overview of design at the Bauhaus for the first time. It encompasses a multiplicity of rare exhibits from the fields of design, architecture, art, film and photography. At the same time, it confronts the design of the Bauhaus with current debates and tendencies in design and with the works of contemporary designers, artists and architects. In this way, The Bauhaus #itsalldesign reveals the surprising present-day relevance of a legendary cultural institution.

Bauhaus artists and designers featured in the exhibition include Marianne Brandt, Marcel Breuer, Lyonel Feininger, Walter Gropius, Wassily Kandinsky and many more. Contemporary participants include the works of Olaf Nicolai, Adrian Sauer, Enzo Mari, Lord Norman Foster, Opendesk, Konstantin Grcic, Hella Jongerius, Alberto Meda and Jerszy Seymour.

The mission of the Staatliches Bauhaus, founded by Walter Gropius in Weimar in 1919, was to educate a new type of designer. Students at the Bauhaus were to acquire artisanal and artistic foundations as well as knowledge of the human psyche, the process of perception, ergonomics and technology – a profile that continues to define the occupation of the designer to this day. Yet the concept of design at the Bauhaus also gave designers a comprehensive creative mandate: they were not to merely fabricate objects of daily use, but should take an active role in the transformation of society.
Plastilin, like no other material, stands for metamorphosis. The easily mouldable soft dough can be transformed quickly and playfully, and has long provided an unparalleled creative paradise for animated films, too. This inspiring and endlessly reshapable material is also found in contemporary works of art, whether in the form of installations, photographs or animated videos. And thanks to its technical advantages, pliable plasticine is used in product design as well as in graphic design modelling.

The exhibition *Plot in Plastilin* is dedicated to plasticine’s wealth of uses in animation and contemporary art and design. These include classic animated films by Jan Švankmajer and Bruce Bickford, which were some of the first to showcase the imaginative expressive force of modelling clay. In addition, the exhibition presents well-known productions such as “Wallace & Gromit” and “Shaun the Sheep”, children’s series such as “Pingu” (a Swiss invention), and experimental films, short movies and advertisements, both old and new, alongside music videos and works of art, all of which demonstrate an ongoing engagement with the unique aesthetic expressiveness of this material.

The exhibition, conceived by the Gewerbemuseum Winterthur, also provides an insight into the history of modelling dough, and gives a behind-the-scenes glimpse of how an animated film is made. There is a large range of accompanying events, with a focus on colourful handicrafts and animated films.
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